6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

25th September 2017
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Institut Seni Indonesia
Denpasar-Bali
Proceeding

6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE
“Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value.”

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“Nusantara’s Cultural Arts
Diversity as Inheritance
Source of Tolerant
and Inclusive Society’s
Development Value.”

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DENPASAR
2017
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GREETINGS
HEAD OF STEERING COMMITTEE GREETING

Praises we extend to God Almighty, Ida Sanghyang Widhi Wasa, for His abundance of blessings has help the launching of the 6th International Seminar on Nusantara Heritage held on Monday, September 25th, 2017 at Natya Mandala and Citta Kelangen Building, Institut Seni Indonesia Denpasar Bali. The theme of this year’s Seminar is “Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value.” Diversity of Nusantara Art Culture, is a beauty that is worthy to be appreciated and developed. This latent knowledge can be a source of inspiration and scientific development to establish character into Nusantara in Southeast Asia as a tolerant allied nations.

Lately the problem of intolerance has arisen in society and social media in its various forms. Researchers as a scientific society should respond in ways that are wise and sensible, collectively seek solutions and ways of handling them. In the past the values of Nusantara have been proven to bind kingdoms, islands, ethnics, religions and cultures in Southeast Asia. Therefore, the extraction of latent knowledge in the past, makes it necessary to get researchers’ attention so that the development of grounded knowledge can be improved on an ongoing basis. Intense excavation of the values of this Nusantara heritage needs to be done to compensate for the various modern knowledge that is sometimes less precise with the culture of Nusantara. The ideas, suggestions, acts and works of that era ran in unison throughout Southeast Asia without violence and warfare. Nusantara has creations and even masterpieces such as Borobudur, Angkor Wath, Prambanan and others, can be an inspiration for the development of craft, design and culture in this modern era.

In this regard, the committee would like to thank all the participants involved, from the Board of Committees, Keynote Speakers, Reviewer, Formulating Team, and all presenters who have been actively participating in this International Seminar on Nusantara Heritage. As head of committee, we also extend our gratitude to all the committees who have worked hard to launch this 6th International on Nusantara Heritage. Final word on behalf of the organizing committee, we apologize as much as possible if in the implementation there are wrong words, speech, or unsatisfaction in the services we do. For the attention and contribution we express our deepest gratitude.

Denpasar, September 25th 2017
Head of Steering Committee,

Dr. Anak Agung Gede Rai Remawa
NUSANTARA HERITAGE COMMITTEE GREETING ON THE 6TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

Prof. Dr. Tjetjep Rohendi Rohidi, MA
*Nusantara* Heritage Seminar Committee

Assalamualaikum Wararahmatullahi Wabarakatuh.
Salam sejahtera,
Om swastiastu.

First of all we would like to welcome you, glad to meet you again, and welcome to join the annual event "Nusantara Heritage Seminar" which is the 6th international seminar held at Institut Seni Indonesia (ISI) Denpasar, Bali. As we know and participate together, this "Nusantara Heritage Seminar" is a series of annual seminars starting at the Universitas Malaysia Sabah (first seminar), Universitas Negeri Semarang (second seminar), Institut Teknologi Bandung (third seminar), Universitas Pendidikan Sultan Idris, Malaysia (fourth seminar), and Institut Seni Budaya Indonesia, Bandung (fifth seminar). And, this time the sixth seminar was held at the Institut Seni Indonesia Denpasar, Bali.

This seminar was initiated by several parties, representatives from universities in Indonesia and Malaysia, who share the same vision and commitment in viewing Nusantara as a potential source for advancing civilization with a strong foundation in establishing identity in one way and affirmation of integration on the other. Therefore, the issues related to the Nusantara are what has always been the main topic in every seminar. The consideration to discuss such issues is based on the fact that the present-day Nusantara is facing challenges caused by changes that occur both in the world and in the internal interaction of its locality.

In regards of that, by looking at art as a strategic cultural element, then the discussion or dialogues in the seminar is bound in this field; is not art a subtle medium for linking cultural differences in empathetic and appreciative networks. Through it, the dialogue is freed from prejudice and also physical and superficial pressures. The seminars, followed by academics from various universities, especially universities in Malaysia and Indonesia, provide space for realizing the dynamics of life that bridges fraternities from time to time; about the story of the past, the life that is lived during this time, and the hopes and aspirations of the future.

The International Seminar of "Nusantara Heritage VI" this time, has produced a collection of writings related to the study of various issues in art (in the context of Nusantara), new understandings, meaning and paradigms that
become alternatives in understanding the art of Nusantara, in its preservation and development. The contribution of thoughts from the participants of the seminar may be able to enrich understanding of our culture, and the academic community in general, on various matters relating to Nusantara, in order to advance the arts, science and technology sourced from Nusantara. At the same time, also in this case, increasing cooperation between Indonesia and Malaysia in the field of culture, especially in the arts with the same source.

So, have a pleasant seminar, and until we meet again at the International Seminar of "Nusantara Heritage VII" later.

Salam budaya.

Denpasar, September 25th 2017
I kindly extend my special regard and warm greeting to all people and all parties who have made this event possible. Special thanks and gratitude as well is addressed to the organizing committee of The International Seminar on Nusantara Heritage. It is a great delight to bring six outstanding keynote speakers to this wonderful International Seminar on Nusantara Heritage. Namely: Prof. Setiawan Sabana of the Bandung Institute of Technology, Prof. Madya Dr. Abdul Halim Husain of Sultan Idris Education University (UPSI), Malaysia, Prof. I Wayan Rai of the Indonesia Institute of Arts and Culture, Papua, Dr. Jean Couteau of France, Dr. Diane Butler of USA and Yamaguchi Shinobu Ph. D of Toyo University Japan and all other distinguished guests.

I believe this special event would be a great success to promote public recognition among all people in accord with the diversity and value of Nusantara Heritage. I highly appreciate the unwavering efforts and significant contribution of the organizing committee of The International Seminar on Nusantara Heritage through this tremendous program. This year I proudly present our esteemed keynote speakers to share their thoughts and views on Nusantara Heritage both tangible and intangible.

I hereby reaffirm with delight to meet this opportunity and challenge to this year’s participants to shine for the purpose of broadening the scope of understanding the precious cultural heritage of humanity in the spirit of cultural diplomacy. I hope through this special event we can strengthen our ties with all peoples and cultures of the world to build a strong relationship based on respect and mutual understanding. In this special occasion from the bottom of my heart I would like to thank and congratulate the organizing committee of The International Seminar on Nusantara Heritage for their success in hosting this remarkable event.

Again thanks and congratulations in this special milestone.

Warm regard,

Prof. Dr. I Gede Arya Sugiartha, S.S.Kar, M.Hum
Rector of Indonesia Arts Institute, Denpasar
Bali-Indonesia.
KEYNOTE SPEECHES
BUILDING CULTURE CREATING NATION’S PERSONALITY

Wellcoming Speech By
Prof. Dr. I Gede Arya Sugiartha, S.S.Kar, M.Hum
Rector of ISI Denpasar

Om Swastyastu
Assalamualaikum Warohmatullahi Waborrakatu
Salam Sejahtera

In opening this event, let us thank God for his grace that he has bestowed upon us this day so that we have been granted the ability to meet in health and happiness. May we always be under His divine protection. On behalf of our family at ISI Denpasar, I wish to welcome you all to the campus of “budaya mandala” and extend my sincere gratitude for your attendance and participation in this seminar. To the steering committee of Nusantara Heritage, I would like to extend my deepest and most sincere feelings of gratitude for your belief and trust to ISI Denpasar for bestowing upon us the task of organizing the International Seminar on Nusantara Heritage 2017, hope we can deliver this belief and trust well. In accordance with the current theme, “Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value”, I would like to entice all of you to contemplate, exchange dialogue and together search for solutions to our Nation’s challenges that have surfaced over the past few years.

The socio-cultural problems that challenge our nationality have penetrated into public space. Ranging political, economic, educational, health, to humanity these problems have become an issue that can be clearly seen and freely witnessed through the mass media. The occurrence of tragedies such as the SARA conflict, armed conflict, the disintegration of our nation and the increasing presence of terrorism networks mark our nation as a “danger area” that can threaten everyone here at any time. In the past, our country was a highly developed and glorious geographical and political area often described as the “tata tentrem kita raha ja” or “the kingdom of peace” The success stories of the Sriwijaya Kingdom, the Majapahit Kingdom uniting our nation, the birth of various works, such as Borobudur, Prambanan, and Angkor Wat showcase the world of wonder that is our nation. This is a proof that this nation is a safe place that gives artists an opportunity to thrive and produce new works. Today, we have to explore the true meaning of success and the birth of archaeological wonders that are inherited to us through this nation.

Southeast Asia is facing decline in social solidarity, intolerance, fanaticism and rapid despair because a failure to seek guidance from cultural heritage of the past. Until now, we are remain in the way of thinking of logo centric, structuralism and binary oppositions in great admiration, whereas history shows that great discoveries such as the Law of Archimedes, Quantum Physics and others are not achieved solely through rational scientific methods but through making use of the inner potential of non-ratios such as the
sharpness of intuition, emotional sensitivity and spiritual awareness (Amien, 2005: 318). Our lack of attention to the development of human non-human potential implicates the birth of individuals who are individualistic, selfish, indifferent, and insensitive to socio-cultural issues. Nusantara Heritage contains much wisdom that can be used as a guide to form the personality of our archipelago. One of which is to build a cultural heritage.

There is a phrase that states "no culture, no future", meaning without culture, a future cannot exist. The basic characteristics of culture are cross-country, cross-national, inter-religious, and cross-binding primordialism, thus causing culture to be a powerful force in building a sustainable world (Ariefandi in Kultur Magazine, 2013: 8). For Humanity, culture is a necessity of the soul, therefore the development of the cultural field is the "mandatory law" for the government of a nation. Nations in Southeast Asia such as Indonesia actually have received a "bonus of civilization" because it has the uniqueness and diversity of tangible and intangible cultural heritage that can be used for the prosperity of its people. In our cultural heritage, there are cognitive systems, values, behaviors, and strategies to manage our universe based on logic, ethics and aesthetics.

Awareness of the cultural power in promoting development, strengthening the nation’s foundations and our position in a changing world is paramount. With regard to our efforts to revitalize and re-actualize the values of cultural heritage as a nation’s personality, I try to offer some concepts of development in the field of culture.

First, multiculturalism is a socio-intellectual movement that promotes the values and principles of difference and emphasizes the importance of respect for each group that has a different culture. Embracing Multiculturalism will to bring people into a harmonious, peaceful, egalitarian, tolerant, respectful, respectful, non-violent without necessarily eliminating the complexity of the differences. Most importantly, what needs to be emphasized is multiculturalism is not intended to unite or melt existing cultures into a 'single principle'. In multiculturalism diversity is preserved in the imagination of togetherness to become one.

Understanding multiculturalism is characterized by three principles, namely identity, relativity, and plurality. Identity is the defense of the values of localization in which exist peculiarities, uniqueness, and rarity that distinguishes one locale from another. Uniqueness and rarity are both factors of attraction and are considered “costly goods” in the global era. Relativity is the principle that the values of human life in various communities are relative. The local wisdom possessed by every nation cannot be compared quantitatively, because each has different devices and methods. This principle makes us proud of what we have and appreciate others. Plurality is a principle that recognizes that diversity is power. We should appreciate the diversity of forms, ways of working, and cultural principles of the whole community. With mutual respect we then recognize the advantages of others, so that they can fill each other to enrich what we have.

Secondly, understanding history. In historical context, the value and meaning embodied in cultural heritage are the bridges between the past and the present in a complementary chain. Through culture we can harvest the value and meaning of the past to build the present and plan for the future. History is a reconstruction of the past while cultural heritage is evidence that the past is a very useful source of value for building the personality of our archipelago. Therefore it is necessary to educate our younger generation to embrace the spirit of our cultural heritage.
Third, understanding ritual. Why rituals are so important is evident in the fact that in ritual, cultural heritage functions as a medium in which is expressed symbolically the history of the people. Every scratch, movement, song, facial expression, melody, rhythm and harmony displayed in rituals contains meanings to glorify the greatness of God. Through this people experience the feelings of pleasure, peace and comfort that life has to offer. In ritual, one does not question the concept of culture in a particular identity or whether or not it is good or bad. In ritual, culture is not a source of entertainment. Everyone in attendance is a part of the ritual so that it can be performed with grace and full confidence. What we can take away from ritual in this regard is a kind of positive energy that fosters tranquility, comfort and passion for togetherness that motivates mankind to rise to new heights. Culture in ritual ceremonies is an event of appreciation for an undivided common order in collective life.

Fourth, cultural diplomacy. Countries in Southeast Asia until this day have elements of their nation state that have not advanced in terms of technology and economy. This division is far too often the subject of discussion over Southeast Asia. To make our young people proud to be Southeast Asians, we need to display our superiority and for that we need to be strong in diplomacy. Borobudur Temple in Indonesia and Angkor Wat in Cambodia have been included in the list of the seven wonders of the world, the traditional Balinese agriculture system, Subak and nine Balinese dance genres also have recently been established by Unesco to be a world cultural heritage. In addition, now Indonesian gamelan (Java and Bali) has become a flagship program at various top universities in America, Europe and Japan. In realizing this condition, these elements of culture can be a reliable source of diplomacy to raise the dignity of the Southeast Asian nations as “Cultural Superpowers.”

Fifth, the development of cultural industry. The key to the development of the cultural industry is in the creative industry. The creative industry relies on the power of the creative to give birth to something that can bring prosperity. Avoiding the stigma that culture is something ancient, out of date or obsolete is paramount in the cultural industry. The cultural industry is not meant to sell cultural heritage or make cultural objects of display items to watch and make money, but rather to cultivate cultural assets with creative power to produce products that can be sold. Creative power means the ability to create or creativity. Creative human beings always have many ideas and able to swiftly utilize various approaches in overcoming any challenge. Alongside utilizing local material objects, creative work can also be done with cross cultural, collaborative, and technological applications.

In observation of the reality of cultural function in building the nation’s personality in the era of globalization, it is evident that we must now re-arrange our attention to the development of the cultural field. Modern science and technology do provide us with convenience, but we are now experiencing various anomalies that require us to re-think the nature of the reality of our universe. With the inability of modern science to organize complex socio-cultural problems, eventually culture in all its manifestations have the opportunity to exist as “lata mahosadi” (a panacea) to form the personality of Nusantara.
FOOTPRINTS, TRAILS AND EXPLORE (EARTHLY) NUSANTARA ARTS

Prof. Dr. Setiawan Sabana, MFA
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I. Introduction
Part of this article content was presented in a seminar entitled "Cross Cultural Nusantara" organized by Universitas Negeri Makassar (UNM) in December 2016. The reason for the delivery of this similar material is because the theme of International Seminar on Nusantara Heritage is clearly overlapping with the theme delivered in Makassar. The echoes of the terminology, the concept and practice of Nusantara culture were heard and felt increasingly expressed relentlessly in various forums, whether of political dimension, historical, educational, science and technology, to arts and culture. This movement is emerging in various formats. In the academic realm there is an ongoing effort to understand and deepen the Nusantara in researches in various universities.

Great attention to the excavation of the values and meanings of Nusantara today becomes a colossal event. It can be seen and interpreted as a revitalization of consciousness to tread, trace and explore the civilization and culture that became the foundation and the significant life breath in the geographical region in the Southeast Asian populations which are administratively within ASEAN.

The Nusantara echo is enlarged in the region in its form, discourse, expression and terminology. In essence, this monumental consciousness, in my opinion, is synonymous with a new awareness of the importance of awakening the facts and the reality of identity around ourselves. The range of a long and distinctive journey is unique in the context of the natural terrain, culture and civilization, and its products are different from other regions of the world.

What I say with the headline "Today's Nusantara Art" is associated with the existence of fine art phenomenon as part of art event in Nusantara or Indonesia. The word "Footprint, Trail, and Explore" means my efforts to trace, recognize, understand and interpret the existence of various forms of art that exist in this archipelago, which is now synonymous with Indonesian Arts.

II. Nusantara Arts
Art is part of an artistic discipline that encompasses diverse ones: dance, musical art, Western art, theater, literature, and so on. In general, what is meant by fine art is painting, sculpture, ceramic art, graphic arts, and intermedia. The decomposition of this art is based on the growing platform and discourse in Europe/the West.
The terminology of Nusantara Arts tends to refer to the terminology, taxonomy and discourse about the art of European thoughts. From the reference, the concept of aesthetics also accompanies it. This phenomenon is not only absorbed by the world of Indonesian art, but by the fine art of the world in general.

III. Preliminary Process

According to the records revealed in the book "Arts & Culture Heritage of INDONESIA: Preliminary Process" (2002:5), Nusantara culture has been processed since 225 million years ago. This area with its inhabitants has undergone shifts and changes for the sake of changes in the context of not only its natural environment, but also its culture and civilization. The transitions of the era that marks a long and dynamic journey, ranging from the Ancient Age, the Pre-History (Stone Age, Metal Age, the Bronze Age, Iron Age), Proto History, and History (Traditional Society, Early Classics, Hindu Buddhism, Islamic Period, Colonial Period, Independence Period, and Current). From the time span and the identity of his time born so many travelling phenomenon of form, value and meaning, as well as aesthetics in exploring the arts.

IV. Spirituality, Culture, and Art Tradition Layers

The area of spirituality and culture experiences the existence of its dynamic independence and acculturation, creating a plural and heterogeneous state. Starting from the prehistoric era (Ancient), then the arrival of Hindu-Buddhism (India), Islam (Arabic), Confucianism (China), and Christian (Europe). They came in turn to create a diversity of spiritual beliefs and syncretic events in them.

From various diverse beliefs are born various unique cultural product art that characterized mainly its spiritual source, and/or assimilation of each other (acculturation). The artifacts include, among others, rock painting, megalithic statues (eg, collection of Pasemah statues in Sumatra), bronze products, pottery, and others. In addition, during the Hindu-Buddhist period and thereafter, created works such as wayang kulit, wayang kayu (golek), wood carving, glass painting, scripture art, and so on. The products are then known as Nusantara/Indonesia traditional arts. Each region has its peculiarities depending on its natural setting, technological facilities, beliefs/spirituality, and its function in its bearers. These products survive and thrive today in adjustment to the circumstances of society and their times. Various community life and cultural values that is carried create a variety of art products both decorative and functional, imaging the intrinsic and extrinsic values attached to it.

That traditional art then in Western science criteria is categorized as Craft. Then born Nusantara craft or Indonesian’s craft. Included in it are textile crafts (various functions and aesthetics through motifs of symbolic value in them), wooden crafts (various sculptures and woodcarvings), metal crafts (various cutting tools and keris of symbolic value, wewadahan, and others), pottery (functional and decorative wewadahan through clay media preparation), and others. These craft products are recognized as authentic Indonesian cultural products inspired by local spiritual, Hindu-Buddhist, Chinese, Muslim, and Christian values. It is not uncommon to create works of crafts with visual and symbolic values hybrid, mixing beliefs with other beliefs in a harmonious unity.

V. Modern and Contemporary Nusantara Arts

The form and expression of Nusantara fine arts that are pioneered by the ancestors for centuries then come into contact with the arts approach (media, philosophy and aesthetics) developed by European artists and philosophers. The contact caused the
previous old order (traditional art) to experience a shift and even a significant change and tend to be radical. Some of the shifts or changes are, among others, is the concept of individuality as a pattern of art and art way. The pattern leaves behind the pattern of communality that has prevailed in the traditional society that took place in Nusantara region, which has given birth to artistic forms agreed by the local community.

Westernization of arts gave birth and developed art phenomenon that adopted westernization in various forms, related to the media, the concept of art and art-way. Artistically, the concept of individuality arises, the artist becomes an independent human being who then gives birth to freedom of expression. In addition, during the Dutch colonial era, born academism that trains and passes academic artists that are different from the self-taught. At first such circumstances created a "cultural conflict through art," but the present state is fading. Academicism is more hegemony in the development of modern art.

Modern and contemporary Nusantara art gave birth to new and innovative works, tend to be radical in appearance. Artist’s freedom extends to thematic freedom, media, and aesthetic approach, which at the same time carries the freedom of its artistic ideology. These art events still tend to be dominated by artists who live in art centers in Java and Bali (Bandung, Yogyakarta, Jakarta, Solo, Surabaya, and Denpasar). I do not know clearly what and how the development outside these centers.

One of the causes of the progress, among others, the existence of higher education institutions of art (ISI, ISBI, Faculty of Arts) who excel in his education, which gave birth to scholars, masters and doctoral arts both in the program of study and creation. The graduates are then able to take part and perform in the social arts scene in Indonesia, even abroad.

The interesting matter in the development of modern and contemporary art from the beginning until now, still traced the trails of art expression that refers and adopts the roots of Nusantara culture and art from time to time. These traits appear in artists who are intensely working, creative and productive and active in exhibition. They came to be known as modern Indonesian contemporary art figures.

Calling a number of names, there are important figures such as Affandi, Sudjojono, Hendra Gunawan, Sadali, AD Pirous, Sidharta Soegijio, Srihadi Soedarsono. Amang Rahman, Amri Yahya, Sunaryo, Heri Dono, Tisna Sanjaya, Agus Suwage, Astari, Nyoman Erawan, Arahmaiani, Tita Rubi.

VI. Urban Nusantara Arts
I applied this term to the tendency of art influenced by the urban culture formed due to the growing urban situation and condition of Indonesia. The percentage of Indonesian population seems to be increasingly moving in large cities. They are trying to find livelihood and life in urban social space and culture.

Large cities are facilitated by significant cultural infrastructure in various forms, ranging from art education institutions, galleries, museums, showrooms in malls, public spaces, and media promotions and art publications in mass media, electronics, social media and so on. Artwork is not only displayed in standard spaces, but in open spaces as public spaces. It can be said that art events take place everywhere, in large and luxurious rooms up to the corridors or alleys of slum-dwelling housing. Urban art life is growing, vibrant, and dynamic and complex in nature.

VII. Conclusion
Nusantara arts developed from the past to the present day. Each era has its own cultural and artistic identity, which is influenced by the reality of life, soul and amenities of the times reflected in the form of progress or achievement of the science and technology that accompany it. The development of Nusantara art is driven by communities in the old society to the present-day individuals, who are full of creative power and vitality for the continuity of human values and dignity (humanity) in space and time, its era. The Nusantara art space originates from the walls of caves or rocks, religious spiritual spaces, to secular spaces or locations at the level of human life and urban society, which are increasingly emerging as the culture and today’s civilization. Recognizing Nusantara arts is identical to recognizing oneself in the context of the cultural area itself, which has been inherited by our ancestors, which should be the reference and orientation of the values and dignity of present and future life in the beloved country of Indonesia.

Each forum of study on Nusantara should be interpreted not only as a study for mere examination, but also to create concrete actions or empowerment, so that this colossal movement will transform into a conducive, creative, innovative lifestyle and life to build the greatness of Indonesia and other affiliated countries (ASEAN).

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BRIDGING INFORMAL, NON-FORMAL AND FORMAL EDUCATIONAL APPROACHES TO SUPPORT THE ARTS, CULTURAL HERITAGE DIVERSITY, AND SOCIAL COHESION

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ABSTRACT
Given that across the Nusantara region there are thousands of sacred natural and built heritage structures and sites and a multitude of forms of tangible and intangible cultural heritage – it is vitally important that young people can receive practical knowledge and tools so as to enable them to take part in “the identification, protection, presentation and interpretation of heritage structures, sites or areas in their setting” (see ICOMOS, 2005 Xi’an Declaration). The social reality of people from various ethno-cultural backgrounds with diverse languages and religious practices residing in, visiting or journeying through all regions of the world also requires strengthening skills for cooperation and the capacity for intercultural creative dialogue. Aware of the linkage between these two matters, the question that needs addressing is how can artists – both tradition-bearers and contemporary practitioners – and experiential learning through art praxis continue to have a prominent role in the field of heritage preservation and the shaping of cultural environments for the future. This paper thus takes up the topic of bridging informal, non-formal and formal educational approaches to support the arts, cultural heritage diversity, and social cohesion.

Keywords: informal, non-formal and formal education; art praxis; tangible and intangible cultural heritage diversity; social cohesion

Introduction
It is inspiring that this international seminar has brought together students, educators, and scholars from several provinces of Indonesia and countries who seek to try to bring to light various forms of kearifan lokal (local wisdom) in the field of Nusantara (archipelagic) arts and culture and are concerned with enhancing cultural awareness among Southeast Asian nations and nearby, appreciation of creative works, and a feeling of togetherness for a harmonious life, as well as fostering a synergy among experts in the region involved with the field of art. Moreover, several of us here still practice, study, or teach art forms in non-formal educational settings such as sanggar, padepokan, or atelier studios.
My background and training is in dance – beginning in my birthplace of Ohio when I was 5 years old. At 17, I moved to New York City where I studied with master artists of classical ballet and classical modern dance at a performing arts conservatory and earned a BFA in Dance. In the 1980s, I performed in site-specific dance events with American, Asian and European artists and local communities in the United States, France, Japan, and United Kingdom and also taught in studios and for arts in education programs in public schools. In the period from 1990 to 2001, I went from co-founding, directing, and teaching courses for an InterArts Studies BA program at a small liberal arts college in Colorado dedicated to contemplative education, while also earning a Master’s degree in Liberal Studies with an emphasis in dance and culture from a university, to teaching movement and creative process workshops in several countries, attending the one-month international Movement Arts Society Meeting in 1997 at Padepokan Lemah Putih in Solo and cultural sites in Central Java, and twice leading a two-month arts-based study abroad program in Bali. In the spring of 2001, I decided to retire from my post at the college and co-initiated International Foundation for Dharma Nature Time with several artist/educator colleagues from varied nations. Since then, I have resided in the villages of Bedulu and Tejakula in Bali and co-organized or offered art for intercultural Srawung Seni (Sharing Art) events with traditional and contemporary artists in culturally significant sites in Indonesia and several other countries. Eventually, I was the first non-Indonesian person to enter and graduate from the Kajian Budaya (Cultural Studies) doctoral program at Universitas Udayana, Bali where, subsequently, the Rector appointed me as a volunteer associate professor in that program. I mention all of this to give a picture of my experiential practice-based learning journey in dance with master artist/practitioners, many of whom did not have degrees, to a doctoral dissertation about religiosity in art (see Butler, 2011), and interest in bridging informal, non-formal and formal educational approaches.

In addressing the theme of this seminar – I want to invite us all to reflect on some reasons why the arts and cultural heritage in the Nusantara region, and particularly in Indonesia, is important. One basis is that as one of the top twelve megadiversity countries with a tremendous richness of terrestrial and marine ecosystems and as the second most linguistically diverse country (see Table 2.2 by Harmon, 1996 in Posey, 1999: 26), Indonesia epitomizes biocultural diversity. Also, there are thousands of sacred natural and built heritage structures and sites and a multitude of forms of tangible and intangible cultural heritage. As well, many customs, traditions and art forms handed down through generations continue to evolve in relation to the distinctiveness of each cultural environment. Equally important, as I mentioned in my article on “Peace and Harmony in the World based on Pancasila and Bhinneka Tunggal Ika (Unity in Diversity)” (Butler, 2016d), is that the peoples of Indonesia have two thousand years of experience in developing positive ways to work with cultural and religious diversity to foster a harmonious life – especially through the arts.

It is, therefore, vitally important that young people can receive practical knowledge and tools so as to enable them to take part in “the identification, protection, presentation and interpretation of heritage structures, sites or areas in their setting” (see ICOMOS, 2005 Xi’an Declaration). However, the social reality of people from various ethno-cultural backgrounds with diverse languages and religious practices residing in, visiting or journeying through all regions of the world also requires strengthening skills for cooperation and the capacity for intercultural creative dialogue. Aware of the linkage
between these two matters, the question that needs addressing is how can artists – both tradition-bearers and contemporary practitioners – and experiential learning through art praxis continue to have a prominent role in the field of heritage preservation and the shaping of cultural environments for the future. Thus, I propose to take up the topic of bridging informal, non-formal and formal educational approaches to support the arts, cultural heritage diversity, and social cohesion.

**Bridging informal, non-formal and formal educational approaches**

Those of us here who are educators will be familiar with the notions of informal, non-formal, and formal education (see the ISCED 2011 revised from 1997 published by UNESCO, 2012). To summarize:

– informal education comprises learning activities whereby a person gains values, skills and knowledge in their environment, such as from family members, friends and neighbors in the home, marketplace, in work and play, and the daily life of the local community;
– non-formal education consists of intentional, organized and sustained learning activities “typically provided in the form of short courses, workshops or seminars” which are “an addition, alternative and/or complement to formal education within the process of the lifelong learning of individuals” and can contribute to adult and youth literacy and education for out-of-school children and youth, as well as “life skills, work skills, and social or cultural development”; and
– formal education is understood to consist of intentional learning from primary to tertiary level that occurs within the organized and structured context of schools, colleges, vocational training institutions and universities; and generally culminates in certificates, diplomas, or academic degrees.

Those of us here who are educators and also artist/practitioners, most probably began study of their art form – whether traditional or contemporary – under the guidance of a mentor or artist/practitioners in a non-formal educational setting such as a sanggar, padepokan, or atelier studio. And, as we know, experiential learning through art praxis is still one of the main means by which spatial-temporal kinesthetic cultural and spiritual values and knowledges are conveyed to the next generation. Clearly, people of all ages receive much instruction from the joys and sorrows of daily life; while the socio-cultural and surrounding ecological environment also has an informal educational effect.

So, one way that various forms of kearifan lokal (local wisdom) embedded in the arts and heritage sites can contribute to lifelong learning for all is by bridging informal, non-formal, and formal educational approaches through partnerships between local communities, artist/practitioners, educators and scholars.

**Supporting the arts, cultural heritage diversity, and social cohesion**

There are a number of good initiatives whereby the incorporation of tangible and intangible cultural heritage within an informal, non-formal, and formal educational framework supports the arts, cultural heritage diversity and social cohesion. To stimulate your consideration of some possible approaches you can take, I would like to mention just four examples each of which is presented under a key dimension but, of course, relates to all of the dimensions.
– Climate change mitigation and adaptation, local history, and heritage settings

Head of the Expert Team at the Office of the President’s Special Envoy on Climate Change Control in Indonesia and national focal point for Article 6 of the UN Framework Convention on Climate Change, Amanda Katili Niode, and head of the national history sub-division of the Ministry of Education and Culture, Amurwani Dwi Lestariningisih, have brought wisdom values in the context of local history to the foreground (see UNUD, 2017). For instance, Niode advocates “putting climate into the picture, learning and teaching from climate change [and] lessons from the past” for education, training and awareness-raising activities. Lestariningisih proposes that more historians, heritage site researchers, and climate change experts should work together with a focus on local history in every province and regency as well as outlying areas to re-examine the importance of forms of kearifan lokal (local wisdom) as a means to identify methods for sustaining heritage settings, cultures, and surrounding ecosystems.

– Cultural heritage diversity and experiential learning through art praxis

Lembaga Pendidikan Seni Nusantara (LPSN), a non-profit foundation established in 2002 by artists, researchers and art educators in a number of provinces, has developed an Art-Culture education curriculum and teaching materials for public schools stemming from the vast diversity of local cultures in Indonesia. As founding director, ethnomusicologist and choreographer/musician Endo Suanda (2012 and 2015), points out “the arts are not a stand-alone entity, rather the arts are intertwined with other social sectors such as adat (customs), origins, faiths, the environment, economics, technology, and even politics”. LPSN views the arts and culture as arising from ‘sharing’ to improve the quality of life and that art praxis can contribute to enthusiasm for the ‘beauty of life’ along with respect for different values from various social spheres as part of ‘human dignity’. In this way, arts education is cultural education – education in ‘living together’.

– Intercultural creative dialogue through sharing art

An innovative means for supporting intercultural creative dialogue based on a spirit of gotong royong (mutual cooperation) and the value of unity in diversity, is the Srawung Seni (Sharing Art) events held in cultural and heritage sites in Indonesia and other countries initiated by Padepokan Lemah Putih – a non-formal arts educational institution established by Suprapto Suryodarmo in Solo, Central Java in 1987 (see Suryodarmo, 1997 and KemDikBud, 2015). Convened with Sharing Movement colleagues in varied fields from Europe, the Americas, Asia, and Australia; a worldwide network of artists and presenting organizations called Web Art Garden; International Foundation for Dharma Nature Time based in Bali; and other informal and formal Indonesian organizations; these events have attracted the participation of hundreds of artists, educators and interreligious leaders – both tradition-bearers and contemporary practitioners – from villages and cities of Indonesia and several regions of the world.

– Natural and built heritage sites as learning environments for young people

Jelajah Candi (Children Exploring Candi) educational tours are one of the regular activities of Guyub Bocah; a network of youth communities affiliated with the NGO Yayasan
SATUNAMA based in Yogyakarta, Central Java. By this, natural and built heritage sites can again function as learning environments. Children and youth from varied ethnic groups, faiths and socioeconomic spheres interact with sites, each other, artist/practitioners and educational guides by engaging in artistic and re-greening activities, writing, discussions, and so forth with the aim of “creating a soul of tolerance in early years – giving shape to intelligent, cultured and diversity-loving Indonesian Children”.

**A call for practical steps**

The role of artists and of experiential learning through art praxis in the preservation of heritage and shaping of cultural environments is noted in many declarations and guidelines (see references); as is the need for young people to receive practical knowledge and tools for ‘values-based heritage management’ (see UNESCO, 1998 and UNITAR, 2011). To this end, Dharma Nature Time and Guyub Bocah propose to hold a heritage training for youth with local caretakers of heritage sites in cooperation with Padepokan Lemah Putih, the Directorate General of Culture, and Ministry of Tourism. So, it is my hope that you will also take practical steps for bridging informal, non-formal and formal educational approaches to support the arts, cultural heritage diversity, and social cohesion.

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INTRODUCTION
There are several ways to interpret the theme of this conference: Nusantara Heritage. I choose to appoint, not the content of the inheritance itself, in all of its riches, but what sees as its problematic "survival" implicit in it: how to build and preserve a nation, and a country that is truly united and unified, although consist of components that are often very different from each other? At the level of its citizens, how to get Indonesians to construct their identity in a balanced way between several layers: the national, ethnic and religious layer, in order for their unity to remain firm. This problematic has actually been present in the dialectics of the symbolic-ideological system of Indonesia since the formulation of Indonesian concepts: politically in the Sumpah Pemuda of 1928 and in the speeches of Sukarno and the founders of other nations; culturally in the writings of Ki Ajar Dewantara; and normative ideologically within Bhinneka Tunggal Ika, Pancasila and related symbolic systems. This fact makes Ben Anderson formulate the concept of nationalism as an "imagined community". This problem also overshadows the writings of Radhar Panca Dahana and Azyumardi Azra (Islam Nusantara).
So I see the theme of this conference as one of the other efforts, to preserve the "shadow community". And in fact, so far that "community" was quite successful; and from an economic point of view Indonesia is a single market, united by the production and traffic of goods; Indonesia is also united by the circulation of ideas through a single language within the national information space. But the continuity of Indonesian nationalism as a shadow community faces many challenges. And one way to respond is with culture.

GREAT IMPACTS FROM GLOBAL CAPITALISM
Underpinned by information technology and the mobility of capital and labor, this capitalism has now become truly global, and total. In addition to entering all corners of the earth, it also pervades all aspects of economic life and, by itself, social life as well: both land, labor, technology, knowledge and education systems, capital goods and consumer goods and even media medium and media content become a commodity. So for the first time in history, the socio-economic life of our earth is determined by a single system: the market economy, the new name of global capitalism.

This capitalism is becoming increasingly complex. In the lead up to the first World War, we witnessed a struggle between the big capitalist countries (Britain, Germany, America,
France, Italy) leading to war; when after the Second World War we witnessed the
American hegemony, faced with the challenge of communism; we are now witnessing the
birth of multi-polar capitalism (America, China, Europe, India etc.). Capital is completely
"liquid" and moving land to gain the maximum profit. Consequently, there are always new
zones of capital accumulation which in turn give birth to smaller sub-zones. The
Indonesian state is one of the regional poles of the capitalism. The circulation of capital,
goods, person and capital driven ideas creates national unity, and guarantees the
superiority of the national language and culture (Indonesia) over local languages and
cultures. Paradoxically, however, the internationalization of the capital concerned
simultaneously drastically limits the freedom of the nation-state, which is increasingly
carried away, like a whirlwind in the storm, by the dynamics of global capital. As a result,
the world, and Indonesia, increasingly labile.

In the context of such an old agrarian civilization, if not dead total, is dying. People no
longer live in the circle of "extended family", but within the urban or urban family circle;
the mastery of economic surplus is no longer done by the nobility or "priests" who then
consume them in large potlatches in the form of prestigious luxury, war or big ceremony
(Bali), all of which serve to strengthen the existing social structure. It is instantly
"consumed" individually in the form of consumptive waste which serves to strengthen the
power of the capitalist community. The result of this macro-economic and macro-social
change is the receding of mythic thinking and belief in the things that are miraculous and
religious. The explanatory system that was originally offered by traditional "animisms" or
by the great religions whether the Western revelations or cosmic religions from India to
the East-lost "power" over his followers. The religious beliefs are drastically changed:
rather than the absolute collective belief of the rich symbols that become the social
adhesive of the political order, it is increasingly become individual beliefs with pragmatic
beliefs that tend to be structured in the form of independent groups even against the
ruling political system. Therein lies the possibility of religious radicalism, which in turn
shakes the political and social balance, and reorganizes the interpretations of the religion
that has been in effect.

HOMOGENIZATION OF CULTURE

In terms of culture, the situation is also labile and complex. Capitalistic economics gives
birth, in its management pattern, a "cultural" attitude that is in harmony with it, which is
more rational in the face of reality. The first cultural impact of rationalization of thought
is the standardization of all sectors of life. Education, institutional, health, management,
production techniques, human rights, behavioral norms etc. The norm is increasingly
international and is maintained by international institutions whose normative authority
is widespread. They all determine the more strictly so-called "culture", the production
system of ideas and art.
In such situations, the local elements raised in the space of contemporary national
cultures tend to be nothing more than differential local identifier affixes for the creator
who use it or the exotic affixes to the viewer.

COSMOPOLITISM VERSUS IDENTIFIER FOCALIZATION

But homogenization/standardization does not mean there is no political conflict. We are
now witnessing the emergence of two different human beings globally opposed to each
other. The first variant consists of the winners of the system: either the who governs
directly (par manager, the engineer and the public and private technocrats) and who
criticize it and thereby allow for continuous improvement (international NGOs,
academics, trade unions etc.) The second group is from those who feel marginalized
economically and/or culturally and therefore become opponents of the globalization
process in the name of identity. In the Northern countries, the marginalized are composed
of ex-workers who have lost jobs due to the delocalisation of their company, and from
those who feel rivaled in the quest for employment by immigrants. This social reality leads
to the emergence of an anti-globalization and anti-foreign ultra-right movement (Trump,
Brexit). In the South, the marginalized person has another character; consisting of new
urbanites cut off from their agrarian footholds, missing their traditional magic-religious
references and their source of their livelihoods are not certain; such people tend to
construct a new identity with reference to ethnic identity and especially religion; the
latter is "reinterpreted" to be a means of resistance to the shocks of globalization. Such
religious or ethnic radicalization is found in most of the world, in areas that have "failed"
to provide new economic opportunities for small communities, especially in the Islamic
world, including Indonesia but also in the Hindu world (BJP, Shiv Sena) and even Buddha
(Radicalism of Buddhist monks). So one of the functions of culture should be to flex the
shakes so it will not lead to the great social and political pathology: war, terrorism and so

PRESERVING NUSANTARA CULTURE
As written at the opening of this paper, Indonesia is one of the few countries that make
cultural diversity a component of national construction. Indonesian nationalism
emphasizes the peculiarities and richness of Nusantara cultures. However, since the time
of cultural concept formulated by Ki Hadjar in connection with plural nationalism above,
the wheel of history has been in motion. The process of cultural memory degradation
(transmission of cultural memory) has changed drastically: the traditional symbolic means
of verbal-wayang, story telling-has lost its role, replaced by writing culture in schools and
TV and media social in everyday life.
Consequently, the present situation is a paradox: the products of old cultures remain
flattered as the peak of national culture, but the culture is nearing extinction or traumatic
transformation: local languages are no longer well controlled, myths and related
philosophies are no longer derived --(because wayang and the theater lost its role, local
aesthetics became foreign). So the rest of the local cultures are increasingly shrinking,
losing social roles and only sheltering in a handful of educational and cultural institutions.
Nevertheless the identity thirst does not die, in what form? For more and more people
are in form of "religion". Not religion as a means of spiritual life, but religion as the focus
of a single identity, religion as a means of political suits for the people who face the shock
of the whole order of his life. The religion is misinterpreted and misused. But if religion
appears as the sole focus of identity, transcending nationality, there is no diversity; the
unity of this country will be threatened.
So what to do? There is no satisfactory cultural or political response. The shift of changes
that sweeps the world by the cyclone of global capitalism is an inevitable reality and
cannot be conquered. We can at best strive to understand what is going on and try to
counter the present trend toward radicalism-especially religious radicalism-by
rediscovering the meaning and wisdom stored in local cultures. For that there is only one
medium: because local cultures lead to socio-economic extinction, their cultural heritage must be massively transferred to educational institutions and the visual media (TV). We must incorporate local myths, philosophy and aesthetics in the curriculum. We must take concrete action to record the vestiges of oral culture that are still present in Nusantara (Bali, Java etc.) -before disappeared and forgotten. What remains of old memory should be reconfigured and documented systematically. Conservation policies must be far more ambitious than has been done so far. Must create a digital museum, which will contain ALL the memories of extraterrestrial agricultural traditions, all over Indonesia. All products of tradition in the field of theater, dance, music and oral literature should be recorded systematically. Doing so is impossible 10 years ago, for technical reasons. Now it is cheap and easy, what is needed is political will. In 30 years it will be too late, because all the wise old people, the last witnesses of the old agrarian traditions, will die, and lose with their infinite riches. Only with that then will Indonesians escape the shaking of identity that threatens them.
BUILDING VIRTUAL FOUNDATION THROUGH UTILIZATION OF THE NOBLE VALUES OF NUSANTARA’S CULTURAL HERITAGE.

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ABSTRACT
In accordance with the theme of The International Seminar on Nusantara Heritage (ISoNH) 2017, which is “Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Values” I would like to deliver a paper entitled: “Building Virtual Foundation Through Utilization of the Noble Values of Nusantara’s Cultural Heritage”. Specifically I want to discuss about the noble values that are contained in Nusantara (Indonesia) cultural heritage which are relevant to be utilized universally as a source of inspiration and tolerance.

In order for us to use them as a source of inspiration and tolerance, it is necessary to build a solid foundation, which I call the "Virtual Foundation". As an illustration, I use a new art creation entitled Kecak Rasa Papua Dance (Kecak with Papua Taste Dance), produced in 2015 at ISBI Tanah Papua, Jayapura. The purpose of this work is in line with the theme of our international seminar today, which is how to build a sense of togetherness and tolerance based on the diversity of arts and culture of the archipelago.

The Concept of Cultural Heritage

“The cultural heritage may be defined as the entire corpus of material signs – either artistic or symbolic – handed on by the past to each culture and, therefore, to the whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a corner-stone of any cultural policy” (ICCROM – Jokilehto, J. 2005: 4-5).

The above definition confirms that the cultural heritage is a relic from the past that passed from one generation to the next. Cultural heritage is a cultural marker both in the form of works of art and symbols that store information about human experience, as well as identity and identity giver.

Cultural heritage is a cultural heirloom that contains the noble values of the nation's culture. The cultural heritage possessed by a state has specific and unique characteristics, and is a world cultural heritage. Therefore, the public awareness of the importance of cultural heritage needs to be built in order to avoid the things that are not desirable in the era of rapid changes and difficult to guess.
Initially, the world’s cultural heritage was only emphasized on tangible objects. Realizing that not all cultural heritages are tangible, in the next development, UNESCO has also established the existence of intangible cultural heritage. It is worth noting that in addition to the cultural heritage, tangible and intangible, UNESCO has also established the World Natural Heritage.

Virtual Foundation

Virtual Foundation is an analogy. It is like talking about a building, if we refer to foundation, in general we are talking about the visible physical foundation, for example, the foundation made of concrete. The strong foundation will result in a sturdy building. But it must be remembered that physical foundation that we see is actually based on the mature concept of foundation. With a mature concept and deep values, it will be used as an important foundation of the building. Therefore solid foundation will produce a solid and beautiful foundation (see further, Rai S., 2016).

Analogous to the above example, the positive noble values of Nusantara’s cultural heritage can be utilized in order to build awareness of cultural diversity. Planting virtual foundation is one way to form character (character building) of a person, group, or society at large. With strong foundation, they will have a “Code of Conduct”, confidence, identity, tolerance, and the rise of a sense of togetherness. In this case, arts and culture can be used as a media because art and culture at the same time can provide spectacle (entertainment) and guidance.

Indonesia Rich with Cultural Heritage

Indonesia is a multiethnic and multicultural country, with territories stretching from Sabang to Merauke. The long historical journey and the dynamics that have occurred since the past till now have caused Indonesia to have a very diverse and unique cultural richness. The diversity and uniqueness of Indonesian culture is an identity of the nation that is priceless.

In his speech at the Bogor Palace on August 12, 2017, President Joko Widodo (known widely as Jokowi) said that Indonesia is a big country. The territory of the Unitary State of the Republic of Indonesia consists of thousands of islands scattered from Sabang to Merauke. United Nations verified 16,056 names of Indonesian islands (source: running text MetroTV on 20 August 2017). Furthermore, President Jokowi said that no less than 714 tribes occupy Indonesia and more than 1100 local languages spread across the archipelago. The geographical, ethnic, cultural, and customary situations make Indonesia a rich and diverse natural heritage and heritage, and have received world recognition.

Until now, UNESCO has established several Cultural Heritage of Indonesia as World Cultural Heritage, namely: Borobudur Temple Complex (1991), Prambanan Temple Complex (1991), Pura Sangiran Man Site (1996), and Bali Cultural Landscape which is Subak (2012). In addition, UNESCO has established several natural heritage of Indonesia as World Natural Heritage, namely: Ujung Kulon National Park in Banten (1991), Komodo National Park in NTT (1991), Lorents National Park in Papua (1999), and Tropical Rain Forest in Sumatra (2004).

In the field of Intangible Cultural Heritage with specifics in Intangible Cultural Heritage of Humanity, Wayang (2003), Keris (2005), Batik (2009), and Angklung (2010) were established. Furthermore, Indonesian Cultural Heritage, which is defined by Intangible Cultural Heritage category in Need of Urgent Safeguarding, are: Saman Dance
(2011) and Noken (2012). By 2015, UNESCO has also established nine types of Balinese dance as Intangible Cultural Heritage (source: Ministry of Education and Culture)

We are grateful to have been awarded a priceless Cultural Heritage. However, public awareness of its sustainability needs to continue to be built because the world’s cultural heritage faces unhealthy challenges and threats both internally and externally. In line with the rapidly changing world and the enormous influence of technology and information, fast and precise rescue measures need to be done together and sustainably. One way is to build a "virtual foundation".

Below is an example of how the noble values embodied in the cultural heritage can be a source of inspiration, tolerance and adhesive. The idea is packaged in a work entitled: Kecak Rasa Papua Dance.

Kecak Rasa Papua Dance

Kecak Rasa Papua Dance is a new tradition-based artwork, produced in 2015 at ISBI Tanah Papua. Kecak Dance is a Balinese cultural heritage; while Rasa Papua gives an indication that this artwork is very thick with Papuan cultural values. In addition to the cultural values of Papua, this artwork is also supported by elements of other cultural values of the archipelago. The idea of this collaboration dance comes as an answer to a question "how to harness the diversity of arts and culture of the archipelago as a medium of cross-cultural communication to build tolerance and a sense of togetherness". Papua is the easternmost region of the Unitary State of the Republic of Indonesia consisting of different tribes, customs, and languages so that there are often problems with communication. The difficulties that occurred are not only among indigenous Papuans, but also the "immigrant" population who came from various regions in Indonesia, and now they have become part of the Papuan community.

As an illustration, there are two examples of experiences I would like to share on this occasion. The first experience took place at the campus of ISBI Tanah Papua, in Waena, Jayapura. By 2015, ISBI Tanah Papua has 18 students from Asmat tribe. One day I had a chance to chat with them in front of the Kria building. I asked about the characteristics of Asmat art. My questions were answered with great enthusiasm in turn. In that brief discussion, I felt the use of a different language from them. Then, I asked one of them "how about the explanation your friend gave you?". I was very surprised to hear the answer given that "sorry sir Rector, I do not understand his language". I asked again "Aren't you both from the Asmat tribe?" Then he answered "yes sir, we are from the tribe of Asmat but each of us is very far apart and bordered by dense jungle so we do not understand each other". Out of curiosity, I asked again "then how do you communicate?". He replied "with the Indonesian language". In my heart I think that my guess is wrong. At first I thought that in one tribe they used the same language. Related to this problem, I also think that Indonesian language is a unifying language.

The second example is my experience at Youtefa Bay, Jayapura. Youtefa Bay is a bay within a bay because the bay of Youtefa is inside the larger bay which is Yos Sudarso bay. Youtefa bay residents live in three kampongs namely Inggros village, Tobati village, and Nafri village. Villagers of Inggros live in a house on stilts inside the bay; while the inhabitants of Tobati and Nafri villages live on land. The traditional territory of Tobati and Nafri is bounded by a small hill. This experience in Youtefa Bay also surprised me because people in these three villages use different languages. They do not understand each
other's language even though the distance between one village to another is not too far away. (see further, Rai S., 2017).

Back at the Kecak Rasa Papua Dance, the trainers were friends from ISI Denpasar who happened to be teaching at ISBI Tanah Papua, such as Pande Gede Mustika, I Nyoman Sudiana, I Wayan Bawa, Ni Ketut Suryatini, Komang Sri Wahyuni and Luh Gede Candrawati Pratiwi. The creation process begins with a Nuasen ceremony at Pura Agung Surya Bhuvana, Jayapura, one of 32 temples now in Papua province. After Nuasen, casting ideas was done on the ISBI campus. The earliest step in casting this idea is to provide an explanation ranging from the desired idea and the desired form to the supporters of the number of 80 people. They consist of students from various tribes in Papua and other students and lecturers from different regions and cultures in Indonesia.

In the training process, the difficulties they experienced were sitting cross-legged and making a "kilitan" cak. But gradually the technical difficulties can be overcome, let alone all the participants are very enthusiastic in following the exercise so that there is a sense of togetherness amid differences. This collaborative work is filled with stories from Papua's cultural heritage of "Hunting". In interpreting and expressing this story, every supporter is given freedom with different movements and languages. In terms of motion, there are expresses with the movement of Papuan dance, Balinese dance movements, Java, Sumatra, Sulawesi, even modern dance movements and Rap. During training, I was suddenly approached by one of the artists and senior lecturers, Mr. Adj Sujamto (74 years). The multi-talented Mr. Adj asked me "Mr. Rector, can my wife and I join?" Of course I answered "please sir Adj, with pleasure". Since Mr. Adj and his wife and senior artists have joined, every practice is always accompanied by laughter and a solid sense of solidarity.

After a week-long training session, with the support by students and lecturers from diverse ethnic and cultural backgrounds, embodied in a contemporary style of collaboration. The first performance of Kecak Rasa Papua Dance, held at Jaba Pura Agung Surya Bhuvana, Jayapura in accordance with its temple ceremony on October 15, 2015.

Thus it is that the cultural heritage of the archipelago has become a source of inspiration and tolerance and as one of the adhesive media of the nation.

As a final part of this presentation, let me reiterate once again that the cultural heritage contains the noble values of the nation's culture that have been inherited from a long time from generation to generation. Therefore, public awareness about the cultural heritage by all parties should continue to be improved in order to avoid the things that are not desirable. One way I propose is to build "virtual foundation" through art and culture media.

In the future, we expect that the noble and universal values of cultural heritage can underlie sustainable world-building. Therefore it need to be prepared superior human resources, one of which is to open the Heritage Program Study Program.

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ARTS APPRECIATION BASED ON THE PRINCIPLE OF ETHNOMATHEMATICS

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Introduction

This paper is on arts via ethnomathematic approaches. The arts focused include, weaving, fine arts, textiles, carvings, and architecture. The study analyzes the mathematical principles found in each chosen work. The beauty of patterns and motifs can be seen through geometric designs. Visual observation is done to extract information on the relationship between arts and mathematics. The results of observation through the beauty of art work is expected to show its beauty from ethnomathematic aspects. This study is able to extend the boundaries of appreciation especially in the arts, based on ethnomathematic features in general.

Early 1970s the national cultural congress in Malaysia has raised questions about national identity. The congress felt it is necessary to be aware of some elements to symbolically identify the national culture and the background of society. The background of the Malay community was influenced by the culture and the paradigm of thinking. A rich heritage of culture and customs enabled them to build their traditions from the foreskin of thought and inherited philosophy. The passion to find values and identity has initiated the raise in awareness towards some cultural elements of community art and life in the 80's and 90's. In the context of the arts, the appearance of identity and culture of society as a form of art inherited by a Malay nation is inherited through the creation of wood carvings, weaving, painting and textile arts. Highlighting identity in various forms of art can be appreciated through the terms of aesthetics, motifs, meaning and the use of Islamic geometrical motifs as reference. The Malay concept of aesthetics and traditions is seen through the geometric delivery inherent in mathematical concepts. The beauty of Malay tradition is characterized by mathematical features such as symmetry, pairing, balance, circle, repetition. This mathematical application helps a lot in solutions in everyday life as in the arts.

The history of the Malay community has to do with their thinking especially in mathematical studies. It was born in the culture and the value system of a certain race or ethnic group which now has a place among local researchers. This mathematical tradition has just emerged in the history of mathematical education when cultures and mathematics were intergrated and studied by some western researchers. Combined studies of these two aspects is named in terms of ethnomathematics. In ethnomatematics it may be noted that the built-up maths is accompanied by a system of values, culture and the views of a society. This means that the mathematical value is supported by the mathematical knowledge itself and the culture of the society in which mathematics is
taught and developed. This ethnomathematic study has given the public an overview that mathematics is not a rigid knowledge, but it can be applied in the aspects of community life. The study of ethnomathematics influenced by the Islamic cultural system for the Malay community is an attempt to show that mathematics not alien in Malay societies, but it has been rooted in various mathematical branches resulting from further development of Islamic civilization in the region. Ethnomathematics links values and mathematics from various aspects, namely arts, literature, religious education and thought.

Application of mathematical thinking in arts and culture.

The shape and pattern of motifs in woven songket are composed of elements and natural resources such as flowers and leaves. These motifs have symmetrical lines arranged with mirrored images. Symmetry is the outcome from the principle of harmony in nature and art. This principle also underlies the unity of the law of beauty such that it is not an exaggeration if it is recommended that symmetry is the underlying principle of structure and composition of best artwork ever produced in the history of human civilization. This symmetry principle is usually found in Malay Islamic works. Malay art which includes the creation of carving, weaving, painting, architecture and textile arts. It proves that the Malay community has a high level of thought in art production. The mathematical concept in Malay society's thinking can be seen through the implied meaning in subtle and artistic compositions and patterns.

Mathematical thinking and skills have long existed among artistic activists, so many mathematical skills are used to produce a combination of motifs and beautiful patterns and symmetry. In the Malay heritage, a manifestation of ethnomathematics affect the background of the Malay community in terms of thinking and its culture. The Malay culture itself has many ethnomathematical elements that can be seen, for example woven mengkuang mats, food covers and walls using bamboo shows the concept of continuous, symmetry, uniform and patterned mapping. Symmetry types used in artworks are static, symmetrically fixed and each unique shape is arranged in the center or on the plane of the artwork. The use of symmetrical elements in art produces a balance and forms a patterned and repetitive geometrical pattern.

According to Khairuddin et al, (2004) symmetry can be seen in a bisector plane as a plane of symmetry (mirrored and reflection) or as a line or symmetrical axis. For example, the Malay community in the traditional Malay game, which is the ‘gasing’, the central and symmetrical questions seen in the objective of the game is to rotate the ‘gasing’ or top to rotate in a good balance. While in the making of the sampan and wau, the concept of reflection and mirrored images is adapted to become part of Malay art. In Malay traditional dance, the repetitive, uniform steps of foot work are in the form of mapping that is corresponding in series, transformation, displacement, rotation and gentleness.

An analysis of arts in the ethnomathematic concept

In the arts, a manifestation of ethnomathematics affects the background of the Malay community in terms of its thinking and culture. There are various art productions and each of these types of art has a mathematical concept, meaning and value as in the art of weaving, fine arts, carvings, textile arts and architecture.

- Art of Weaving

A design in the art of weaving, a woven lid is used to cover food, it has a balanced
geometrical elements that allows it to stand firmly. The Malay community also expressed their thinking through mengkuang mats, pandan mats, food covers and walls made of bamboo to demonstrate continuous, uniform, symmetrical and uniform mapping concepts.

![Motif geometri berbe](image1)

The art of weaving is a form of craft that cannot be separated from the traditional way of Malay community life. From the mat to the protective residential wall, woven work forms a visible environment seen everywhere. This is not surprising as tropical plants are suitable material for weaving.

![Corak geometri yi](image2)

Weaving is the process of establishing lines of leaves, stick, cane, root, bamboo and some other plant species. Some types of craft designs are produced by weaving to create daily tools for example producing hats, food covers, baskets and woven mats as place mats to sit.

Indirectly this study explains that scientific thinking and mathematics has been around for a while and at the same time shows that scientific and mathematical thinking has long been growing and used by the Malays without being aware of them. The art of weaving requires a lot of science and mathematical skills to produce a combination of beautiful motifs and patterns in symmetry. All of these require thought and wisdom in science and mathematics in the process to produce it.

- **Fine Arts**

Identity issues are felt in the development of art in Malaysia. Art enthusiasts use cultural heritage to cultivate and strengthen spiritual values as one of the most important aesthetic perceptions. The tendency of art among Malay artists lead to a Malay-Islamic aesthetic philosophy or what is termed as Malay-Islamic art.

Aesthetic references to Islamic art exist from the sensitivity and positive resurgence of Islam as a perfect lifestyle. It can be appreciated in the works of Syed Ahmad Jamal, Sulaiman Esa, Ahmad Khalid Yusuf, Ramlan Abdullah and contemporary artists in
Malaysia. The use of Malay-Islamic elements emerged in their works, including Sulaiman Esa, who used geometric forms in his work titled ‘conscience’ (1983).

The abstraction approach based on the appearance of geometry or arabesque can be seen in Sulaiman Esa’s essay -‘conscience’ which has sparked its culmination of commitment to Islamic art. Colour, harmony and appearance unify the variety of geometric patterns that support the concept of unity in diversity. This work of art emphasizes the aspect of tradition with the use of local medium such as paper, bamboo, and fiber via techniques of weaving. The concept of carved crafts is also applied in the production of ‘catan’ art known as ‘kerawang’ (a form of filigree). The use of wood material replaces the canvas to shape the structure of the building, engraving motifs to produce works. The carving art in the ‘catan’ work requires a lot of maths skills to produce a combination of beautiful motifs and symmetry.

The use of original wood carvings from traditional houses on the east coast, the work of painters, whether paintings or sculptures, are concerned with traditional image production between two-dimensional and three-dimensional mediums.
In terms of styling, the works of the ‘Siri Dungun’ highlight the Malay style of culture that apply Islamic geometric motifs and Malay artistic traditions. This work is presented symmetrically by the method of repetition according to the principles of Islamic aesthetics that give a clear and implied meaning of the concept of arabesque that contain the philosophy of reason and the mind of Malays connected to concept of divinity. The beauty through mathematical delivery in geometric engraving as the main component of this work highlights the balance in the motif arrangement which shows continuous mapping. The geometric engraving component meets the majority of the space in a symmetrical work where each of the engravings is balanced and equal. The door has a symmetrical size where each side of the door can be opened and closed. The geometric principle provides a formal image in the designated pattern elements- the same shape, the same number, size, texture on the left and right of the window series work. The symmetrical equilibrium can be seen in the bisecting plane as a symmetrical plane of mirrored image and reflection.

The concept of beauty through mathematical delivery can be seen through the unity of the geometric and organic subjects arranged in the horizontal and vertical layout known as a uniform symmetrical repetition. The union in the window series works is to provide a systematic repetition of the patterns, arrangements and compositions that are compatible. It can be likened to a composition to get the aesthetic beauty.

A symmetry that gives attention to the orderliness of the material arranged in the framework of geometry and gentleness that illustrates the flexibility of the material, especially in the sensitivity and skill of the beautiful works. Unity created also illustrates harmony in bringing together all the elements of design and motifs in the production of a perfect work.

This work highlights the method of surface exploration by paying attention to the composition. The idea that each pattern is connected and linked to another pattern in the work of the “siri dungun” becomes the starting point of the work. The relationships and unity of the materials used make harmonious compositions through arrangement of planes, shapes, appearance and colours. The use of geometric and organic motifs in decorative processing reflect unity through ‘kerawang’ (filigree) motifs.

- Textile art

Songket is a symbol of fineness of Malay art of weaving inherited ever since those days. Songket weaving uses arabesque motifs that combine flora and geometric elements. The arabesque motifs are popular in Islamic art inbred in a culture and civilization where the community was originally well versed in various mathematical sciences as a source of aesthetic value. Pairing of geometrical and floral motifs are so beautifully arranged
horizontally and vertically. The use of geometric patterns applied universally is one of the key features of songket production to incorporate the system of composition adaptation that enable diversity and innovation.

- Art of Carving
Malay wood carving art is part of the Malay art culture that influences the three important aspects of Malay lifestyle namely status, belief and culture. These three aspects are described in each woodcarving through its different philosophies, meanings and functions for every use.
The status of a person is shown through the application of Malay wood carving through the Mathematical Concepts obtained in the art of engraving in the use of geometric motifs. This geometric carving can be traced to Malay art sculptures that take patterns such as the square shape or known as a fixed pattern. Sides and triangular shapes are arranged in series and sometimes the triangles are affixed to the tendrils of the plants. This geometric motive continues to evolve in parallel with the acceptance of the Malay race towards Islam. When an animal motif is not permitted, the engraver begins to apply the geometric pattern in the engraving. Typically, these geometric motifs are combined with calligraphy motifs. However, there are also geometrical pattern combined with floral motifs. The use of this geometric motifs has developed rapidly and has largely used Islamic geometric elements.
The geometrical pattern on wood carvings found on the wall of a traditional house. The designs and patterns of engraving on geometric shaped walls are alternately arranged and engraved on wood in the shape of arabesque from various geometric, aesthetic and cultural forms.

- Architecture
The relationship between Mathematics and architecture is often linked through arrangement and beauty, especially in the process of sketching of traditional buildings or houses. Building design concepts based on mathematical geometry systems are rectangles, circles, squares and three dimensions. The construction of a traditional residential house such as a four roof or a palace that conceptualizes balance and harmony shows the original characteristics of Malays. In carpentry, the concept of arabesque used in carving patterns on wooden houses uses mathematical elements. The traditional Malay house architecture with three ridges and carved patterns even arabesque elements on the wooden walls. The unique and beautiful building and carvings can be seen in the design of a mosque in the state of Kelantan. The mosque’s architecture is a model of modern buildings around Kelantan, especially the roof which is in the shape of layered triangles.

Summary
Arts and mathematics are inseparable and they come from human thoughts and ideas. It is hoped that the results of this study will encourage the public to appreciate the beauty of art work from different perspectives, in terms of the beauty of the concept, the practice and the value of mathematics in the motifs and patterns in the work and mathematical
abilities and expressions of the arts itself. The processing of artistic outcomes and mathematical thinking is an attempt to show mathematics is not alien in Malay arts, and has been rooted in various branches of mathematics as a result of the continued development of Islamic civilization spread in this region. It is based on the core belief and trust supported by several factors of cultural, artistic, values and identity. All of these values are ethnomathematical values applied in the formulation of artistic outcomes.

References


THE PAST, PRESENT, AND FUTURE OF NUSANTARA HERITAGE
—Focusing on the Religion and Culture in Bali—

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ABSTRACT
Śiwa-Buddha is the basic concept in the present Balinese Hinduism originated in old Java. In India, the concept of Śiva-Buddha was not born. Thus, this concept is a characteristic of Balinese Hinduism. We can see the examples of this concept in some Javanese and Balinese temple-architectures and statues. And another feature of Balinese Hinduism, namely, ancestor worship is the result of absorption of indigenous element by Indian religions. Those two elements are the important characteristics of Balinese Hinduism as a Nusantara heritage. Now Indonesian people confront with the modernization or globalization. I don’t think the people should abandon their traditional society and culture due to globalization. However, I think that people should judge the order of priority in every social and cultural element, thinking their nation, Indonesia first. We should examine the meaning of ‘Nusantara’ again in modern context.

Keywords: Siwa-Budha, Nusantara Heritage, Meaning of ‘Nusantara’, Religion and Culture

1. Introduction
In this speech, I would like to tell about the characteristics of Bali-Hinduism focusing on the concept of Śiwa-Buddha and the ancestor worship. It is not clear exactly when and how Indian religions such as Buddhism and Hinduism spread Indonesia. However, Śaivism (or Śivaism) coexisted alongside Buddhism from circa the fifth century A.D. through the late fifteenth century in Java. In Bali, until now, Balinese Hinduism (or Bali-Hinduism) which contains the concept of ‘Śiwa-Buddha’ is popular. And another characteristic of Hinduism in Bali is the importance of ancestor worship, which is the mixture of Indian religions and indigenous cult. Then, from a Japanese standpoint, I would like to give some consideration on the preservation and development of Nusantara Heritage in the modern globalization.

1 (Acri 2015: 261)
2. Discussion

2.1 Siwa-Buddha concept in Java and Bali as a Nusantara Heritage

As mentioned above, Śiwa-Buddha is the basic concept in the present Balinese Hinduism. This concept was originated in old Java. It was found at the kakawin *Sutasoma* written by Mpu Tantular under the Majapahit Kingdom in 14th century in east Java. The 139th chapter of *Sutasoma* tells the sameness of both theories of Buddha and Śiwa, “bhinneka tunggal ika,” which became the motto of the Indonesian Republic. Before *Sutasoma*, the mixture or coexistence of Hinduism and Buddhism was already found in the religious literatures such as *Sang Hyang Kamahāyanikan* (SHK) compiled in Java. In SHK, Buddha (or Diwarūpa) was also called Paramaśiwa. Balinese Hinduism followed the Javanese concept. Here, we should think that this coexistence of two religions is coexistence of Hindu Śaivism and Tantric Buddhism especially.

Actually, this kind of coexistence of Śaivism and Tantric Buddhism was also found in Indian subcontinent in 11-12th century. Both Śaiva ascetics called ‘Nātha’ and Tantric Buddhist yogins called ‘Siddha’ practiced Hatha-yoga aiming mokṣa. In the Kathmandu Valley of Nepal, there is the Buddhist temple called ‘Seto (white) Matsendranāth.’ The main deity of this temple is a white Avalokiteśvara (Lokesvarā). However, this Buddhist deity is also regarded as Śaiva saint named Matsendranāth who played an important role in Northern India in 11th century. We can see the synchronic phenomenon in Indonesia and India. But in India and Nepal, the concept of Śiva-Buddha was not born. Thus, this concept is particular to Java and Bali.

2.2 Embodiment of Śiwa-Buddha concept

Next here, we shall see some examples of coexistence of Śaivism and Tantric Buddhism at the temples in Java and Bali. Candi Jago was founded at Malang, East Java in 14th century. This temple has the reliefs illustrating Hindu stories such as *Arjuna Wiwāha* and Kṛṣṇa stories. Besides those Hindu stories, Buddhist story like *Kuñjarakarṇa* is also found. Furthermore, the statue of Amoghapāśa Lokesvarā was put at its precinct. Amoghapāśa Lokesvarā is a Bodhisattva that appeared in the Indian Tantric Buddhist literature compiled in about 7th century. This deity particular to Tantric Buddhism is found along with Hindu deities in Candi Jago temple.

We will shift our gaze to Bali. In the Pura Puseh at Batubulan, Gianyar, we can see eight statues on the wall of the temple: (1) Kala, (2) Sambu, (3) Bayu, (4) Buda, (5) Indra, (6) Wisnu, (7) Buda, (8) Brahma. Of those eight, two statues are Buddhas, and the other six are Hindu ones. (1) Kala (Skt. Kāla) has the different form from Bhutakala in Bali, and it is

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2 Aoyama (1986: 14) Also see (Kinney 2003: 24)
3 (Teeuw & Robson 1981: 5) also tells that the story of *Kuñjarakarṇa* belongs to the living cultural heritage of the people of Java and Bali.
4 Under this statue, there is the inscription of ‘Bayu’ (Sanskrit: Vāyu) in Balinese letters, but this statue should be identified with goddess Durgā from the point of view of iconographical feature. See (Yamaguchi 2016)
rather similar to Indian Kāla who is identified with Śiva. (2) Sambu (Skt. Śambu) is also identified with Śiva. And two statues of Buddha have the forms similar to the statues found in Borobudur temple in central Java. In the Pura Puseh at Batubulan, we can see the merging of Hinduism and Buddhism. Pura Ulun Siwi in Jimbaran shows another example of coexistence of two religions. The central meru has two doors. One of them is for Śiwa and the other is for Buddha.

Coexistence of Hinduism and Buddhism is not only found in temple architecture or icons but also found in the rituals. There are the priests called ‘Pedanda Buda’ in Bali and they take part in the festivals at Hindu temples. In Karangasem, there is a Buddhist community called ‘Bodha Kling.’ Hooykaas (1963) reported about the texts used by the Pedanda Budas in the rituals. Those texts contain many Sanskrit mantras that are easily recognized to be originated from Indian Tantric Buddhism. In the present Balinese Hinduism, not only the priests like pedandas or pemangkus, but also ordinary people recognize the concept of Śiwa-Buddha. Those examples mentioned above are the visible embodiment of the concept.

3. Ancestor worship in Balinese Hinduism

Balinese rituals are classified into five categories: (1) Dewa yadnya, (2) Manusa yadnya, (3) Pitra yadnya, (4) Bhuta yadnya, and (5) Rsi yadnya. Among those, (3) Pitra yadnya is the ritual for ancestors. In Pitra yadnya, Balinese Hindus send off the dead family member in Ngaben, and make him or her ‘ancestor’ from the deceased family member by performing the following rituals like Nyekah. In Bali, every Hindu family has the house temple inside their property. There are the shrines where the deified ancestors reside. Every day, people worship the ancestors with the offerings there. Ancestors are considered as equal to the deities who protect and empower the people. Even in Manusa yadnya, for example, the ritual for three-month baby (Telubulanin), the parents and family members worship the ancestors as well as gods at the house temple in order to ask them to protect and empower the baby.5

Indian people also worship the ancestors. However, ancestor worship is not so important as the worship of gods there, and the ancestor is not regarded to be equal to the gods like in Bali. The cult of deified ancestors, especially the deification of the kings, already existed in the early East Javanese period.6 The importance and sacredness of ancestors in the present Bali is the absorption of an indigenous element by Hinduism, which was done through old Java.

4. Conclusion

As mentioned above, old Javanese and Balinese people imported the Indian religions such as Hinduism and Buddhism. However, they, not only imported them but also transformed them according to their own culture. The merging of Hindu Śaivism and

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5 See (Yamaguchi 2015)
6 (Kenny 2003: 25)
Tantric Buddhism was the synchronous phenomenon both in India and Indonesia. However, the concept of Śiwa-Buddha is particular to Java and Bali, which is not found in India or Nepal. And the ancestor worship is also the result of absorption of indigenous element by Indian religions. Those two elements are the important characteristics of Balinese Hinduism as the Nusantara heritage.

Now Indonesian people confront with the modernization or globalization. Religious culture is based on the social community. If the society will change its structure, there is the risk that the culture itself would decline or disappear. By the way, it is said that Japan is the only country which succeeded in the modernization in 19\textsuperscript{th} century among Asian countries. The following is just my opinion. At that time, keeping aside their own community, Japanese people thought about what was the best for their country in every factor, such as politics, industry, education and so on. Here, ‘Japanese people’ doesn’t mean only politicians but also ordinary people. At that time, the people in the country side were still very poor, but probably they had the awareness of ‘a nation,’ which is one of the most fundamental concepts in modern times.

We will go back to the issue for Indonesia. I don’t think the people should abandon their traditional society and culture. However, I think that people should judge the order of priority in every social and cultural element, thinking their nation, Indonesia first. I mean that people should think what is the best for their nation first, thereafter for their area or community. In order to realize it, we should examine the meaning of ‘Nusantara’ again. In modern sense, Nusantara is not the aggregation of various islands, but one political, social and cultural whole that contains diversity. Keeping in mind the matter mentioned above, we should think which culture should be maintained for the nation and its people as the Nusantara Heritage.

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THE 6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

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PARTICIPANT’S PAPERS
VISUAL ARTS OF PREHISTORIC SOCIETY BASED ON THE MOTIF AND SYMBOLISM ON CAVE PAINTING IN PENINSULAR MALAYSIA

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ABSTRACT
This paper aims to explore the uniqueness of prehistoric society visual arts on motif sketches and cave paintings. A number of such paintings were found in Peninsular Malaysia, nevertheless they are less known by the public. The uniqueness of the arts that exhibit multiple shapes and motifs yet is very interesting to be displayed to the public knowledge. Therefore, using books and journals, this article attempts to analyse several aspects of the cave paintings. Cave painting should be viewed as part of visual art that needs to be analysed from the sociocultural activities of the prehistoric societies or the Orang Asli societies in several parts of Peninsular Malaysia. Human, animal and nature sketches are among the elements of motifs and ornamentation found on the cave paintings. They are not a product of individual creativity alone, but they capture the reality of the events, social activities, rituals and beliefs of the societies. In short, evidence suggests that cave art has contributed in giving up information of the sociocultural activities during that era.

Keywords: Visual arts, prehistory, motifs, sociocultural activities, cave paintings

Introduction
Art is something beautiful, interesting and fun to look at or hear, although sometimes it is too abstract and subjective. Enjoying art requires appreciation but taste and insight are not the same for every individual. Art may appear in visual, auditory or other forms. Art requires a container to be channelled, enjoyed and shared by all people regardless of age, colour and belief. Containers may exist in various forms including painting, song, dance and so on.

Art and beauty are wants, but they become a necessity for the instinct of every human being since the prehistoric era. Meanwhile, visual arts are a form of recording the activities of the atmosphere and events in the form of painting, whether it is an act, sketch, symbol, hatching, embroidery and so forth which have meaning either in letter or spirit. Art continued to grow until the 18th and 19th centuries A.D. with the emergence of several theories that discussed art from various streams or fields. Among them are formalistic theories (shape theory), expressive theory (expression theory), metaphysical theory, psychological theory (psychoanalysis theory) and contextual theory.

The Background
One of the elements of art to be discussed in this paper is cave painting. Cave painting is creative work in the form of painting as it is painted, sketched or worked on by an individual on the surface of a cave wall. The most important elements in painting are lines and textures that characterise a particular character or characters of a person, animal,
nature and so on. Painting is a two-dimensional artwork featuring elements of colours, fields, lines, shapes and textures. Paintings are an artistic experience and an expression of the soul. In general, cave painting sometimes is also called ‘ancient painting’ or ‘primitive painting’, but in English it is commonly referred to as ‘rock painting’, ‘rock carving’, ‘rock engravings’ or ‘rock art’. It is a type of visual art on a rock surface or a limestone cave wall. However, there are many other terms that researchers often use, including:


In addition, the definition of the term rock art as used in the Rock Art Pilot Project: Main Report, United Kingdom, among others, states the following:

Symbols, shapes, lines, or other images and designs cut, engraved, incised, etched, ground or pecked into the surface of stone boulders, slabs, or surface, whether forming part of the nature bedrock, earthfast or incorporated into a structure (Rock Art Pilot Project: Main Report 2000).

In general, cave painting has existed since the Paleolithic era. This means that cave painting is part of the history related to the record of incidents or events of the past. Cave paintings can be found all over the world and are often discussed by scholars from various perspectives. Among the sites found in the world are the cave painting sites in Kazakhstan (Semirechye, Sholakzhideli, Arpauzen and Eshkiolmes) (Alexey E. Rogozhinskiy 2011), Kyrgyzstan (Talas Valley, Kenkol River Valley, Karakol and Uch-Koshoi River Valley) (Bakyt Amanbaeva, et al. 2011) and Uzbekistan (Bokhali, Kirbukan, Bironsay, Sasmishsay). In addition, cave painting sites are also found in Mongolia (Bayan Olgiy aimag), France (Chauvet Cave, Niaux Cave & Lascaux Cave), Spain (Cave Painting, Deer Hunt), Afghanistan (Wakhan) (John Mock 2013) and a lot other sites all over the world.

In articulating cave painting in the aspect of art, in general, the closest theory is contextual theory. This theory sees art in relation to the circumstances, events and facts available in the society and its surroundings. The main advocate of this theory is John Dewey (1859-1952), an American philosopher. He thinks that art and life are in a sustainable relationship, linked with the surroundings and community life. In the context of cave painting, besides individuals or communities involved in producing cave paintings, issues such as date/age of production, conservation and so on are always polemical among scholars. In addition, other issues discussed are the extent to which there is a connexion between cave painting and sociocultural activities of the society that produced it. This is because indirectly cave painting seems to serve as a medium of visual art produced by prehistoric society to convey information. This is because at that time there was no writing system as exists in today’s modern society. Among the motifs or sketches of cave painting ever recorded are horse, deer, camel, wild boar, reindeer, owl, hyena,
leopard, mammoth, ibex, bear, penguin, bison, lion, rhinoceros, wolf, and so on. The style or trend of animal motifs displayed on cave paintings is often in accordance with the local environment. For example, if the location is in the desert, it usually shows a camel motif, since that is an animal that lives in the desert. Whereas for cold areas or tundra, motifs use animals such as bison, deer, mammoth, ibex or bear.

The reality of the cave paintings produced by the past community is as a means of delivering information, stories and so on. This is based on the fact that cave painting images are displayed on the cave’s surface, either on the outside or inside the cave. Additionally, the high or low position of cave paintings are not the same between one cave painting with other cave paintings.

**The Techniques of Producing Cave Paintings**

In accordance with the time in which cave paintings were made so far back, as early as the Neolithic period, of course the ease in producing art is also in line with its time. In comparison with the atmosphere in this day and age, in Neolithic or in protohistoric era, there were actually not many choices available due to very limited advancement or technology. However, generally there are three types of techniques or methods commonly practised to produce cave paintings, which are;

**a) Petroglyph**

The petroglyph technique is the forming of images through several types of techniques such as pecking, hatching, scratching, slitting or dissecting. It is done on the surface of a rock using a kind of sharp, hard tool. Sculpturing techniques employ energy to produce a knocking force on a kind of hard tool either in the form of stone or iron.

**b) Pictograph**

The pictograph technique is a direct painting technique on a cave rock surface. This technique is done by using a medium which can produce colours such as hematite, charcoal, burnt bones or clay. Among the tools used are wood, bone or animal fur.

**c) Hand stencil**

The hand stencil technique is a particular kind of technique using fingers and spraying. The hand is placed on the cave rock surface as a base, then spraying is made using a chosen colour. The hand is lifted after the spraying is done and a hand image is produced as if it were stamped by using the moulding technique. Another technique is by colouring the palm or dipping the hand into dyes. Then the coloured palm is placed on the cave rock surface until it produces a palm stamp.

**The Materials Used**

In line with the limited level of advancement and technology of the past, the materials used to produce cave paintings are also limited and they consist of only two types, namely;

**i. Charcoal**

One of the mediums used in producing cave paintings in Peninsular Malaysia is charcoal. Most cave paintings in Peninsular Malaysia were made using charcoal. The colour on the painted cave of the motif produced is black or dark.

**ii. Hematite**

Hematite is a reddish-coloured medium used to produce cave paintings in Peninsular Malaysia. So far, only one cave site that used hematite has been found in the country, which is at Gua Tambun, Perak.
Location of Cave Painting Discovery in Peninsular Malaysia

The discovery of cave paintings in Peninsular Malaysia usually occurs in two situations. First, the discovery of cave paintings due to an expedition of researchers during an initial study. Second, the discovery of cave paintings due to archaeological research and excavations performed on the sites accompanied by the discovery of drawing sketches on walls.

In general, the discovery of cave paintings on several caves or rock shelters in Peninsular Malaysia had begun since the colonial period. Among the colonial researchers who were involved are J.M. Matthews, who reported the discovery of a cave painting in Gua Tambun, Ipoh, Perak in 1959 (John Matthews 1959). Subsequently, the findings of several cave painting sites were also reported by colonial researchers such as I.V.N. Evans in 1926 at Gua Badak, Lenggong, Perak. After independence, a number of local researchers began actively researching and reporting the discovery of cave paintings. Among them were Adi Taha & Zulkifli Jaafar (1990) who reported the discovery of cave paintings in Gua Kelawar, Gua Chawas (Zulkifli Jaafar 2003), Gua Batu Cincin (Zulkifli Jaafar 2003), Gua Lembing (Zulkifli Jaafar 2003), Gua Tagut (Zulkifli Jaafar 2003) and Gua Mat Surat (Adnan Jusoh 2014).

In summary, the research and discovery of cave paintings are as in the following table;

<table>
<thead>
<tr>
<th>State</th>
<th>Location</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perak</td>
<td>Gua Tambun</td>
<td>- Cave paintings made using hematite (J.M. Matthews 1959)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- It is believed that the paintings are the remains of Neolithic people (Adi Taha &amp; Zulkifli Jaafar 1990)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Human, animal (wild boar, tapir, fish, dugong and tiger), nature &amp; abstract motifs (Sanim Ahmad 2005)</td>
</tr>
<tr>
<td></td>
<td>Gua Kelawar</td>
<td>- Cave paintings made using charcoal (Adi Taha &amp; Zulkifli Jaafar 1990)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Animal, human (among which are elephant, monkey or squirrel) &amp; abstract motifs (Sanim Ahmad 2005)</td>
</tr>
<tr>
<td></td>
<td>Gua Mat Surat</td>
<td>- Cave paintings made using charcoal (Adnan Jusoh 2011)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Human, animal, tree &amp; abstract motifs</td>
</tr>
<tr>
<td></td>
<td>Gua Dayak</td>
<td>- It is believed that the cave paintings were made by the Orang Asli-Lanoh tribe</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Human motifs (dancing, astonished, wearing shield, two people pulling an object like a fishing net probably trying catch fish), animal (deer and fish) &amp; abstract (geometry motifs, kite &amp; spiral) (Mokhtar Saidin 2008)</td>
</tr>
<tr>
<td></td>
<td>Gua Badak</td>
<td>- The paintings were made using charcoal &amp; it is believed made by Negrito society (I.V.N. Evans 1926)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Pictograph and petroglyph techniques were used</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Human motifs (dancing, pregnant mother, angry human &amp; carrying a pole) (Mokhtar Saidin 2008)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Animal motifs (dog, bird, spider &amp; ant, lizard, monkey or ape) as well as blowpipe tools and abstract motifs</td>
</tr>
<tr>
<td>Region</td>
<td>Cave Name</td>
<td>Details</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>---------</td>
</tr>
<tr>
<td>Kelantan</td>
<td>Gua Chawas</td>
<td>Cave paintings made using charcoal (Zulkifli Jaafar 2003)</td>
</tr>
<tr>
<td></td>
<td>Gua Batu Cincin</td>
<td>Cave paintings made using charcoal were found in 1993 (Zulkifli Jaafar 2003)</td>
</tr>
<tr>
<td></td>
<td>Gua Chawas</td>
<td>53 human motifs and various animal forms on 27 panels (Adi Taha 1993)</td>
</tr>
<tr>
<td></td>
<td>Gua Chawas</td>
<td>Also displaying image of human dancing, a family which symbolises fertility, geometric and abstract</td>
</tr>
<tr>
<td></td>
<td>Gua Chawas</td>
<td>Cave paintings at this site are categorised as the protohistoric society primitive paintings of the Negrito (Adi Taha 1993)</td>
</tr>
<tr>
<td></td>
<td>Gua Lembing</td>
<td>Discovery of cave paintings using charcoal and made by Orang Asli Negrito</td>
</tr>
<tr>
<td></td>
<td>Gua Lembing</td>
<td>Human motifs performing sewang dance, image of woman wearing head accessories, image of man holding spear and bamboo blowpipe (Zulkifli Jaafar 2003)</td>
</tr>
<tr>
<td></td>
<td>Gua Tagut</td>
<td>Discovery of cave paintings made using charcoal</td>
</tr>
<tr>
<td></td>
<td>Gua Tagut</td>
<td>Cave paintings showing images of animal, human, abstract and sewang dancing (Zulkifli Jaafar 2003)</td>
</tr>
<tr>
<td></td>
<td>Gua Kambing</td>
<td>Discovery of cave paintings made using charcoal in 1993</td>
</tr>
<tr>
<td></td>
<td>Gua Kambing</td>
<td>Cave paintings showing 13 forms of figures of human, animal, abstract and sewang dancing (Zulkifli Jaafar 2003)</td>
</tr>
<tr>
<td>Pahang</td>
<td>Gua Luas, Kuala Kenyam</td>
<td>This cave paintings were found by the Nature Loves Society in 1985</td>
</tr>
<tr>
<td></td>
<td>Gua Luas, Kuala Kenyam</td>
<td>Discovery of cave paintings made using charcoal</td>
</tr>
<tr>
<td></td>
<td>Gua Luas, Kuala Kenyam</td>
<td>Displaying motifs in form of geometry, plotted figure, simple lines, abstract which really closely resembles the decoration on bamboo craft of the Orang Asli Negrito (Sanim Ahmad 2006)</td>
</tr>
<tr>
<td>Kedah</td>
<td>Gua Batu Putih, Kodiang</td>
<td>Discovery of cave paintings made using charcoal</td>
</tr>
<tr>
<td></td>
<td>Gua Batu Putih, Kodiang</td>
<td>Human figures with all sorts of acts and styles, animal, boat &amp; kite (Zokhi 1995)</td>
</tr>
</tbody>
</table>
The Society That Produced Cave Painting in Peninsular Malaysia

There are several views on who produced cave paintings in Peninsular Malaysia. Among others are;

a) Neolithic
This view was made by Adi Taha & Zulkifli Jaafar based on the discovery of cave paintings at the site of Gua Tambun, Perak. Neolithic society emerged after the end of the Paleolithic. Neolithic society was more advanced than the previous ones. They had resided permanently, worked on farms and could produce earthenware. However, caves were often used as temporary transit destinations as they practised collecting and hunting and gathering from one place to another (Sanim Ahmad 2005).

b) Negrito
This view was made by Adi Taha & Zulkifli Jaafar based on the discovery of cave paintings at the site of Gua Kelawar, Perak. In addition to the cave paintings on the site, there were also fragments of pottery, stone tools and food remnants of the prehistoric society (like mud creeper snails *Brotia costula* and *Brotia spinoza*). Meanwhile, according to Latib (1985), based on the cave paintings in Gua Luas which illustrated the shape of the surrounding grounds that also had lakes and rivers, printed figures could be translated into residential or settlement areas (Latib 1985). Additionally, other motifs such as combs, blowpipes, jewellery are closer to the original features of the Negrito community. Even so, according to Adi Taha & Zulkifli Jaafar, the cave paintings in Gua Kelawar were produced by different tribes from the cave paintings in Gua Badak, Lenggong (Evans 1926) or Gua Luas, Kuala Kenyam, Pahang (Adi Taha & Zulkifli Jaafar 1990).

![Figure 1. Cave paintings motifs](image)

<table>
<thead>
<tr>
<th>Gua Kelawar (Perak)</th>
<th>Gua Luas, Kuala Kenyam (Pahang)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human, animal, natural environment &amp; abstract motifs</td>
<td>Abstract &amp; geometry motifs</td>
</tr>
</tbody>
</table>

c) Negrito from Lanoh Tribe
This view was cited by Hamid (1994) based on the discovery of the cave paintings at Gua Batu Tukang, Perak. He suggested that the cave paintings found in the cave were produced by the Negrito community of the Lanoh tribe who lived around the area about 200 years ago (Sanim Ahmad 2005).

The Aspect of Art in Cave Paintings
The art in cave paintings can be viewed from several aspects. Among the aspects that can be examined are ways or methods applied by the society to highlight motifs or decorative patterns. There are some views related to the classification of motif types displayed in cave paintings. For example, Chinese scholars divide Huashan Rock Art cave paintings
into three types: human, animal and artefact. Meanwhile, Adi Taha & Zulkifli Jaafar (1990) divide them into five types, namely human figures, animal figures, natural element forms, boat or *sampan* forms, and abstract forms (Sanim Ahmad 2005).

However, something interesting about cave paintings is that the motifs and decorative patterns are sometimes identifiable, but some are blurry and difficult to be identified. For example, there are several types of cave painting motifs displayed:

### 1.1 Human

The motif in the form of a human figure is among the most popular motifs as they are found at almost all of the cave painting sites in Peninsular Malaysia. In general, the human-shaped image displayed is in a simple form which uses a line pattern to produce this painting, sometimes called a stickman. However, human motifs are depicted in various shapes indicating that they are performing an activity. For example, figures of humans dancing, hunting, marching or queuing and so on. The following are some examples of human figure motifs found at several cave painting sites in Peninsular Malaysia.

![Figure 2. Human motifs](image)

<table>
<thead>
<tr>
<th>Gua Batu Cincin (Kelantan)</th>
<th>Gua Kambing (Kelantan)</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Image 1" /></td>
<td><img src="image" alt="Image 2" /></td>
</tr>
</tbody>
</table>

### 1.2 Animal

Animals are among the motif figures that are also featured on cave paintings in Peninsular Malaysia. Among the types of animal motifs found are dugong, tapir, monkey/ape, tiger and so on. For example, motif figures in the form of dugongs and tapirs were found in Gua Tambun. Normally, the animals displayed on the paintings are the animals that were commonly hunted at that time as a daily meal. Motif figures in the form of monkeys/apes and elephants were found in Gua Kelawar. Similarly, figures of monkeys/apes were found in Gua Badak, Perak.

![Figure 3. Animal motifs](image)

<table>
<thead>
<tr>
<th>Gua Kelawar (Perak)</th>
<th>Gua Tambun (Perak)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animal &amp; abstract motifs</td>
<td>Animal motifs (Dugong)</td>
</tr>
<tr>
<td><img src="image" alt="Image 3" /></td>
<td><img src="image" alt="Image 4" /></td>
</tr>
</tbody>
</table>
1.3 Natural Environment

Tree images are easy to identify as they display the image of a long, leafy tree like a coconut tree or sugarcane. Tree images are more easily associated with agricultural activities or village areas. In other words, the picture of nature is the environment of the living background of the society at that time. There is even a cave painting that seems to show the survival activities of the Negrito aborigines and their relationship with nature, which are the paintings in Gua Badak, Perak (Sanim Ahmad 2005).

Figure 4. Natural environment

<table>
<thead>
<tr>
<th>Gua Badak (Perak)</th>
<th>Gua Badak (Perak)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Natural environment, human, animal, geometry &amp; abstract motifs</td>
<td>Natural environment, animal, tree, human &amp; geometry motifs</td>
</tr>
</tbody>
</table>

1.4 Abstract

Abstract motifs are also found in most caves in Peninsular Malaysia. Abstract motifs do not actually have certain features and they are quite difficult to interpret accurately. It is not even known whether abstract motifs were produced by people who were not good at painting, in a hurry, unfinished paintings or so forth. Abstract motifs may be various kinds of lines, whether straight, curved or dotted, in which the real meaning is only known by the individual making it.

Geometry motifs are more likely in geometric conditions. It usually features motifs in the shapes of triangles, rectangles, zigzags and so on. Abstract paintings that are very significant are found in Gua Luas, Kuala Kenyam, Pahang and Gua Dayak, Lenggong, Perak.

Figure 5. Abstract & geometry motifs

<table>
<thead>
<tr>
<th>Gua Luas, Kuala Kenyam (Pahang)</th>
<th>Gua Luas, Kuala Kenyam (Pahang)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1.5 Sailboat

Sailboat images are easily recognisable as the image of a ship with an open sail as if it were sailing. The idea to use sailboat motifs is an indication that there had been interaction between the local community and the outside community. The impact was that they had begun to receive external influences and ideas in their daily lives in trade, communication and so on. Having a sailboat made it easier for the people to move, to explore, to go to the ocean, to trade, or to move to a particular location.

Conclusion

The art of cave painting in our country does not get much attention from the general public. There are also those who consider cave painting as a part of archaeology or anthropology. This is due to the lack of exposure of information about cave painting and its significance towards the country’s historical development and heritage. In addition to cave paintings, other artefacts that are commonly found at rock cave sites are stone tools, pottery, and so on, so that we can make interpretations linking the nature or environment with sociocultural activities of the society at that time.

The discovery of cave paintings on several limestone caves in Peninsular Malaysia indirectly shows that our country also has a very valuable heritage. This shows that the early society in our country since the Neolithic era or the Orang Asli community already had high level of creativity that was translated into various forms of visual arts such as paintings, symbols and so on. The question is, how long can the cave paintings in Peninsular Malaysia survive as they are vulnerable to various destructive elements? Besides being threatened by natural factors, human activity is one of the main factors that can be a threat to the sustainability of cave painting.

References


Lumpur: Jabatan Muzium dan Antikuiti
ABSTRACT

Javanese society adheres to patriarchal culture. Social and cultural constructions place the power and status of Javanese women under men domination. However, there are ancient manuscripts that show that Javanese women have a great social role. One of them is the \textit{Serat Nitik Bayunan} which tells the story of a princess’s decision to be celibate. It means that she obedient the asceticism principle which is known as \textit{Mesu Budi} in Javanese term. Therefore, this paper has several goals. The first is to find out what is the content of the \textit{Serat Nitik Bayunan}? The second is how the discourse of asceticism Javanese women constructed in the middle of the patriarchal culture hegemony. This paper used qualitative data analysis, by using the Michel Foucault’s discourse as main theory and feminism approach. The result shows that the \textit{Serat Nitik Bayunan} is an ancient manuscript which was written in the circa 1911 AD to glorify G.K.Rt Pambayun as Princess of Keraton Surakarta, Paku Buwana VII. Her decision was not easy due to the purpose of the princess to be married as a political pawn. It shows that a princess and Javanese women have an immense social role in the patriarchal culture. However, this discourse actually was built to empower the standing of the Sultan of Surakarta.

\textbf{Keywords:} \textit{Serat Nitik Bayunan}, discourse, asceticism, Javanese women

Introduction

The Javanese people are often identified as patriarchal people. According to Simon de Beauvoir as quoted by Judith Butler (1988: p. 522) said that “\textit{woman is a historical idea and not a natural fact, she clearly underscores the distinction between sex, as biological facticity, and gender, as the cultural interpretation or signification of the facticity}”. That is, women is a historical construction and cultural construction. Kusuijarti (in Abdullah (ed.), 2006: p. 84) said that women are active in non-domestic activities, but people’s perceptions of women’s status and position are covered by patriarchal values in favor of men. The construction of values in Javanese society is influenced by the dominant discourses and ideologies. According to Suryakusuma, Ibuisme’s ideology influenced the Javanese society. This ideology makes women always want to be a good mother or wife and obedient.

The position of Javanese women is documented in various Javanese manuscripts. For example, the \textit{Serat Centhini}, which describes women as satisfying lust. Siti Musliyah in her thesis titled "\textit{Serat Centhini episode Centhini Naratologi dan pendekatan Gender Analisis Fabula}” (2004) says that women are passive in every dialogue in the script. The \textit{Serat Wulang Putri} and \textit{Serat Wulang Estri} contains advice to women in living their lives. Javanese women are required to be obedient to the will of the husband. It can be said that this manuscript is a form of discipline against women.
However, the historical story shows that behind the marginalization there are female strengths. The myth of Kanjeng Ratu Kidul is an example of the strong role of women in Javanese power. Moedjanto in his book The Concept of Power in Javanese Culture (1990) photographed the phenomenon that every powerful Javanese king should marry this mystical woman figure if she wants to gain legitimacy from the people. In addition, every king needs to marry the right woman to become a queen. Empress is considered a revelation that can complement the power of the king. Empress interpreted as the king's crown. This reality shows that women actually have an important position in the concept of Javanese power.

The existence of these manuscripts and myths shows that Javanese women not only have power in social but also in religiosity. Javanese women’s religious attitude is shown in a Javanese script titled the Serat Nitik Bayunan (SNB). This manuscript contains a discourse of asceticism. Pitana (2014) interpreted Foucault’s discourse as a disseminated knowledge production and accompanied by social practice in relation to power. Based on that opinion, research on the discourse of Javanese women's asceticism is interesting to be discussed. There are several issues discussed in this research. First about the contents of the SNB as a literary work that was born in Paku Buwana VII. The second about the process of formation of the discourse of asceticism of Javanese women in the middle of patriarchal cultural hegemony.

Method
This research uses qualitative interpretative data analysis method. Nyoman Kutha Ratna in the book “Metodologi Penelitian Kajian Budaya dan Ilmu Sosial Humaniora pada Umumnya (2010) said that research with qualitative data analysis must find the hidden meaning behind it, as hidden meaning, or by deliberately hidden. Library study is used as a data collection technique.

Michel Foucault in his book Arkeologi Pengetahuan (2012) said that discourse is a set of utterances that can convey the truth in the production of knowledge. Social practice always accompanies the dissemination of knowledge so as to form a power relationship that persists in a certain period of time. He also said that discourse arose out of desire and power. Discourses relate to the episteme, the discursive apparatus constructing a discourse in every age (Lubis, 2014: p.69). The method for tracing the formation of episteme is called genealogy (Kali, 2013: p.39).

The SNB: Genealogy of Gusti Kangjeng Ratu Pambayun (1825-1917)
According to the terminology of the general view, genealogy is the method of searching the origin and lineage of a person, idea or phenomenon (Barker, 2004: 74). The SNB is a manuscript containing genealogy G.K.Rt Pambayun. The original title of the manuscript is "Nitik Bajunan". According to the Book of Baoesastra Dijawa written by Poerwadarminta (1939), nitik means tracking, knowing signs, and dots. Bayunan from the basic word bayu which means wind, weakness, without strength, and tendon. However, the play in this text refers to the name G.K.Rt Pambayun. Therefore, Nitik Bayunan can be interpreted as tracing the origin of G.K.Rt Pambayun.

The SNB was written on dukangidah wawu 13, 1841 J (Islamic-Javanese calendar) or in Gregorian calender on November 5, 1911 AD. The author of this text is anonymous. It was written in Javanese language and aksara Jawa (Javanese alphabet). The SNB is written in the form of a Javanese poetry called tembang macapat Sinom Pathet Barang.
Sinom is a term of one form of eleven kinds of tembang macapat. Pathet is a Javanese music terminology which means the division of music in a tone system, while the goods are one of a kind of pathet (Lindsay, 1991). The SNB texts have 63 gatra without any work in them. Gatra is the number of lines in each stanza. One stanza of Sinom consists of nine gatra (Mardimin, 1991).

Early gatra of SNB recounts her father’s pedigree, Paku Buwana (PB) VII. PB VII is the son of PB IV and Kanjeng Ratu Kencana II (Raden Ajeng Sukaptinah). PB VII has appointed king since the Besar 21, 1758 J or June 13, 1830. The PB VII reigned until May 10, 1858 AD. According to the Buku Sedjarah Sampeyan Dalem Ingkang Sinuhun Kangdjeng Susuhunan Paku Buwono VII ing Surakarta (1955), the government of PB VII took place without much turbulence. During the reign, PB VII wrote a Serat Pranata Mangsa. Samroni et. al (2010) noted that PB VII published a script of the form of Serat Angger-anger Gunung or Serat Angger Negari in 1840 AD.


All of PB VII’s son boys died at a young age. According to the Kasunanan Archives collected by Margana in the book of Kraton Surakarta dan Yogyakarta 1769-1874 (2010), PB VII once took over the position of Prince Adipati Anom (Crown Prince) for not having successor to the throne of the consort of the empress. At that time, Prince Hangabehi, the king’s sister, acted as the representative of Prince Adipati Anom (Margana, 2010: p. 113).

Asceticism G.K.Rt Pambayun

Isabelle Jonveaux (in Ahlbäck (ed., 2010: p.187) defines asceticism as the means used to attain the successful goal of a perfection of religious life. Handayani and Novianto (2011: p.109) interpret asceticism as a mystical path that demands self-discipline, perseverence, and hard work to control oneself. The spirit of asceticism has always affected the spiritual life of Javanese society. They know it with the term mesu budi. The practice of asceticism is not only done by men, but also Javanese women. Therefore, the discourse of asceticism of Javanese women can be interpreted as a production process of knowledge about Javanese women’s spiritual way of life by avoiding worldliness to achieve perfection of life.

This discourse can be seen in the SNB on the story of G.K.Rt Pambayun. G.K.Rt Pambayun is the most special princess of the PB VII because he was born from the womb of the empress. He was born during the Java War or Diponegoro Resistance (1825-1830). Thereafter, the Dutch East Indies government adopted a policy of cultuurstelsel outside the vorstenlanden region (Niel, 2003). In addition, according to Wasino (2014), westernization and modernization led to social change in Javanese society in the late 19 and early 20. These events resulted in Java society experiencing culture shock. To overcome this problem, the Javanese community did various forms of ascetic practices. This Zeitgeist influences the asceticism in the literature of Keraton Surakarta.
Literary works thrive in the Palace of Surakarta. Ranggawarsita became the most influential figure. The nature of moral teaching, social criticism, and foresight lies in every manuscript it produces. In addition, Ricklefs (2010: pp. 274-275) said that the political dominance of the colonial government made the palace elite focus on cultural development. Therefore, asceticism in literary works can be interpreted as a medicine in overcoming life’s difficulties.

At the same time, the PB VII failed to obtain the successor to the throne because all of his sons died at a young age. For the Javanese elite, a king who has no successor to the throne is equal to the loss of his throne. This is because the king loses direct lineage (father-son) so that the king must leave the throne to his brother or uncle (Hadisiswaya, 2011: pp. 78-81). The position of a king also easily shaken because prone to seize the throne among the kings. Therefore, the king needs legitimacy to strengthen his position. This reality shows that the discourse of asceticism was formed or formed as a pretext for submission of the Surakarta court’s political elite to the Colonial Government. This is what Foucault calls the episteme, the collection of hidden relationships behind a knowledge produced at a particular time (Kali, 2013: p. 52).

This form of discourse seems to affect G.K.Rt Pambayun, daughter of PB VII. The father certainly trained his children spiritually. Therefore, the ascetic attitude of G.K.Rt Pambayun must be related to education since childhood. When faced with a life problem, G.K.Rt Pambayun chose to be ascetic. One of them when she broken heart because the princess cannot have the idol of the heart (Herasatoto, 2008). In fact, she decided not to marry. The ascetic practice of G.K.Rt Pambayun is shown by SNB tembang Sinom, 4th stanza.

\textit{miyos wanudya utama/ sor rarasing surapsari/ sinung jujuluk sang retna/ Gusti Jeng Sekaring Puri/ ambek ngumala manik/ kalokèng jagad linuhung/ wah datan narsa krama/ sor tapaning pra maharsi/ nadyan putri dadya raksaka ning praja/}

Translation:
A humble woman who has a beautiful face like an angel. The princess is named Gusti Kangjeng Sekaring Puri. Her heart is like a diamond. Making her name famous to the whole country, but surprisingly does not want to get married. It’s her attitude to choose to study with the great Resi. Although a princess, she chooses become the palace guardian (Ilafi, 2015: p. 80).

The quote illustrates that G.K.Rt Pambayun decides to be concerned with learning by studying to the great Resi. The most recipients in question are spiritual leaders who can guide the princess to achieve spiritual bliss. It is important to note that Javanese women are considered taboo to the spiritual figures because the teacher can be tempted (Hardjowirogo, 1984: p. 21). This taboo collapses with the sincerity of the princess. A woman celibate is not a natural thing for the Javanese society of the Islamic kingdom era. A princess naturally marries a nobleman. A king who does not have a son surely wishes to have an equal son-in-law. The marriage of the princess always has to do with the political purpose. Marriage has always been a way for the king to keep the loyalty of his subordinates.

In addition, patriarchal culture makes a woman unable to decide her own fate in marriage. Therefore, the decision of G.K.Rt Pambayun to live celibate would be difficult to accept among the palace. However, the princess’s decision is acceptable, even praised.
The proof of praise for the princess’s asceticism is tembang Sinom, the 5th stanza says, "sangsaya kaswarèngrat / kotamèng sang waéladi / pass dadya pupundhèning Surakarta //" (the more unyielding the generosity, the virtue of the princess makes her an influential in Surakarta (Ilafi, 2015: p. 81). PB IX gave the princess the name G.K.Rt Pambayun who was previously named Raden Ayu Sekar Kedhaton. This reality that exists behind the asceticism of Javanese women indicates that they are not weak but have a power. This reality is in line with Gramsci’s opinion that hegemony can give rise to resistance (Patria & Arief, 2009). The resistance is not in the sense of violence but in the sense of power affecting the family and people around it.

According to historical records, the process of succession is always colored by the chaos situation. However, the legitimacy of PB VII made the process of power transition work smoothly. The successors of PB VII greatly respected him. This is evidenced by the writing of SNB. According to the Javanese term, a king of superior descent is called trahing kusuma, rembesing madu, wijining atapa, tedhaking andana warih. If translated as "descendants of flowers, honey beads, ascetic seeds, noble descendants" (Moedjanto, 1990; Moertono, 1985: p. 62). Thus, the discourse of asceticism of Javanese women was not only aroused the power of G.K.Rt. Pambayun, but also the legitimacy of power PB VII.

CONCLUSION

The Serat Nitik Bayunan (SNB) is a manuscript created in 1911 M. This text contains the Gusti Kanjeng Ratu Pambayun lineage. The genealogy of PB VII, G.K.Rt Pambayun’s father, is also described in the manuscript. According to historical records, the PB VII does not have male sons from the Empress. All his sons died when they were young. On the other hand, the colonial government dominates politically. Therefore, the PB VII requires political legitimacy.

Legitimacy is built through the discourse of asceticism. Various cultural products, including literary works containing this discourse, are constructed. This discourse also influenced G.K.Rt Pambayun (Raden Ajeng Andawiyah). PB VII also benefited from this discourse. The process of succession occurs without facing many challenges among you. Thus, the PB VII succeeded in obtaining its legitimacy proved by the manufacture of the Serat Nitik Bayunan.

Bibliography


THE POTENCY OF SANG HYANG PERAHU DANCE TO BE THE CULTURAL AND SPIRITUAL ATTRACTION IN LEMBONGAN VILLAGE, NUSA PENIDA, KLUNGKUNG REGENCY

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ABSTRACT

The purpose of this research is to know the potential of Sang Hyang Perahu Dance to be the cultural and spiritual attraction in Lembongan Village which is a sacred dance, so this dance remains a culture belonging to Lembongan community as part of religious ritual and keeps its sacredness as Wali Dance. Data were collected using Focus Group Discussion and Interview, Field Study, and Library Studies. The results of this research are: (1) To know the potential of tourism in Lembongan Village; (2) Sang Hyang Perahu Dance profile and its sacred song series; and (3) The effort to awaken Sang Hyang Perahu Dance as the cultural heritage of the Lembongan Ancestors.

Keywords: Cultural Potential, Wali Dance, Ritual Process, Tri Hita Karana

INTRODUCTION

The tourism industry, particularly in developing countries, has recently grown rapidly. Almost every country is developing as if racing to build tourist areas to attract as many foreign tourists to visit as long as possible and spend their money as much as possible. In line with the rapid development of the industry, more workers are able to set aside their income for vacation and travel to eliminate daily work tensions. In reality, the tourism industry is not difficult to develop in a developing country, the tourism industry is also not bound by quota restrictions and other requirements that hinder its development and marketing. Although the construction of physical facilities and infrastructure of tourism is very expensive, the owners of capital and entrepreneurs are happy to offer their services to help build the tourism industry. Finally, tourism is the biggest element in the development of the world’s industry today. Each year, more than 270 million tourists travel abroad and spend more than 92 billion US dollars. Since 1980, the tourism industry has grown rapidly as reflected in the growing number of tourists reaching 6% annually [17], [21]. So much hope is "promised" the tourism industry, so often people forget the terms and impact. In general, people are captivated by the ease of trying to capture material gains and forget the impact on the environment and the socio-cultural life of communities involved in activities directly or indirectly. In line with the incessant discourse on the concept of development with the vision of culture and the environment, made improvements to the Perda No. 3, 1974 into Perda No. 3, 1991, which establishes cultural tourism as a type of tourism which in development and development using Balinese culture which is imbued by Hinduism which is part of national culture as the most dominant basic potential, in which an ideal of a mutual relationship exists between tourism and culture, so that both grow harmoniously, harmoniously, and equally. This concept is based on the proposition that
culture and tourism must be in a dynamic and progressive interactive relationship pattern [9], [22].

The concept of cultural tourism development is seen as very important and relevant considering tourism as a modern phenomenon contains a number of consequences on the culture of local communities or host. The development of tourism at a certain level, in addition to bringing positive benefits to the economy, also often poses a threat to the existence of host culture. Recognizing this, the concept of cultural tourism development should not be interpreted as an effort to explore and develop the potential of culture as a tourism commodity, but also as an effort to preserve and empower local culture. This culture grows and is rooted in various traditional socio-religious institutions such as “desa adat” with its “banjar”. This traditional institution is the pillars supporting the preservation of Balinese culture. This means the advancement of Balinese culture is highly dependent on the dynamics of this institution [8], [15], [17].

Klungkung regency, one of the nine regencies/cities in Bali has a huge tourism potential. This requires serious and professional handling. In addition to the natural potentials that can be used as a tourist attraction, Klungkung Regency also save a lot of local cultural heritage that has potential to be a tourist attraction, if managed and developed properly. One of them is Sang Hyang Perahu Dance which is owned by the people of Lembongan Village, Klungkung Regency. In this research will be explored the potential of Sang Hyang Perahu Dance as a tourist attraction in Lembongan Village, Klungkung Regency, so that the culture can be preserved and developed and can provide benefits to the community supporting the culture itself [7], [11].

DISCUSSION

2.1. Lembongan Village Potential

Lembongan Village has a variety of tourism potential is very diverse. These potentials are the main attraction for tourists, both foreign tourists and local tourists.

The potentials can be distinguished into the potential of nature and cultural potential. Which includes natural potentials in Lembongan Village, namely:

a. In Tanjung Sang Hyang/Pasih Kauh, which has white sand and scenery under the sea is very fascinating, so it is suitable for diving, snorkeling, surfing, and various other marine activities.

b. On the Pemalikan Beach there is a very amazing sight, namely the discovery of turtle habitat which is a rare marine fauna.

c. In Batu Melawang there are many swallow nests that become their own attraction and become a source of income for the surrounding community.

d. In Bias Munjul is known for its lush Mangrove Forest and the habitat of some birds and other marine biota [6].

Which includes the cultural potential in Lembongan Village, namely:

a. Sang Hyang Perahu dance which is a sacred dance and other dances that support the culture of the people of Lembongan Village.

b. In Batu Melawang there is a temple which is a holy place of Lembongan society in actualizing Tri Hita Karana which is related to harmonious relationship between human with Ida Sang Hyang Widhi Wasa/God Almighty [7].

2.2. Sang Hyang Perahu Dance Profile

Sang Hyang Perahu dance is also called Sang Hyang Grodog Dance. Sang Hyang Perahu dance is hereditary by sacred people of Lembongan Village. This, not apart from the concept of Sang Hyang Perahu Dance as a repellent of reinforcement (plunge),
disease outbreaks, both outbreaks for humans and outbreaks for livestock. If the people of Desa Lembongan in time of Sang Hyang Perahu Dance are staged but not staged, then there are various disasters in Lembongan village, such as the emergence of various outbreaks of disease, drought, and so on, so that the community strongly trusts the sanctity of Sang Hyang Perahu Dance. Beginning in 1970 the people of the village of Lembongan little by little began to forget the Dance Sang Hyang Perahu. This is because the people of Desa Lembongan have started to recognize the existence of seaweed cultivation. Where seaweed cultivation does not require much rain, so they feel that they have found a more promising new source of income from farming and dance performances Sang Hyang Perahu also began to be forgotten. In addition, the pronunciation of songs in the Dance of Sang Hyang Perahu is not necessarily passed on to the next generation, so little by little rarely can memorize the pronunciations, whereas the rise of "sensation" in Dance Sang Hyang Perahu lies at the pronunciations, this also causes Dance Sang Hyang Perahu started rarely staged.

Beginning in 1984 Sang Hyang Perahu dance was never staged and at this time Sang Hyang Dance / Dance Sang Hyang Grodog began to sink like swallowed the earth.

The dance performance of Sang Hyang Perahu is performed on Sash Karo Penganggul Ping Pitu for 8 (eight) consecutive days until Full Moon. Before Dance Sang Hyang Perahu staged there is a procession that must be done first, that is the "update" procession done in "Catus Pata" (the grand square of the village). The kept Sang Hyang Perahu Dance in Lembongan Village only 4 (four) banjar, namely: Banjar Kaja, Banjar Kawan, Banjar Kelod, and Banjar Kangin. For Banjar Kangin, special dealing with the problem of his work.

The essence of Sang Hyang Perahu Dance/Dance Sang Hyang Grodog is a boat/grodog ornament consisting of two types, namely large boats and small boats. The big boats serve to accommodate all the completeness in the Dance of Sang Hyang Perahu, such as sampat, Lingga Dewa-Dewi/Widyadara-Widyadari, joged (inflicted with a pair of ogoh-ogoh), jaran (piggyback), bubu, kebo (buffalo), Barong, kelor, and so on. Once the equipment is ready, the song is pronounced, so the audience affected by the pronunciation of the song will try to lift the boat containing the gear. In this case the audience was not possessed but there is a meaning of emotional outlet / stress released through the medium of the boat, so that with the strength of the boat will be lifted and slammed to the ground. The audience/dancers will feel comfortable after you can do the attraction [2], [11].

Dance series Sang Hyang Perahu there are several types, namely:
1. Opening,
2. Sang Hyang Sampat, has a meaning to clean up the village environment,
3. Sang Hyang Lingga/Penyalin, has a meaning of homage to the Gods and Widyadara-Widyadari,
4. Sang Hyang Joged, has the meaning of celebrating the joy,
5. Sang Hyang Jaran, has the meaning as a ride / rides of the gods down to earth,
6. Sang Hyang Dukuh Ngaba Cicing,
7. Sang Hyang Sampi,
8. Sang Hyang Dukuh Memasang Bubu, meaning people are looking for fish,
9. Sang Hyang Kebo, has meaning prosperity,
10. Sang Hyang Bangu-Bangu,
11. Sang Hyang Manjangan, has the meaning of conservation,
12. Sang Hyang Enjo-Enjo,
13. Sang Hyang Tutut,
14. Sang Hyang Barong, the meaning of victory dharma against adharma,
15. Sang Hyang Jangolan, Dukuh Ngaba Penyu,
16. Sang Hyang Perahu, has the meaning of telling the legend of Lembongan Island and Ceningan,
17. Sang Hyang Kelor,
18. Sang Hyang Capah,
19. Sang Hyang Tiling-Tiling,
20. Sang Hyang Sumbul,
21. Sang Hyang Payung,
22. Sang Hyang Bunga.

In Sang Hyang Perahu Dance/Dance Sang Hyang Grodog there is the concept of Tri Hita Karana or harmony of the universe. Where, in the dance there is a harmonious relationship between humans with Ida Sang Hyang Widhi Wasa/God Almighty, a harmonious relationship between humans with each other, and a harmonious relationship between man and his environment [2].

2.3. Efforts to Revive Sang Hyang Perahu Dance

Beginning in 2004 Sang Hyang Perahu Dance is a special agenda discussed in the assembly Lembongan Village. Because there is a desire from the community to revive the Sang Hyang Perahu Dance which is a Lembongan Culture that can not be found in other areas. Efforts made, among others:
1. Sang Hyang Perahu dance is incorporated into the "traditional role of village", where the dance is categorized sacred dance and becomes "aci desa", so that all Lembongan people are obliged to respect and faithful.
2. Melody in Sang Hyang Perahu Dance began to be socialized and formed several art groups which is a cultural community, so it is easier to disseminate it.
3. Because Sang Hyang Perahu Dance is a village aci and sacred dance, then Lembongan people must work to Sang Hyang Perahu Dance.
4. Previously the singing of melody in Sang Hyang Perahu Dance are the old mothers but as regeneration step, so to awaken the young girls since early has been socialized about the melody in Sang Hyang Perahu Dance.
5. In an effort to revive Sang Hyang Perahu Dance directly facilitated by Lembongan Traditional Village.

III. Conclusion

From the exposure, it can be drawn some conclusions, namely:
1. The influence of globalization on culture is very powerful because it can drown the culture of a very sacred society, for example Sang Hyang Perahu Dance in Lembongan Village which began to sink since 1984, so it becomes our common thinking to keep preserving our culture.
2. Lembongan society is slowly starting to wish for Sang Hyang Perahu Dance to be revived, so starting in 2004 there are some efforts to raise it.
3. The significant effort of the Lembongan community to revive the Sang Hyang Perahu Dance from hibernation is the inclusion of Sang Hyang Perahu Dance into the "traditional role village".
REFERENCES
MYTHS IN SUNDANESE AND JAPANESE CULTURE: CONSERVATION VALUE OF HARMONIZATION IN MODERN LIFE

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ABSTRACT
The understanding of the traditional cross-cultural values (Sundanese and Japanese culture) embodied in myths is essential to achieving international harmony among modern-day nations. Language as a binder of ideas, attitudes, and cultural behavior to represent the power of the expression of the myths that survive in the Sundanese and Japanese culture. Kaplan and Manners (2002: 79-81; 165-169) argue that in interpreting the belief system it is necessary to do complementary cognitive equations rather than displace other interpretations and keep in mind the meanings expressed by the citizens who own the belief system. Based on these interpretive mechanisms, Sundanese and Japanese cultures potentially still show some community attachment to myth for a number of activities that are bound by their natural and social environment. This study targets a mythical scheme in consciousness quadrant. The scheme model is designed systematically and functionally to be used as a reference in optimizing the understanding of the myth in the perspective of traditional beliefs that have value to modern life.

Keywords: myths, Sunda-Japan, modernity, conservation

1. Introduction
The inheritance of ethnic tradition to the young generation is sometimes confronted with a dilemma. On the one hand, the forerunners tied up their ethnic traditions in order to remain in the context of local wisdom without the effort of building awareness that the development of the age can not be denied. On the other hand, sometimes young generations are oriented far ahead and easily abandon or even forget their ethnic traditions with a number of considerations for particular interests. Sometimes inheritance does not necessarily demand an explanation when the inheritance considers it a natural necessity they deserve. Sometimes also, a cultural inheritance is questioned when its position is centered on the interests of modernity.

Of course, the above conditions are potentially interesting to investigate. There is always a continuum point that brings together the above two conditions. Inheritance of various myths for example simply represents two conditions. The myth is always in an effort to be defended and obliterated. But when in one perspective it is found that in a significant level myth is accepted by the support community, then in the folklore perspective, the myth has occupied its function.

In relation to its function in society, research on myths is certainly important to do given the fact that as a region in the Sundanese region as well as Japan, the myths become part of people’s natural life that must be inherited and received from the older generation to the younger generation. Almost in the whole of West Java in the Sundanese tradition or in the traditional Japanese environment surrounding Nara, Kyoto, Takayama,
Nagano, a number of indicators indicate the existence of a strong mythical (taboo etc.) attachment.

The attachment of tradition in these two cultural areas is interesting to examine on the grounds that there are always past events that become the background of the myths inherited. Not only the background of his ancestral life, also the tradition of inheritance myth in the area is closely related to the potential of nature etc. More interestingly, the tradition of inheritance is passed down through a number of legendary stories and traditional expressions. Issues surrounding the tradition of mythical inheritance are important to be examined, especially with regard to the defense of its value. Thus, the outline of this research target is to uphold traditional values in myths, map the conservation model, and design the concept of applying the value of harmonization in modern society in Sundanese and Japanese culture. In a functional perspective, the myths that exist in Sundanese and Japanese cultures are in fact not stand-alone. It comes together with the perpetrator, the behavior of the myth, the environment, and the interests of carrying out myths whose connectivity can be reached through an understanding of the religious system and the complexity of the relation of the elements that surround it.

2. Concept of Functional & Consciousness

As Kaplan and Manners understood, the basic functional assumption is that all cultural systems have certain functional requirements to enable their existence so that the maintenance of certain types of structures indicates a functional relationship therein. (Kaplan & Manners, 2002: 76-91).

Referring to these assumptions, Sundanese and Japanese myths are present in their complex functions as they relate to a number of other elements, such as a community of inhabitants and not their inhabitants, the treatment of myths, the myriad uses of myths, and their existence in society. Not only are manifest functions (function visible) or latent functions (covert functions), as Merton understands both functions (Kaplan & Manners, 2002: 79), which can be traced but there is empirical evidence of pseudo-functional and actually difficult to Elaborated through an adequate anthropological study. In fact, the existence of the myth still remains in tension as well as its survival. Some communities clearly reject the presence and use of myths in their life activities because they are considered irrational. The community of believer myth insists on interpreting and treating myth as one of the tools that need to be combined with a number of life activities in the interest of reaching the goal, for example, protection, safety, harmonization, obedience, such conditions are described by Merton as dysfunction and function concept.

Concerning beliefs and consciousness in religious perspectives tied into their cultural systems, Wilber’s opinion can be accommodated to show functionally that aspects of belief and consciousness are part of the connected representation of the subject (the conscious subject) to an understanding of reality. Wilber (in Takwin, 2005: 65-71) shows the basic assumption of human consciousness, that man has the ability to realize the whole universe, both physical and non-physical. Thus, according to him, humans are able to understand the diversity of reality. Furthermore, Wilber maps human consciousness into four interrelated quadrants. Each quadrant represents a dimension of reality that plays a role in the human consciousness. The four dimensions of the quadrant are (1) intentional dimension, (2) behavioral dimension, (3) cultural dimension, and (4)
social dimension. The categories underlying the division are interior and exterior categories and individual and collective categories. The intentional dimension falls into the interior-individual category; The dimensions of behavior fall into the category of exterior-individual; Cultural dimensions fall into the interior-collective category; social dimensions fall into the category of exterior-collective. Wilber states that consciousness is the result of the dynamic interaction of the four quadrants. Human audiences do not appear from the individual aspect, nor from the collective aspect, also open only from the interior and exterior aspects. It is the whole combination that produces human consciousness. Because it is influenced by the entire quadrant, human consciousness can be intentional, able to process information, able to recognize things that are physical and mental, and capable of transcendence to understand the whole universe.

3. Research Method
In order to identify the values of living harmonization in the myths of Sundanese and Japanese societies for the tracking of the conservation of mythical values, the method used is an explorative method for demonstrating detailed and in-depth data phenomena. The study method used is the functional analysis proposed by Kaplan and Manners. This functional analysis basically directs its attention to the exploration of systemic cultural traits by knowing the relationship between the institutions or structures of a society so as to form a unanimous system resulting from a rule that directs the analyzer to search for interrelations between cultural phenomena and its consequences Arise from cultural acts. This method agrees that if a particular structure or a functionally functional element is the basis for the maintenance of a particular type of structure, we simultaneously have an idea of the structure of the transformation-type determinant.

In summary, the flow of this study is illustrated as follows:

4. Purpose, Consciousness, and Inheritance
The purpose is an indicator of the myths connected to the life of the community. Since the goal is formed through an awareness-driven understanding, the structure of consciousness becomes an important part of mapping out its schematic sequence so that its functional perspective can be adequately identified. Similarly, the aspect of inheritance that places myths in the daily practice of Sundanese and Japanese society as a part occupying position and function in the series of the social cultural system. Consider the awareness scheme (adapted from the scheme of Takwin’s concept of consciousness
and human openness, 2005: 77) in which the use of myths is connected to the purpose of its utilization and inheritance practice.

**Consciousness Concept**

Since rationality as an element of consciousness can be empowered in understanding the background of the use of myths that are part of the subject's interests, the purpose surrounding the use of myths can be demonstrated through the exploration of the subject's rationality through the study of motivation for the use of myths. Objectives revealed through a number of mythical samples are directly bound by each of the different types of subjects' activities in the use of each myth. The following chart shows some examples of myths that are tied to their daily practices:

<table>
<thead>
<tr>
<th>Sundanese Myths</th>
<th>Japanese Myths</th>
</tr>
</thead>
</table>
| *ulah nyesakeun sangu saremeh ge, bisi nyi sri ceurik*  
(do not leave rice crumbs, nyi sri crying for it) | 一粒残らず食べきらなければ、ご飯が泣いてしまう。ご飯を大切に。  
*(should not leave food, otherwise they will cry. honor your rice!)* |
| *ulah lungkra sareupna bisi aya sandekala*  
(do not leave at dusk, there will be a sandekala) | 悪魔に誘惑されるため、夕暮れに出歩くのは控えよう。  
*(should not go out at dusk, will be disturbed by evils)* |
| *sawen keur kasalametan*  
(a series of objects in a bond as an antidote) | しめ縄は、歳神様を迎えるための魔除けの役目があります。  
*(shimenawa for an antidote)* |
| *sanghyang tikoro; cikahuripan keur hirup hurip manusa*  
(*sanghyang tikoro*; a spring for human well-being) | 大多和澗；阿知水は力の源  
*otawa* waterfall as a source of strength |
<table>
<thead>
<tr>
<th>Cadu nuang tunggir</th>
<th>鶏のお尻の部分を食べるのはタブーです。</th>
</tr>
</thead>
<tbody>
<tr>
<td>(taboo to eat chicken ass)</td>
<td>(taboo to eat chicken ass)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ulah ngadiukan bantal</th>
<th>枕を踏むな</th>
</tr>
</thead>
<tbody>
<tr>
<td>(do not sit on pillow)</td>
<td>(do not step on the pillow)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ulah lalanggiran, bisa ditinggalkeun maot ku indung</th>
<th>夜、爪を切ると親の死に目に会えなくなってしまう。</th>
</tr>
</thead>
<tbody>
<tr>
<td>(do not swing your legs face down, causing death by mother)</td>
<td>(do not cut the nails at night, will not be able to witness the death of parents)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KKatindihan ku eureup-eureup</th>
<th>金縛りにあう</th>
</tr>
</thead>
<tbody>
<tr>
<td>(crushed by eureup-eureup “sleep paralysis”)</td>
<td>(crushed by kanashibari “sleep paralysis”)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ulah heheotan di jero imah</th>
<th>夜、家のの中で口笛を吹いてはいけない。</th>
</tr>
</thead>
<tbody>
<tr>
<td>(do not whistle at home)</td>
<td>(do not whistle at home)</td>
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<table>
<thead>
<tr>
<th>Ulah dipayung di jero imah</th>
<th>家で傘を差すな</th>
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<tr>
<td>(do not wear umbrellas at home)</td>
<td>(do not wear umbrellas at home)</td>
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Based on the understanding of the subject’s consciousness concerning the myth and the surrounding aspects, the general objectives of the entire myth sample above are (1) respect, (2) blessing/fortune demand, and (3) protection and strength, (4) obedience, (5) avoidance of misfortune, (6) empowerment, (7) caring, (8) conservation efforts. The general purpose implicitly indicates that the myth and practice of the ritual are connected to a wider life. Objectives that cover the entire use of myths, ritual practices, the subject of the inhabitants, and the environment can be demonstrated through the following scheme:

Consciousness quadrant:
Based on the above scheme, the above-mentioned myths in the social & cultural system can be functionally placed through their constituent elements of relationships. Objectives within the subject's consciousness can be attributed to the perspective of the function that surrounds it concerning the function of the myth. Nevertheless, there are still a number of myths utilizing practices whose subjects are not aware of certain functions resulting from their activities in the use of their myths. Therefore, functional analysis in the perspective of the manifest (visible) and latent (veiled) becomes an important part that is connected to the believer’s community trust system.

5. Conclusion
In line with Wilber’s concept, the magical practice through the use of myths by the subjects of the inhabitants enters the four quadrants executed by the subjects. Magical actors, magical actions, and magical environments in which myths are presented in the level of conservation of mythic values can be reconnected substance into the mapping of quadrants entering the subjects of the inhabitants. Quadrants resulting from tracking the myth's presence and conservation actions are as follows:

1. **intentional quadrant** (interior-individual field) concerning myth as (1) symbols tied through the emotive aspects of the subject, (2) infusion (preemptive) and apprehensive (religious ideology)
2. **behavioral quadrant** (the exterior-individual field) concerning myth is shown through the exercise of rituals in which objects or behaviors containing myths are ritual objects; Metaphysical subjects as targets of ritual behavior
3. **cultural quadrant** (interior-collective field) shows that myth belongs to a magical area.
4. **social quadrant** (exterior-collective field) shows the existence of the subject’s attachment to its territory (agrarian, urban, coastal, etc.) with the division of its working area and other social systems

The conservation of values in the myths of modern life over these four quadrants can be done by exploring the conditions of subjects on the mapped myth as follows: (1) Intellectional quadrant: how much the subject understands the mythical value, how much the subject is motivated to appreciate and accept the myth in their modern life, and what ideological awareness does the subject have to accept and sustain myth; (2) behavioral quadrant: how strong subjects depend on mythical values in their modern life; (3) the cultural quadrant: how large collective subjects accept and perpetuate myths collectively so that the practice of inheriting myths; and (4) the social quadrant: how much is the subject’s attachment to myths in relation to their social life in terms of their regional character.

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DISCOURSE OF THE HEALING DISEASE THROUGH LOCAL TREATMENT ‘MALUKAT’ IN BALI

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ABSTRACT
Consecration sources of springs by the Hindu community in Bali since a long time has been done. As time passes and the progress of society’s way of thinking, the source of water is used as a place of purification known as ‘malukat’. The discourse about malukat rampant discussed by society ten years lately because functioned as a solution of healing all sorts of diseases. This phenomenon is followed by the number of malukat spots popping up even its existence almost every district in Bali. Usually in places like malukat; River, sea, lake, campuhan, pancuran, kelebutan, and others established a ‘palinggih’ and adjacent to the temple. The focus of analysis in this paper; Why malukat discourse as a solution to cure diseases and how the process of malukat that can cure disease. With the orientation of structural-functional theory which is elaborated through descriptive-qualitative method the results can be summarized as follows; That malukat is a local wisdom that has a very deep message of philosophy and meaning, as it appears in the Vedic texts. In its implementation in the society of malukat is seen as a solution because it’s meaning and its function has been proven to cure various kinds of illness of birth and soul. While the process of malukat tailored to the situation, conditions, traditions, and procedures that apply to local communities where the springs are located. The process is done repeatedly with a sincere prayer before God in addition to observing the pattern of everyday life until the concerned ‘feel’ healed.

Keywords: Disease healing discourse, local wisdom, Malukat.

I. INTRODUCTION
Until now there are various diseases that have no cure to cure it. On the one hand the cost of treatment tends to be more expensive, on the other side side effects of BKO (chemical substance) is very susceptible to cause other diseases more severe because a number of drugs prescribed by doctors have serious side effects. Looking at cases that occur today is not uncommon people run to alternative medicine through the way of therapy hoping to get a better solution and cheaper. However, there are exceptions in some cases precisely with alternative medicine tends to cost expensive even more expensive than the cost to the doctor. This usually happens when the problem is following the advice and guidance of some smart people such as shaman (balian) because often directed to find ingredients that are hard to find and locations that are difficult to reach. When every means has been taken but experiencing ‘deadlock’ then usually we go back to nature to follow the traditional procedure as taught by the ancestors, one of them malukat and then surrender to God. This phenomenon inspired the author to raise the topic of writing about the healing of various diseases through water therapy and in Bali known as ‘malukat’. Malukat is seen as one of the alternative treatments that are expected to provide the right solution with relatively cheaper cost. Malukat can be done in various places and currently in Bali is...
becoming a topic of conversation as an alternative to healing all sorts of illnesses of birth and heart. Society is very enthusiastic about the discourse about the cure of disease through 'malukat'. So that ten years lately sprung or found various places 'malukat' either with warm or cold water spread in various areas of Bali such as; Lakes, rivers, seas, camps, seams, fountains and other water sources.

Indeed 'malukat' is a local wisdom of the Hindu community from time immemorial and inherited by generations (traditions) starting with the sanctification of sources of springs that are considered to have positive energy and high magical power. Although in the end depends on the belief of each who want to perform. As an illustration of the authors for example Tirta Empul Tampak Siring Gianyar bathing place, which its existence since the days of Ancient Bali but the people believe it with enthusiasm from all corners of good children, adult from morning, noon, afternoon and night without knowing good day or bad they come one after another Especially now that it has received recognition of the world as an international cultural heritage so that the condition of the bath was arranged in such a way as to make it more interesting. Currently the place of malukat already exist everywhere both natural and deliberately 'concerned with nature'.

The basic assumption that a person who has done 'malukat' or (panglukatan) can recover from the illness depends on the belief or suggestion and efficacy of prayer / spell that was ejected from the ritual and behavioral leader concerned. The truth of the outcome will be felt by the perpetrator and usually seen when the person comes back to present the offerings at the place of malukat as a thanksgiving and gratitude to the Almighty for health and blessings he has ever received. One philosopher says that "the sense comes from the mind, so use it and enjoy the mind before it disappears." That is why at every place malukat there is at least a 'palinggih' and usually adjacent to the temple as a place to pray convey 'taste' and complaints to God the Creator of the Universe with all its contents before and after doing malukat.

From the background mentioned above, this paper will try to analyze / study the problem; Why local wisdom malukat discourse as a solution to cure the disease? And how is the process of malukat that can cure disease? Both of these issues are the authors of the analysis with reference to the still relevant classical theory and contemporary the structural-functional theory pioneered by Radcliffe-Brown rejects the existence of a function term not related to social structure. The key to the analysis of this model is the basic assumption that culture is not the satisfaction of individual needs, but rather the social needs of the group. Radcliffe Brown argues that cultural analysis should arrive at meaning and function in relation to the basic needs of all societies called coaptation ie mutualistic adjustment of the interests of community members (Endraswara, 2003:109) This theory is corroborated by conventional semiotics theory from C.S.Peirce which emphasizes that the sign -marks relate to objects that resemble them, their existence has a causal relationship because of conventional bonding (Sobur, 2006: 34-35). Focus analysis of this paper using descriptive-qualitative and descriptive-interpretative models with informative purposive sampling determination system. Information from several informants and resource persons was abstracted (simplified), reconstructed, presented and verified to be inferred as the focus of the problem. It should be emphasized that customs and rituals as a means of expressing sentiments can collectively preserve the intensity in the psyche of society and aim to pass it on to the next generation of citizens. There is a mutual effect and influence of cultural system with social system. Thus the social function of 'malukat' as a cultural phenomenon will remain alive and
never die as its users exist. In analyzing also illustrated the process and a clear relationship between malukat, disease, human and nature. To find a relationship that can be done with in-depth interviews and participant observation so that the elements of culture increasingly appear more real.

II. DISCUSSION
A. Discourse of Local Wisdom Malukat as a Solution to Cure Disease.
Etymologically, 'malukat' is rooted in 'lukat', 'lukar' (BB) which means to clean or clean up. Contextually malukat is doing the activity of self-cleaning (bath) overall or certain parts to restore a person experiencing medical and non medical health disorders. The term malukat in the context of this paper is similar to the term 'therapy' which is a way of healing and care which uses water to get therapeutic effects. Water is of course clean water, has a unique quality, can be utilized to the maximum response by the body and can heal and even improve the body's mechanisms when facing external threats. Parts of the body can very well absorb water as sea water is used because the salinity factor and its ions facilitate the movement of the body. Associated with the therapy obtained to overcome health problems there are various means of use. In the Vedic scriptures mentioned among others; Water therapy (hydro), fire (thermo), air (aero), sun (color), science (ayur), repeating the name of God (name), using yoga kosep (yoga). Particularly in this paper is discussed therapy using water media known as malukat. However, there is the development that the term therapy is not only to overcome the health problems of humans as well as animals and even companies. In Bali, known as the island of God also has many ways of water therapy known as malukat namely; mabayuh, mapugpug, matutuh, macorcor, mameman, maloloh, matirta, and others. Furthermore, malukat by way of mameman and macocor result is most effective and can be felt directly.

Water as the largest element in the body has a remarkable ability to detoxify toxins from waste and air pollution. The normal functions of the human body produce toxins (poisons) over time. When the body is not healthy then the toxin produced more but cleaned slowly. Increasing age, decreasing function of cleaning organ and neutralizing toxin. Satya Sai Baba, stressed the importance of clean water; "Drink plenty of water at the time before and after eating about 4-8 liters a day". Clean water contains prana for life that comes from sunlight. Once a week try to spend time soaking in the sea as one model of detoxification.

In Rgveda II.35.3 it says: "Some water, together with others, converge into a river that flows together into the sea. The holy water from either the springs or the oceans has the power of sanctifying ". Healing with water is an ancient tradition that has been done for generations is estimated to be the same age with human civilization itself. In the Hindu tradition known as water Gangga, in Java there is a tradition of bath flower and kembang setaman which is considered sacred and has been entrenched. Besides considered to have the power of purifying water also has khasiat treatment, healing all kinds of diseases. Some of the Vedic scriptures also mention the khasiat of water as a treatment, among others.
1. Rgveda X.9.5. Mentions "We appeal to the water authorities to cure our illness".
2. Rgveda X.9.6. Mentions "Sanghyang Soma says that water has all the healing factors".
3. Rgveda I. 23.19. Mentions "Water contains nectar (drink of the Gods) and has medicinal properties".
5. *Rgveda X.137. 6.* mentioning "Water is medicine, He drives away diseases, He heals all illnesses".
6. *Rgveda I.43.4.* Mentions "Sanghyang Rudra is a water treatment expert (hydrotherapy) We ask Him for prosperity and happiness ".
7. *Atharvaveda VI.57.2.* Mention "bathing bath is a very effective drug (effective)".
8. *Atharvaveda VI.57.3.* Mentions "Bathe and dip (soak) parts of the body that are affected by the disease in the water".
9. *Atharvaveda VIII.7.3.* Mentions "All say that water is the best"
10. *Atharvaveda X.5.46.* Said "We collect water divine water that is rain and mix Soma drinks in it for the age of display".

The above texts indicate that water has a big and important role in our lives. Broadly speaking there are 5 (five) water functions namely;

1. Maintain the body's moisture inside the body. This means that when the body's organs lack water, its shape is increasingly deflated and wrinkled.
2. Keeping blood and lymph in the body has sufficient volume and viscosity to make blood flow smooth.
3. Set the body temperature to remain normal, because a person who lacks water body temperature to heat and rise.
4. Water in large quantities in the body helps to promote toxins or toxins and unneeded substances are released through sweat, feces, urine, and breathing.
5. Regulate the structure and function of the skin, if the body lacks fluid then the skin becomes rough, not fresh, dry and look old.

Especially for seawater, the spiritual leaders of the world strongly believe can cleanse the body of all visible and invisible negative elements. In Bali *malukat* with sea water has become a tradition of heredity because it is believed to cleanse the body or sacred objects of negative elements of both the *sakala* and *niskala*. For example, when carrying out the *Banyu Pinaruh* ritual, people enthusiastically come to the sea, as well as the implementation of the *Melis* or *Melasti* rituals bringing *pratima* to the sea. The Dukun / Balian also often advise the patient *malukat* to the sea because it believes the efficacy of sea water drive away all the evil forces that enter the body. In addition to bathing. Sea water is also recommended to be drunk to further accelerate the healing process.

Ardika (2007: 102) states, scientifically been found a variety of things that explain the presence of sea water is able to provide healing effects, among.

1. Sea water is rich in minerals especially salt (NaCl) which has a relatively high osmotic pressure compared to human body fluids. At the time we soak in the ocean, to equalize the osmotic pressure the body will remove water from skin cells that bring toxins or toxins metabolism results of the body. The discharge of water from the cells of the body is followed by the entry of various important minerals contained in the sea water into the cells of the human body.
2. The content of salt in seawater is a producer of disinfectant chlorine ie germicidal, virus, and others. So by soaking in sea water then various germs, viruses attached to the skin destroyed.
3. Sea water as well as fresh water is very good used to remove impurities attached to the skin so that the pores of the skin can function properly.
4. Waves of sea water that hit the body is a natural massage from nature that makes the body fresh.

Experimental results have also proven that salt is able to bind negative energy. When the salt water bath negative energy dissolves and is absorbed by salt water, it is therefore recommended to soak with salt water for 20 minutes at least once a week.


Natural conditions are now contaminated by various kinds of pollution both air, soil and water effect on food daily consumption. Finally the body is exposed to various chemicals derived from solvents such as pesticides, food seasonings, heavy metals and others. How to overcome the toxin load before showing its negative effects in the form of disease there are various ways such as; Exercise regularly, organize food nutrition, prayer, fasting, meditation, soaking in the sea, drinking pure water, and by means of malukat is a cleansing ritual according to Hindu tradition. Local wisdom malukat done by the people in Bali has been traditions, but since the last ten years back crowded discourse as one solution to cure various kinds of illnesses born or inner.

Natural healthy is a healthy body and rokhani sought wisely. This situation can be achieved if we are able to utilize all the potential provided by nature and understand the various things in everyday life that affect the health. Important factor that must get attention is balance in living life which according to Hinduism known as Tri Hita Karana is system of harmony between three main component in life that is harmony relationship between man with God, human with human, and human with nature. Moreover, ethics in life must always be in balance and controlled condition between thoughts, words, and deeds which in Hinduism known as Tri Kaya Parisudha. When both teachings are applied, physical health and rokhani will approach each of us.

In the implementation of the wisdom of the third malukat the system of harmony should always be a priority in order to achieve goals and desires that can be achieved without obstacles. The wisdom of malukat that uses water as its medium shows that all human activities require water as a therapy including bathing. If not understood the nature of the balance in question we will be trapped in pride alone. Ultimately in a blanket of ignorance, it is arbitrary to nature, especially water and can destroy the human person. As a result, various natural disasters have emerged that are very influential on human health. An important message from malukat, that humans should continue to maintain, care and preserve water as well as possible. The universe with its various phenomena is a picture of the greatness of God Almighty. Man is a miniature of the universe, meaning that what is contained in the universe is also present in the human body formed from the 5 main elements; akasha (ether) with sensor organs is ear, vayu (weather) is skin, agni (fire) is eye, jala (water) is tongue, and prathivi (land) is this nose, is called Panca Maha Butha.

Similarly, the ritual that begins and ends when we malukat shows that man must keep the relationship with the creator of the universe and its contents as a form of respect, gratitude and thanks for all the gifts that have been enjoyed. With his guidance laid out through scripture can guide us thinking, saying, and doing good. While the process of malukat that can cure the disease is usually done in three ways the most common are:

1. Swooping; Someone takes water from a container, tub, river, lake, campuhan, sea by piercing the water either by using the palm of the hand or scoop and drain it to the body.
2. **Shower;** Someone uses the water that comes out of the high place or uses the channel of a reed or pipe and lets his body fall under the water coming out of the water.

3. **Bath;** Someone puts the body into the water of the river, lake, campuhan and sea.

Religious traditions especially in Hinduism, *malukat* is done by bathing in the river Gangga and Yamuna, this is associated with the behavior of a servant who will perform ritual servitude. While in cultural tradition, *malukat* is a rite of passage (Rites de Passage) which is done from birth to death. Besides water is also used means of perfumery, flower and aroma of a particular oil followed by words of affirmation thrown through the mantra / prayer. Thus *malukat* is a marker of human effort to absorb and incorporate new elements created on the will of man himself. *Malukat* is a marker of human effort to throw away and clean up the unfavorable elements that are seen to harm human beings and their environment.

In terms of physical therapy (physical) *malukat* useful to make the body becomes clean, dead skin cells, sweat, breath, smoke pollution, and cleaned. For physical therapy there are 3 movements that help get the relaxed effect ie; Movement rubs, massage, and scratch. By doing these three movements accompanied by massage, muscle and even tension nerves become more relaxed. While soul therapy or Nafsani (desire) done according to 3 types of purposes as follows.

1. **Installing and absorbing something into yourself through several steps, among others; a)** determining outcomes, b)** thanking and apologizing to the supportive senses, c)** praying to God with imagination touching and greeting water, d)** imagining and imagining every rubbing, massage and scratching the hand entering the desired thing, e)** preparing the words affirmations and recite prayers / spells over and over while imagining outcome processed on the body, f)** When feeling the body has responded to prayer and affirmation words, end the activity of *malukat*, g)** close with prayer and thanks to God for his grace.

2. **Throw away and remove something from within the body through several steps just like the number 1 (one) above.

Thus more or less the process of *malukat* that must be done in order to heal a disease both born and inner (information from several sources).

**III. CONCLUSION**

From the brief exposure above it can be concluded that *malukat* is a Balinese term used to refer to something (people) who do the cleaning. The term *malukat* further developed and interpreted as a model of thinking or way of worldview into local wisdom that is believed and discourse as a solution to the healing of the disease of birth and inner, medical and non medical. Terdapat message of moral and philosophical meaning very deep if someone carry out *malukat* as mentioned In Vedic texts. That water is the source of life must always be kept clean so as not to cause disease and damage the natural environment around us. People's beliefs and beliefs about *malukat* will be proven if the person can feel there is a change toward better physical and psychological condition than before. The occurrence of physical and mental balance solely due to the influence of deeds, words and thoughts and sincere prayers to God, the universe and its contents. Another thing is also seen in question will come back to offer offerings on *palinggih* or local temple as a thank you to God through the god of water ruler (god Vishnu). From the
understanding and analysis that concluded that malukat can be used as a solution to cure various diseases.
While the process of malukat that can cure the disease adjusted with the instructions / suggestions balian (shaman) and spiritual people, such as by mameman, macorcor, matutuh, mabayuh, matirta, depending on available media and conditions and the best Desa, Kala, and Patra. Malukat is usually done with clean water and good days on sources of water that have magical powers. The cleaning process is done from the head with the intake of water can clean all the dirt (mala), diseases (lara), and problems (rogha) to the whole body. While enjoying, feeling, seeing and hearing about the experience of malukat, then any way done, consciously or not just happening is a sense of comfort, fresh and relieved. When that sense arises then all the diseases and problems that envelop ourselves are lost. Therefore, it is recommended that the malukat as often as possible to get a sense of comfort and fresh it happens again.

BIBLIOGRAPHY


THE ESTHETICS OF THE SUNGAI PILA KELIRING IN THE SOCIAL COMMUNITY CONTEXT OF THE ORANG ULU IN SARAWAK

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ABSTRACT
This study aims to analyze the aesthetics of the Pila River keliring which is the handywork of the Orang Ulu in Belaga District of Sarawak. This study was conducted at the National Museum of Kuala Lumpur and in the Belaga District of Sarawak, involving a group of people called the Orang Ulu. The Ulu people are very famous for their production of the keliring, which is ‘a pillar of death’ with various motifs of engravings on it. This study’s keliring motifs were taken from the Pila River keliring which is placed at the front of the Kuala Lumpur Museum. This study entails field work involving observations and interviews based on the aesthetic principles of Zakaria Ali (1989) and the context of social institutions proposed by Hobbs and Blank (1978). The findings of this study are expected to provide a clear picture of the uniqueness of the keliring aesthetics of the Orang Ulu Sarawak. It is imperative that these engraved motifs are documented because the keliring now remains only as a historical material and is no longer produced.

Keywords: Aesthetics; Keliring; Social Institutions; Orang Ulu

Introduction
The Pila river keliring which is the subject of this study, is placed at the National Museum grounds, Kuala Lumpur. It was produced by the Serapan and Punan Bah tribes from the Belaga District of Sarawak, and is now 200 years old. The Belian wood was used in the production of the keliring. The carvings on the keliring still look beautiful and neat. It was gifted by the Sekapan and the Punan Bah tribes to the management of the National Museum on 1st November 1979 (Chin, Lucas and Ingai, Josep 1988). On display accompanying the keliring at the National Museum are the words, ‘Sekapan and Punan Bah’ that clearly demonstrate the work of the respected Sekapan people (Figure 1). This keliring pillar no longer functions as a burial pole but as a work of art displaying superior engravings of the tribes mentioned.

Figure 1: Description board at the National Museum
Statement of problem
Modernization has greatly changed the life patterns of the Orang Ulu Sarawak. The art of keliring production has become extinct over time. With the arrival of Christianity and Islam, many of the Orang Ulu have embraced these religions. Thus, the role of the ritual sculpture in their lives has changed. Engravers have changed their work to adapt to the changing times and their different needs. Carvers have moved on to more lucrative jobs to improve their standard of living. This situation is appropriate in the context of a "developing society" where the old legacies are unlikely to meet the demands of changes towards modernization. In view of this, there has been no passing down of this art form one generation to the next, so much so that the newer generations of Orang Ulu Sarawak do not know much about the techniques and aesthetics of the keliring carvings that had previously existed in their culture. The uniqueness and originality of the Orang Ulu keliring is now much neglected by the local community. Even among the artists and craftsmen, defending the belief systems and patterns of life of this society has also diminished. Many who know the art have perished. The writer who is deeply involved in arts feels that this Orang Ulu engraving art needs to be documented so that it would be beneficial to the new generations.

Research objective
The objectives of this study are as outlined below:

I. Identify the form of the Pila River keliring produced by the Orang Ulu of the Belaga area.
II. Analyze the carved motifs of the Pila River keliring.
III. Explain the aesthetic elements that exist in the Pila River keliring.

Related Theory
The aesthetic value of each Pila River keliring was analyzed according to the aesthetic principles of Zakaria Ali (1989) and the properties of Social Institutions by Hobbs and Blank (1978). The aesthetic principle of Zakaria Ali (1989) comprises of subtle principles, useful principles, meaningful principles, embodied principles, opposing principles and unified principles. While Elements of Social Institutions by Hobbs and Blank (1978) consists of symbols, code of behavior and ideologies.

Method of Study
The interpretive method is the most suitable for use in this study. This method describes a phenomenon by using verbal descriptive data. It emphasizes verbal analysis rather than numerical analysis. Creswell, J.W. (2012). The method employed was a field study that used observation and interviews as the data collection method, and it favors a qualitative research.

Findings
The Pila River keliring found at the National Museum is 8.5 meters or 26 feet in height. It originates from the Pila River. According to the local people, the task of bringing the keliring from the Sekapan village was a very difficult one as there was no suitable transportation for the purpose. A big boat was believed to have been used to transport it up to Sibu. In Sibu, the government took over the task of transporting it to Kuala
Lumpur. Figure 2 below shows the Pila River keliring standing tall at Muzeum Negara.

![Figure 2: Pila River keliring](image)

The Pila River keliring can be divided into six sections to facilitate the analysis. The six sections are seen in Figure 3 below.

![Figure 3: The Pila River keliring and its 6 sections](image)

**Part 1 of the Keliring**
The upper part of the Pila River keliring consists of a rectangular shaped wooden board. It serves as a shelter to the keliring pillar planted firmly into the ground.

**Part 2 of the Keliring**
In part 2 keliring there are motifs of phantoms carved in a squatting position. This is the way the Orang Ulu of the interiors commonly sit. It was observed during the fieldwork that during most of their daily activities like carving, cooking, worshipping and washing, the Orang Ulu people squat. This sitting position seems to make their chores easier to perform. This makes it appear that the selection of such a sitting position to be carved in
the motifs is quite a natural choice and it is very probable that the carvers found these motifs beautiful. According to Pemanca Ajang Sirek (a Sekapan sculptor):

“The carving of a man in a standing position is not beautiful. The art form is only beautiful and balanced when done in a sitting position.”

The squatting position also illustrates the way of life that has been practiced for generations. This practice is still prevalent among the present generation. This is indicated in their engravings and carvings which show people in squatting positions. Figure 4 shows the Orang Ulu squatting while going about with their daily activities.

![Figure 4: Orang Ulu squatting while performing their daily activities](image)

There are 3 engraved phantom like figures in the squat position found on this keliring. The first phantom is an engraved figure squatting, hugging the keliring. It is a portrayal of the phantom protecting the keliring. He has a fierce look and is facing backwards. His face is shaped like a beetle leaf and his rounded eyes are bulging out. His nose is flat. His large mouth reveals short canine teeth. His teeth are in neat arrangement and his tongue is jutting out. This seems to create fear among people so that they would not come anywhere near to lay their hands on the valuable items placed near the dead person. Figure 5 illustrates what is described above.

![Figure 5: Phantom 1](image)
The second phantom motif is found in the second section of the keliring. Like the first phantom, it is also in a squatting position but his face is turned to the left. He too has big eyes that are bulging out. It seems to be turning left. His hands appear to be holding his mouth or eating something (Figure 6). These two figures give an impression that the keliring is constantly watched and guarded by the phantoms from all sides. This figure has his eyes carved in, up to 8 cm deep but his pupils are protruding out. The hands of this figure are held out.

![Figure 6](image)

The third phantom too is carved in a squatting position but he is facing left. His eye is carved on the side of his head and the pupil of the eye is not visible. His legs are in a curved design and appear to be connected to the next figure (Figure 7).

![Figure 7](image)

Sketch 2 shows the entire carvings around one section of the keliring in one long, flat picture. This sketch provides a detailed image of the carvings found at the top of the keliring.

![Sketch 2](image)
Section 2 and 3 of the keliring are separated by an engraving that depicts a rope. There are two rings of the rope that serve as separators. Figure 8 shows the rope engravings found on the keliring. The motif of the rope denotes the family bond in the Sekapan community. The rope engravings are done with such beauty and precision.

**Figure 8: String Motif**

In the middle of the two figures there is a small enclosed space in which lay a container that holds the bones of the dead. This space is left plain, with no carvings or engravings.

**Part 3 of the Keliring**

In the third section of the keliring, there are 3 phantom motifs. These three motifs are different from each other in terms of their carvings. But the main function is the same namely, to scare away those with malicious intentions towards the keliring and to take care of the souls of the dead.

The first phantom has a pair of ears perforated at its top. His eyes are round and protruding. His nose is flat and large. It also has a big mouth with only the upper teeth showing. Its long fangs are curved outwards. It has a small pair of hands with two crab like ‘fingers’. (Figure 9)

**Figure 9**

The image of the 2nd phantom clearly shows two large eyes with two eyeballs bulging out. It has a thin nose. The nose is joined to his mouth. The middle part has an element of merging where the mouth, nose and fingers are visibly carved together. The specialty of this phantom is that his fingers are decorated with a bat’s elbow motif. His fingers appear to be holding his mouth. He also has a closely formed tidy row of 7 teeth. The tongue is also carved jutting out. (Figure 10).

**Figure 10: Phantom 2**
The motif of bat elbows are taken from bats found in the islands of Kalimantan. The elbows of these bats are curved. This motif is formed by a curved line that goes into a recurring loop which is joined at the end (Sketch 3). This motive depicts the hardships of a past life that the human life has to go through before finding a solution. Winzeler, R.L. (2004).

**Sketch 3: The Elbow Motif**

Figure 11 shows the 3rd phantom. This carving is done upside down. It also does not display the subtle principles that Zakaria Ali (1989) has discussed. This carving is somewhat rough and crude. It seems to have been done carelessly. This engraving is unclear in its meaning, but it shows something different in its pattern. It is probable that this carving has worn over time.

**Figure 11: Phantom 3**

**Part 4 of the Keliring**

The fourth section of the keliring is decorated with a leech-like pattern with an orgee arrangement around the keliring. The internal centre of the keliring contains space in which valuables belonging to the dead are placed in. The leech motif design consists of 3 vertical lines and 3 horizontal lines. This leech design can be seen in Figure 12.

**Figure 12: The arranged leech motifs**
**Part 5 the Keliring**

In the fifth section of the keliring, there are 2 phantom motifs. The first one is shaped like a leaf. A hand is found on either side of its face. On each hand are two rather small fingers. It also has a pair of ears with huge holes in the lobes. The long ears are iconic of the Orang Ulu. The nose is rather short and flat. The mouth is medium in size. (Figure 12).

![Figure 12: Phantom 1](image)

During the observations conducted in the Belaga District, it was found that many women in their 40's or more have elongated ear lobes. Their earlobes are deliberately designed this way to facilitate wearing their favorite, heavy ear jewelry (earrings). Large and long ear lobes are considered beautiful attributes of women. It is a true feature of the Orang Ulu woman. According to Ding Seling, (A researcher of Sarawak customs):

"Long ears are considered beautiful by women. The long ears are adorned with unique and heavy earrings. The longer the ears the more beautiful the women are, in the eyes of the Orang Ulu".

Picture 13 shows the women with long ear lobes that still exists today.

![Picture 13: The researcher with Orang Ulu females with elongated ear lobes](image)

The practice of having large ears and elongated long ear lobes has been portrayed in the carvings of the Orang Ulu. This is also seen in the carvings of the phantoms which have big ear lobes with large ear rings. The phantom motif with its large ear lobes has now become one of the ideologies that make up the Orang Ulu social institution in Sarawak.

The second phantom motif found in the forth section of the keliring is quite different from the first phantom. The left side of his face is not neat. It seems to be defective and ugly. It is more of the image of a pirate. It is carved with one eye protruding out while the other is sunken. In the face there is an intertwining string pattern from the right cheek to...
the nose. His nose seems to be cut by this intertwining string. His mouth is tightly closed, yet shows neatly arranged teeth with one canine tooth protruding out one side of the mouth. (Figure 14).

![Figure 14: Phantom 2](image)

The motifs of the Orang Ulu carvings on the keliring are motifs taken from plant sources such as ferns. The motives formed are the result of observation of the environment. Every natural object is symbolized and believed to bring a positive nature to the Orang Ulu Society. The plants such as ferns found in the Sarawak wilderness can be seen in figure 15.

![Figure 15: Ferns](image)

Plants are a symbol of balance in the lives of the Orang Ulu community. The Orang Ulu community is a close knit one. They practice mutual dependence. The close social and family ties are illustrated by the plant motifs. Creeper plants are depicted in the Orang Ulu carvings. Creeper plants symbolize the close ties between people in the Orang Ulu community. (Metcalf, 1976). Sketch 4 shows a creeper plant motif.

![Sketch 4: Creeper Plant Motif](image)
Section 6 the Keliring

The sixth section of the keliring is entirely carved with a motif of arranged leeches. There is no empty space in the middle to store items. This may be due to its low position that can enable items to be stolen. Therefore, this space is not provided and only carved with an arranged leech motif in a repetitive pattern (Figure 16). The design of this pattern is arranged in 4 vertical lines and 3 horizontal lines. This motif represents the principle of symbolism by Zakaria Ali (1989). This motives conveys the meaning of sacrifice/opposition/opposites.

Figure 16: Leech motives in a repetitive pattern

In conclusion, the keliring placed at the National Museum has 2 different figure motifs which reflect protection and safety. These are followed by 3 phantom that aim to instill fear and act as protectors of the dead. The rest are motif of leeches in a well arranged form. In addition, the day to day practices of Orang Ulu such as sitting in a squatting position and decorating their elongated ear lobes have been adapted in their carvings and engravings to illustrate their ideology.

REFERENCE LIST


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PERSONAL PRONOUNS IN TOBA BATAK LANGUAGE

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ABSTRACT
Bahasa Indonesia is the official language set by the government in our country as a means of official communication. Besides Bahasa Indonesia, people use the local language, for example, the Toba Batak language. The local language need to be studied in order to preserve the riches of the languages and cultures. Toba Batak language is an Austronesian language spoken mainly in Toba Batak Island located on the north part of Sumatera, Indonesia. This is a unique language but it has not been analyzed in details due to some factors such as geographical obstacles and linguistic problems. This study focuses on how the pronominals in the first group are used in sentences or clauses. The data were taken from short stories that contain the use of the personal pronouns. This research uses Anicetus B. Sinaga theory (2016:161). This paper uses descriptive qualitative method. The results of the research show that Toba Batak personal pronouns are used in various ways and with different functions or roles. Those presented here are representatives of main uses of the personal pronouns in Toba Batak language.

Keywords: Toba Batak Language, Personal Pronouns, Sentence, Subject, Object

INTRODUCTION
Language is purely important as a tool of communication. We, as human beings, need it as a medium of communication through which we express our emotions, ideas, feelings and thoughts to our fellow people. We, as the member of the society or social group, use language to convey our needs, desires, and everything what we want to express to the society. And also, it indicates the existence of human beings. It means that we, as human, cannot do our activities without using language. Whatever we do in this world, we use language to express our mind.

In a communication, a speaker needs to express clearly in his utterance to be understood. It often happens that the hearer does not understand what the speaker says in a conversation. The lack of clarity from the speaker can lead to confusion. One way to overcome this problem in English is by using personal pronouns.

Indonesia is a country which has many island, ethnic and culture. Each ethnic has different languages. One of them is Toba Batak’s ethnic. Toba Batak is an ethnic group in Indonesia which came from Sumatra Island, especially North Sumatra. In North Sumatra has many ethnic Batak, they are Batak Simalungun, Batak Mandailing, Batak Toba, Batak Karo, Batak Pak-pak Dairi, and Batak Angkola. In Bhat’s proposal, personal pronouns are restricted to first and second person forms, and proforms are basically demonstrative, indefinite and interrogative pronouns. He considers third person pronouns to be to be category between the two classes. According to Katie (1196:1) pronoun is actually defined at all, a definition of it as standing for a noun or as a ‘substitute for a noun.

In this research, the researcher talks about personal pronouns used in Toba Batak sentences that are analyzed by syntactically and semantically. According to Sinaga
(2016:161) in Toba Batak language personal pronouns are divided into singular and plural. They are ahu, ho, ibana, hita/hami, hamu and nasida.

**RESEARCH METHOD**

This research is a descriptive and qualitative study that makes use of available facts of information to analyze and to make a evaluation (Stake, 2010: 19,20. The main objective of this research to analyze the uses of Toba Batak personal pronouns. This research uses the written data. The written data is collected from the written source such as Folkor Batak Toba.

**DISCUSSION**

According to Anicetus Personal Pronouns in Toba Batak language is divided into:

- Singular
- Plural

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<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
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<td></td>
<td>subjective</td>
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<tr>
<td>1st person</td>
<td>Ahu/hu</td>
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<tr>
<td>2nd person</td>
<td>Ho</td>
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<tr>
<td>3rd person</td>
<td>Ibana</td>
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Personal pronouns have the following characteristics:

1. three persons (points of view)

1st person - the one(s) speaking [ahu/hu, ahu, -(ng)hu, hami, -n(ta), hami]

2nd person - the one(s) spoken to [ho, ho, -m/mu, hamu, -muna, hamu]

3rd person - the one(s) spoken about [ibana, ibana, -na, nasida, -nasida, nasida]

Examples:

- Ahu mambuat kue
  - I take cake
  - Ahu = 1st person person pronoun (the speaker).

- Hu lehon surat kabar i tu ibana.
  - I give the newspaper to him.
  - Hu = 1st person person pronoun (the speaker).
• Ho  manuhor  manuk.
  You  buy  chicken.
  Ho  =  2nd person person pronoun (the one spoken to).

• Ibana  manjalo  hepeng.
  She  gets  money.
  Ibana  =  3rd person (the ones spoken about).

2. two numbers

singular (Ahu, ho, ibana).
plural (Hami/hita, hamu, nasida).

Examples:

• Ho  mamereng  dengke.
  You  see  fish.
  Ho  =  singular pronoun

• Nasida  mamboan  piso.
  They  bring  knife.
  Nasida  =  plural pronoun

3. three cases

subjective (Ahu, ho, ibana, hami/hita, hamu, nasida).
possessive (-ng) hu,-m/mu, -na, -(n)ta, nami, muna, nasida).
ojective (Ahu, ho, ibana, hami/hita, hamu, nasida).

Example - subjective case

• Hami  manuhor  jabu.
  We  buy  house.
  Hami  =  sentence subject

  Subjective case pronoun

Example - possessive case

• Bukunghu  dibuat  ibana.
  My book  was taken  by him.
-(ng)hu  =  possesive pronoun

**Examples - objective case**

- Ho  manjou ahu.
  You  call  me.
  Ahu  =  objective case pronoun

**CONCLUSION**

There are only three types of Toba Batak personal pronouns. They are the subjective, the possessive and the objective case. Toba Batak personal pronouns functioned as subject and object have the same form. Example:

- Ibana  manuhor  indahan.
  Ibana  =  functions as subject
  She  buys  rice.

- Ompung boru  manjou ibana.
  Ibana  =  function as object.
  Grandmother  calls  him.

Van Der Tuuk, H.N. explained about personal pronouns in Toba Batak language:

1. second person singular. Ho is used to persons to whom it is not necessary to use hamu. An older man will, however, out of affection, use the word damang to a younger man and dainang to a younger woman; to someone who is very much younger and who could be his grandchild or to someone whose relationship to him is that of a servant, he will use the word daoppung.

2. Ibana (which really means this person, third person singular) and is used of persons, of either sex, of whom it is not necessary to use hamu. Ibana, especially when used with the active, often has the meaning of himself, herself.

3. Hita = first person plural, inclusive including the person or persons spoken to. It is also used in place of ho and au when the speaker wishes expressly to be polite or when the kinship relationship is not known and there is doubt whether ho or hamu should be used.

4. Hami = first person plural, exclusive, excluding the person or persons spoken to.

5. Hamu or hamuna = second person plural. It is used instead of ho as a singular to persons who, in relation to the speaker, belong to a different or must be regarded as so belonging.
6. Nasida = third person plural. It is also used instead of ibana in those cases where hamu is used instead of ho.

REFERENCE

Bawomataluo is one of the ancient traditional villages in South Nias. This area lies on top of a hill. The traditional houses in this area horizontally lie in rows face to face. There are two kinds of these traditional houses: house that has been ever lived by people (Omo Hada), house has been ever lived by nobility (Omo Sebau). Both types of house are the house on stilts with a unique roof. The differences between two houses are the size and position of entrance door. Omo Sebua is bigger than Omo Hada. The position of Omo Sebua entrance door is under the stilt flanked by its huge pillars. On the other hand, the position of entrance door of Omo Hada is the side of the house. The uniqueness of the Omo Sebua lies on the three dragon heads made of wood (Lasara) and its ornaments arranged horizontally from the left to the right on the board. The purpose of the research is to explain the visual language of the front wall of the house. The research method used is ethnographic method with case study approach. The result of the research is that the visual language of the traditional house in Nias is a symbol of expression of thinking way, behavioral way and the strong and firm belief of the social and culture system.

**Keywords:** Nias, Omo Sebua, Visual language.

**INTRODUCTION**

Bawomataluo is one of available traditional villages in Southern Nias district. This district covers 1825 square kilometers and has the maximum temperature of 31°C. This area is located on top of hill surrounded by mountains. To attain a mountain top, every visitor will have to go via the high stair. At the beginning of stair, visitors will be welcomed by a dragon head in a stair side. On the hill, they will see the community staying in the traditional houses. Some houses apply some changes in their material like the changes in roof material. Before a change, a roof of houses is made of dried grass; a wall and floor are made of wood. After a change, the roof is made of zinc or terracotta, the wall is made of cement, and floor is made of ceramics. Most people in Bawomataluo still keep their traditional principle so that they do not change the building form. Besides it, the other reason of not changing the building form is supported by the government rule that intends to make the original form still exist until now. One of traditional houses that are important is the biggest one. This house becomes the icon in its period because the king, with his family, stayed in it. Besides that, interesting ornaments and a dragon head, called Lasara, exist on the wall of this traditional house. Lasara is similar to the dragon head coming from China.
The purpose of this study is to reveal visual language of the ornament focused on front side of this traditional house. Ethnography is the method used in this study. According to Creswell (2015), ethnography is a qualitative design that describes and interprets a similar pattern of value, behavior, belief, and language from a group having the same culture. The approach used in this study is case study.

DISCUSSION

Traditional houses in Bawomataluo have an in-row position towards left and right side. These houses consist of two types: the house that has been ever lived by people (Omo Hada), the house has ever been lived by nobility (Omo Sebua). Both types of house are the house on stilts with a unique roof. The differences between two houses are the size and position of entrance door. Omo Sebua is bigger than Omo Hada. The position of Omo Sebua entrance door is under the stilt flanked by its huge pillars whereas the position of entrance door of Omo Hada is the side of the house.
Physically, the traditional house existence is symbol of life and survival tradition of Nias people. This existence proves that tradition is still lifted high and preserved by Nias people, inherited to Nias descendants. Building traditional house means that people must follow the rules of tradition and slaughter pigs in each level of building. In this building process, the application and development of good physic and spiritual tradition are conducted. The comprehension on the physical aspect of culture causes the huge amount of money and can be cost borne by people. This condition leads to the down of spiritual culture value (Duha, 2012).

![Figure 8: The dragon head (Lasara) on the wood is similar to the dragon head at the side of entrance stair. Both dragons are opening their mouth with the touge sticking forward.]

The dragon is symbolic expression that describes the extraordinary power from ancestor of Nias so that this power is able to protect the island of Nias. Traditional house becomes cosmology symbol of Ono Niha. Upper, midle, and under world describe the symbol of upper, midle, and under world. Sikholi (ewe) is the border between middle world and underworld while Lago-lago (closing) is the limit between the middle world and upper world. Middle part of the world must be closed by Sikholi (Duha, 2012). The special feature of traditional houses for noble is the existence of three dragon heads (Lasara) and ornaments having horizontal pattern where the arrangement is from the left to the right. Lasara is the former name of a boat and “Hogo Lasara” refers to the heads carved on the bow of the boat. Here the house is thought to be like a big boat, a fact which the house’s name, “Omo Niifolasara”, refers to (ni-fo-lasara=like a boat). Three heads, such as the ones on the bow of the boat also adorn the front of the house. Only the highest chief (balo zi’ulu) in the village is allowed to have such carvings on this house. The dragon heads of the “Lasara” houses, coffins, stone or wooden seats and also swor hilts all contain components of the largest Nias animals, wild bears, deer, hornbill birds and monkeys.

The number of the dragon heads in front of house is three (see Figure 6). The three dragon heads are installed on the left, middle, and right side on long block of left and right Sikholi. This condition is related to Nias belief that trusts its ancestor presented via a statue of brave and strong man. Thus, this statue is drawn as dragon. Based on the explanation of Pastor Yohannes, Lawolo is implemented in man statue that is burly in war or noble statue (Duha, 2012). The mentioned man is the ancestor, assumed to be God, has the power (fa’abola). Therefore, the name of Lawolo protecting Bawomataluo appears. The stone statue of Lawolo lies in front of the gate near the begging stair. The
function of Lawolo is to protect the village from attacks of enemies and epidemic of disease. The form of Lawolo is inspired from the snake that is ready to bite.

Figure 8 presents Lasara that is placed on the front wall of the house. This position is trusted to protect all inside house contents from the outside attacks. The function of Lasara is as symbol and ornament. This form is the same as God Lasara opening his mouth with tongue sticking forward and long fangs. Figure 9 present the front side of outside wall of “Omo Hada”. In this figure, the ornaments are craved like embryo of plant sofosofo with eight petals. Around them, there are ornaments forming equilateral triangle. This triangle is like the end of spearhead hulayo. This ornament has symbolic meaning as the struggle symbol of life.

The meaning of ornament must be adjusted with placement of the house structure. The description about the form of dragon heads and petals are the symbol of middle world. These ornaments are the harmony from upper world and underworld. The ornament forms that are craved on outside wall at middle part appear because the people perception at their first time is determined by their response on natural
environment. Therefore, the culture of making ornaments can be generally found in the society of Indonesia, especially for people living in middle of the jungle (Sumardjo, 2014).

CONCLUSION
The background of culture social and social status in society makes the habitants of this traditional house at their age deliver their status to the society via visual language appeared through this house building and its ornaments. Ornaments in front of this traditional house wall are the expression symbol of paradigm, way of action, strong and firm belief on social and cultural system that they hold in their life. Now is the time for young generation in Indonesia to converse Omo Sebua di South Nias.

REFERENCE
ART AS A CULTURAL INHERITANCE AS A CHARACTER BUILDING METHOD

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ABSTRACT
Advances in information and communication technologies led to the modernization and globalization of cultures in different parts of the world. This is a multi-cultural process of transition found everywhere, also in Indonesia. We see increasingly Indonesian culture displaced by the outpouring of cultural currents into life and private spaces without us realizing it. The process of foreign cultural transfer that goes to Indonesia in addition to positive impacts on the life of Indonesian society but also causes eroding of the own cultural values, so much that is not understood by the young generation. One of them is the rich traditional art in Indonesia that contains the philosophical value of life and local wisdom of the community. Cultural inheritance is a process of knowledge transfer, learning that is conducted by generations in every nation in the world. The inheritance of such knowledge will continue if there are still supporters and if the culture still has values that are in harmony with the times. Cultural inheritance can be done informally or through formal education in schools. The informal learning process is usually the transfer of knowledge that is carried on from generation to generation through the family or the immediate community. Through art, our ancestors in the past conducted a learning process about science, wisdom, rules of life and social symbols of society. This research is a qualitative descriptive research through literature study on history, anthropology and sociology analysis. The conclusion of this research is the actualization of Traditional Arts can be used as a medium of learning in Indonesia, especially the understanding of the value of values, philosophy of life in accordance with the national identity. Learning through the arts as a medium of educational process in Indonesia is expected to bring the mission of renewal about the understanding of identity and development of the national character.

Keywords: Art, Character Building, Art Education, Cultural Inheritance, Traditional Art.

PREFACE
The journey of human history proved whomever appreciates the heritage is a civilized nation, with the finest sense of art able to pass on the nobility of cultural values onto the next generation. In harmony with the Mr Soekarno thought in one of his speeches in 1957, "The great and civilized nation is a nation who respects the philosophy of life and cultural heritage of their ancestors." (Soekarno, 1957). Art is an universal element of culture, a necessity of life both primarily or secondarily which integratif related with sense of good, fair or unfair, logical or not according to place they live. Those things reflect civilized human beings morally and have a fine taste, so art can not be separated from civilization of a nation (Suparlan, 1985: 3-5).
Art is a cultural expression, manifestation of the nation that is attached by the local characteristics itself, thus becoming an identity contains the philosophical value of life and the local wisdom of its community. Therefore, a nation will always have judged from how advance their culture of art, as it is the identity of a nation itself. The Indonesian has been comprehensive thinking, associating with many nations centuries ago as Indonesia’s strategic location, cultural crossing and cultural gatherings of various nations in the world. The Indonesian is also the only nation that lives in the largest archipelago in the world, made it is artistic cultural character of a diverse ethnic, which also established a highly creative nation for many centuries. Our people always put cultural equality and recognizes the existence of all forms of traditional art that belongs to every indigenous tribe. The richness of art is a reflection of the intelligence of the Indonesian inherited until now.
The character attracted many researchers, especially the Indonesian traditional arts. It is certainly important that local researchers respond to it, and it should be done by local researchers who have attachment to their cultural sphere. For that necessary steps that are appropriate to the relevance of the present and the need for an understanding in art research based on the cultural sphere with basic traditions and local tribal variety, of course it has significance in achieving the level of accuracy of research results.

**Arts Activities Cultural Inheritance and a method of Education**

The process of cultural transfer from one generation to another occur continuously, this process is a knowledge learning of from generation to generation in a society. Knowledge in a cultural heritage that will continue to run if there are still supporters who values that along the times. Transferring culture can be done through formal or informal education. Informal learning stages are usually the transfer of knowledge that is carried on from generation to generation in the family or community. Research on traditional arts is another learning process in understanding the cultural heritage. Art Tradition in Indonesia content value and symbols of society, highly related to the philosophy of life and beliefs, constantly been eroded by the modernization. Through educational point of view, art is regarded to achieve balance of sensitivity, intelligence, logic, spiritual thought to achieve humanity. Especially art education in Indonesia shows the existence of two ways of learning that is traditional and contemporary. Both have differences, and similarities; the stage of inheritance of Indonesian cultural values. The stage of developing human stimulation. Especially character building, both individually and as a society. Art education also develop sensitivity and flexible creativity. Art education is also a stage of cultural inheritance that can develop a person achieve humanity.
Arts Activities as A National Character Building methods

Society are composed of various tribes so a nations have cultural differences too, depending on the character, the way of life influenced by the location of earth and the background. One of the cultural products is art. Art can be viewed as an element in the culture or subsystem of culture so as to have a clear function in human life. Art as an element of culture is a guide to perform activities, especially to meet the aesthetic needs of society. Art in each nation has different characters, uniqueness, passed on generation to generation until today. The stage of knowledge delivery or education. In the perspective of education, art is seen as one of the balance between sensibilitas with intellectual, rational with irrational, logic with emotion for human to become a whole person. Plato (Greek philosopher) who is often quoted by scholars states, should art be the basis of education, because art within certain limits can hone one's mind and character. Art education is an method that will foster a sense of humanity, a sense of physical and spiritual quality, Primadi Tabrani in his book "Creativity & Humanity" (2006). That artistic activity implies attitude; independency, fairness, transcendency, innovative. Art is like a total container of all activities and thinking. That is why art education is placed as part of the educational process in general. Creativity is very important for humans in solving the problems of life and the fulfillment the freedom of thought and expression of self-actualization. On the basis of such thoughts can be seen clearly that the activities of art activities are part of human life is important.

The modernization considered on rationalism also in describing various natural phenomena including dimensions of life. This framework is also applied in the learning process and modern education system today in many countries. Occurs in educational method in many developing countries that not ready to apply modernize infrastructure. In some countries, also in Indonesia, starting from the era of Western colonization. When traced modern education efficiently follows the scientific pedagogy that has been potentially embedded as a result of a "logical-rational culture". "Rationalization" in education allows the neglect of imaginative, aesthetic, intuition and creative aspects that are very potential in human beings. Art education that should sharpen the ability of these elements is affected by this view. So, art education as if only as a secondary element only or could be an art education even become too rational as well, thus leading to cognitive education that also does not support aspects of sense. Overly dominant logic is likely to override and weaken the "culture of imagination". The dominance of Western rationalism affects various aspects of Indonesian life, its gradual impact on the educational system in Indonesia, especially in the modern education system. Education understanding of art and its meaning seems no longer seen as an important part in everyday life. Modernization in this educational process excludes the function of art positioned as integrative needs are no longer fully understood. To that end, the challenges of renewing educational strategies, productivity and management of learning become important to avoid the undesirable effects of modernization. Educational strategies should also play a role in supporting the inheritance of knowledge about the understanding of art and its function in everyday life. Understanding the arts as a medium of knowledge inheritance strategy must be fully understood, because without that understanding humans will easily lose sensitivity to aesthetic taste and sense of humanity. If cultural values become too materialistic rationale will result in a nation experiencing siltation of civilization, it will not be able to put its cultural values as aesthetic transcendence, but merely materialistic.
Concerns in Education and Research of Traditional Arts as Media of Cultural Inheritance in National Character Building

Traditional Indonesian society creates civilization through art, with artistic sensitivity created a dynamic heritage of civilization contains excitement, warmth, realistic and imaginative. Civilization characterized by art forms that contain the values of life of Indonesian society in it, reflected in the work of culture itself. Historical journey shows Indonesia as a nation has a fine taste in art also appreciate the ancestral cultural heritage. This is also reflected in valuable art products and the ability to inherit them all at once. The way inheritance of cultural values in the next generation to many still relevant and applied in today's life through artistic activities.

The Indonesian have great potential in the art, which can be seen from a variety of geographically distinct aesthetic forms, the strength of Indonesian culture due to its diversity and uniqueness. This is possible because the people of Indonesia is a pluralistic society consisting of various ethnic spread from the western part to the East. Art in the life of traditional Indonesian means education and learning process about the various knowledge passed down from generation to generation. The learning process is delivered in various forms of arts activities, whether the art of motion, music, singing.

Now the Indonesian can be put into two groups of cultural advocates, that is, the society open themselves to urban communities and actively engage with the outside world, they experience socialization and high social dynamics due to relations and communication with outsiders. The second group is the community isolated from the outside world. This community still has an understanding of the function of art as a whole, because the arts activities were used as a reference in daily life into a ritual activity with its aesthetic principles that are still well preserved. Among the two groups of society is created a variety of art, from the simplest to the most complex. This reflects people’s attitudes toward outside influences, the ability to absorb and accept foreign cultures and live a variety of art that is relevant and significant for their lives. So art in most Indonesian society so far is still integrated in everyday life, for example in Bali although the influence of modernization of high technological development and industrialization of materialistic and other foreign cultural influences are quite aggressively entering the territory of Indonesia resulted in various clashes in the culture. So far the Balinese people are still able to put the cultural values of art as aesthetic transcendence, with all its uniqueness and diversity so that art does not become materially just. This characteristic attracts a lot of attention from foreign researchers especially on Indonesian traditional art.

Traditional art research is essentially a multidisciplinary approach, both in the form of artistic design and functional, textual and contextual research. Where design research produces works of art published through performances, exhibitions, or views, functional
research requires publication in scientific periodicals. The results of art research in Indonesia has been done but still not maximal in digging the identity and exploit the potential of art that tradition itself. According to the observation, there has been no synergy and cooperation attitude among the supporting disciplines. Researchers are still thinking of being disaggregated and not yet productive in researching the cultural arts and culture of the archipelago. Whereas Indonesian traditional art tends to result in collaborative activities and the totality of the various fields of "science". It is not surprising that the cultural richness and uniqueness of the Indonesian traditional arts has become the material for foreign researchers who have been thinking comprehensively. This phenomenon affects the scarcity of research results from Indonesian researchers published in international scientific periodicals. In addition, in conducting traditional art research, Indonesian researchers are still dependent on Western methods that are not necessarily appropriate to examine Indonesian traditional artwork. This causes the substance of value and conception to tend to be neglected, because a less precise blade dissect the object of the study. Researchers generally refer to Western positivistic thinking so that their research results are limited to the surface and less profound. Not maximal in exploring the core art of tradition itself. The basis of culture must be built to understand the basic foundations of ethnicity and the society of creators of diverse cultural products. The separation of high art and low art is not suitable to dissect the diversity of Indonesian traditional arts that have the same degree. Multi-cultural base with a view of equality of beauty values must understand well the thinking and steps of Indonesian traditional art research so that local researchers can explore local wisdom with appropriate surgical way. Art research as well as applied research which essentially is an effort to understand the design stage of art masterpiece of human creativity.

Art research can contribute to art education in cultural inheritance towards the development of civilization and humanity in today's multi-cultural all-round, meaning that the cultural values of a nation no longer belongs to the culture of a particular nation, but also owned by other nations culture. Furthermore, art education should be able to develop communication between nations, as well as the actualization of the nation. This cultural inheritance stage should begin with research on cultural research and art of Indonesian tradition, as modernization and cultural globalization have led to an understanding of the value of cultural values no longer understood correctly and completely. Higher Education is the most enabling institution to be the mover or pioneer to do art research research as well as various other cultural products.

Certainly it is important that local researchers respond to it and that research should be conducted by indigenous researchers who have attachment to their cultural origin. For that necessary precise steps, confidence in understanding the local value in art research based on the cultural sphere with the concept of cultural and indigenous tribal variety, this resulted in the importance of achieving the level of accuracy of research results. Art of the archipelago Tradition of each tribe is a grain of pearls buried wealth of taste and the intelligence of the Indonesian nation that must be studied and studied, understood and conveyed to our students. These pearls are collected into the data center of local wisdom prepared through a harmonious procedure between epic and emic. The local wisdom of the ancestors became provisions and ideas developed for the future. The value of social values and symbols in the cultural products of art becomes the national identity to give input to the

The success of research and inheritance (education) can be explained as follows:

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(1) the inheritance process which can be carried out in order to preserve the value of cultural traditions
(2) the process of inheritance must also be able to develop and then adjust it to the fluctuations of society and culture changes in accordance with its era,
(3) the process of inheritance must be dynamic, creative and innovative that brings the mission of cultural renewal
The process of cultural inheritance or in other words the transfer is done by "educators" and accepted by "learners", on the substance of cultural inheritance / diversion aimed at the transferred knowledge to be a guide in life activities. Inheritance will be lived, owned and developed learners (new generation) and tailored to the needs of his era.

CONCLUSION
Art studies are expected to be able to contribute in learning process to be carried out and become a very important aspect in cultural transfer towards the development of civilization and humanity in today's culture. This means that the cultural values of a nation no longer belongs to the culture of a particular nation only, but also owned by others. Furthermore, the process of art learning should be able to develop relationships among nations, especially the nation's identity.
Art research can provide real input in Art Education as a tool in cultural inheritance related to the stimulus in personal human development. Especially cultural learning towards the formation of a whole person, either individually, or public. Art education in addition to developing the sensitivity and creation of human works on various aspects of life that moves in the culture, art education is also a process of inheritance / cultural diversion that can develop a person who brings the cultural goal and build harmoniously inventive Indonesian character.

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TABOO AND HARMONIZATION VALUE IN SUNDA CULTURE

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ABSTRACT
This paper describes the inheritance of taboo in the community of Cadasngampar Sumedang West Java through legend story. The descriptions concern taboos motifs, basic human values, and taboo structure in taboo inheritance practices. This study centered on genetic structuralism approach. Genetic structuralism understands everything in the world, including literary works, as structures. Hence, in discovering the meaning, genetic structuralism understands literary works directed at seeking to find the structure of the work connected to a broader structure. The results show that the taboo motives in the legend story are death, regret, discomfort, and respect and repayment. The basic humanitarian values embodied in the legend are closely linked to the mode or path of achieving the goal (instrument of value) and the ultimate goal to be reached (terminal value), namely (1) tolerance for family and environmental safety, (2) reason for the satisfaction of life, (3) self-control for wisdom, and (4) love for eternal life. The taboo in his inheritance practices demonstrates a purposeful effort in creating a balance between oneself and his environment that plays a role in social change that is closely linked to the practice of power, geographical region potential, and the image of the past through the belief in taboo as a representation of his world view.

Keywords: taboo, value, inheritance, Sundanese

1. Introduction
The tradition of the peoples in the area of Cadasngampar Sumedang West Java is interesting to be investigated on the grounds that there is always a past event that becomes the background of the inheritance of the match. Not only backed by the ancestral life of Sumedang in the heyday of Sumedang Larang, also taboo traditions in the area are closely related to the potential of nature. And more interestingly, the tradition of hereditary inheritance is derived from a number of legendary stories. Thus, a number of issues surrounding the tradition of hereditary inheritance become important to be examined. In this initial phase, research is directed to descriptions and perceptions concerning (1) the motives of the association, (2) the basic human values contained in the association, and (3) the structure of inheritance and inheritance practices.

The theoretical thoughts related to oral folklore are willing to learn all elements of human culture provided they are orally inherited. This group of experts treats between folk 'supportive societies or their collective members' and their lore 'traditions of equality' in a balanced way.

The idea of a genetic-structure can be made a foothold within the framework of tracing the tradition's function in this study. According to the genetic-structure approach, research should be directed to the meaning of the works themselves in the talk of its place in society (Wolff in Faruk, 1994: 116). That is, research on folklore is directed to
searching the content of the text and its position in the community of its supporters. Herder asserts that every literary work is rooted in a certain social and geographical environment. In that environment, the work performs its distinctive function (Damono, 1979: 19).

Within the framework of analyzing, by referring to Maranda’s opinion, Yus Rusyana argues that analyzing the folklore should consider the supporters of tradition and its audience, the behavior and reaction of its people, and the overall culture of its group (1981: 44). As for Grebstein argues that literary works can not be comprehensively understood when separated from the cultural environment or civilization that has produced it (Damono, 1979: 4). Likewise with Goldmann; He argues that every literary work is a living wholeness which can be understood by its elements. Literary work is a dynamic unity meaningful as the embodiment of the values and important events of his era (Damono, 1979: 43). Therefore, the meaning of the text should not be removed from the understanding of the conventions that surrounds his work. Only with an adequate understanding of the meaning of the text of a work, then interpretation can be done as carefully and as possible. In line with the above description, the purpose of this study are: (1) to describe the dominant motives spread in the area of Cadasngampar Sumedang; (2) to describe the basic human values contained in the association; and (3) to reveal the The practice of inheritance in the wider social structures.

2. Research Method

This research used descriptive method perceptional. Through this method, a number of data facts can be perceived in accordance with the objectives of the study. The perception in this study is directed to understanding the structure of the taboo legend in relation to the broader structure through its practical inheritance. The relationship of the structure in question can be traced through the motives of the blend, the basic values of humanity, and the social environment that gave birth to the legend of taboo.

This technique research used recording and interviewing. The informants were chosen based on adequate criteria, namely the parent group who actively inherited the tradition of the race to the young generation and the young generation who inherited the tradition of the match.

The approach used in this study is a genetic structural centered on the discussion of text ideology. As Goldmann points out, the genetic structural approach has the basic principle of work, which is to concoct the facts of humanity in the work through the integration of the whole to then look for the relationship of these structures with real historical social conditions through the alternating attention between text, social structure, and Collective view; Between the abstract and the concrete (Damono, 1979: 46-47).

In answering the first problem, look for the structure in it that concerns the motives of the blend. The motives concerned are related to the prominent or distinct characters, properties, concepts, and deeds that are bound in one or more events. The emerging motives are used as indicators in discovering the essence of the mix. While in answer to the second problem concerning the basic values of humanity, the description is directed to the description of a number of textual facts that show the elements of humanity value through the observation of the structure of literary works and its story environment. In answer to the third problem, an interpretation of the result of the study
of motives and basic values of humanity. Interpretation is done to explore the broader structure of the social environment.

3. The taboo structuration in the Practice of Inheritance

The collective subject that is bound to the practice of inheriting taboos, according to the structural relationships within it, is broadly structured at the same time directing a dialectical view. Although sometimes the inheritance does not necessarily require an explanation when the inheritance considers it a natural necessity which they deserve, the structures that form in it potentially exhibit quite complex relationships and need to be adequately understood. Thus, the tracking of structural relationships in question is one way in searching the work structure relationship that is represented by the story of taboo legend with a social structure that covers it more broadly. The relationship is centered on the taboo inheritance activity.

The tradition of taboo inheritance closely related to the potential of nature, its community activities, and the historical background of the rulers in it becomes visibly dominant and important to be associated with the broader structure. The taboo-patterned legend that spreads in Cadasngampar is part of a structure that encompasses all elements of its basic structure and superstructure. Factors of production and relations of production form the basis of the connected political and cultural elements, including the legend as a form of cultural expression in the form of literary art through the worldview.

In the perspective of a Marxist-oriented genetic structure, culture is perceived as political because it expresses the social relations of class power by imposing social order in order to appear as it is. The condition actually covers the exploitative relationships behind it. Thus, taboo legend as a cultural product is certainly ideological in that the maps of meaning need to be understood historically to reach the specific, covert, and perpetuating power. In the case of taboo legend, the intended power is not only sourced from the government-governed rulers but also variedly sourced powers to actors acting as prototypes of their collective subjects that constitute, define and hold or are given the right to inherit the taboo to its collective members.

The holders of power on a number of facts concerning collective subjects attached to the practice of taboo inheritance show not only the entrepreneur who holds the power of material production, but also the power possessed by those who are socially placed into the status of parents or ancestors.

Soeria Atmaja (Sumedang’s Regent) emerged as a center of separation in the story Cadu Nyieun Susukan “Taboo to make a ditch”. This figure acts as a ruler regarded by his community as having the ability to saciduh metu saucap nyata "the ability to prove his words precisely because of his supernatural powers". The legitimacy of power is sustained by the taboo of legends about a ditch (functioning as an irrigation channel) due to the death of his son.

Referring to the facts of the text concerning the figure of Soeria Atmaja and the taboos it entails, the structure of the taboo can be traced to how the taboo-patterned legend is agreed upon by its collective members. In this case the assimilation and accommodation process, as Goldmann understood in its genetic structure, was able to show how the legend emerged as a counterweight to the needs of its collective members when it came to discovering the realities of life associated with its territorial potential. Similarly, the legend’s inheritance activities are continuously showing collective subjects
accommodating themselves to the environment to create harmonization. This is also reflected in the story of Cadi Mahi “Taboo Become Rich”, Cadu Nuang Hulu Hayam “Taboo to Eat Chicken Head”, and Cadu Melak Suuk “Taboo to Plant Peanuts”.

In the story of Cadu Mahi, the exploitation of production seems to be hidden behind the taboos of the characters in it to become an affluent person. That is, the character in it will stop all production activities from farming-to avoid the disturbances it receives. However, if traced to a further extent, the text ideology shows precisely more emphasis on production activity to place collective subjects as workers in production activities. In other words, the ideology embodied in the text legitimizes the attachment of collective subjects to the ruler expressed through his belief in accepting the inherited taboo as well as preserving and passing it back to the younger generation. Thus, the facts of the text indicate that the area of production holders will not be accessible to the production workers. In another perspective, the reality indicates the accommodation of collective subjects to the environment that must be accepted in fact, an environment that does not facilitate itself easily to occupy the territories of the power-holders of production. For this fact, the position of the ruler appears to be stronger as the dependence of the workers on him becomes more visible.

The story of Cadu Nuang Hulu Hayam is another expression behind the practice of taboo. Chickens and murders, in this case, become the main instrument so that taboo action is enforced. A father who acts as the collective subject of the story becomes a common prototype of the authority of taboo. The taboo's authority generally occurs through parents who are faced with certain issues concerning themselves, their descendants, or the wider environment. In this case, Cadu Nuang Hayam became part of a wider social structure that could sustain the mapping of the origins of community behavior tied to the taboo. The most likely interpretation to arise in relation to the phenomenon is the belief in the consequences to be borne when the ban on eating the chicken’s head is violated. The support community believes that the consequence to be borne by the offense is that the offender will be exposed to scurvy all over his body, as well as the consequences that must be borne for the taboo violation of planting peanuts.

The story of Cadu Melak Suuk, the motive of regret appears in it indirectly leads the text to be understood as a representation of the process of assimilation and accommodation made by society over the reality of life that must be faced. Folklore, concerning taboo legend, has its own logic. However, the ideas in it can be traced through the surrounding phenomenon. The story still shows how the precursor figures who gave birth to a young generation by the authority to form and impose taboo for himself and the next generation. The practice of inheriting the taboo is at least bound by two things, namely the fact of public health is susceptible to skin diseases and natural potential that does not allow the planting of peanuts due to infertility of the land. These phenomena are represented through taboo legends capable of forming the survival views of their collective members to keep their predecessors as part of the subject to be obeyed. Collective members believe the taboo when a scurvy sickness is believed to be the result of a taboo violation planting peanuts.

The three stories that contain the motive of respect, reciprocity, and gratitude more represent the harmonization of collective members with the environment that is bound by the practice of respect and repayment. The historical setting that led to the practice of colonization shows that the efforts of society to deal with the practice of power are manifested in the form of obedience to the gray imposed by their ancestors.
The motive of respect and repayment shown in the three stories indicates the need for a collective subject to be in a safe and comfortable environment under the leadership of the ruler who is capable of protecting his society. The third structure of the story relates to the existence of community attachment to the past experience of his ancestor who functioned as a survival supporter in the midst of difficult realities that must be faced.

Thus, the taboo structuration in its inheritance practices shows the number of community supporters’ needs in shaping, agreeing, trusting, defending, and passing on the taboos as one of the expressions of their community in harmonizing with the surrounding environment. The intended harmonization stems from the awareness of the deficiencies both internal and external that must be overcome through its ability to make adjustments to its environment.

4. Conclusion
The taboo inheritance in the area of Cadasngampar Sumedang is a representation of the relationship of the taboo legend structure with the wider social structure. The structure refers to a historical setting that generates power practices, perceptions of nature as part of harmonization, and past images that show ancestors as part of a collective subject that needs to be respected and obeyed in relation to the taboos formed and passed on to the young generation.

References


THE MEANING OF GOD IN THE ANCIENT SUNDANESE MANTRAS
ANALYSIS: ASIHAN, JANGJAWOKAN AND PANGABARAN

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ABSTRACT
The mantras are used as a prayer to god recited by the caster. Some of the mantras explored in this study are asihan mantra, jangjawokan mantra and pengabaran mantra. The three mantras have different references of the meaning of god and different functions. This study uses the theory of referential meaning analysis from Saeed to explore the meaning of god of the three types of mantras and the theory of function from Bronislaw K. Malinowski. In the three mantras, there are different meanings of God. In the asihan mantra, the meaning of god refers to the Purbaning Pangeran phrase, while in the jangjawokan mantra used to dress up, the meaning of god refers to the word Dewata and Widadari. Different with the other, in the pangabaran mantra, the phrases which refer to god is represented by Allahumma Rangga Kumala. From the three mantras, the references of the meaning of god will vary depends on the function of the mantras.

Keywords: Mantra, God, Asihan, Pangabaran, Jangjawokan

Introduction
The media or the means used by the shaman to perform a set of rituals are mantra. As stated by Widodo, Sumarlan and Sudaryanto (2013), the mantras are the construction of words and sentences that are believed to have a magical power for speller or the caster. Mantra, lexically, means sounds or words reciting as means of a ritual that has magical power. Magic is the supernatural power which appears when doing certain ritual process. In this study, the three mantras are observed that are often used by Purwakarta Sundanese. Such as Asihan is used to make people attracted to the caster. Jangjawokan mantra is used daily by the caster when he does the activity. And the last is Pangabaran mantra, the mantra used to bring prestige. however, those have a similar purpose as prayer to god and hope the god realise the caster’s dreams. This study is aimed to find out the words or the phrase that refer to the god meaning in the three mantras. Moreover, it observes the function of Mantras. In doing research, i use qualitative approach in analysing the datas and describing the result. This study also uses the theory of meaning from Saeed, connotative meaning and Anthropomorific language style. Those theories are representative to explore the meaning of god in the three mantras. In order to explain the function, i use the the theory of function from Bronislaw M.

Findings and Discussions
As those descriptions, above, i use the theory of semantic from Saeed. That is called the referential meaning. In his book, he said that the referential meaning is the meaning directly refers to the reference. And in the mantras, we mostly found the word or the
phrase that refer to the meaning of god that use another word and have the different meaning. In other words, they would probably have the different meaning but they have the same reference. Meanwhile according to JD Parera (2004 :24) the connotative meaning is the meaning that does not directly show things or object they refer. As in the mantras, we mostly discovered the connotative of the meaning of the god will always related to an object in the sense of feeling. The last is the Anthropormofic language style. It is used to describe the word or something relating to the human being but it is not for human being. Particulary when we describe the god physically. From those theories i learned, i start arranging and analysing the data as follows:

1. Asihan Mantra Analysis

<table>
<thead>
<tr>
<th>The mantra</th>
<th>Phrases that refer to god</th>
<th>Referential meaning</th>
<th>Connotative meaning</th>
<th>Anthropomorphic meaning</th>
<th>The function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nu cunduk bayu</td>
<td>Purbaning Pangeran</td>
<td>The word Purbaning Pangeran refers to god which means the perfect and happy prince</td>
<td>It has connotative meaning since it is figured to the beauty of a perfect and happy prince.</td>
<td>Purbaning Pangeran has a perfect physics of a human being and it is expected that the physical appearance of the prince could possess the caster.</td>
<td>It functions to attract and affect desired people so that they love and become sympathetic to the caster.</td>
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<tr>
<td>Si anu nu datang</td>
<td></td>
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<tr>
<td>Atma si eta Rejeung katineung jeung Aing mangka Datang jeung Ragana mangka Cunduk jeung Bayu na mangka Tunggal tumanaiya Rasa nira iya rasa Nisunsaking Purbaning Pangeran Asihna asih ka awaking</td>
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</table>

From the results of the analysis shown in the table above, the meaning of god listed in the asihan mantras refers to the word Purbaning Pangeran which means perfect or happy prince. Those words come from the ancient Sundanese. Purbaning Pangeran is illustrated as a physically handsome figure. This is in line with the Anthropomorphic style which portrays God as the physical perfection of a prince who can possess the caster. The phrase is in the sentence “nisunsaking Purbaning Pangeran asih ka awaking”, which
means all the good looks of the prince can possess into the caster so that it conforms to the purpose or function of the affection mantras which is to attract the desired people.

2. Jangjawokan Mantra Analysis

<table>
<thead>
<tr>
<th>The mantra</th>
<th>Phrases that refer to god</th>
<th>Referential meaning</th>
<th>Connotative meaning</th>
<th>Anthropomorphic meaning</th>
<th>The function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pupur aing</td>
<td>There are two words that refer to god conveyed by this mantra, which are: Dewata and Widadari</td>
<td>Referred to the words Dewata and Widadari, Dewata means a supernatural essence which is treated as god by Hindu. While Widadari means a beautiful goddess who stay in heaven. Or according to Islamic belief, Widadari is a beautiful woman who accompanies people in heaven.</td>
<td>It has connotative meaning as it is portrayed to have a beauty like Gods and Goddess.</td>
<td>Dewata and Widadari is the perfect match of physical beauty of men and women. The concept of god here is equated with the physical characteristics of those human beings.</td>
<td>This mantra is recited when the caster dress up using face powder (pupur). The purpose is so that the caster has the beauty of Gods and Goddess.</td>
</tr>
<tr>
<td>Pupur panyambur</td>
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<tr>
<td>Panyambur</td>
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<tr>
<td>Panyangkir rupa</td>
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<td></td>
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<tr>
<td>Nyalin rupa ti Dewata</td>
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<tr>
<td>Nyalin sari widadari Dideleu tihareup sieup Disawang ti tukang leunyang Ditilik tigir leungik Mangka welas mangka asih kanu dipupur ditenjo ku saideur kahbe</td>
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</table>

From the results of the jangjawokan mantra analysis, it is clear that the mantra asks for help of god through references words such as Dewata and Widadari. Because this jangjawokan is casted when dressing up (dipupur) then the concept of god refers to Dewata or the Hindu’s Gods and beautiful Goddess who stay in heaven. And this mantra also has Amtronporfis style that is contained in the phrase “nyalin rupa ti dewata dan nyalin sari widadari”. It is in accordance with the function of the mantra which is to make the caster more beautiful or handsome.

3. Pangabaran Mantra Analysis

<table>
<thead>
<tr>
<th>The mantra</th>
<th>Phrases that refer to god</th>
<th>Referential meaning</th>
<th>Connotative meaning</th>
<th>Anthropomorphic meaning</th>
<th>The function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basmallah</td>
<td>Allahumma Rangga kumala and Muhammad Rangga Kumala</td>
<td>It refers to the supreme God and its servant. It is an Arabic word which means Muslim’s God and the Prophet.</td>
<td>It has connotative meaning in the phrase Rangga Kumala. It means powerful and</td>
<td>Amtronporfis style is conveyed by the words Rangga kumala which equates the position of human to its god. How is it</td>
<td>This mantra functions to make the caster get the prestige and respected by the desired people.</td>
</tr>
<tr>
<td>Allahumman Rangga kumala</td>
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<tr>
<td>Muhamad rangga kumala. Pada anut pada Ashik abeja jilma Sujud madep naring isun. Tuh</td>
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</tbody>
</table>
From the analysis of Pangabaran mantra above, the concept of god contained in the mantra refers to Allahumma Rangga Kumala which means the Supreme Essence and as the Muslim’s God. While Rangga Kumala means, the powerful and shining servant of god. Anthropomorphic style in this mantra is found in Rangga Kumala which equates the position of God with powerful or shining servant.

Conclusion

After analyzing the three types of mantras, which are Asihan, Jangjawokan and Pangabaran mantras, it could be concluded that: (a) each type of mantras has different references of the concept of God. For example, Purbaning Pangeran in the Asihan mantra, Dewata and Widadari in Jangjawokan mantra for dressing up, while the concept of god in Pangabaran refers to Allahumma Rangga Kumala. (b) The choice of words which refers to God depends on the function and purpose of the mantra. For example, jangjawokan mantra for dressing up selects the words Dewata and Widadari as references so that who recites this mantra can have beauty and good looks like those two things. (c) the mantra always has an Anthropomorphic style that always equates things with human nature.

References


ABSTRACT

Herbs play a critical role, mainly as food source and supplementary source of natural medicine. In Malaysia, there are numerous communities and ethnic groups who are still performing the use of herb as a part of their daily cuisine. One such community in Malaysia is the Siamese community of Kelantan, located on northern part of Kelantan, adjoining to Thailand. This community has historic tradition of consuming herbs with medicinal value. They consume a large number of herbs as concoction in rice cooking, also known as ‘herbal rice’. The present study was piloted to survey and record the type of herbs used in the concoction. The current study was conducted via in-depth interview with local people from Kampung Mentua, Pengkalan Kubor, Tumpat, Kelantan, Malaysia. Total 35 herbs belonged to 21 families were documented. The parts of herb being consumed and used in concoction were leaves, stem, stalk, flower and rhizome.

Keywords: Herbal rice, concoction, herbs, Siamese, in-depth interview, leaves, stem, stalk, flower, rhizome

INTRODUCTION

Herbs and spices are intrinsic element of Asian values in various aspects. Even though herbs are common, extend of their uses as parts of the Asians’ livelihood are vast compared to any other culture. Such herbs, not only serves as a culinary secret recipe but goes beyond the sensory aspects towards much valued aspects such as medicine, nutrition, favoring, beverages, dyeing, repellents, natural fragrances and as natural cosmetic products (Djeridane et al., 2006). However, finding shows that herb in food is a good and safe way to achieve substantial amount of nutrition required by the human body, through a balanced and varied diet that consist of herbs and other green food. In overall, nutrition is defined as the consumption of food sources to attain valued nutrients, vitamins and minerals for normal growth, reproduction and health. Food consumption as described earlier is for the purpose of sourcing the body with sufficient stock of energy for daily living and activity.

In addition, nutrients became the crucial player in maintaining the well-being of the human biological system at cellular level. Nutrients are generally divided into organic (contain carbon) and inorganic (includes minerals and water) (Stipanuk, 2006). Nutrients can also be classified as essential and nonessential nutrients. Essential nutrients are those desired for growth and development of an organism. Essential nutrients for instance are water, amino acids (e.g.; histidine, leucine, lysine, methionine, etc.), vitamins (e.g.; Ascorbic acid, Vit A, D, E, K), riboflavin, carbohydrate, fat, protein, fatty acids (e.g.; Linoleic), minerals (e.g.; Ca, P, Mg, Fe, etc.). The phenolic compounds are one of the essential nutrients where the bioactive food constituents are highly prized for their
health benefits. They are also known as the herbs secondary metabolites. Among the component of the bioactive food constituents, polyphenolics are one of the most prized element. They basically comprise of phenolic acids (e.g.; benzoic acid, caffeic acid, gallic acid, vanilic acid, coumaric acid, etc.), flavonoids (e.g.; aurones, chalcones, flavones, flavanones, etc.), tannins, etc. (Jeffery et al., 2006).

Apart from that, non-essential nutrients, known as bioactive food constituents are those which are not required for growth and development. Non-essential nutrients such as non-essential amino acids are those the body can synthesize from other amino acids, thus it isn’t necessarily acquired from external source. Examples of non-essential amino acids are; alanine, arginine, cysteine, glutamic acid, glycine, proline, tyrosine, etc. (King et al., 2015).

In recent times, herbs with rich antioxidant properties have gained popularity due to the important prominence of antioxidant constituents in maintaining the well-being of human body. The term “antioxidant” refers to the action of a constituent that controls oxidative compounds from oxidizing. The phenolic compounds contain hydroxyl groups that provide upsurge to antioxidant potential or reducing ability. This ability is considered important in shielding the body from oxidative defects caused by ‘reactive oxygen species’ (ROS). Another reason why many scientist and researcher sited great attention to antioxidant constituents are due to the association of these constituents as to serve as an ailment to chronic diseases (cancer, diabetes, Alzheimer’s disease, arthritis, Parkinson’s disease and multiple sclerosis). These diseases have been thought to be prompted by ‘reactive oxygen species’ (ROS) (Jeffery et al., 2006).

The numerous uses of herbs in daily living have initiated the need to survey and record their type as well as to study their essential constituents and the health benefits such as the antioxidant activity, digestive stimulation action, anti-inflammatory, antimicrobial, hypolipidemic, antimitogenic effects and also anti-carcinogenic properties (Aaby et al., 2004; Luo et al., 2004).

As for Kelantan Siamese community, these herbs are familiarized in daily food consumption through herbal rice preparation where herbs are added to rice and consumed as ‘herbal rice’. The practice have existed for centuries and passed down from one generation to another. Some examples of the herbs used in preparation of herbal rice in the local cuisine are Clitoria ternatea, Curcuma zanthorrhiza, Curcuma longa, Morinda citrifolia, Sauropus androgynous and etc. (Aweng, et al., 2014).

Thus, this study explored and provided insights on the never before known type of herbs being mixed in the concoction for herbal rice preparation by Siamese community of Kelantan. By surveying and recording type of herbs used by Siamese community as herbal rice preparation expectantly could be used as a reference point to determine the nutritional value, antioxidant content, toxicity level, anticancer potential, optimum and safe ratio of the herbal concoction.

**MATERIALS AND METHODS**
Survey and in-depth interview was conducted on 5 old folks from Kampung Mentua, Pengkalan Kubor, Tumpat, Kelantan, Malaysia. The respondents were chosen based on their knowledge in identifying and using herbal plants in their daily life, especially in herbal rice preparation. Herbs samples were also collected to identify type and name. Herbs samples were identified by Dr. Shamsul Khamis (Senior Lecturer/Botanist) from Universiti Putra Malaysia and Mr. Ahmad Fitri, from Institute of Environmental Science
RESULTS AND DISCUSSION
The list of herbs consumed by Siamese community in Kampung Mentua, Pengkalan Kubor, Tumpat, Kelantan, Malaysia was documented along with their scientific name. A total 35 herbs belonged to 21 families were documented (Table 1.0). The parts of herbs being consumed were leaves, stem, stalk, flower, and rhizome. All the herbs were normally concocted in certain ratios for the preparation of herbal rice among the folks in the village.

Table 1.0.: Type of Herbal Plants of Kampung Mentua, Pengkalan Kubor, Tumpat, Kelantan, Malaysia

<table>
<thead>
<tr>
<th>Plant (Scientific name)</th>
<th>Common Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alpinia galanga L. (Wild.)</td>
<td>Galanga</td>
</tr>
<tr>
<td>Alpinia mutica Roxb.</td>
<td>Cardamon ginger/ Orchid ginger</td>
</tr>
<tr>
<td>Acanthus ebracteatus</td>
<td>Sea holly</td>
</tr>
<tr>
<td>Allophylus cobbe</td>
<td>Tit berry</td>
</tr>
<tr>
<td>Boesenbergia rotunda</td>
<td>Fingerroot</td>
</tr>
<tr>
<td>Cassia alata L.</td>
<td>Candlestick/ Candlebrush</td>
</tr>
<tr>
<td>Chassalia chartacea</td>
<td>White chalsalia</td>
</tr>
<tr>
<td>Cheilocostus speciosus</td>
<td>Crepe ginger</td>
</tr>
<tr>
<td>Citrus aurantifolia Swingle.</td>
<td>Key lime</td>
</tr>
<tr>
<td>Citrus hystrix</td>
<td>Kaffir lime</td>
</tr>
<tr>
<td>Curcuma longa</td>
<td>Tumeric</td>
</tr>
<tr>
<td>Curcuma xanthorrhiza</td>
<td>Javanese ginger</td>
</tr>
<tr>
<td>Cymbopogon citratus</td>
<td>Lemongrass</td>
</tr>
<tr>
<td>Clitoria ternatea</td>
<td>Telang</td>
</tr>
<tr>
<td>Desmos chinensis</td>
<td>Ylang ylang</td>
</tr>
<tr>
<td>Dracaena sp.</td>
<td>-</td>
</tr>
<tr>
<td>Flagellaria indica</td>
<td>False rattan</td>
</tr>
<tr>
<td>Flemingia macrophylla (Wild.) Merr.</td>
<td>Large leaf flamingia</td>
</tr>
<tr>
<td>Friesodielsia desmoides</td>
<td>Wedding ylang ylang</td>
</tr>
<tr>
<td>Gynochtodes sub lanceolata Miq.</td>
<td>Malayan lumpwort</td>
</tr>
<tr>
<td>Common Name</td>
<td>Scientific Name</td>
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<tr>
<td>---------------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>Aromatic ginger</td>
<td><em>Kaempferia galanga</em></td>
</tr>
<tr>
<td>Red Ixora</td>
<td><em>Ixora javanica</em></td>
</tr>
<tr>
<td>A shampoo tree</td>
<td><em>Litsea tomentosa</em></td>
</tr>
<tr>
<td>Snake fern</td>
<td><em>Lygodium microphyllum</em></td>
</tr>
<tr>
<td>-</td>
<td><em>Mae ya nang (Unidentified)</em></td>
</tr>
<tr>
<td>Noni</td>
<td><em>Morinda citrifolia L.</em></td>
</tr>
<tr>
<td>Limeberry</td>
<td><em>Micromelum minutum</em></td>
</tr>
<tr>
<td>Bank’s melastoma</td>
<td><em>Melastomamalabathricum</em></td>
</tr>
<tr>
<td>Skunkvine</td>
<td><em>Paederia foetida</em></td>
</tr>
<tr>
<td>Pandan leaves</td>
<td><em>Pandanus amaryllifolius</em></td>
</tr>
<tr>
<td>Bastard guelder</td>
<td><em>Premna serratifolia</em></td>
</tr>
<tr>
<td>Wild coffee</td>
<td><em>Psycothria sp.</em></td>
</tr>
<tr>
<td>Sweet leaf</td>
<td><em>Sauropus androgynus</em></td>
</tr>
<tr>
<td>Starry spikemoss</td>
<td><em>Selaginella alutacia</em></td>
</tr>
<tr>
<td>Simpleleaf chastetree</td>
<td><em>Vitex trifolia L.</em></td>
</tr>
</tbody>
</table>

The recorded data showed that herbs from the family Rubiaceae and Zingiberaceae denotes most abundant species consumed by Siamese community in Kampung Mentua, Pengkalan Kubor, Tumpat, Kelantan, Malaysia. Both the family represents 13.33 and 15.56% of total herbs consumed, respectively. This displays that the two families give the most number of herbs from each family in comparison to all other families documented. The plausible reason for the widespread use of herbs from the two family groups can be related to the availability of the herbs and the large number of species diversity within each family. Rubiaceae have been known to cover 630 genera and 1300 species, meanwhile Zingiberaceae likely to have 52 genera and 1500 species worldwide, respectively (Kala, 2015; Sirirugsa, 1998). The comparative richness of the two families’ species especially in tropical regions is a significant reason for the widespread use of the herbs labelled above.

Other than being used as a part of concoction in herbal rice preparation, most of the herbs documented are consumed as salad or cooked with other ingredients. In overall, the villagers consume herbs for general health benefit because they believe the herbs could safeguard the well-being of their body and protect them from diseases.

**CONCLUSION**

The study has successfully recorded 35 types of herbs that have been used by the Siamese community in Kampung Mentua, Pengkalan Kubor, Tumpat, Kelantan, Malaysia in preparing herbal rice. All of the herbs listed are not only used for the preparation of herbal rice but also for the traditional medicine and preparation of food.
REFERENCES


NARRATIVES IN BATIK FARMER

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ABSTRACT
When batik grows in a rural environment, the batik is also colored by the values that exist in rural areas. Batik is never out of the nuances of the wearer. Although cursory the same, batik outside the palace still voiced his own dreams and hopes. Batik palace voiced legitimacy and power. Batik outside the palace, especially batik called as farmer's batik. Therefore, farmers' batik represents its own voice from the structure of Javanese society. This research uses descriptive method. The subject of the study was described to find the value of ideologies’ and narrative in farmer's batik. Data sources include artifact, social facts, and interview results. It was then processed to get the perfect description. The farmer's batik expresses the hope of a glorious life. Therefore, although there is sido mukti batik, but sidomulya more popular in the countryside because of these expectations. The atmosphere of the forest gave rise to a motif of reason-the reason for the voices of the wooded countryside. The forest is a symbol of complete perfection of self-sufficient life. Batik farmers raised by removing the ban pattern so that there is no collision with batik kraton. Batik farmers are batik rural people who want to live peacefully with nature and the environment. Inside were typical village scenery like rice, algae, rustic plants, small birds, butterflies, and others. Often also raised snakes in the form of bonfires called "buketan naga whisikan" bouquet of dragons that are talking. Narrative contained in peasant batik is not a complete narrative. The message conveyed is a message of peace. A peaceful rural atmosphere is reflected in the emerging motives. This is in keeping with the cool rural conditions of peace and still many animals adorn life.

Keywords: farmer's batik, narrative, rural

1. Introduction
Batik has been recognized as the legacy of world civilization. People look at batik from art aspect and production process. Things that are not considered in the study of batik are a narrative that exists in batik. Narration is a message delivered in a piece of batik cloth related to the environment. Batik motif typical Cirebon called mega cloudy motif associated with the history of the creation of the motif when the court palace of Cirebon who assigned Sultan looking for batik motifs of the kingdom looked mega who was cloudy, then inspired to create a motif which was then called mega cloudy. Things like above need to be revealed to increase understanding about batik cloth that can not be separated from the history of human civilization of the artwork owner. The specific purpose of this study is to reveal the narrative elements contained in Javanese batik, especially known as batik farmers or village batik. This type of batik is the development of the type of batik when entering the village area.
2. Method
This research is descriptive qualitative research. The target of this research is to describe narrative in farmer’s batik. The study emphasizes the aspect of motive in relation to aspects of aspects of genetic structuralism or inspiration of the birth of batik motifs the research location is around Solo and surrounding areas which are often called ex Karisidenan Surakarta. The sample in this study is tailored to the purpose of research that will try to get the broadest picture. Therefore, the sampling technique used is purposive sampling or purposive sampling. Researchers will also use internal sampling, i.e. researchers determine the informants based on the needs of the inside.

3. Discussion
Every cultural phenomenon must have its origins. It relates to the principle of the theory of genetic structuralism. Genetic structuralism is an approach that uses the structural principle associated with genetic factors to understand artwork. This genetic factor concerns the factors of origin and history that conditioned the creation of a work of art such as historical, time, and social background (Siswanto, 2001). The originator of the theory of genetic structuralism is Lucien Goldman. At first the study of this theory is devoted to literary works and in subsequent developments it appears that the theory of genetic structuralism is also worthy to understand the art of batik.

3.1. Theoretical Framework
Preliminary study has been done that in 2014 researchers conducted research on Lasem batik associated with the formation of characters in relation to the history of Lasem past (Bani Sudardi 2014). Starting from this, the study of batik will be expanded into the social-cultural sphere, especially the narrative aspects in art.

As an art form, batik is closely related to socio-cultural conditions. As Janet Wolff (1981) points out that art is a social production. In the art of ideology. Works send in individual and collective poles. Wolff therefore firmly states that artists do not work in an atmosphere of social-political circumstances (1991: 27). This shows that growing and developing related to socio-cultural conditions. Batik develops accordance with socio-cultural conditions supporters’ community. Therefore, the principle of genetic structuralism will be the approach of this study. The basic principle of the theory of genetic structuralism that the structure of artwork has homology with the structure of society. Something that connects between the structure of artwork and the structure of society is the world vision (vision du monde). In other words, the structure of the artwork and the process of its birth can be understood by the mediation of the worldview which is the view of the community of the owner of the artwork. Artists are the mouthpieces of people to express the worldview (Goldman, 1973). The world view is the cultural ideology of a society. According to Raymond Williams (in Wolff, 1981), the position of ideology in society can be divided into two, namely dominant ideology and alternative ideology. This alternative ideology can be either a residual (from the past) or an emergent (a new group expression outside the dominant group). The nature of alternative ideology is oppositional and alternative (Wolff, 1981: 53). The world view is actualized in a variety of art including batik motifs. What is clear is the ideology of farmer batik is an alternative ideology adjacent to the dominant ideology, namely Javanese Keaton’s ideology. The farmers’ batik ideology includes a co-existing residual ideology (coexistence). However, the ideology may also be called complementary ideology as it appears to complement.
3.2. Research Review

In 2014, researchers examined about the values of the nation's character in Lasem batik motif. The study was aware that in various forms of batik stored narration that needs to be elaborated (Sudardi, 2014). Research on batik in narrative relationship has been briefly pioneered by Djoemena (1990) in his book *Batik: Its Mystery and Meaning* in order to describe some type of batik in Indonesia. This study includes a brief description of the source of the inspection. This research will reveal narrative in batik more broadly in relation to cultural studies. Djoemena research shows, that behind a piece of batik cloth there are motives that have to do with history. Batik Cirebon (old) many voiced the motive about the development of Islam in West Java (Djoemena, 1990: 33). Motif Ayam Alas Gunung Jati is said to be closely related to the spread of Islam to West Java by Sunan Gunung Jati who came out of the forest like chicken base until at the end settled in Gunung Jati Cirebon (Djomena, 1990: 41) Maxwell (1990) examines the shift role in the production batik fabric. In talks about changing the role of textiles in Southeast Asia, Robyn Maxwell describes the changes caused by the world community, especially through trade. In addition, changes are also due to interregional transformation. In the field of production, batik also undergoes a transformation, with the emergence of new tools such as batik canting that was replaced by batik cap. The cast was shifted; the woman remains in the old tradition of batik canting while men dabbled in batik cap. The emergence of modern tools has posed a serious threat to handmade textile handicrafts. Not to mention the emergence of new European designs such as Pierre Cardin, blue denim, and so on which will make the people of Southeast Asia far from fabric works of his ancestors (Maxwell, 1990: 403). The study of batik motifs and Javanese philosophy is expressed by Sarwono (1997). The study examines the motives of batik in relation to the Javanese philosophy of life, especially kraton. Sarwono research based on Rama cement motif. In his study it is shown that the motif is related to the Javanese view of life that adopted the Ramayana story with the teachings of Hasta Brata (Sarwono, 1997). Certain batik motifs have social function and symbolic meaning, for example sidomukti motif has social function as clothing in marriage. This is expressed by Handayani (2002) who examines the "Symbolic Meaning of Sidomukti Patterns in Javanese Traditional Marriage in Surakarta". Due to the demands of the times, sidomukti motifs have developed. The initial sidomukti was a sidomukti plain motif. This motif is the creation of Pakubuwono IV which expects glory. This motif then develops among them become Sidoasih, sidomulyo, sidoluhur, ceplok wisar, sidodrajat, and sidodadi (Handayani, 2002: 28). This development is none other than changes in the demands of the bride and groom are expected not only mukt, but also noble, sublime, satria, beautiful, and fulfilled his ideals. Motives Sidomukti is nothing but an affirmation of a collective ideal. When the Mataram kingdom of Islam stood in the 17th century, Panembahan Senapat as the founder of the Mataram dynasty wanted to deviate from the batik motif during that time developed in the kingdom of Pajang. Panembahan Senopati in the establishment of the kingdom is aspiring to be noble. These ideals finally achieved so called "sido mukti" (so noble). The words are then raised into the name of a batik motif called Sidomukti. This motif was later developed by Pakubuwana IV which later developed as a special motive for the marriage ceremony in the hope that the married bride gets the glory (Handayani, 2002: 18). The study of batik in terms of social structure of Javanese society was studied by Sarwono (2004). This study looks at the development of batik which later developed and associated with socio-cultural conditions. In traditional Javanese societies, batik motifs
are used in relation to social status. For example, the machete motif is used by the king and his family while the kawung motif is used by the courtiers. So, batik motif contains a picture of Javanese society structure. In it there are symbols of power to maintain dignity and power in the supporting community (Sarwono, 2004: 50). Research on the motive of parang batik in terms of symbolism in the puppet has ever done by Sarwono (2005). Explained that every batik motif at first always made with symbolic meaning in the scope of Javanese philosophy. The emergence of parang batik motif was also not separated from the socio-political atmosphere. This motif was inspired by Panembahan Senopati’s efforts to gain the inner strength of doing the exercises in Parangkusuma. To commemorate this, the parang batik motif appears that this motif was originally devoted to the clothing of the royal family and is sacred. In accordance with the needs, motifs machete then developed into barong parang, parangrusak, parang kusuma, pamor pamor, and so on (Sarwono, 2005: 62). The ideological and social value of Tuban batik motif is expressed by Uswatun (2005). In Tuban developed batik gedhog. The emergence of this batik is closely related to the cultural tradition of Tuban culture that in the royal period confronted the royal center and wanted to stand on its own. Therefore, batik motif that appears to take a different batik motif with a great tradition in the court of Mataram. Tuban Tradition brings a batik gedhog. The term batik gedhog itself actually connotes the wayang gedhog which is a puppet that takes the story of Panji. The emergence of this motif is in order to deviate the motives of the much-inspired wayang purwa. The tradition of batik gedhog then brings out the features of curved lines to fill the space of shading (Uswatun, 2005). The above description shows that the study of batik from the narrative point of view in batik has never been done. Studies focus on processes and types. This study is expected to complement the narrative.

3.3. Narrative in Batik Farmer

Batik Farmer is a batik made as a distraction of housewife activities at home when not going to the fields or during leisure time. Batik Petani also called Rural Batik or batik of food is batik commonly used by the peasants where the patterns are still sourced from the palace which then composed with ornaments derived from the natural surroundings, flora and fauna, a picture of daily activities and farming. Since the 1980th, batik Desha began to wriggle. Batik is no longer a sideline, but it is part of the business of the village. They are batik factory workers who are trying to find their own fortune. The motifs of the palace remain known in the batik of peasants, but experienced the development of meaning. Batik sido mukti in kraton interpreted as "to be noble" as a noble, then in the batik farmers this motive is defined to be noble in fostering households. Sometimes it is also interpreted as being a bride. The revelation motif that descends in the palace is associated with the king who got way, and then in the countryside this motif means that the "revelation" in the marriage is expected to be enjoyed with the son and daughter. While the truntum motif is defined to grow the flower of love that already exists, then in the countryside means "the bride is learning to love each other". Village batik motif is also colored with bouquet motif. This motif of flowers or tendrils that form a bouquet or flower arrangement. Buketan is sometimes also in the form of rice or cotton. However, in general the form of flowering stalks. Leaves are generally wide leaves. Buketan also there is a picture of a serpent or a dragon so that appears buketan dragon whisikan (bouquet of dragons who are chatting). Another animal that appears in this bouquet is generally a small burn. Often also appears in the form of stylir images peacock.
The farmer’s batik expresses the hope of a glorious life. Therefore, although there is sidomulya more popular in the countryside because of these expectations. This is because in marriage the hope is glory. Life mukti for the king, the mulya was for ordinary people. The atmosphere of the forest gave rise to a motif of reason-the reason for the voices of the wooded countryside. In this motif is depicted various animals forest, although at this time the picture of such forest animals can not be found like elephants, tigers, and tigers. The forest is a symbol of complete perfection of self-sufficient life. The forest is also the symbol of a fertile and prosperous life that is the source of all life in the countryside to pick up wood and fruit.

Batik farmers raised by removing the ban pattern so that there is no collision with batik kraton. Batik farmers have a pattern of slopes, but the pattern of the slope is often destroyed so called broken parang. The pattern of machete is also often not presented intact because it is considered a ban pattern. Batik farmers are batik rural people who want to live peacefully with nature and the environment. Inside were typical village scenery like rice, algae, rustic plants, small birds, butterflies, and others.

Narrative contained in peasant batik is not a complete narrative. The message conveyed is a message of peace. A peaceful rural atmosphere is reflected in the emerging motives. This is in keeping with the cool rural conditions of peace and still many animals adorn life. However, there is no story to be conveyed. The message is just a short theme such as a noble, peaceful atmosphere, peaceful atmosphere, natural beauty, and the state of the forest. Usually batik is rough and not smooth. Motifs for Batik Farmers vary are a tradition that hereditary according to their respective regions. Usually simple because the maker is not specifically skilled or produces batik. This batik is done on a sideline basis so it is not professional. The coloring was only surrendered to merchants who sell dyes. This type of batik is one of the less creative batik making. This is because the makers are the majority of women farmers who do not have the special skills to make batik and batik not the livelihood of their lives. Batik Petani is well known in Klaten, Bantul, Imogiri, Tuban, Tulungagung, as well as Indramayu. Batik farmers also grow in line with the times. Sourced from the batik patterns of the palace, new patterns are born in the around of farmer batik with the station of ornamental shapes of nature. For example are plants, fruits, insects, small birds and others, for example Buketan pattern. Almost in all areas of Java, farmers’ batik production activity, which develops in the coastal areas, is the most heavily influenced by the outside world. The product then we know as wastra batik style pesisiran.

4. Conclusions

Batik farmers or rural batik is a batik that develops in rural areas in the farmers. At first their batik production was a sideline production, but since the 1980th the peasants made their own batik as a commodity and a livelihood. Batik Farmers describe the village atmosphere, the production is rougher, and the motive is about rural nature like forest, butterfly birds. The buketan model dominates production. Batik farmers also change the meaning of batik kraton according to the needs of farmers and rural environment.

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THE USE OF JAVANESE ETHNIC CULTURAL IDENTITY IN THE CAMPAIGN FOR LOCAL LEADER ELECTION IN SURAKARTA

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ABSTRACT
Local leader election (thereafter called Pilkada) in Surakarta City has occurred in three periods of 2005, 2010, and 2015. The implementation of Pilkada is inseparable from campaign activity conducted by the candidates to compete for mayor and vice-mayor seats for the next five-year tenure. One attempt taken by mayor and vice-mayor candidates in conducting campaign activity is to use local cultural identity (Javanese culture). Javanese culture identity or Surakarta culture in this research consists of the dress (fashion) worn and the language used during campaigning for Pilkada in 2010 either directly or indirectly through advertisement media. The objective of research was to find out the meaning and symbols of Javanese culture, including dress and language, used by political actor candidates during campaigning for Pilkada of Surakarta City. The method employed was descriptive qualitative one with Framing Analysis technique, in which primary data derive from all news in Solopos daily related to news coverage of campaign of Pilkada Surakarta 2010. The sample taken was all of news concerning mayor and vice-mayor candidates’ campaign in Pilkada, in the period of March 01 – April 25, 2010. The result of research showed that the use of godhong kates (papaya leaves) batik and lurik clothing, and the use of local (Javanese) language are more attractive as they are consistent with the local culture.

Keywords: Pilkada, Javanese Cultural Identity, Surakarta

1. INTRODUCTION
Figure or candidate local leader is one of determinants in the direct Local Leader Election (Pilkada). The popularity of figure also determines the vote gain, moreover when the figure is incumbent. In direct Pilkada, there is a tendency that the incumbent will be reelected (the winner). Prishardoyo (2005) explains that the incumbent unnecessarily makes the socialization or introduction an agenda, as the incumbent has built and had network throughout villages/kelurahan, moreover, when they had an intention to be the candidate again during their tenure. Through Pilkada, people participate directly in determining the local leader. Direct Pilkada is the real manifestation of responsibility and accountability principles. Pilkada Surakarta is a democratic festivity to elect mayor and vice-mayor of Surakarta for the next five-year tenure.

Pilkada Surakarta in 2010 was followed by two candidate couples. One of which was Joko Widodo and FX Hadi Rudyatmo constituting the incumbent couple elected as the mayor and vice-mayor of Surakarta City for the period of 2005-2010, meanwhile their competitors, Eddy Wirahbumi-Supradi Kertomenawi was the new candidate in Pilkada. In the voting conducted on April 26, 2010, the couple of Joko Widodo-FX Hadi Rudyatmo won the Pilkada with vote gain of 90%. The incumbent winning was due to, among
others, popularity factor, public opinion domination, and ability of improving self-image inseparable from the astuteness in dominating mass media.

Nevertheless, the incumbent should campaign actively for obtaining substantial vote gain. Generally, the campaign is conducted through mass mobilization in opened or closed venue, through indoor or outdoor advertisement media, and direct or indirect campaign to the public. The campaign through mass mobilization is not preferred by many people as it is considered as arrogant and incurring others’ fear, while the campaign with imaging approach exerts more positive effect, just like what the couple of Jokowi-Rudy did. Cultural campaign is very appropriate to Surakarta people known as cultural city. Political culture, according Suryani (2008: 3) is the political aspect of values system consisting of idea, knowledge, custom, superstition, and myth. All of these are known and recognized by most people. The political culture gives rationale to decline or to accept other values or norms.

One attempt of winning Pilkada is through campaign. Campaign is the process of transforming information in any form of political messages to the public through certain communication channel and media to affect and to create public opinion (Wahid, 2012: 127). In campaign, political symbol and attribute used by political actor candidate is the form of non-verbal communication that can create public perception. Perception on the same or similar non-verbal meanings can create mutual understanding between political audiences. Similarly, Joko Widodo and FX Hadi Rudyatmo wearing Javanese fashion in Pilkada can create certain meaning thereby directing the public perception and opinion. Symbol can create perception and closeness between political actor candidates and their constituent. Deddy Mulyana (2010: 14) citing Brian McNair (2011:34) stated that coat model, hair style, camera angle, or stage layout are the examples of message aspect that can affect the audience’s perception on political communicators and their message. Symbol is signs having meaning used in a community or an association, in which the community has known the meaning of symbol used. Symbol and attribute in politic is very important as they can create meaning just like the politicians and political candidate’s interest. Symbol is not only a word, picture and artifact, but more than that it also serves as a sender of message and information in the group. The construction of meaning lies on the audience’s mind in the form of perception creating mutual understanding about a reality. It is the audience that determines the meaning rather than the reality itself. This understanding is created because the meaning in the audience’s mind (Mulyana and Rakhmat, 1996:277-278) or called intentional meaning, the meaning perceived by the symbol user. Meaning cannot be validated empirically. Meaning exists in others’ mind. “Words don’t mean, people means”.

Identity not only gives meaning to a personal individual, but also becomes the typical characteristics of a culture underlying it. Identity is defined literally as characteristic, sign or self-identity inherent to an individual, group or something thereby distinguishing an individual from others. Cultural identity is the characteristic an individual show because he/she is the member of a certain ethnic group. It includes the learning about and acceptance to tradition, congenital trait, language, religion, and descent of a culture (Liliweri, 2004: 67). The couple of Jokowi-Rudi makes Surakarta people sympathetic very cleverly using Javanese fashion during campaign. The Javanese ethnic cultural identity worn as if makes the public aware of the importance of preserving its own culture. Javanese cultural identity in the form of fashion and language use is the manifestation of candidate couple’s caring about Surakarta people. Even, when Jokowi was elected as
Surakarta mayor in 2010, Jokowi released a policy about local traditional fashion becoming official uniform for civil servants (PNS) in Solo City government environment on every Thursday. The use of traditional clothing uniform is a new breakthrough to reinforce the identity and character of Surakarta People in preserving traditional culture and to prevent it from extinction. Lampe (2010: 300) said that self identification as a part of either local ethnic or newcomer ethnic is very important in the context of local politic today. Ethnic symbols become one of important parts in the process of interaction between communities with different ethnic. Ethnic symbols and attributes distinguish everyone in social interaction, including in how an individual undertake politic roles. It means that a politician also faces the similar situation in interaction.

Media plays a very important part in Pilkada campaign. Nearly all parties use mass media in party socialization and campaign. The media’s ability of influencing the audience is no longer doubted. Media should choose, sort, accentuate, hide, and provide news frame from a series of general election event. Mass media has been a social arena or political stage, the arena where a variety of groups attempt to feature definition of situation and social reality according to their own version (Nugraha, 1991: viii). Mass media serves to make difference for those with independent characteristics and with no choice that can change attitude and behavior after seeing the image of political party through media in campaign. Mass media is not only an integral part of politics but also the central position in politics, can organize the reality from a variety of events occurring thereby becoming a discourse with the power of campaigning for politics (Mustofa, 2013). Political campaign is a part of political communication process. Political campaign is conducted by politicians or political candidates to introduce themselves, to socialize program and to influence the public perception and opinion.

2. RESEARCH METHODOLOGIES
This research employed a qualitative research method, an approach that the author’s subjective perception is put on the object studied. Data analysis was conducted based on framing analysis approach. Framing analysis is how media frame an event or reality in certain construction by means of accentuating the issue selection. In this research, the author used framing analysis to study the text of news media about Pilkada campaign in Solopos daily. The object of research was news coverage of Pilkada campaign in Surakarta in Solopos daily. The subject of research was reality construction, namely everything written by Solopos daily about news of Pilkada campaign. The object of research was news coverage about campaign for Pilkada Surakarta in Solopos daily. Solopos was selected as it masters the market in Surakarta area and is located in Surakarta. The subject of research was reality construction, everything written by Solopos about news of Pilkada campaign. Primary data source in this research was news coverage in Solopos daily. News coverage intended in this research was that about Pilkada Surakarta campaign in 2010 in Solopos daily edition March 01-April 25 2010 particularly about cultural identity performed by candidate, that were, fashion and language use. Secondary data of research included library study, books, and similar research report supporting the research.

3. RESULT AND DISCUSSION
Philo (1999: 16) stated that media can be used to disseminate new ideas, thinking and doctrine, and even media can result in revolution and generate modern imperialism, such as the change of democratic, political, cultural systems, lifestyle, and mindset with
concept and perspective supporting dominant ideology of dominant group. Furthermore, Philo explains that political even becomes uproarious because media then serves as a political communication instrument. Solopos is a local media in Surakarta playing an important part in providing framing to Pilkada implementation, particularly related to cultural identity used by candidates. Cultural identity can be seen from the candidate behavior during campaigning. Cultural identity in this research includes fashion and language. Fashion (clothing) used by candidate couple consists of lurik clothing, batik clothing and blangkon, while the language intended is local (Javanese) language. The two identities can be explained as follows:

A. Godhong Kates Batik and Lurik Clothing

Clothing is the signifier of identity. Clothing reflects on identity, status, gender, and has symbolic meaning so that it reflects on the power relation and the difference in social, political, and religion perspectives. This cultural identity is also used by the candidate couple of mayor and vice-mayor in Pilkada campaign. The form of clothing often worn by candidate couple of Pilkada (Joko Widodo – FX Hadi Rudyatmo) to attract the community’s attention consists of lurik clothing, godhong kates batik clothing and beskap.

The use of godhong kates batik can be seen in the campaign conducted by the couple of Jokowi-Rudy both in direct campaign and in outdoor advertisement media such as billboard posted in some points in Solo City, while the couple of Eddy Wirahbumi-Supradi Kertomenawi wore coat. The clothing worn by the candidate of Pilkada can be seen in the billboard posted in Ahmad Yani Street, Solo (April 10, 2010). Godhong Kates (Papaya leaves) has been long known as the basic material of bitter but very healthy medication herb. Godhong Kates batik worn by the couple of Jokowi-Rudy was selected as the branding in the campaign for Pilkada. Batik with godhong kates (papaya leaves) is the very eye-catching fashion. It is visible and can be known easily. It is something representing optimism among the electorates. (Arun, April 28, 2010). Godhong Kates batik was worn by Jokowi-Rudy during attending Special Plenary Session held by DPRD (Local Legislative Assembly) of Solo with and agenda of delivering Vision and Mission of Mayor and Vice-Mayor candidate couples on September 9, 2010. This couple seems to be prominent because most of other invited guests wore coat. Godhong kates batik clothing combining green, yellow, and orange colors with white base was also worn by Jokowi-Rudy during visiting Solopos Editorial Office. Godhong kates batik has a power that can drive the mass power so that the people vote voluntarily for Jokowi-Rudy. The political symbol power of Godhong kates batik clothing can be seen from Jokowi effect phenomenon, a trust in raising public support by borrowing Jokowi’s popularity. Another political symbol of Jokowi can also be seen when Jokowi campaigned for the election of DKI governor in 2012 in which Jokowi and his partner, Ahok, wore baju kotak-kotak (squared-pattern clothing). Jokowi’s consistency in wearing baju kotak-kotak in Governor Election campaign and high news coverage of media impacted on the socialization of political symbol to the community as the political identity for Jokowi. It is this socialization process through journalistic mechanism that made Baju kotak-kotak patent for Jokowi (Sari, 2013: 11).

Meanwhile, Jokowi’s political rival, Eddy Wirahbumi-Supradi Kertomenawi attended the agenda of delivering vision and mission wearing coat. The use of coat-model clothing shows western cultural characteristic. Coat, pants and tie are worn by men in
official events. Not only the political symbol used in symbol politics is tangible and expressed in the conventional forms (object) but the intangible and unconventional symbols also begin to be developed. The development is based on the essence of symbol definition, the meaning created and conveyed (Gusfield, 1981). Another expressiveness of political symbol including action, event, quality, and relation is developed widely to represent certain meaning (Choundhury, 2004).

Expression of identity through the clothing worn to achieve the political objective is an artificial attribute constituting the form of front stage management. The elements of front stage performance are the attempt of keeping the self-image stable before the audience. Herbert Mead (in Dilla, 2006) stated that human interaction uses symbols, the way of using symbol represents what they intend to communicate to their fellow. *Godhong kates* batik motif as an icon is the part of Jokowi-Rudy’s campaign, because they want to perform differently and to promote Solo’s local product all at once. In lead news, Solopos explained “*Godhong kates* (papaya leaves) batik motif is very inherent to the figure of mayor and vice-mayor candidate couple (Joko Widodo and FX Hadi Rudyatmo) (Arum, Tika Sekar and Ayu Prawitasari, 2010). In addition to wearing *godhong kates* motif batik, Jokowi-Rudy also wore Javanese cultural identity clothing, *lurik*. Clothing is one of communication medium as suggested by Umberto Eco, that human beings can communicate through a variety of medium (Vera, 2014: 31). *Lurik* clothing was worn by Jokowi-Rudy when they registered to be the candidate of mayor and vice-mayor in KPU (General Election Commission) of Surakarta. Solopos, in its news coverage, presented a title (March 4, 2010): *Registration Procession Was conducted merrily like Bridegroom*, Jokowi-Rudy were lead to KPU.

The registration of mayor candidate couple of (Joko Widodo – FX Hadi Rudyatmo for Local Leader Election of 2010, ran merrily. Wrapped in Javanese customary nuance, those couple wore *lurik* motif clothing and black headband and went to the Secretariat Office of KPU in Manahan Stadium complex. Meanwhile, their proponents from coalition partner accompanied them. In Manahan area, they were welcomed with dances and reog art. Before registering themselves, just like a couple of Javanese bride-bridegroom, undertook *pasrah-tinampi* procession, exactly in front of the Secretariat Office of Surakarta City’s KPU. Using *krama inggil* language, an MC (*pambiwara*) handed the candidate couple over to YF Soekasno, to be registered as the couple of mayor and vice-mayor candidates.

Clothing can also express personal and collective identities. Through clothing, human beings can communicate self-identity, social and cultural classes they have. Cultural identity is the social construction and can be expressed through a variety of representation that can be known by others. Thus, identity can be interpreted through such signs as taste, belief, attitude, lifestyle, and even political participation. Identity, according to Giddens and Barker, is the self just like what is interpreted reflexively by others in his/her biographical context (Barker, 2013: 174-175). Weeks in Barker stated that identity is your similarity to a number of people and what distinguishes you from others (Barker, 2013: 176). In relation to customary context, batik is worn as fashion and ceremonial supporting set (Barker, 2013: 9). Danesi (2012: 206-207) suggested that fashion can be defined as the sign expanding the basic meaning of body in cultural context. Clothing is not only a cover of body for the sake of protection, but it is also a sign system interrelated to other sign systems within society, and through which we can send message. This message can be attitude, social status, political belief, and so forth.
B. Language

Language is a symbol system enabling people to share meaning. In verbal communication, linguistic symbol used is verbal language, either spoken or written. A nation’s or an ethnic’s language derives from an interaction and relationship between citizens (Hardjana, 2003: 22). The implementation of campaign for Pilkada Surakarta was inseparable from Javanese cultural identity, using Javanese local language. Javanese Language is one of cultural identities existing in Indonesia. The Mayor and Vice-Mayor candidates as Javanese (Surakarta) people used Indonesian and local languages in campaigning. The couple of Eddy Wirahbumi-Supradi Kertamenawi used local language during campaigning in recitation (Pengajian Jemaah Putri Mahabbah Rasul (Jamuri)) to ask for support from the recitation group. Edy Wirahbumi-Supradi Kertamenawi made welcoming speech in Javanese language in about 5-10 minutes. Edy explained that Solo needs a leader. For that reason, in this 2010 Pilkada, he is determined to go forward along with Supradi. In the headline Wi-Di asked for the Jemaah Putri Mahabbah Rasul’s blessing (Solopos, March 13, 2010), as written in the news script below:

"In the end of his welcoming speech, Edy asked for pray, blessing, and support from Jamuri: “Are you willing to support us?” said Edy in Javanese languages. The participants of recitation who wore white fashion welcomed simultaneously, “Inggih... kersaa... (Yes... we are...)."

The couple of Jokowi-Rudy is slightly different from Edy Wirahbumi-Supradi Kertamenawi in asking for support from the community. The expression of asking for support from the community was conveyed by Jokowi when they registered to be the candidate of mayor and vice-mayor (Solopos, March 5, 2010):


(Meaning, I can. But I ask for support from all Solo people in order to better. Let us come to the voting place to vote for Jokowi-Rudy on April 26, 2010)

Javanese language used by those two political candidates was very understandable to Surakarta people who largely have Javanese identity. Language as a communication medium will be understandable when communicator and communicant have same language. Language is a combination of words organized systematically, so that it can be used as communication medium. The word itself is an integral part of symbol used by its community groups.

4. CONCLUSION

a. Solopos daily is a local daily newspaper in Solo or Surakarta area. As a local media, it presents much news in Surakarta and surrounding. Solopos frame consistently the campaign event by Pilkada candidate positively. Solopos tried to cover the news of Joko Widodo-FX Hadi Rudyatmo and Eddy Wirahbumi-Supradi Kertomenawi couple candidates as the important event and shows that Pilkada campaign is an important event to be known for its development by the community.

b. Javanese ethnic cultural identity in the form of fashion and language can be seen from the behavior of mayor and vice-mayor candidates during campaigning for
Pilkada. Javanese ethnic cultural identity of fashion can be seen from the clothing worn by the two couples: godhong kates batik clothing, lurik clothing, and coat. Meanwhile, the language used was local language, Javanese language. This identity also shows the similarity of ethnic between candidates and their proponent community, so that fashion and language symbols acceptable to Surakarta people.

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THE IMAGE PRODUCT OF THE LOCALITY AND PRODUCT BRANDING TOWARDS TUBAN GEDHOG HANDMADE BATIK THROUGH PACKAGING.

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ABSTRACT
Tuban Gedhog handmade batik has its local image in a form of Cocohan with thick and rough Gedhog woven cloth as the cloth on which to do batik works. The image of locality becomes a distinguishing factor of any batiks from other areas in Indonesia. The branding strategy by showing the prominent local image towards UKM Gedhog handmade batik product is conducted to develop a qualified brand image with high competitive power. The package of Gedhog handmade batik products, in forms, materials, visualization, and package technology are selected as one of the strategies to develop the brand image of the product. The approach of Research and Development (R & D) is the research which is followed up with the development and the dissemination of a model (model of) is conducted through the cycle of action process, reflection, evaluation, replication, and innovation, towards the elements of product package by considering: a) alternative forms which are different both as primary package and secondary one, b) material selection in paper, wood, and natural palm leaf material which is easily found in Tuban, c) the visualization of Gedhog batik motif especially the exploration of Cocohan technique, and d) the usage of cutting laser technology to speed up the package production and the exploration of motif package to increase the quality of the product image. The four elements of the product package were implemented in this research as the contribution of output research which was implemented in a form of a design to mock up package, to ease batik craftsmen in implementing it to increase the image of local Gedhog handmade batik especially for Cocohan motif which is now has not been used anymore by craftsmen and also as the effort of the product branding.

Keywords: package, Gedhog batik, branding.

A. Introduction
Craft as one of creative industry sub-sectors has a strategic position since it is local wisdom based or a national culture heritage. Craft as a kind of culture art can also be used as a commodity of culture tourism. Craft is an important element in culture tourism whose quality should be maintained. Craft which is well designed and typical, with a typical and interesting packaging will attract tourists to buy has a souvenir (Boediarjo, 1995). The implementation of design in craft industry should be a priority. Designs give a contribution on decreasing the quality and competitiveness of craft products, by reducing cost of production, repairing and increasing the image of craft industries. As stated by Nugraha (2000: 9), any researches had proved that designs can repair financial condition, widen markets and increase exportation. Being viewed in national scale, designs have
proved to have a very determinant role in developing any innovations and give contributions to national economic growth.

As one of craft products, Indonesian batik with the whole techniques, technologies, motifs, colours by United Nation Educational Scientific and Cultural Organizations (UNESCO) have decided by masterpieces of the oral and Intangible Heritage of Humanity since 2\textsuperscript{nd} October 2009 (Saedah, 2011: 11). This statement gives a consequence to Indonesian government through any kinds of efforts of researches and developing batik design as aesthetic products which become income resource for societies. Batik craft in Indonesia can still exist and develop till today, one of reason is because it is supported by UKM existence which facilitates batik workers. As a business sector, UKM focuses on the profit of the product and trade processes, so that consumer’s needs became on crucial consideration in every production process. This situation is a dilemma for UKM staff. On one side, they are expected to be a pioneer of batik tradition, on the other side they should pay attention on the sold-out products. Tuban Gedhog handmade batik UKM also experienced the dilemmatic problem. Tuban Gedhog handmade batik has typical kinds and motif. The locality image is ren-renan motif, the cocohan background (colourful dots affects digging holes on the cloth with needles and thorns), are processed on woven fabric whose texture is rough, becomes the typicalness which kind of batik from other areas do not have. To increase competitiveness, UKM needs to be supported that the produced products have superiority and competitiveness. One of the efforts which can be done by having a good products packaging. Packaging is a part of the product interest because it directly deals with consumers. A good design packaging is not only interesting if it is displayed on selling selves, but it also can ensure consumers to buy the products. Tuban Gedhog handmade batik UKM today only focuses to create batik products, but not pay attention to the developing and support aspect like batik packaging. The packaging used is still simple, it’s clear plastic or branded plastic bag and also branded paper bag which is in design it not have differentiator characteristic between one UKM to others. It needs an assessment for the packaging design developing which is typical so that this sector can increase its competitiveness and product marketing.

The main problem in this research focuses on: how to pack Tuban Gedhog batik products by emphasizing the locality image to increase the product’s brand image? Through this research it is expected to obtain the packaging model of Tuban Gedhog handmade batik which express the locality image also has strong brand image on market target. Through this research activity, it is expected to give advantages in supporting UKM to find the solution to increase the competitiveness of the products. It has an important meaning because it becomes the key to commercialization direction of UKM in the future.

This research is designed, by using Research and Development (R & D) approach, that is a research which is followed up by development and dissemination of a model (model of ...) through cycle action process, reflection, evaluation, replication, and innovation, which are carried out systematically and interrelated. In carrying out the research used qualitative method, by making use of natural background (Rohidi , 2011 : 27 . This research was carried out in a number of stages, among others : (1) collecting data through direct observation, deep interviews, document study, and focus group discussion (FGD) ; (4) model arrangement (hypothetical); (5) action program. (model implementation); (6) evaluation/reflection; (7) replication and innovation (dissemination of the development model) ; and (8) final model production. It is expected to get: first, the description on the needs and the opportunities of UKM as the input in developing the product design and
batik packaging to increase competitiveness. Second, the model or the prototype of batik product packaging which is typical with the packaging with an image, and also has a high competitiveness both in national market and in international one.

B. Design Development on Batik Craft Product

Craft is a culture thing and developed as a beautiful feeling expression. Craft product which was once used as practical needs changed to be other needs as the fulfilment of psychic satisfaction, for instance as the decorative element which emphasizes more on its aesthetic value, or as a identity of symbols of society. As a functional thing, craft has economic meaning, which is a creative industry product. Craft is a made with the purpose to be sale traded, or to be commodities in trading ; however, not all crafts are in demand in markets, only the crafts with high quality and have a typical characteristic which may attract consumers to buy them. As stated by Hutama (2006:93), That actually craft can function as craftmen’s income source. This sector needs to be repaired and strengthened to increase the number and the quality of its production. Batik Craft is a one of creativity industry sub sectors has strategic position because it is locality wisdom based or national culture heritage. Batik motif design development by emphasizing its uniqueness is an effort considered as the most important thing and necessary to be carried by UKM that the product produced is able to compete and fulfill the function based on consumer’s expectation or needs with the progress of the era, styles and the trend of market which is always changing and developing. The development of batik motif design can give a contribution in the enhancement of batik UKM’s competitiveness by reducing the production costs, repairing and increasing the quality and industry image as well. A design or product is stated to be good if (the cost, image) fulfil the most maximum need target. Therefore, in a design process it is necessary to formulate the target appropriately. According to Zainuddin (1986: 85 - 87), there are two most decisive keys in formulating the target, namely: problem identification, including: what, why, for whom, how, where, and when. Product development, by paying attention to factors: (a) Performance (comfort, practicality, safety, ease, maintenance, structure, and use); (c) Production (ability, material, production process, cost, standardization); (d) Marketing (consumer tastes, product image, market, cost, and distribution); (e) Consumer’s needs (identity, status); and (f) Quality of shape (spirit and style of the era, attractiveness, aesthetics, and finishing).

C. The Packaging and the Role in Increasing Batik Competitiveness

Packaging can be defined as the activities of designing and producing container or packaging of a product. Functionally, the wrapping or packaging is known as paper material or other material which is used to wrap and pack do that a product can be consumed physically, sensory or just psychologically (Sudjadi, 2005). Packaging which is often called as “the silent sales - man/ girl” has an important meaning in increasing craft competitiveness because it represents the absence of a salesperson in explaining the product quality. Therefore, packaging should be able to deliver the message through informative communication, like a communication between a seller and a buyer. Marketing experts even call packaging design as the product charm, because packaging is literally at the end level of the production sequence process that is not just eye catching but also a usage attractiveness (Junaidi, 2010). The principle which is important and
fundamental from packaging technology, according to Danison, is the one which can protect, maintain, accommodate, and give information on the product. Principally, the main purpose of packaging is accommodating and protecting the product through series of distribution and selling. Another purpose of packaging could be variety on performance, texture, graphic, form, cost and structure (Natadjaja, 2010)

The function of packaging has experienced changes, as stated by Kartajaya (1996), that technology has made packaging changed in function, at the beginning "Packaging protects what it sells, and now "Packaging sells what it protects. In other words, packaging is not as the protection (of the container) anymore but it should be able to sell the product that it packs. Packaging contains of three things, namely: brand, the package itself and label. There are three main reasons to carry out wrapping (Klimchuck, 2007), namely:

1. A package qualifies for safety and benefit requirements. A package protects the products in the process from producers to consumers. Product packed are usually cleaner, attractive and gradually destroyed by weathers.

2. A package may carry out marketing program. Through packaging the identification of the product becomes more effective and it prevents itself from being exchanged with competitor’s product. Packaging is the only way of a company to distinguish its product.

3. A package is a way to connect producers to consumers (communication aspect). Therefore, the company should make a package as attractive as possible so that it can be appealing and attract consumers. Besides, a package can also decrease the possibility of damage to goods and has an ease in delivering.

For most UKMs of Gedhog hand made in Tuban, a package has not been an important component in marketing its product. Most U KMs still use plastic bag with identity and a few UKMs use paper bag with motif illustration. They do not differentiate the packages for batik with cheap price and the one with expensive price. There is no effort of branding the product and the image of UKM through packages which give the feeling of pride by buying their batik product. The awareness of the importance to build the image of Gedhog handmade batik through the package display which is appealing and strengthens the image of a qualified product is necessary to keep informing UKM staff, which in the end it will give an impact on consumer's trust.

D. Locality Image in Designing the Package of Tuban Gedhog Handmade Batik

This research is focused on UKM of Gedhog handmade batik in Kerek district, Tuban regency which contains of three villages, namely: Gaji, Kedungrejo, and Margorejo villages which are the centres of woven fabric industries and Gedhog handmade batik. This choice is expected besides to ease the researcher to investigate the research objects, it also help the researcher to get the data gotten could describe the characteristics of the people and their environment. Tuban Gedhog handmade batik has a locality characteristic in a form of ren renan motif (thorny leaves or sharp /taper edged), swamp plants like Sluki and Semanggi, also the technique in making dots with cocohan which is rarely found on batik motifs in other areas. Tuban Gedhog handmade batik motif in a certain part has a similarity with Pasirian batik motif in general, however in Gedhog handmade batik the motif has experienced typical modification based on the plants living in Tuban environmental area. It can be seen in the following motif examples:
As the area bear the beach (coast) and also on the limestone mountains, Tuban regency on general the land is not so fertile and there are many swamp areas in rainy season. The example of plants on the above batik motifs are typical plants of Tuban area Other plants which has a potency to grow in this area is Siwalan (Tal tree) whose fruit called Tal or Ental. Some people call Lontar leave as Tal leave (in Javanese= ron tal, in bahasa = daun lontar). Lontar leaves are easily found in Tuban area and not been used much yet.

Character which can be divided one by one piece when it has been dried can be an alternative material of package which is exotic and strong and has a packaging function as well. Lontar leave is usually used for food package or unique formed processed of container by Tuban society.
Lontar leave material is one of inspirations to researcher team to design Gedhog handmade batik package which emphasizes on the locality image to build brand image of strong product. The material of lontar leave can be given topical motif of Gedhog handmade batik with laser technique (burning) and carried out cutting according to the design.
The material of MDF wood with the process of cutting and given ornaments in forms of Gedhog handmade batik motif with laser technique becomes an appropriate choice for premium qualified handmade batik. MDF material in a form of a box gives strong and elegant image, so suitable to protect the product to keep it to be neat. MDF which is wood based also gives artistic burned effects while being lasered based on Gedhog handmade batik motif.

E. Conclusion

The use of packaging elements which is from local potency in the forms of lontar leave and MDF wood as the packaging materials with the addition of ornamental in a form of Gedhog handmade batik motif with the effects of laser technique burning results artistic packaging and is able to express strong locality image. Lontar leave material which is easily found in Tuban area becomes a important consideration to reduce the production cost of packaging which is complained by UKM. The krawangan motif (holey) illustration design resulted by cutting laser on premium package strengthens luxurious image towards the product packed; therefore, it strengthens the brand image of Gedhog handmade batik as the product of UKM which is qualified and highly competitive.

References:


THE MEANING OF NATURAL LIGHT IN CATHEDRAL CHURCH DENPASAR IN BALI OBSERVED BY THE PERCEPTION OF ITS COMMUNITY

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ABSTRACT
The existence of light in the church area should be able to accommodate all the activities of its community at the time of worship and communicate the religious meaning through its psychological function and symbolic function. The lighting in the service room of Cathedral Church Denpasar (CCD) has been designed to accommodate all religious service activities done by its community and convey religious meanings. However, the diversity of people with different socio-cultural backgrounds leads to differences in perceptions between the church and the people. This research has the aim to find out how far the influence of natural light presence in the religious service room is in delivering religious and cultural messages which are thought by its community. This qualitative research is delivered descriptively through evaluative study done by using differential semantic measuring scale. In analysing the meaning of light presence in the service room of CCD, it uses the inductive reasoning method. The research indicates that the concept of Catholic Church and the concept of Balinese Culture have the similar basic understanding about Almighty God as the Creator, the Almighty God regarded as Imanent figure (Personal God) and transcendent (Impersonal God). That’s why, the religious and cultural meanings which are going to be delivered by the party of church can be successfully understood by its community through the natural light presence in the service room of CCD.

Keywords: Balinese, Catholic Church, Culture, Light, Meaning

1. Introduction
The role of light has evolved in function, especially the light in the church as a place of worship for Christians. At first light has a practical function, but different from the existence of light in the church when viewed from psychological functions and symbolic functions that can form the atmosphere (sense of place) and ambiance for people who interact in it through the presence of light as a divine manifestation (transcendent and immanent). Cathedral Church Denpasar (CCD) in Bali is a religious building for Catholics with a mixture of two different cultures, Western culture represented by Gothic architecture, while Eastern culture (Balinese) is represented by Balinese Traditional Architecture as a form of inculturation. The diversity of CCD people comes from various regions such as East Nusa Tenggara (NTT), Java, Bali and ethnic Chinese always coloring the church space that displays its religious meaning through the existence of light, especially natural light as a representation of two different cultural combination in a worship building.
The light in the teachings of Catholic is portrayed as a symbol of Christ's presence amongst the worshiper to illuminate human life, while the light in Balinese culture derived from Hinduism is described as the manifestation of the God of illumination in the dark, in addition to giving spirit to this universe (Bawa, 2011:5). Both cultures have similar understanding and essence to the existence of light that is spiritual and sacred in religious and cultural point of view, but its application is different so that it can be perceived by people differently also.

Natural lighting in CCD space is designed in such a way by the church to accommodate worshipping activities and convey religious meanings to meet the emotional needs of each of its people. However, the diversity of CCD people with different socio-cultural backgrounds can lead to differences in perception between the church and the people towards the existence of natural lighting that dominates the worship space in CCD. So the perception of the people formed from the experience and atmosphere of the space felt by each people will affect the interpretation of their religious meaning, especially in Bali which has strong local culture patron and based on philosophical values that trigger the occurrence of multicultural interaction.

This research seeks to answer the problem of how the role of natural light in the CCD worship space in Bali in communicating the meaning of religion and cultural meaning to be understood by its worshipper. Therefore, an evaluative study of the existence of natural light in the religious and cultural point of view of CCD is required in conveying the message of religious meaning and cultural meaning in terms of the perception of its people, especially the worshipper that regularly follow worshipping activities and are domiciled in Bali, both ethnically Bali (5%) as well as non-Balinese (95%) so that the worshipper have strong enough room attachment.

2. Research Method
This qualitative study that is presented descriptively uses inductive reasoning because it emphasizes the acquisition of meaning. The data collection technique is done by observation, interview, and questionnaire then analyzed based on the meaning related to the lighting obtained from the first source (visitor), then the data is tabulated in the form of statistical table by using Differential Semantic measurement scale. The measurement scale is used to obtain interval data through the use of bipolar adjectives derived from several references and the distribution of questionnaires addressed to Catholics with Balinese ethnic and non-Balinese Catholics randomly in order to represent a meaning both religious and cultural to be conveyed by the church and understood by its people through the existence of natural lighting in the CCD worship space in Bali.

3. Discussion
Lighting is defined by Pile (1988) as one of the important aspects of interior design that provides benefits, comfort as well as positive emotional reactions for someone who interacts in it. Therefore, light is one aspect to consider in the interior of the church as a place of worship because it acts as an important medium for shaping the experience of religious space through a meaning that can be interpreted by its worshipper. In the religious viewpoint, Stemp (2010:108) states that the existence of light is described as a symbol of Christ that is a God recognized by Catholics. The statement is reinforced by the exposition of a sentence in the New Testament (John 8:12) which states: "I am the light of the world, whosoever follows me will not walk in darkness, but he shall have the light of life" which means Christ is the light of the world who is present in the midst of the
people to illuminate the lives of men who are in darkness. This view is a solid foundation for a philosophical basis for understanding light in Catholics. Whereas in Balinese culture originating from Hindu teachings, the meaning of light is shown to his manifestation in the form of gods as suggested in the Vedas scriptures. God comes from the word ‘Div’, in Sanskrit means light. God is the embodiment of the holy light of God Almighty who has no concrete form, but is described as a brilliant ray of abstract and eternal nature that gives power to every creature (Suhardana 2011:44).

In the discussion of this study, the existence of light is viewed from several points of view, including science, religion and culture. Based on this study, it can be concluded that basically the meaning of light from the point of view of religion and culture has a similar essence, but its application is different so it can be perceived by people differently. Perception is the process of receiving information directly or indirectly influenced by the physical and non-physical side. Information is received by the individual through stimulation on the senses so that the individual can give meaning to an object which he observes differently depending on the social background, culture, thought patterns and experiences of the individual.

**Chart 1. Chart of Formation Meaning of Light in the Worship Room Cathedral Church Denpasar in Bali**

In Chart 1, it is shown that the presence of light in specific CCD worship space and time, act as a stimulus will be perceived by the human physical and non-physical aspects. These aspects will help humans in perceiving and interpreting the existence of light to produce symbolic meanings of religious meaning and cultural meaning. The study of literature in the form of theoretical study of the variables studied in the form of light, culture, religion and architecture is needed to know how far the existence of natural light in the space of worship can convey the meaning of religious and cultural significance. This is done because it can strengthen the understanding of the object of research and became the basis of a strong foothold in dissecting the meaning of the existence of natural light in the CCD space in terms of the perception of its people. The assessment is performed using a pair of adjective bipolar as a forming variable of meaning obtained through perception and representing Catholic values ie sacred, friendly, harmonious,
holy, and beautiful; while the Balinese Culture is peaceful, holy, crowded, pleasant, supporting liturgy.

CCD building has the building orientation facing East-West with altar facing East according to provisions of Catholic religion which follow direction of sunrise movement. These conditions led to the existence of lighting in the CCD worship space during the morning mass dominated by natural lighting that illuminate the area located on the first floor and second floor (balcony). Although the existence of natural lighting in the worship room can accommodate all worship activities well when the morning mass takes place, but the presence of artificial lighting is still needed (Figure 1).

![Figure 1. Natural Lighting in CCD Worship Place in The Area of Altar and Worshipper Source: Personal Documentation](image1.png)

The CCD worship room has a lot of openings, especially openings on the North and South side of the building. Openings on the church building using roster and glass are arranged in two layers, the melton glass with images of religious symbols and ordinary glass as a buffer of melton glass so it won’t easily broken because of the influence of air pressure.

![Figure 2. Wall Opening on the North and South of Church Building Source: Writer’s Reconstruction](image2.png)
Worship activities in the morning (morning mass) are dominated by natural lighting, but the presence of artificial lighting in the worship space is still needed, especially in the area of Altar that can provide symbolic functions. The existence of artificial lighting in the altar area (Figure 2), applied to the backwall-shaped mountains/kayon by using light type T5 warm white color. The application of artificial light to the kayon aims to communicate the meaning of religion by presenting a contemplative atmosphere to give sacred impression to be interpreted by the people through visual perception. The natural light in the CCD worship space is designed to accommodate every morning mass. Before entering into the meaning analysis of the natural lighting existence in the CCD worship space in Bali will be presented some data obtained from the questionnaire about the existence of natural lighting in the CCD worship space in Bali in terms of the perception of his people obtained from 34 speakers, with the following disclosure:

TABLE 1. WORSHIPPER PERCEPTION ON NATURAL LIGHTING EXISTENCE IN CCD BALI WORSHIPPING AREA

<table>
<thead>
<tr>
<th>No</th>
<th>Notes</th>
<th>Worshippers Perception</th>
<th>Category</th>
<th>Assessment</th>
<th>Concept</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sacred</td>
<td>5,82</td>
<td>Very Sacred</td>
<td>Fit Balinese Concept</td>
<td>Balinese Culture</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Friendly</td>
<td>5,76</td>
<td>Very Friendly</td>
<td>Fit Balinese Concept</td>
<td>Balinese Culture</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Harmonious</td>
<td>5,62</td>
<td>Very Harmonious</td>
<td>Fit Balinese Concept</td>
<td>Balinese Culture</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Holy</td>
<td>6,12</td>
<td>Very Holy</td>
<td>Fit Catholic Concept</td>
<td>Catholic Religious</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Beautiful</td>
<td>5,91</td>
<td>Very Beautiful</td>
<td>Fit Balinese Concept</td>
<td>Balinese Culture</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Peaceful</td>
<td>5,97</td>
<td>Very Peaceful</td>
<td>Fit Catholic Concept</td>
<td>Catholic Religious</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Pure</td>
<td>6,03</td>
<td>Very Pure</td>
<td>Fit Balinese Concept</td>
<td>Balinese Culture</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Crowded</td>
<td>5,56</td>
<td>Very Crowded</td>
<td>Fit Catholic Concept</td>
<td>Catholic Religious</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Pleasant</td>
<td>5,88</td>
<td>Very Pleasant</td>
<td>Fit Catholic Concept</td>
<td>Catholic Religious</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Supporting Liturgy</td>
<td>6,06</td>
<td>Supporting Liturgy</td>
<td>Fit Catholic Concept</td>
<td>Catholic Religious</td>
<td></td>
</tr>
</tbody>
</table>
The following is the explanation of the meanings contained in the existence of light in the CCD worship space in terms of the perception of its worshipper:

Table 2. The Meaning of Natural Light in the CCD Worship Room in Bali from the Perception of the Worshipper

<table>
<thead>
<tr>
<th>No.</th>
<th>Adjective</th>
<th>Natural Lighting</th>
<th>The Meaning of Natural Light in the CCD Worship Room in Bali</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sacred</td>
<td>Cultural Meaning (5,82)</td>
<td>A noble awareness in man to create a harmonious relationship between the macrocosmos and the microcosmos. The existence of lighting in the space of worship aims to communicate that human beings as noble virtuous beings through their noble consciousness. Humans should be able to give good influence by protecting and maintaining harmony of the environment so as to create balance and harmony in the life of all living things.</td>
</tr>
<tr>
<td>2.</td>
<td>Friendly</td>
<td>Cultural Meaning (5,76)</td>
<td>Brahman Atman Aikyam, atman and brahman is one. The existence of light in the space of worship is a representation of human relationships with each other in facilitating the activities of worship for Christians so as to create harmonious togetherness, aims to build communication between people to run well so as to strengthen the formation of the church community.</td>
</tr>
<tr>
<td>3.</td>
<td>Harmonious</td>
<td>Cultural Meaning (5,62)</td>
<td>The harmony of relationships created between humans and their environment is interdependent, reflected through the concept of harmony Manik Ring Cecupu. The existence of light in CCD worship space is considered to have a harmony that can create a harmonious relationship and atmosphere between spaces as a container (macrocosmos) that can support the activity of each individual (microcosmos) is in it, because the atmosphere of a suitable space of worship is a spatial atmosphere that can support all activities inside it.</td>
</tr>
<tr>
<td>4.</td>
<td>Holy</td>
<td>Religious Meaning (6,12)</td>
<td>The experience of mystery refers to the transcendental reality of divine holiness of pure or intrinsic nature can be communicated to His people. The existence of lighting in CCD worship space can communicate a pure mysterious experience through the religious meaning that its people can experience through the transcendent experience of every liturgical procession, so that God's transcendent figure can be felt by the sacred atmosphere formed in the CCD worship space.</td>
</tr>
<tr>
<td>5.</td>
<td>Beautiful</td>
<td>Cultural Meaning (5,91)</td>
<td>The beauty of Balinese culture refers to Satyam (honest), siwam (true) and sundharam (beautiful), ie beauty is created when there is honesty and truth. The presence of art as one of the media to embody the values of Vedas satya (truth) and siwam (holiness of God). The existence of lighting in the CCD worship space according to the perception of the worshipper can be interpreted as an art that can go hand in hand with the dharma in people's...</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>lives by carrying the sacred mission through truth (<em>satyam</em>) and honesty (<em>siwam</em>)</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td><strong>Peaceful</strong></td>
<td>Religious Meaning (5,97)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Gaudium et Spes</em> 78: Peace is born of loving kindness to fellow human beings as the mirror and fruit of Christ's peace, derived from God the Father manifested by living side by side in peace.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The existence of light through its religious meaning can present and cultivate an atmosphere of space for the mutual love of fellow believers as a reflection of harmony and trust and communication among fellow parishioners, thus strengthening the formation of church communities and peaceful coexistence.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td><strong>Pure</strong></td>
<td>Cultural Meaning (6,03)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pure, the human relationship with the Creator is based on a genuine sense of sacrifice through offerings arranged with the intermediary of <em>yadna</em>.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The existence of light in the worship space is one of the efforts to glorify the greatness of God Almighty in giving life to every creature by emitting His eternal light and communicating that every human being must be inwardly sanctified in building harmony relationship with His Creator who is immanent and transcendent.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td><strong>Contemplative</strong></td>
<td>Religious Meaning (5,56)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The dogmatic meaning of God's image as a close figure (immanent) is based on the paradigm that God so loves His people that He wants to descend and approach His people.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The existence of light in the space of worship through its pragmatic function, should be able to trigger and encourage emotional responses of the worshipper to create a dramatic atmosphere and space experience so that people can feel and interpret the presence of the Divine through a calm and solemn atmosphere when worship activities take place.</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td><strong>Pleasant</strong></td>
<td>Religious Meaning (5,88)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Communicating the dogmatic meanings, related to the nature of the Divine Providence by means of assembling before God, is present fully and fully inward without emphasizing the aspect of rationality or intellect.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The existence of light in the space of worship can create a friendly and comfortable atmosphere so as to create togetherness, the participation of people in all communities and the establishment of strong and deep fraternal relationships.</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td><strong>Solemn</strong> (Supporting Liturgy)</td>
<td>Religious Meaning (6,06)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Revealing the dignity of the liturgical dignity of the Church, through the arrangement and implementation of the best by paying attention to the harmony atmosphere/nuance that supports the liturgy and trigger the involvement of the community so that there is a unity of people and religion strong.</td>
<td></td>
</tr>
</tbody>
</table>
|   |   | The existence of light in the worship room has an important role in expressing a strong sense of togetherness and brotherhood among the people, and supporting the delivery of religious meaning that the church wants to convey to its people with solemnity, because it can trigger }
the involvement of the ummah so that there will be a unity of people and strong religion.

Table 2. shows the results of the questionnaire concluding the people's perception of the natural light existence in the CCD worship space. The meaning of culture and religious significance has the same amount of results as each of 5 (five) adjectives. The existence of light in the CCD worship space can communicate the cultural meaning represented by several adjectives including sacred, friendly, harmonious, beautiful, and pure. While the religious meanings communicated through the existence of natural light in the CCD worship space, represented by several adjectives include holy, crowded, peaceful, pleasant and supportive of the liturgy. Based on these results, it can be concluded that the existence of natural light in the CCD worship space can communicate meanings that want to be conveyed by the church to its people well.

The cultural meaning communicated by the existence of natural light in the CCD worship space aims to glorify the greatness of God Almighty who gives life to every creature, communicates that every human being builds harmonious relationship with his immanent and transcendent Creator, its natural environment and its fellow who can strengthen the formation church community to support every activity in worship activities. While the religious meaning through the existence of natural light in the CCD worship space has an important role in communicating the mysterious experience that can be felt by the people, expressing a sense of togetherness and strong brotherhood among the people, and supporting the delivery of religious meaning which the Church wishes to convey to its people with solemn, because it can trigger the involvement of the ummah so that there is a unity of the people and a strong religion.

The existence of natural light in the CCD worship space is seen as a manifestation of God that provides illumination in the dark as the guidance of the people and its presence can be felt by every people through their faith and religious experience. Thus, the conclusion that religion and culture go together, mutually supportive and complementary to one another. The statement is reinforced by the opinion of Gelebet, et. al, (1985:19) states that culture is a relationship with the natural environment, and its birth is motivated by religious norms and based on local customs.

4. Conclusion
Light is a symbol of things related to religiousity. The concept of the Catholic Church as well as the Balinese Culture Concept when viewed from a religious and cultural point of view has a similar basic understanding, that light is symbolized as the God Almighty and is seen as the figure of Immanent (Personal God) and transcendent (Impersonal God). Overall, the existence of natural light within the CCD can communicate the religious meaning and cultural significance that the church wants to communicate. All these meanings can be well communicated and the CCD people can grasp the meanings contained through the existence of natural lighting in the CCD worship space.

REFERENCES


VISUALIZING AND SIMULATING THE PAST LIFE OF WELD QUAY IN THE EARLY TWENTIETH CENTURY: AN INVESTIGATION THROUGH NARRATIVE ANALYSIS

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ABSTRACT
From the late eighteenth century, British began their influence over the Malayan Peninsula and Singapore for their strategic geographical location and its natural resources, which are beneficial for trading business and governor. The three outposts of Penang, Singapore and Malacca then became the Straits Settlements in 1826. Weld Quay displayed an important role as one of the trading ports that represented hustle and bustle life of Penang during the early twentieth century. Many large and significant European companies, agencies and a few jetties were established and built along the Weld Quay for merchant business, mooring tongkangs or boats and uploading or downloading trading goods. However, those remarkable scenes are long gone, especially those intangible cultural heritages including the social and trading activities as well as intercultural discourse. One can safely presumed that these items are more unlikely to exist nowadays. Cultural heritage especially the intangible one is considered as fragile assets, thus it is imperative to preserve them. Unlike intangible, the tangible cultural heritage such as buildings, monuments and artifacts are considered easier to be preserved. Undoubtedly, the potential strategy to preserve the intangible cultural heritage in Weld Quay lies on the visualisation and simulation using the advanced digital technology. Since the intangible heritage is no longer existing, a method called narrative analysis is preferred to systematically gather as much as possible data in order to accurately visualise and simulate the past life. The digital constructions of the site, both tangible and intangible are significant for future generation in order to cherish the remarkable moment and past achievement enfolded in Weld Quay.

Keywords: visualization; simulation; cultural heritage; intangible; tangible; narrative analysis

Introduction
Cultural Heritage
Culture is considered as one of the significant element to provide human development and helps to cultivate character, behaviors, habits and daily practices. The importance of culture in the society has made great progress during the twentieth century. (Idris et al., 2016). In the meanwhile, heritage is generally defined as precious and unique legacy where people living today inheriting to the next generation from the past (Farahani et al., 2012; UNESCO, 2016).

In terms of cultural heritage study, it can be distinguished into two aspects, which are tangible cultural heritage (TCH) and intangible cultural heritage (ICH). As the century progresses, the traditional way of preserving the cultural heritage has gradually become
obsolete whereas the method of digitally preserving of cultural heritage able to cater the latest trend. Moreover, it provides long-term protection, error-free storage of digital information, with the means of search and interpretation (Singh, 2012) for cultural heritage especially to the intangible one. This is due to the elements of ICH are movable, does not consist object, mere product and in consolidation form (Liu, 2015) such as social and cultural discourse as well as intercultural discourse. Kurin (2007) denoted that preserving these elements are considered challenging due to the transmission of the element of ICH are easily switched according to the environment, evolvement of people lifestyle as well as the subjective thought of the transmitter. 

Unlike intangible, TCH are immovable, physically touched and in material form such as building, monument and artifacts that are considered easier to be preserved. Since the element of the cultural heritage can be seen as significant and valuable, it should be well preserved. However, cultural heritage study is a wide and special field. Therefore, a wide range of preservation methods is demanded to keep the legacy. It can be kept in museum, in digital form, printed document, photography and other visual form. However, by following the latest trend that concentrates on advance technology, digitally preserving cultural heritage can be seen as the potential and long-term solution to preserve the cultural heritage especially to the intangible ones.

**Digital Cultural Heritage**

Digital cultural heritage (DCH) is a fairly new field of study, sharing and inheriting the objectives of traditional cultural heritage within the purpose of preserving the past and raising the possibilities of public awareness and understanding. DCH is also known as Virtual Heritage when it comes to three-dimensional (3D) synthetic recreation of real environments. The production of DCH aims to enhance or substitute of a real historical sites or objects as well as significant cultural elements through current digital technologies (MacDonald, 2006). In short, the traditional way of preserving the cultural heritage can be substituted or enhanced with the current digital technologies. An example of digitally simulating the historical site has shown in Figure 1.

![Figure 1: Realism of the Scene Using Digital Technology](image)

In response to above-mentioned situation, broad range of technologies and applications are used to practice DCH. For instance, digital images of historical objects and architectural sites can be captured remotely using a novel system VITRA. The production of images and description of sites and objects can be digitally catalogued for online and offline platform as well as displayed in website and CD-ROMs.

On the other hand, the relatively complex DCH can be delivered through 3D reconstructions or augmented reality (AR) systems by superimposing real images or movies with synthetic data to generate simulation into realistic context. A missing remote
or destroyed object can be achieved or visualised via diverse platforms like 3D softwares (Unity 3D software, Autodesk 3ds Max, Autodesk Maya, Autodesk AutoCad), Image creation and manipulation software (Adobe Photoshop), deploying satellite, 3D scanner and 3D imaging to monitor, record and replicate and ancient sites and Motion Capture (MoCAP) technology for preserving the heritage that requires movements. The production of DCH can be presented in different range of applications as well including digital museum, 3D virtual exhibition on the web and visualisation of panoramic images or 360 over the Internet or on mobile platform, and much more.

Related Work in Digitally Preserving Diverse Cultural Heritage
Digitally preserving cultural heritage is to reduce the precious legacy at risk particularly the intangible one as very little documenting and digitising work of the intangible part is shown (Farahani et al., 2012; Aristidou et al., 2014). In terms of safeguarding TCH and ICH, many works have been done, specifically aiming for capturing intangible heritage by using the digital approach, for instance Grabczewski et al. (2001) used 3D multimedia tool to reconstruct and visualise the ancient city of Sagalassos in Turkey. Kenderdine (2007) embodied the aesthetic tradition and socio-cultural implication of ancient Hindu Kingdom in Vijayanagara, delivered via animation and visualization, combining with virtual reality technology. Nguonphan (2013) digitally modeled three dimensional (3D) temple of Angkor Wat, whereas Isabelle et al. (2013) digitally restitution of architectural and urban heritage in South of France. Xiaochun (2016) proposed to rebuild the culture and preserve the Chinese culture and traditions of China with digital technology. Ghani (2011) safeguarded the unique heritage of Wayang Kulit (Shadow Play), whereas Aristidou et al. (2014) aimed to digitally preserve the intangible heritage of folk dance in Cypriot. Similar to Khan (2015) upheld Al Ardhla dance movements in digital form in Gulf Arab culture. From the related work mentioned at above, current digital technology would be the conceivable approach to sustaining cultural heritage.

Narrative Analysis
As Petty et al. (2012) stated that narrative analysis is a useful method for human anthropology and social science investigation. The term narrative analysis is referred to various approaches to data collection and analysis, which are considered as the procedure whereby people engage in ‘story telling’ or create ‘narrative account’ (Earthy and Cronin, 2008). Regarding the data collection, verbal and visual data are both generally emphasised in narrative research. In terms of verbal, interview has firmly used as one of the research tools to gather the data. Referring to Muylaert et al. (2014), the objective of narrative analysis process is not only about what is said but also how it is said. It focuses more on the detailed stories, the life experience of the individual, embracing stories of the life and personal reflection of certain events (AtlasTI, 2016). Apart from interview, narrative data can also be gathered from different sources such as autobiographies, postcards, drawing, newspaper or magazine, Internet, blog and discussion forum. These kinds of data can be considered as visual data and it can be in textual form as well. As Josselson (2006) mentioned that narrative researchers sometimes must avoid the objectification of the people and embrace the structure of our knowledge to make highly contextualized interpretation. Thus, the visual and textual data from other sources are mainly for providing evidence to support the interview data. Narrative analysis can also be the tool for analysing the gathered data. Besides, Muylaert
et al. (2014) mentioned that the data that are collected through narrative interviews can also be analysed in different ways after the data are collected and transcribed.

Narrative Data for Social Cultural Research
Narrative analysis is beneficial in investigating past life cultural heritage, social research as well as eliciting needed data through detailed stories when trying to understand the point of view and personal experience of one’s informants. Narrative researchers have done many efforts for different purposes. Mattingly and Lawlor (2000) conducted interview for cross-cultural research. Mulholland et al. (2004) conducted a funded project of digitising stories by CIPHER. The resources and heritage stories as well as the past life cultural context were obtained through narrative interview/story, which is a useful first person account for this purpose. Eastmond (2007) seek wider socio-political and cultural contexts and stories regarding how forces migrants re-establish identity in ruptured life courses and communities after bear witnessing to violence and repression using narrative analysis. Apart from interview, Srinivasan et al. (2010) searched description for digital historical objects through narrative or stories on how certain objects currently engages or might have used in the past at Zuni due to the catalog entries of those objects are notably absent. Similar to Yampolsky et al. (2013), applying narrative analysis to investigate the relationship between multicultural identities and well being. Referring to the related works at above, Muylaert et al. (2014) denoted that narrative analysis is a traditional form of communication that served as transmitting the subjective experiences from informant and it can be seen as an array of richly-detailed interpretation of life as lived, well-exposed the life stories with socio-historical contexts.

Method of Investigation for Visualising and Simulating the Past Life through Narrative Analysis
As the century progresses, the cultural heritage however will be gone through a great transformation and these will be resulting in the disappearance of precious legacy or cultural elements. Alas, the similar situation had happened to Weld Quay in Penang region. Although Weld Quay has become the recipient as UNESCO World Cultural Heritage Site, those remarkable moments however are long gone, especially the ICH including social and trading activities, apparel as well as intercultural discourse of different ethnicities. As shown in figure 2 are photos and postcards regarding people, activities and environment setting of Weld Quay in the early of twentieth century. One can safely assure that these settings are more unlikely to exist nowadays as they are considered as fragile assets. Therefore, they are more likely to be preserved using visualization and simulation by exploiting advanced digital technology. In this research, narrative analysis is a proposed method to gather diverse data and in-depth investigation of the elements of the TCH such as environment setting and significant buildings as well as ICH for instance social and trading activities, apparel and intercultural discourse of different ethnicities that had appeared in Weld Quay during the early twentieth century.
Since diverse elements of cultural heritage are long gone, data collection based on disappeared data is necessary in order to carry out for real-time simulation and visualisation work. Data collection delivered through narrative analysis is mainly from interview. Besides, various visual forms of narrative data such as autobiographies, newspaper or magazine, postcards, photographs, sketches, Internet or blog, forum and archive can also be used for data collection in narrative analysis with two objectives. First is to gather the needed data; second is to provide evidence to the information given via narrative interview. Figure 3 has shown the required data for past life simulation and visualisation work.

Moreover, a framework as shown in figure 4 is drawn to outline possible ways for collecting data. First of all, narrative interview or elicitation story from informant will be conducted to gather the data which are in verbal form whereas the visual narrative data can be gathered by visiting to museum, gallery and real site, from virtual output like forum or blog as well as printed documents like books and archives that related to the past life in Weld Quay.
Whenever detailed narrative stories complemented with relevant visuals, it is definitely a powerful evidence for the researchers to trace back the past life that appeared in real time. This is therefore the collected data for investigating the missing culture heritage in Weld Quay are mainly based on pictures, postcards, drawings, sketches, videos and other mean of visual forms. In addition, the researchers also can gain clearer views regarding the elements of culture heritage that had existed during that period. Visual analysis was then selected to work complementary with the narrative analysis in order to facilitate the progress of analysing a large amount of visual data. The effort of using narrative analysis in past life investigation indeed helping the researchers to gain accurate data so that the work of reconstruction, visualisation and simulation of the past life in Weld Quay can be done in more precise fashion.

**Conclusion**

Cultural heritage in Weld Quay especially the intangible one is considered as unique legacy. Many significant buildings, activities conducted in trading port, apparel and intercultural discourse of different ethnicities are no longer in existence nowadays. However, there is a potential way of getting back the missing scene, delivered via visualisation and simulation of the past life in Weld Quay by using the advance digital technology that currently available. The outcome of preservation work can be displayed in many different platforms, for instance digital museum, website, mobile Apps and social media. The main reason is for public to easily access the past life of Weld Quay in digital form, as most of them are not permitted to visit the real site due to various mobility issues. Even if they can make it to visit the real site, they have no opportunity to witness the glorious moment of Weld Quay. Thus, in this paper the researchers proposed narrative analysis as a useful method for gathering valid evidences and digging long missing data, which can be used to digitally reconstruct the past life of Weld Quay in the early of twentieth century.

**References**


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MAPPING CONCEPTUAL METAPHOR WITH TARGET AND SOURCE DOMAIN IN AN-NUUR BULLETIN: A COGNITIVE-SEMANTIC STUDY

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ABSTRACT

This research analyses the cognitive-semantic process of metaphor and its source-target domain, and mapping by describing metaphorical expression of conceptual metaphor exists in the Bulletin An-Nuur. Theories used in this research is Evans and Green (2006), Kovecses (2010), Kovecses (2002), Kovecses (2005) which is collaborated with each other. The methodology used in this research is qualitative descriptive with participative observation approach in which the data obtain from the Bulletin An-Nuur provided by DKM (Dewan Keluarga Masjid) An-Nuur in Jalan Bahagia II every Friday before Jum’at an (mandatory Friday prayer). The results show that there are two conceptual metaphor with varieties of domain and mappings.

Keywords: cognitive-semantic, conceptual metaphor, domain, mappings

Introduction

Indonesia, as a country ranging from Sabang to Merauke consist of more than one thousand islands that has their own respected cultural custom, is recorded as the fourth most populated countries around the world with 263 million inhabitant according to worldofmeter.info. According to islamicweb.com and arabicpaper.tripod.com, muslim in Indonesia is 95% from the total population. It means that every nook and corner of Indonesia ranging from Sabang to Merauke is dominated by muslims. The identity of Indonesia as a muslim country in South-East Asia is reflected on the language use and local custom in everyday life. For example, parents always tell their children to eat with right hand and not left hand, or they tell their children to eat in sitting position. All of this is an indication of Islamic culture which is reflected in hadits Muslim. The figurative language such as metaphor is also used in muslim communities in Indonesia to either tell their children about which is good and which is evil or to warn them about misdeed and the consequences. Metaphor can be used not only in muslim teaching but also in other religion with variety purposes.

The purposes of the metaphor vary and the use of metaphor itself is depend on the reader/hearer to imply the meaning. In this research, researcher do not analyse and describe the conceptual metaphor used in Islamic Holy Book, instead, the researcher analyses and describes conceptual metaphor exist in the bulletin An-Nuur published by DKM An-Nuur, Bandung. With the reason above, the researcher formulated two question.

1. What kind of source domain and target domain used in the Bulletin An-Nuur?
2. What is the reason of source domain and target domain used in Bulletin An-Nuur?
Methodology
The method used in this research is qualitative method and descriptive. Qualitative method is a method that focused on qualities rather than quantity of the data (Sugiyono, 2008). The data taken from bulletin which is published in 12 May 2017 with title “Islam Anti Pancasila?”. These two bulletin consist of 4 pages where the last page is used for Q&A (Question and Answer) from anonymous number about muslim and spiritual healing counselling such as ruqyah. The data obtained with participative observation in the Masjid An-Nuur in Jalan Bahagia II Margacinta, where the researcher participates and involves in the Islamic ritual such as shalat (Pray to Allah which is divided into five mandatory prayer; Subuh, Dhuhr, Ashar, Maghrib, and Isya), mengaji (Chant Holy Qur'an), qurban (Sacrifice male lamb, goat or cow during Idul Adha), Tarawih (Pray to Allah after Isya prayer during Ramadhan), etc, in order to obtain more reliable and valid data. Participative observation is an approach to obtain the data from the data source (Afifuddin and Saebani, 2012). The researcher asked DKM An-Nuur permission to take one bulletin which is always published on Friday before Jum’at an (Friday Prayer) and placed them near the entrance for reading purposes. After obtaining the data, the researcher analyses and describes what kind of conceptual metaphor for lexical concept ‘muslim’ depicted by DKM An-Nuur and what kind of source or target domain existed in these two bulletin.

Literature Review
Conceptual metaphor was first introduced in book Metaphor We Live By by Lakoff and Johnson (1980) which received many criticism. Conceptual metaphor introduced the domain that used in metaphor which is not mentioned in traditional metaphor. The conceptual metaphor not only take metaphor as a figurative language that compares one thing to another thing but also the element of the comparison such as source domain and target domain and its metaphorical entailment. Metaphor is not simply a language, but reflects ‘deep’ correspondences in a way that conceptual system is organised (Evans and Green, 2006). Cognitive linguists such as Kovecses (2010) and Evans and Green (2006) thought of metaphor as understanding one conceptual domain in terms of another conceptual domain which is divided into source and target domain. The metaphor is used and applied in any kinds environment and situation which the flexibility of the metaphor depends on the reason of metaphor used, for example, might be humour, showing affection, showing modesty, and so on. Kovecses (2002) describe that metaphor, particularly conceptual metaphor, has metaphorical entailment in which the metaphorical entailment can be used as a mapping between source domain and target domain. To describe the metaphorical entailment, Evans and Green (2006) clarifies that each and every domain has metaphorical entailment common with each other in which mapping can be employ when the requirements for both domain is met.

Source domain is a domain which more concrete and less abstract, while target domain is more abstract and less concrete. Kovecses (2010, 2002) point out fourteen common source such as human body, health and illnesses, animals, plants, building and construction, machines and tools, games and sport, money and economic transaction, cooking and food, heat and cold, light and darkness, forces, movement and direction, while target domain commonly used is emotion, desire, morality, thought, society, nation/politics, economy, human relationship, communication, time, life and death, religion, and events and actions. Some of the source and target domain mentioned above
are universal which can be applied in variety of culture in the world. For example, LIFE IS JOURNEY metaphorical expression below:
- He’s without direction in life.
- I’m where I want to be in life.
- I’m at a crossroads in my life.
- She’ll go places in life.
- He’s never let anyone get in his way.
- She’s gone through a lot in life.

The use of lexical items which can be in phrases or clauses form such as without direction, where I want to be, at a crossroads, go places, get in his way, and gone through underlined the source domain journey because the occurrence of those phrases and clauses mostly in journey. It can be understood that life belongs to target domain and journey belongs to source domain. Kovecses (2005) also gives the mapping of LIFE IS JOURNEY below:

<table>
<thead>
<tr>
<th>LIFE (Target Domain)</th>
<th>JOURNEY (Source Domain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>people leading a life</td>
<td>Travelers</td>
</tr>
<tr>
<td>leading a life</td>
<td>motion along the way</td>
</tr>
<tr>
<td>purpose(s) of life</td>
<td>destination(s) of the</td>
</tr>
<tr>
<td>journey</td>
<td></td>
</tr>
<tr>
<td>difficulties in life</td>
<td>obstacles along the way</td>
</tr>
<tr>
<td>different paths to one’s destination(s)</td>
<td>different means of achieving one’s purpose(s)</td>
</tr>
<tr>
<td>progress made in life</td>
<td>distance covered along the way</td>
</tr>
<tr>
<td>stages in life</td>
<td>locations along the way</td>
</tr>
<tr>
<td>helpers or counselors in life</td>
<td>guides along the way</td>
</tr>
</tbody>
</table>

The mapping of LIFE IS JOURNEY can be understood by the similarity between target domain and source domain. In this case according to examples Kovecses (2005) point out, LIFE IS JOURNEY can be understood because the element of both domain occurred are same in term of concept; travelers (the one who experience journey) to people (the one who experience life) and bringing the concept of life as a journey (the people who experiences life and conceptualized the life itself as journey), leading a life is conceptualized as motion along the way which the elements of motion in journey can be an physical appearance of the road such as bumpy road, traffic jam and these elements is conceptualized the life (bumpy road is ups and downs in life) and so on.

Discussions and Findings

Data 1

Metaphorical Expression in Bulletin An-Nuur 12 May 2017

“Umat Islam tampak sengaja dibenturkan antara sesamanya dengan dalih pancasila.”

“Umat Islam dalam hari ini dituntut untuk dewasa, bijaksana, dan pintar mengendalikan diri(...)”

From the data above, the lexical items such as Umat Islam, dibenturkan, antara
sesamanya, dituntut, untuk, dewasa, bijaksana, and pintar conceptualized the metaphor of SOCIETY IS BUILDINGS AND CONSTRUCTION which is existed within the sentence with the mappings below:

<table>
<thead>
<tr>
<th>SOCIETY IS BUILDINGS AND CONSTRUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Person</td>
</tr>
<tr>
<td>Communities</td>
</tr>
<tr>
<td>Problems</td>
</tr>
</tbody>
</table>

The mapping of SOCIETY IS BUILDINGS can be understood by the similarity between target domain and source domain. In this case, SOCIETY IS BUILDINGS AND CONSTRUCTION can be understood because the element of both domain occurred are same in term of concept; Workers (the individual that has a role in their job) to person (the individualist that has a role or multiple role in communities), Work environment (the environment which workers do their job) to communities (the environment where individual play their role), and the construction (the progress and regress which deals in demolishing, constructing or conceptualizing buildings from the blue prints) to problems (the progress and regress which can be in form of exiling someone, promoting someone, or even deciding someone as role model) and thus these elements employ the concept of society as buildings and construction (the people who has a role in their environment that experiences problems and conceptualized itself as Buildings and Construction).

Data2
Metaphorical Expression in Bulletin An-Nuur
“Pancasila dilahirkan oleh umat Islam sendiri.”
“Masih beruntung umat Islam Indonesia (...) tidak kemudian melahirkan perpecahan yang nyata di tengah-tengah umat.”

From the data above, the lexical items such as Umat Islam, membawa kebangkitan, dilahirkan, and melahirkan perpecahan conceptualized the metaphor of SOCIETY IS HUMAN BODY which is existed within the sentence with the mappings below:

<table>
<thead>
<tr>
<th>SOCIETY IS HUMAN BODY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communities</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

The mapping of SOCIETY IS HUMAN BODY can be understood by the similarity between target domain and source domain. In this case, SOCIETY IS HUMAN BODY can be understood because the element of both domain occurred are same in term of concept; Reproduction organ (the internal organ of male and females sex that plays an important role in reproduction) to communities (a group of people consist of either female and male which play important role in constructing ideology) and newborn baby (the outcome of sexual reproduction both male and females which is greatly taking care by both) ideology (the outcome of particular communities (consist of women and men) idea in the communities and is applied in the society). Thus these elements employ the concept of society as human body (communities who plays an important role to construct an
ideology and applied in the environment of the communities itself with a great care in order to control the individual’s way of living).

Conclusions
From the discussion and finding, researcher found there are four metaphorical expression used in Bulletin An-Nuur. These metaphorical expressions are classified into two data based on source domain and target domain which are correlated and thus conceptualizing metaphor. With these findings, the researchers are able to answer the first scientific question that the source domain used in metaphorical expressions are BUILDINGS AND CONSTRUCTION and HUMAN BODY, while target domain used in metaphorical expression is SOCIETY. The researcher draw conclusion that the reason of Bulletin An-Nuur using conceptual metaphor particularly conceptualizing SOCIETY as BUILDINGS AND CONSTRUCTION and HUMAN BODY is to give value to particular society which is Islam in Indonesia. This society is having a lot of controversial issue, therefore, by using source domain BUILDINGS AND CONSTRUCTION, the writer wants to emphasize the strength of Islam society and the important deeds of Islam society in shaping Indonesia as it is until now.

Bibliography

Online Resources
THE AWAKENING “KOTA TUA TEMPOE DOELOE”

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ABSTRACT
Sunda Kelapa, Jayakarta, Batavia, until the Kota Tua-Jakarta namely a series of the names of ever a miter to be the area where are geographical size is between the west side and north of the city Jakarta. Jakarta people might call the Kota as distinguishing in Jakarta. Said Tua because of this area many domination old buildings a relic colonialism dutch. The main topic assessment research this raises the issue of the awakening Kota Tua tempo doeloe. Focus this research study relate to efforts excite grand and fame Kota Tua tempo doeloe to the new concept. The Data in this research use the qualitative method which describes in pointedly efforts stakeholders. The research data are collected through some methods such as observation, interview, documentation and capturing o lot of opinion by taking the questionnaire. Research data conducted interpretive using Destination Management Organization (DMO). Research results explained that the awakening Kota Tua tempo doeloe be a moment to save urban heritage and create World Heritage Site in the Kota Tua Jakarta. The awakening Kota Tua tempo doeloe give a whole new identity for the Kota Tua area as the area integrated to live, to work and to recreation.

Keywords: The Kota Tua area, urban heritage, conservation area.

1. Background of Study
This research analyzes the postmodern tourism management of the area of the Kota Tua Jakarta which becomes the sustainability process of its development by revitalizing the old function of the area into the new meanings. The area of the Old Town of Jakarta used to be a traditional city which was then developed into the city of harbor before it was functioned as the Dutch colonial city. The cultural capital the Old Town of Jakarta possesses as the history stated are the old buildings constructed using the art deco and art nouveau styles that are used as the main tourist attractions.

This research discusses the area of Kota Tua Jakarta from the perspective of postmodern tourism. The background of this study is the attempts made to revitalize the old function of the area into the new meanings, the shift of the icon of Monas as the branding of the tourism in Jakarta City to the area of the Old Town of Jakarta, the change in paradigm of conventional tourism into the local and sustainable tourism, and the engineered cultural capital of the area.

The fast development of Jakarta City that ignores the historical buildings has caused their conservation to be crucial. According to the Charter of the Conservation of the Indonesia’s Heritage Cities ‘Piagam Pelestarian Kota Pusaka Indonesia (PKPI)’, it is known that the old buildings have characterized the area of the Old Town of Jakarta as a heritage city. The physical elements and the area are the assets which can support the Kota Tua Jakarta to be characterized as a heritage area.
2. **Theoretical Framework**

The stakeholders cannot be avoided from commercializing the area, their power and interests. A middle way to good management which can accommodate the collective interests is needed.

The change in the city’s structure, the possibility of being marginalized, isolated and lost are what the Naxi people express for Lijiang City as the city where they live. The management which is protected by the concept of tourism is responsible for all the things leading to discomfort (Ardika, 2015: 107). The case of the Old Town of Lijiang is a valuable learning as far as the concept of the area management identified as the cultural heritage is concerned. The stakeholders should manage the area and the benefits should be fairly distributed without marginalizing the minority.

The following examples take place in some South East Asian countries which have similar characteristics. Malaysia has the area of the Old Town of Malaka and George Town. Cambodia has the Angkor Temple in Angkor City. Indonesia has Tongkonan and Wae Rebo. In the study conducted by Hitchcock and King, it is stated that the relation among culture, tourism and politics contributes to the culture of a nation. The tourism industry constructs the traditional elements which are constructed, formed, described and packaged in such away for the sake of the stakeholders’ interests. The exploitation of the cultural heritage causes the local people’s interests to be marginalized (Hitchcock and King, 2010: 8-11).

The condition of Lijiang City and the other cities in South East Asia affirms that the cultural heritage should be well maintained using the principle of equality between the stakeholders and the local community. The conflict taking place in those cities has become a valuable lesson of how to involve the local community in the management of the area or city which has historical symbols. What is meant is that the superior relation of power of the dominating class should be released and all the interests should be synergized. This is the best solution to the conflict.

Based on the background described above, the concepts of the management formulated by Ardika, Hitchcock, and King are used as the main reference. This basic concept was used to analyze the answer to the problem how the postmodern tourism in the area of the Kota Tua Jakarta is managed. The theory of cultural representation and the theory of power were eclectically used to strengthen and give more comprehensive explanation.

3. **Research Methode**

This present study was designed to use the descriptive qualitative method in which the postmodern tourism representing the area of the Kota Tua Jakarta is simply described. In practice, the main focus is related to the attempt made to make the past appear in the current era. The second point is the process inspiring the formation of the practice of the postmodern tourism representation of the area of the Kota Tua Jakarta. The third focus is the struggle for the meaning of representation. The study followed several stages; they are the stage in which the location of the study was conducted, the stage in which the types of the data sources were determined, the stage in which the informants were determined, the stage in which the research instrument used was determined, the stage in which the technique of collecting data was determined, the stage in which the technique of analyzing data was determined, and the stage in which the technique of presenting the result of the data analysis was determined.
The data used in the present study were the qualitative data in the forms of narrations, descriptions, and words concerning the practice of the postmodern tourism representing the area of the Kota Tua Jakarta. The data sources can be classified into two. They are the primary data source, namely the actual source of the event of collecting data which includes respondents and informants, and the secondary data source which includes articles in the mass media, text books, publications, organizations, the government, and published and unpublished research results (Ratna, 2010: 143).

4. Results and Discussion

The discussion in the domain of the management of the cultural heritage as a historical and cultural tourist destination of the area of the Kota Tua Jakarta starts from the regulations and legal basis referred to, which regulate the management of the cultural heritage of the area of the Kota Tua Jakarta and its application in the field. The legal basis is used to regulate what can be done and what cannot be done. The management of the cultural heritage of the area of the Kota Tua Jakarta regulates who can manage and plan the development of the area and so forth.

The management of the cultural heritage is reflected as an attempt to give new meanings to the cultural heritage which is rich in the historical value of the development of the area attached to it. If the society feels that there is a new meaning, it is difficult to manage it or even the target cannot be reached. The new meaning is actualized in different ways; they are (1) by giving a new identity to a group of people; it can be a country, city, or a group of ethnic people, (2) as a tourist attraction, and (3) as a scientific study. As far as the area of the Old Town of Jakarta is concerned, the new meaning is more focused on the tourist attraction, especially the historical tour and referred cultural tour (Tanudirjo, 2003).

The management of the cultural heritage is defined as an alternative or a new concept attached to the cultural heritage. Principally, this is done to conserve the cultural heritage and to make it within the context of the system and useful to the current life of the society. The process of revitalization is made in order to maintain the existence of the asset of the cultural heritage and to make it better managed in the future.

The big challenge in the management of the area of the Kota Tua Jakarta is that it is difficult to make the society understand that the area has an important role. The development and sustainability of the area of the Kota Tua Jakarta should be managed in a highly integrated way. Information should be given to those who have interests in the area. The UPK Kota Tua, as the management of the area, has implemented the principles of equality so that the stakeholders involved in every activity will not feel marginalized.

5. Conclusion and Suggestion

5.1 Conclusion

The management of the cultural heritage is reflected as an attempt to give new meaning to the cultural heritage which is full of the historical values of the development of the area or the cultural heritage attached to it. The management of the cultural heritage of the Kota Tua Jakarta, as a historical and cultural tourist destination refers to the regulations and legal basis regulating how to manage the cultural heritage and its practice.

5.2 Suggestions

Concerning the management and supervision aspect, the government point of weakness is being used as the reference of recommendation. The five recommendation
points of the management and supervision aspects can be examined as follows (1) The government of DKI Jakarta should conduct an intensive supervision. (2) There are some consortium parties who are conflicting their concerns by showing their own superiority (3) The layout of the area does not possessing a clear guideline as it can be seen in the open space area of Taman Fatahillah. (4) Several symbols are needed as the sign of main entrance and the ways to the the Kota Tua Jakarta area. (5) The performance of the UPK Kota Tua Jakarta should be examined well as they are the management stakeholders of this area.

The management of the Kota Tua Jakarta area could imitate the management of Borobudur Temple. Adapting the management of Angkor Wat in Cambodia, the management of Borobudur temple is focused into zonation system which is applied into three zones; they are zone 1, zone 2, and zone 3. The division of the zone is aimed at maintain the sustainability of Borobudur Temple area as World Heritage Site UNESCO in Asia Pacific region. Central government, investors and regional government are having a well maintained cooperation in conducting the management of Borobudur Temple. It is expected to be applied on the management of the Kota Tua Jakarta.

6. References


BALINESE CULTURAL AND NATURAL HERITAGES AS THE KEY SUCCESS OF BALI TOURISM ADVERTISEMENTS: A SEMIOTIC APPROACH

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ABSTRACT
Bali is famous all over the world for its beautiful nature and enchanted cultures. Attracted by this global reputation, Bali has long been a tourism hotspot. Tourism development in Bali results in the growth of travel agents, accommodations, spa, and many other tourism facilities and entertainment centres. In consequence, companies in tourism sector in Bali compete to create marketing and advertising programs capable of persuading the target markets to use or buy their products and services. Language has a powerful influence over people and their behaviour. Word choice in advertising is absolutely critical. Visual contents and designs in advertising also have a very great impact on the consumers. This study mainly aims at discovering how Balinese cultural and natural heritages are packaged in Bali tourism advertisements. It focuses on the art of arranging both verbal and visual signs to create attractive advertisements. It is done by Semiotic analysis to examine the hidden meaning behind verbal and visual signs in Bali tourism advertisements. The data were taken from Bali tourism promotion videos and Bali tourism advertisements published on magazines such Bali & Beyond, Now Bali and Hello Bali. Observation method and note taking technique are applied to obtain the qualitative data. The collected data then analysed by using theory of Semiotic by Barthes (1998). The findings and discussions are presented through formal and informal methods. Our preliminary findings show that the most salient message in Bali tourism advertisements is about the notion of Bali as a paradise, with its fascinating cultures and natural heritages. The religious ceremonies, sacred arts and local values are highlighted in the advertisements.

Keywords: art, culture, tourism, advertisement, semiotic

INTRODUCTION
Bali’s great attractions are a fine blend of natural wonders, from highlands with active volcanoes, flowing waterfalls, peaceful lakes and forested mountains. As well as the vibrant cultures and unique traditions which become magnet of the island. Bali as the leading tourism destination in Indonesia is able to increase welfare of its people from tourism sector. Tourism development in Bali results in the growth of tourism industries such as travel agents, accommodations, spa, and many other tourism facilities and entertainment centres. In consequence, beside the government, private companies in tourism sector in Bali continuously promote Bali as world’s tourism destination. They create marketing and advertising programs capable of persuading the target markets to come to the island.
With the rapid economic growth and travel needs’ increase, tourism advertisements have become a vital means for tourists to make a tour. Language has a powerful influence over people and their behaviour. This is especially true in the fields of advertising. Advertising language is a loaded language which is focused on persuading people to purchase products or services. Word choice in marketing and advertising is absolutely critical. Visual content and design in advertising also have a very great impact on the consumers. This research generally aims at discovering how Balinese cultural and natural heritages are packaged in tourism advertisements in order to attract people to visit the island. It is crucial to uncover how verbal and visual signs construct the message through wordplay and fascinating pictures. This will be done through a careful discourse analysis on all aspects of Bali tourism advertisements by using Semiotic theory proposed by Barthes (1998). Taking Bali tourism advertisements as a case study, the research is expected to have practical implications towards the tourism industry in Bali.

METHOD

The data were taken from Bali tourism promotion videos published by Bali Tourism Board and Bali tourism advertisements published on magazines such Bali & Beyond, Now Bali and Hello Bali. Observation method and note taking technique are applied to obtain the qualitative data. The collected data then analysed by using theory of Semiotic by Barthes (1998). The findings and discussions are presented through formal and informal methods.

DISCUSSION

Bali tourism advertisements typically utilize Balinese unique cultures and nature as the main attractions to persuade people to visit the island. It can be seen in Bali tourism advertisements published by government and private companies of tourism sectors in Bali both in electronic or printed media. Here are the examples of verbal and visual signs which implicitly or explicitly deliver messages about the beauty of Balinese cultural and natural heritages.

Data 1:
“We transport our guests to a journey that rejuvenate their mind, body and soul in a tranquil surrounds of the nature’s beauty and vibrant culture of Bali. A sanctuary that delivers lasting memories”.
(The Sanctoo Villas & Spa, Bali & Beyond Magazine)

Data 2:
“Don’t just dream of the ultimate getaways, come and experience it yourself at The Sanctoo Villa. Here, Bali’s nature, culture and tranquillity are blended seamlessly into one for a perfect escape. Embracing Nature, Experiencing Culture.”
(The Sanctoo Villas & Spa, Hello Bali Magazine)
The verbal data as seen in both data 1 and data 2 promoted the same villa but published in two different magazines. It offers a concept of accommodation which is very close to nature and culture. The main message is that in the Sanctoo Villas & Spa the guests can enjoy the beautiful nature of the island with relaxing weather and atmosphere. It is surrounded by the view of beautiful green forest, as seen in picture 1, which tranquilizes mind and soul. It also has an enchanting spot where the guest can enjoy romantic dinner inside the villa with a majestic temple as the background, as seen in picture 2. It is decorated with Balinese traditional ornaments so that the guests can feel the spirit of the island. This villa is located in Ubud, renowned as Bali’s cultural heartland, which has attracted visitors the world over for its rich arts and crafts. So, these advertisements use a perfect blend of nature and culture to attract people to stay there.

Verbally, in data 1 the advertiser used a declarative sentence. It is a sentence in the form of a statement. In data 2, the advertiser used an imperative sentence. In English grammar, an imperative sentence is a type of sentence that gives advice or instructions or that expresses a request or command. An imperative sentence typically begins with the base form of a verb. In the example as seen in data 2, the imperative sentence is in negative form. To negate an imperative sentence, as shown in “Don’t just dream of the ultimate getaways...”, the auxiliary do is combined with not and placed at the beginning of the sentence before the verb.

Data 3:
“Puri Resorts offer a home to experience the uniqueness and the richness of culture, the wonderful of panoramic, and the Balinese hospitality while sustaining the island of Bali. Puri Resorts are located in outskirts of Traditional Balinese Village, surrounded by the natural, away from hustle bustle of the city. At Puri Resorts you can interact with community, be part of the cultural, conserve the natural and enhance the local prosperity while enjoying the comfortable stay with us”.(Puri Resorts, Bali & Beyond Magazine)
Puri Resorts also try to attract people attention by highlighting Balinese cultural and natural heritages in their advertisement. Puri Resorts manage some villas which spread around Ubud. Similar with the Sanctoo Villa, Puri Resorts adopt the concept of accommodation which hemmed by Balinese nature and culture. For example, Puri Gangga Resort is a charming luxury boutique resort in Ubud, a home of living cultures where you can experience the richness of Balinese cultures live naturally in the village of Sebatu. It is surrounded by the extensive of beautiful rice terrace view of Ceking Tegalalang Ubud, an ancient historically Hindu’s temple called Gunung Kawi where specific ceremonies host regularly and local people do purification. All resorts are located in a very strategic area which enables them to enjoy both natural panoramas and experience Balinese culture at the same time. This interesting offer leads people to choose the resorts to stay during their holiday in Bali.

The verbal data show that Puri Resorts give opportunity for the guests to interact with community, be part of the cultural activity, conserve the natural heritages and enhance the local prosperity while enjoying the comfortable stay. All of the sentences are declarative sentence which generally used to describe the uniqueness of the resorts. As seen in picture 3 the resorts have Balinese traditional building called Bale Bengong. In Balinese, *bale* means ‘pavilion’ and *bengong* means ‘daydream.’ It may be known as gazebo or teahouse. As element of garden, this small wooden house is not only beautifying, but can also be functioned as alternative place to relax. This *bale bengong* is widely taken advantage as supporting facilities of tourist accommodation. It represents Balinese traditional life which can be experienced by the tourists. Picture 4 shows a tourist had an outdoor cooking activity led by a professional chef. They wore Balinese cloth in black and white colour known as *kain poleng* and a farmer hat made of coconut leaf which also represents part of Balinese culture.

**Data 4:**

“Not a single day we spend without worshipping to the creator. And no single activity that we do not dedicate to the God. Tri Hita Karana, serve to almighty God, love to environment, also togetherness and peacefully among the human being. Even flying the kite is our gratitude to the most generous who’s endowed this paradise island to us.”

(Bali at Glance, Bali Tourism Advertisement Video)
The data were taken from Bali tourism advertisement video published by Bali Tourism Board internationally. The data show that the government of Bali highlighted Balinese life philosophy called *Tri Hita Karana*. It is the philosophy of harmony in life. In other words, it is the "three causes of prosperity", such as (1) harmony among people, (2) harmony with nature or environment and (3) harmony with God. This philosophy becomes the vision of Bali Tourism Board. So, all local tourism businesses and activities are regulated to obey this philosophy. It aims at protecting Balinese nature and culture from the bad impact of globalization including mass tourism in Bali. The Balinese philosophy of *Tri Hita Karana* is introduced through the advertisement to tell people especially foreigners that when they come to Bali they have to respect Balinese local values.

The pictures show how Balinese keep the harmony with God by praying and making offerings for God, every single day. It is true that there is no single day without a religious ceremony in Bali. Worshiping has become part of Balinese life. Gamelan and sacred dances are performed in the temple to worship the almighty God. Those are the symbol of gratitude to God. In preparing all the offerings, Balinese used to work together and help each other. It represents how Balinese keep harmony with others in their social life. Balinese also believe that mountain is the source of living. Trees, fruits, vegetables, spring and river come from the mountain. If the mountains and forests are well protected, people will also get good life, good food, clean water and fresh air. That is why mountains in Bali are sacred and many temples were built around the mountains. So, people are prohibited to cut trees or hunt the animals promiscuously. It shows how Balinese keep the harmony with nature.

**Data 5:**

"Bali known as the island of thousand temples that symbolize purity to balance the soul in the dynamic changes of the universe. Vibrant culture, unique tradition, and spiritual activities happen day and night. Love, happiness, dedication, and offerings are parts of Balinese life that spread the warmth and peace to the community".

(Bali Tourism Promotion Video)
This video is also published by Bali Tourism Board which aims at promoting Bali all over the world. As seen in the verbal and visual data, this video strongly concerns on the Balinese culture and unique traditions. It is begun by introducing Bali as the island of thousand temples in which spiritual activities happen day and night. The spiritual activities were done to spread the warmth and peace to the community. The advertisement also shows Bali unique traditions as seen in life cycle rituals in picture 9 and 10, tooth filling and Ngaben ‘cremation ceremony’. The tooth filling ceremony aims to control evil characteristics in human’s soul called Sad Ripu: greed, lust, anger, confusion, jealousy, and drunk. This ceremony is done when a Balinese boy or girl reach puberty. Ngaben is known as a very attractive cultural event which is done uniquely, vibrantly, majestically and artistically, especially the royal cremation ceremony. The advertisement shows at a glance pictures of Bade and Lembu which are the two major elements used in Ngaben ceremony. Bade is a kind of great tower with multi-tier roofs decorated with colorful carved papers, woods and bamboos. It is used to carry the body until it arrives in the graveyards. Meanwhile, Lembu (ox) is a container of the body while it is incinerated.

Other unique traditions as seen in the video are Ogoh-ogoh and Perang Pandan. Ogoh-ogoh is a giant puppet describing Balinese mythological demons which carried by the teenagers along the main streets on the eve of Nyepi ‘silent day’. It aims at purifying the natural environment of any spiritual pollutants emitted from the activities of human beings. Perang Pandan ‘Pandan Battle’ is a kind of offering ceremony conducted to honor the God Indra (god of war) and the ancestors. It is practiced by the Bali Aga population of Tenganan village in Karangasem Regency. It is a very ancient tradition and has magical energy. In addition, this promotion video invites people to enjoy the nature of Bali by joining adventurous activities, such as paragliding, parasailing, jetski, rafting, tracking, cycling, cruising, and diving.

Data 6:
“The historical building with its unique architecture can be seen everywhere. Bali has preserved the historical building with the spirit and lots of dignity”.

(Bali Tourism Promotion Video)
In Bali Tourism Promotion Video, Bali Tourism Board also includes historical buildings as tourism attractions. Generally, the historical buildings include temples and Balinese royal legacies. The temples shown in the video such as: Besakih, Tanah Lot, Uluwatu and Taman Ayun temple. Besakih temple is a temple complex in the village of Besakih on the slopes of Mount Agung in eastern Bali. It is the most important, the largest and holiest temple of Hindu religion in Bali. Tanah Lot is a temple which sits on a large offshore rock. The temple is one of seven sea temples around the Balinese coast to honour the gods of the sea. Uluwatu temple is also a sea temple which is built at the edge (ulu) of a 70 meter high cliff or rock (watu) projecting into the sea. Taman Ayun is Mengwi Royal temple located in Badung regency. This temple complex boasts magnificent traditional architectural features throughout its courtyards and enclosures as well as expansive garden landscapes comprised of lotus and fish ponds. All those temples are very iconic and had become the landmark of Bali.

The other historical buildings which also considered as ancestor’s cultural heritages are Taman Ujung and Kertha Gosa. Taman Ujung water palace is a former palace of Karangasem kingdom. The complex consists of various large pools and historic structures set against a backdrop of Mount Agung and the eastern shoreline. Kertha Gosa pavilion is part of former palace of Klungkung kingdom. Kertha Gosa means the place where the king meets with his ministries to discuss questions of justice. Those historical buildings have been well preserved by Balinese along centuries. Besides the historical buildings, Bali also has monument and cultural park which also promoted in the advertisement such as Bajra Sandhi and Garuda Wisnu Kencana (GWK). Bajra Sandhi Monument is a monument to the struggles of the Balinese people throughout history. The monument is located in front of the Bali Governor’s office in Denpasar. Garuda Wisnu Kencana (GWK) is a cultural park which is devoted to the Hindu God Vishnu, and his mount, Garuda, the mythical bird who became his companion.

CONCLUSION

The most prominent message in Bali tourism advertisements is about the notion of Bali as a paradise, with its fascinating cultures and natural heritages. Generally, the religious ceremonies, sacred arts and local values are highlighted in the advertisements. The findings show that Bali tourism advertisements typically use Balinese cultural and natural heritages as the main attractions. For example, most of accommodation advertisements offer a concept of living which inspired by Balinese nature and culture. They offer a home which close to nature and give opportunity to experience the uniqueness and the richness of Balinese culture. While Bali tourism promotion videos published by Bali Tourism Board highlighted Balinese life philosophy called *Tri Hita Kara* to tell people,
especially foreigners, that when they come to Bali they have to respect Balinese local values and keep the harmony of life. In addition, the videos also show Balinese culture and unique traditions, such as Balinese life circle rituals like toothfilling, marriage and cremation. Traditional arts are also exposed in the advertisements, especially traditional dances like topeng sidakarya, topeng tua, rejang dewa, barong, rangda, kecak and sekar jagat dance. Iconic temples and historical buildings are also shown in the advertisements such as Besakih, Tanah Lot, Uluwatu, Taman Ayun, Taman Ujung, Kertha Gosa, Bajra Sandi and Garuda Wisnu Kencana. In conclusion, Balinese cultural and natural heritages are artfully packaged through highly selected words and pictures in the advertisements to attract people to visit the island.

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LOCAL WISDOMS IN CACI, A TRADITIONAL ART PERFORMANCE BY MANGGARAIANS IN EAST NUSA TENGGARA.

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ABSTRACT
This article explains the meaning behind the traditional performing arts in East Nusa Tenggara, Caci dance. It is collaboration of some art component such as artistic dancing; music instrument, sounds of gong and kettledrum ‘gendang’; singing, and theater, art performance focused on dialogues between actors and audience in the form of Paci ‘traditional idiomatic expression’ to express identity and self actualization in words and sentences. And the last but not least is traditional costume representing the philosophy meaning of Manggaraians. This writing examine the local wisdom contains in Caci by applied descriptive method and by using esthetic theory in collaboration with ethnomusicology and ecolinguistics, the meanings and values of Caci as the sources of local wisdoms of Manggaraians were elaborate. The result of analysis shows that Caci as an art performance has deep meaning of Manggaraians philosophy of life which represents catharsis space that is transit stop space between routine space and purification space in human life-cycle. The meaning and values such as religious meaning, as self-purifying; moral values, as self-control represented in obeying some rules given; ethics values, such as some concepts deal with being humble, brave to appreciate the others, and patriotism; the last but not least is social value which means the success is not one man show but it belongs to communal as community existence.

Key words: local wisdom, caci, meaning, values, ethnomusicology, ecolinguistics

INTRODUCTION
Caci dance is the original art of Manggarai ethnic inherited between generations. This dance looks very tense but entertaining. It is displayed dexterity and art parry, personal ability, one on one. The term nyaci gici ca. Caci comes from the syllables ca and ci. Ca means one and ci means brother. So, hesitant means the dance of mutual respect one on one, one against another. The principle is sportsmanship and creative in action. The dance is an expression of the traditional culture of Manggarai, Flores, NTT Dance art usually consists of two groups (camp). Do not give priority to lose and win. But that put forward how his lomes (style / art), his bokak (how sweet the sounds singing), lively (skill hit / fend) and his selek (neat costumes, harmonious) of a caci player. Numbers of players of each group is not determined. Depending on caci show lasts. Usually every player cheats to punch or parry a maximum of three times and subsequently replaced with other players. From both camps Caci, there is a support group that aims in addition to giving spirit, also to answer the words or chanting of the Caci players. Caci as a local cultural heritage depicts the Manggarai ethnic worldview. Manggarai way of looking at the world related to the life of nature and the Supreme Being or the creator of this universe. Caci dance performed in 5 occasions namely;
1. Thanksgiving ceremony of New year's turn of custom 'pentí'. The show of cheating for the celebration ceremony of the turn of the year is held every 6 months, which is done in June-July.

2. Thanksgiving ceremony of the construction of traditional house. In the final stage or the completion of a house known as the customary congregation Congko lokap 'lift the rest of the building material’ will be performed dance performances caci.

3. Harvest thanksgiving ceremony; At the time of harvesting activities of paddy fields will be staged Caci uma randang;

4. The marriage ceremony ceremony, known as caci wagal. At this ceremony the caci dance is staged with the intention of introducing a new family in society. In this show of wagal caci is expressed in the traditional poet padir wai rentu sai, neki weki ranga manga 'sit relax, meet face' which means to unite the mind.

   Neki weki ranga manga:   
   union body face being present
   “Unification of self and present”

In this context the presence of a new family in society and expressed as a form of social recognition of society to the family; and

5. The 'Caci kelas' or kenduri ceremony was performed at the celebration of the citizens who died.

As a folk art show, caci dance has a religious philosophical meaning because it enriches the treasures of archipelago art and from the art aspect: it has elements of music and dance related to the performing arts of the people. In this paper there is an important questions to be answered namely; What is the meaning and value stored in the performing arts of caci as the local wisdom of Manggarai ethnic?

Concept
In order to understand the meaning and value behind the performances of caci is needed some important concepts namely:

1. Caci It is the traditional art performing collaboration of some art component such as artistic dancing; music instrument, sounds of gong and kettledrum 'drum'; Singing, and theater, art performance focused on dialogues between actors and audiences in the form of Paci 'traditional idiomatic expression' to express identity and self actualization in words and sentences.

2. Meaning Meaning is the purpose and meaning of a condition, quality or action equally. The meaning is inseparable from the context meaning the meaning of a condition, quality or action can only be interpreted in relation to it. Associated with the show of caci, the meaning contained in the show caci is the intent or action that is interpreted in the implementation of caci.

3. Value Values are properties or things that are important or useful to humanity and, something that perfects man according to his nature. Values can be interpreted as an order that is used as a guide by individuals to consider and choose alternative decisions in certain social situations. The cultural value of abstract concepts about basic issues that are very important and valuable in human life, the value of ethics, the value for humans as a whole person, such as honesty, values associated with morals, values associated with true or wrong embraced by a social class.

4. Local wisdom Local wisdom is a thought of life. It can also be translated as the work of reason, deep feeling, character, form of temperament, and utterance for human glory.
According to Raharyo (2009) local wisdom is the human intelligence possessed by a certain ethnic group gained through the experience of society. It is generated through a long period of time throughout the community's existence. In this paper, what is meant by local wisdom is the meaning and value of life of ethnic manggarai which interpreted in performing arts of caci.

5. Performing folk art Folk art is a work of art that involves an individual or group and a specific time and is on stage. In this folk art show there are several functions that continue to grow over time and history.

Theories and Method
In dissecting the meaning and value contained in the art show of caci is applied a collaborative theory that is the theory of ethnomusicology, namely the science of music associated with the culture of its owner community, (William A. Haviland, 1999) and ecolinguistics, the science of language juxtaposed with science Environment, proposed by Filmore in 2000. In an ecolinguistic perspective, the meaning of a language is inseparable from the environment in which the language is alive. These two tokens are applied to dissect the meaning and value of the show of cache and describe the results. The approach used is hermeneutic approach with descriptive qualitative method.

DISCUSSION
As a traditional art performance, it is carried out in accordance with the purpose and objectives it carries out. Implementation phases include performance preparation, implementation and completion of the event. Before the implementation of caci, first held the traditional event of Teing Hang Wura agu Ceki, as a sign please blessing from God (Mori Kraeng, Morin agu Ngaran, Jari agu Dedek) and convey permission or ask permission to the related ancestors, so the implementation of the event tomorrow the day went smoothly and protected from all conflicts, woe and danger etc That means the art of battle is not horizontal dimension but also vertical dimension. That is, the show of abuse is not merely expressing human relationships with others but rather revealing the human relationship with God or the Supreme Being. Not only worldly temporal dimension but also spiritual dimension. Not only the dimension of human relationship with nature but also implies the human relationship with the creator, the universe (finger agu Dedek)

In the art performance of caci player prepared and used tools are as follows: 1) Gong, Gendang and the drummers, usually played by women; 2) Larik, whip made of buffalo leather; 3) Agang, shield made of buffalo leather and 4) Nggiling, Personal tools such as cast players tubi rapa, songke nae, towel, handkerchief, call, lalong ndeki, nggorong, etc.

At the time of the chanting accompanied by the sound of gongs played by the women, the performers will show dexterity in the use of the array and the agang and show their ability to express the traditional verse in the song. Collaborative art of sound, music, dance and drama blend in the show of caci. The time required depends very much on the mutual agreement of both parties. At the end of the show, the losers in the match will still be embraced and respected as brothers; the injured issue in the game is the risk of the game so there is no grudge against the players.
The Meaning of Caci
The art of Caci performances has several important meanings; from the data analysis recorded several meanings such as the show such as personal meaning, social meaning and religious meaning. The personal meaning of the show of caci is seen from the uniqueness of a player's personality, the uniqueness of self-expression, the uniqueness of Paci who declares his identity to others. The personal meaning of the game of caci also manifests itself in the meaning of hard work, the meaning of the fight, not relax. The spirit of hard work is needed for unity. In the context of hard work there is a spirit of sportsmanship. Sportivity is demonstrated by a performer with certain scenes. At the time the player cheated after being hit, he still laughed, and then he handed back all the dubious devices to his opponent with kneeling and smiling behavior. There is no resentment there. Cooperation seen in the scenes of all the big families, danding scenes, cooperation with opponents as well. In the play, there are opponents but opponents in togetherness and cooperation, preserving Manggarai culture together. They are not opponents to fight but opponents in togetherness.

The Social Meaning of the show of caci is an event involving participation and with others through events that communicate certain messages with and with others. In the expression of the communication of the game, at least there are three aspects of art: (1) there is art of dance, they dance, (2) there is sound art, they sing, (3) there is art music, there is the sound of drum gong.

The religious significance of the show of caci is related to the expression of human relationships (the families involved in Caci) with the Supreme Beings called Mori Kraeng, Mori agu Ngaran, Finger agu Dedek (the Supreme).

The Values of Caci
This art performance has some important values, such as: personal Values, because it makes us more familiar with who we are personally, accepts ourselves as it is, the expression of masculinity (shrewdness in hitting and parry, intelligence in composing rhyming poetic sentences, For example: e..lalong bakok e ... reba tenda, conformity rhyme ), build a harmony attitude (if injured, will not be retaliate / not revenge), sportsmanship (acknowledge the advantages / opponent’s opponent), honesty (admitted if hit / injured). Harmony binds everything. All that becomes personal capital in building relationships that occur in social relationships, in kinship.

Social Values: highlighted the spirit of togetherness and spirit sportsmanship. The game show of caci also has three inseparable dimensions. The solidity of the communal relationship actually took place through the play of the play. Caci also brings together the values of togetherness, friendship value, kinship values that have been lost, through the moment of stunt play / dance this is how people can meet and can grow it back. In this case the value becomes meaningful reconciliation.

Performing perfomance has religious values means that everything we do is related to scorn, in order to appreciate and honor the Almighty, in a meaningful context of gratitude. The ethnic majority of manggarai are Catholic, respecting and honoring the risen Jesus Christ. Meaning of resurrection for the manggarai people so that the old one is left to run a new one. They run ulu pukul wai padir rentu sai, which means they must create and realize togetherness with fellow human creation of God.

Moral Value: in the form of restraint / self-control through compliance with abstinence-abstinence that must be implemented. Such as: not to apply sex with a partner. In the
understanding that when an artist breaks the taboos, it will have an impact on the risk of being hurt, when it is related to the logic of thinking that one will be distracted by the thought and energy because it does not focus on the implementation of abandonment due to lack of concentration.

**Caci is an Art Performance**

*Caci* contains the meaning of art performances in body movement, art in tone of voice (*Lomes*), art of singing (*goet, poetry*), *redo* (strains). There we know that the songs we sing actually have 12 bends or 12 steps (*Redo*). The rhythm: *concong, takitu, kedendit, rembab* to accompany the singing in the *caci dance*. *Caci* itself actually displays the call. Dates contain three (3) meanings. First, the highest part and the middle part mean the element of communal self-esteem. Then at the bottom of the body is meaningful self-esteem while the left-right symbol of the buffalo. Buffalo is related to work ethic of Manggarai people. It symbolizes strength and hard work in earning a living for the welfare of Manggarai society. The symbol of power means strength in the broad sense of religious power, the power of togetherness, mutual cooperation, etc.

While *Lalong Ndeki*, as seen on a stallion, when meeting with other stallions. The tail is raised. That would show the virility of a real individual. If we see a stallion, it shows masculinity. Virility is the expression of the players themselves, the masculinity of a group of player’s cheek or communal virility itself. In addition, *Caci* also has a spiritual meaning and personal meaning. *Agang* is not just a deflector but just like the Creator makes heaven and earth, gleaming the sky, while *nggiling* is the symbol of the earth.

In addition to the value of art and culture, there are other values such as historical value, religious value, but more cultural value. How is this, one on one. It is cultural value, it means expressing the way people think Manggarai. In the perspective of his thinking, manggarai people look But also about competing, competing sounds like statements: it just *lomes*, it’s looking for the market as well, the arena of looking for a partner, the arena of finding a mate. *Caci* on the original staging game in Manggarai. The correlation of the meaning of *caci* in national issue (environment, ethics, arts and cultures): (1) there is a shift in meaning in the way of the manggarai people who are influenced by the art of import (music that develops into modern music, both in musical instruments, genres / In the form of a musical instrument made from wood '), the dance is more replaced by modern dance brakdance, Salsa VS dancing 'dance and song are performed by men and women together in a circular formation' genre: hip / hop, rap VS nenggo 'sing solo single', mbata'anyanyan songs'.

**Caci in Ecolinguistic perspective**

In ecolinguistics points of view, there are 3 dimention to be examined in order to capture the meaning of this traditional art performance. They are *Biological*: the relation of mc with nature in the blood is called blood, the symbol of the fertility of the earth. In this biological context it shows the existence of a relation between man and nature. The unification of women and men through the lines of 'whip' and the 'shield' of women's representation. Agang 'sky and earth'
Sociological: human relationships with each other, this is interpreted by the role of paci as a person who survives in his position and does not attack at the opponent's location. Do not accept blows at the opponent. Surviving on the spot itself does not survive in the opponent's place. The meaning is not to take the right position of others. Know your duties and responsibilities. Relates harmony in the context of justice and balance. If the hit should be in place of the opponent, survive must be placed alone. Not into another person.

Ideological: each cache performance contains its own ideology. Ideology is a picture of harmonization of relations between humans with pencipa and humans and each other and even relationships with nature. In this cache show the ideology behind it is conservative ideology, where the performance of this art underlies its performance on the orientation, the purpose of implementation and the ability to format the dish, the response to the audience / participants. Even now, the show of caci has indicated a change to be progressive and pragmatic. All these ideologies become battles, antagonisms or bargains, dilemmas and so on.

CONCLUSION
Based on the above explanation, it can be concluded that in the dedication stages contained local wisdom that can be in the meaning and value (1) the caci as an art performance has several meanings, namely personal meaning, social meaning and religious meaning, (2) the values of caci performance are cultural values, such as cooperation, hard work and respectful and recognize the superiority of others; and religious values such as respectful of God as the creator of this universe. And the last is moral values.

Suggestion
Based on the points of conclusion that have been submitted, suggestions may be given to related parties, as follows (1). The younger generation of Manggarai should play the gameplay seriously and truly understand the meaning of the play itself; (2). The younger generation should understand the true value of the show of caci in the level of personal identity, the level of social life and to praise and glorify Mori Kraeng, Morin agu Ngaran, Jari agu Dedek; (3). The younger generation is encouraged to engage in any Caci game event to allow the game to be properly preserved.
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HOTEL AS A COLLECTIVE MEMORY IN THE CULTURE DEVELOPMENT (HERITAGE STUDY IN SURAKARTA)

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ABSTRACT
Along the outgrowth of urban history, Surakarta also run into the physical change when its becoming the center of government and trade. The physical change and status as one of the source of culture history which is reflected from the hotel architecture that developed as both cosmopolitan characteristic and culture haven’t been fully excavated. In the glance of building heritage and hotel room design implies the interesting stories, complex and full of values about how the culture developed by the hands of mutual scrambling power to disclose the texts above the urban narrative. The building, design and hotel infrastructure are associated with identity of the construction and collective memory. A hotel building is not only interpreted as a place to stay but also has the function to remind people and residents toward a past history. The hotel also has the role to undelete and alter collective memory of the people, and itsn’t just serving a ruling. Hotel is a public space that has form of identity and collective memory to build community togetherness as it provides place to interact and create moments that can be remembered together. Hotel as a public space with the whole presents load the memories that can help people to remind moments together. If the historical hotels change and taken for granted, then the heir will lose the places to knit collective memory.

Keywords: Hotel, Collective memory, Cultural

I. INTRODUCTION
Since the earliest days of independence, the Government in Surakarta has recognized the cultural and tourism as one of the important asset of the city. Currently, all of urban development documents mention the importance of culture and cultural heritage passed down from previous generations. Legally, the preservation and conservation of cultural heritage was poured over the Mayor’s Decision No. 646/116/I/1997, concerning the setting of historic buildings and conservation areas. There are seventy of historic buildings, monuments and sites of cultural significance to urban development systems are listed in the Decree and protected under the law of Cultural Property. Cultural heritage has organized into six categories: (1) the county or counties, traditional buildings (2), (3) colonial building, houses of worship (4), (5) gate, monuments, bridges and road furniture, and (6) parks and public open space (Tod Jones, 2015:277). The policy of reservation and conservation shows that the Surakarta’s Government has great attention toward the conservation and revitalization of the historic area, also non-history. It can be seen from the plan of Urban Spatial (RUTRK and RDTRK) which provides detailed guidelines for the conservation of the historic district. The involvement of Stakeholders in the preparation of the cultural policy of the actuator Spatial Urban proves the commitment of Surakarta in the preservation of the cultural
heritage. The stakeholders who involved are the Conservation Office of history and archaeology, Spatial settlements and Central Java (Government), the owner of heritage properties, the Royal Palace, entrepreneurs, investors (private), community of cultural heritage, academics and professional groups, and the general public as local residents (Permen PU No.18 year 2010 on guidelines for Revitalizing the region).

The Surakarta’s Government realized that the objects of cultural heritage is the cultural wealth of the nation as a form of the thinking and behavior of human life which are important for the understanding and development of the history, science, and culture in the life of society, and nation. Therefore it needs to be conserved and managed appropriately through the efforts of the protection, development and utilization in order to advance the national culture for the totally of people’s prosperity. As noted in the UU RI No. 11 year 2010 about Heritage article 1 paragraph 1, that the cultural preserve is a heritage which is material in the form of Objects of Cultural Heritage, Heritage Buildings, Sites of Cultural Heritage, and the Heritage Area in the land and/or water in which need to be preserved. Because the existence has important value for history, science, education, religion, and/or culture through the process of determination.

The objects of cultural heritage in Surakarta can be traced from the earliest era of the presence of the Royal family until the independence era. The cultural heritage objects can not be separated from social and political change in Surakarta. The various changes of social and political circumstances in Solo brought the displacement of the Royal Palace and also the presence of Mangkunegaran Temple. Those changes also affected the Indies Culture grows at the end of the era of the 19th century, and the era of Paku Buwono X and Sri Mangkunegara VII.

The legacy of cultural heritage as a part of the development of values in education turns out to have not been fully utilized. The existence of cultural heritage city in Surakarta can be used as a source of learning. This phenomenon is encouraging the process of learning history, particularly in the environment the utilization of cultural heritage. In Surakarta, the cultural heritage still narrated in the learning process, have not been placed as collective memory of urban society. The identification of the cultural heritage known as an ancient legacy that already categorized as objects of cultural heritage. This is caused by the physical changes in Surakarta city. Some parts of the city is the old town area like Laweyan as the oldest area in Surakarta, even before the displacement of the Royal Palace. Another area which accounts for the old town area are Kepatihan and Kauman, as the area of Surakarta’s government in the past. Also commercial center in antiquity such as Pasar Gede, Pasar Legi and and township which form the city of that time.

The old town area which later became the center of the city, and from here the city of Surakarta developed as it is today. The presence of the area as one of the sources of history, giving meaning against the collective memory for all its inhabitants, not only as an ancient building that note its presence. Heritage in Indonesia are often positioned on dilemmatic condition, as part of history want to be preserved, mainly the heritage building. On the other hand, the local government feels have an interest for things that are more economical. Hence, in the area of the old town in Surakarta, some historic buildings have been lost, and become the other buildings as well as change their functions.

II. HOTEL AS COLLECTIVE MEMORY

The history of tourism in the Indonesia’s archipelago is not separated from the Dutch’s colonialism role. One of them is marked by the emergence of hotels in Java. Moreover,
since the opening of the Suez Canal, it’s easier for ships from Europe towards the archipelago. In the 19th century the cruise ships that carried tourists with the dominance of whites of European origin came to Indonesia for sightseeing. On 1910, the Dutch made the tour operators that publish books until the travel guide to promotional Affairs through brochures. The tourism brochure of Java distributed in Europe in 1920 ’s. The exoticism of the Nusantara’s Earth shown in brochures and books which are written the archipelago earlier, brought European travelers sail the oceans to tour the archipelago. In order to meet this need, the hotels ever built in major cities and tourist destinations. Although various lodging retreat already moldy in the early 19th century (Kodyat, 1983:1-18).

The first luxury hotels in Netherlands East Indies to the needs of the tourists was on the Java, Medan, and Makassar. In the independence era, most of the hotel was taken over by theIndonesia Government and some of them still survive until today like Hotel Mij De Boer in Medan which now has become the Natour Dharma Deli. Subsequently, in the era of Orde Lama, Sukarno built the first international-standard hotel in Indonesia. Then, there were four hotels that adjacent built in the period. Historic hotel which still exists in Indonesia currently can be divided into several types. The first type is a relic of the Dutch colonialism era, the era of Orde Lama, as well as the Order Baru and some of them already obsolescence. There are also hotels that built in historical buildings such as the Hotel Ibis Surabaya which occupies a heritage building. The building was the former sugar factory which was built in 1916 and had nicknamed “Gedung Cerutu”. Another example is the Hotel Niagara in Malang. The building that housed the hotel was a building built in the late 19th century. Originally, the building was a family villa. (Oka Yoeti, 1999:1-150). Surakarta is one of the old city in Indonesia, the presence of the city can’t be separated from Surakarta’s temple. As an old city, Surakarta keep important heritage in various cultures, including hotels in it. In the history, Hotel Slier is the oldest hotel founded in 1885 at the age of the Dutch Collonialism. Hotel Slier now become a Bank Indonesia’s building. The hotel has kept the meaning and cultural symbols, in addition to hotels that stand pre or post-independence such as Hotel Dana, Kolaka Hotel (Orchid), Cakra Hotel, Hotel Sahid Raya and other.

Right now, Hotel Slier become the extension of Bank Indonesia. Formerly it’s arguably as the most elite colonial hotel in Solo, because of its position in the Centre of Solo, that near from the seat of Government, the Royal Palace, and the Fort Vastenburg, it has a long history and torn down then eventually became part of the extension of Bank Indonesia.

III. PRESERVATION OF HISTORICAL VALUES HOTELS
Along with the development of urban history, Surakarta also experienced physical change when it became the center of government and commerce. Physical changes and status as one of the sources of the history of the culture development, reflected from the hotel’s architecture is evolving that moment as a distinctive cultural moment at once cosmopolitan city has not yet been fully excavated. Heritage in Surakarta is often
positioned on the dilemmatic conditions, it is preserved as a heritage buildings, but on
the other hand Governments have an interest for things that are economical. Several
historic buildings have been lost (hotel Slier, Kolaka, and Chakra), became another
buildings as well as changing its functions or changed into a hotel but the physical is no
longer reflects the original architecture.
The preservation of these historic values laid out by forming a policy (UU) protection
against old buildings/ancient historic in every city in accordance with the characteristics
of each area. The existence of cultural heritage in Surakarta is largely becoming a witness
of the populist struggle of warriors in defending the independence of Indonesia. It took
effect on 2 struggle center point internationally, nationally and regionally so that
increasingly strengthened the impression to referred Surabaya as the city of Heroes
(Djoened Marwati, 1984:110-116). Some areas, places and buildings that are the base of
the independence struggle was agreed upon and formulated as an icon of the struggle.
To realizing the identity of the Hero City of Surabaya, as the local Government hold on
logging and tagging give assessment to the place or the location of the historic events of
the struggle history occurred as a cultural heritage (Bapparda, 1974:4-5).
From the point of view of the building and hotel room’s design, there were interesting
stories, complex and full of values about how the culture developed by the hands of the
power that mutual scrambling to mutually disclose above the urban. Buildings, design
and hotel infrastructure associated with the construction of identity and collective
memory. The hotel building is meant not only as a place to stay alone but serve to remind
the society or its occupants on an event in the past. The hotel also has a role to not delete
or edit a community’s collective memory, not only serves the interests of the ruling. The
hotel is a public space, which has a collective memory and identity formation, to build
community togetherness, because it gives a place for fellow residents to interact and
create moments that can be remembered together.

IV. HERITAGE HOTEL AS A MEDIA FOR COLLECTIVE MEMORY
Making some hotels in Surakarta as heritage means presenting a collective memory on
the existence of public space that gives place for creating memories together. Hotel as
the public space with all the present, contains memory that can help to remember the
moments that can be remembered together. If the historical hotels later modified, then
its successor will lose place to create the collective memory.
The people are less concern toward heritage to be used as collective memory in the local
history. The existence of heritage tend to describe the history associated with national
events, such as the establishment of the State, the events of the war and the movement
of society in freedom. Basically, the existing heritage has potential to give the meaning
that fits with the interests of the community. Unfortunately, it still rarely presented the
aspect of high concern over the historiography as to what they are supposed to be
presented, so that local people can understand the definition of appropriate cultural
heritage significance. As a result, the cultural heritage such as the hotel hasn’t yet to gain
an understanding of the past event as a part of their life they are living now. Heritage city
of Surakarta for example, Hotel Dana, Kusuma Hotel Sahid, Kolaka, Hotel Hotel Cakra and
others into becoming a history to represent the public depiction of Surakarta, can
communicate the cultural heritage which represents the depiction of the community’s
identity and characteristics of the city of Surakarta.
In the policy (UU) number 11 year 2010 about the legacy of Culture Heritage have the
purpose to emphasize such cultural heritage that collected as a symbol of the shared
understanding for people who closely related to the memory of history. But the fact of the matter is not yet reflected. Preparation of narratives that give priority to the local historiography to local community needs is still less to lift up the identity of the local communities. Surakarta’s Government formally has been managing cultural heritage which comes from the heritage belonging to the Palace, belonging to the company or private property, but apparently has not been able to demonstrate the role of cultural heritage in history through its meaningness connects the past to the needs of history for the community right now. Heritage still presented as an attempt to elaborate on the past without attempting to give a broad definition of the needs of society now.

Hotels which included as heritage used to certify the identity and meaning of a place. The complexity of collective memory that is reflected in the culture of the material and into the representation of various characteristics from groups of people. Being one of the obstacles for the Government to focus on understanding the history of who wants to be appointed. Its status as a heritage also complicate giving attention to the needs of a particular community history for understanding that tend to have a different historical background. It is to decide what kind of history that shaped to show the collective memory into the memory of a history that can be treated and able to be understood by the community scope of Surakarta. It becomes difficult to determine specific material objects which represent the collective memory for institutionalized into cultural heritage. In this context, the hotels which founded in Surakarta have the historical background that important to be represented especially for the benefit of local communities owned by Surakarta. The depiction of the history of the establishment of hotels that included as a heritage building in Surakarta, can be connected with the formation of community identity attached in the past. So the collective history as memory identity can be described and communicated through objects that takes the form of the building that has become a part of history. The activity of the Government of the Surakarta Hadiningrat Kingdom nor the colonial period can be relied on the representations that reflect the emergence of community identity Surakarta attached in the past. Bringing back the past through the hotel’s entry in ornamentation in heritage categories meant not merely parse the historical information only. Otherwise, it can be directed how to understand the past through to the present culture and future hopes

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THE ART OF MEDICAL WATER TREATMENT IN PESANTREN SURYALAYA – TASIKMALAYA: A STUDY OF LOCAL WISDOM

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ABSTRACT
This article discusses the art of treatment conducted by jamaah of Pesantren Suryalaya, especially in utilizing water as a medium of medical treatment for various physical and non-physical diseases. Treatment activities are still ongoing until now, even has become a 'tradition'. This becomes an interesting study to be scientifically investigated because ontologically, the phenomenon of water utilization as a medium in treating diseases in Pesantren Suryalaya has been proven empirically by people who visit the pesantren. Pesantren Suryalaya established since 1905, located in dusun Godebag,Pagerageung, Tasikmalaya - West Java. The medical treatment in this Pesantren uses the method of riyadlah and alternative psychotherapy, resulting from the development of the tarekat Qadiriyah wa Naqsabandiyah teachings by Abah Anom. The main component used as a treatment medium is water that has been prayed by the murshid in Pesantren Suryalaya. The research method used is qualitative and analytical descriptive. This study uses ethnographic and interdisciplinary approach between medicine and health sciences, culture and the arts, and social sciences. The results of this study prove that Pesantren Suryalaya has several ways in processing and utilizing water in the treatment process, thus becoming the identity of the art of water treatment in pesantren. The art of water treatment in Pesantren Suryalaya is an implementation of ritual activity of worship, and has become a local wisdom for the pesantren ecosystem.

Keywords: Water treatment, Pesantren Suryalaya, Local Wisdom

INTRODUCTION
Pesantren Suryalaya established since 1905, founded by Sheikh Abdullah Mubarrak (popularly known as Abah Sepuh). This pesantren is located in the hamlet of Godebag, Pagerageung, Tasikmalaya, West Java. In the pioneering period of Abah Sepuh's leadership, this pesantren experienced many challenges, both from the colonial government, and the government and indigenous communities. After his death in 1956, Pesantren Suryalaya passed by his son, named Shaykh Ahmad Shohibul Wafa Tajul 'Arifin, later known as "Abah Anom".

This pesantren is popular in its uniqueness which develops the system of education as well as religious formation through tarekat. Since its founding in 1905 until now it has remained consistent as one of the teaching centers of the Qadiriyah wa Naqsabandiyah (TQN) congregation. Pesantren Suryalaya is the biggest teaching center of TQN influence in Java and some regions in Indonesia, even its spread has expanded to abroad such as Malaysia, Brunei Darussalam and Syria.
After the death of Abah Anom on September 5, 2011, the maintenance and management of pesantren was handed over to three people who had been appointed by Abah Anom himself, namely KH. Noor Anom Mabarok, BA., K.H Zainal Abidin Anwar, and H. Dudun Noorsaiduddin. The guidance of the pesantren in maintaining the purity of TQN is currently done by the 50 talqin representatives. Ulama and congregation in pesantren Suryalaya still regard Abah Anom as his murshid, and until now there is still no substitute. Nevertheless, pesantren activity is still going on as usual when the late Abah Anom still leads as murshid.

The teaching of TQN developed by Pesantren Suryalaya, is a Sufi method that prioritizes ritual and riyadah system (practice) in the practice of dhikr and wirid. The doctrine of dhikr developed is the incorporation of Qadiriyah teachings in the repetition of dhikr jahar (loud dhikr) on the kalimah La Ilaha illa Allah, and the teachings of Naqsyabandiyah which teach the repetition of khafi dhikr (zikr with heart) on the word of Allah. Each practice of this dhikr has different but continuous functions. The repetition of the kalimah La Ilaha illa Allah as much as 165 times is expected to function as a way for the strengthening of aqidah (tawheed), so that someone who practices it can believe only God is the hope and purpose. The word of God that is always whispered in one's heart is the influence or result of the first method of remembrance, and one feels himself closer and everything leans to God.

The actualization of TQN teachings in Pesantren Suryalaya has now shown its existence in society. Ranging from teaching tarekat traditionally to the community at the pesantren, then established formal educational institutions such as Kindergarten to Higher Education, as well as economic-cooperative movements. Pesantren also plays not only as a center of TQN development. Form of actualization was done in the realm of health and medicine, one of them through a special institution for the healing of various physical diseases and non-physical (mental).

The art of treating in pesantren Suryalaya using alternative methods of riyadlah and psychotherapy, the result of the development done by Abah Anom. This is a way (endeavor) to get healing for those who have psychic illness and physical diseases due to psychological disorders (psychosomatic). The main component used as a treatment medium is water that has been prayed by murshid in Pesantren Suryalaya. Hundreds of TQN congregation come to meet with elders of pesantren, in order to stay in touch and pray together. They pray to ask for healing of various illnesses for their families. The attendees came from different regions throughout Indonesia, carrying bottled water prayed with Abah Anom and his congregations. This water they believe has the power that can cure their various diseases and their families. (Purwanto, 2008: 390).

At this time, the people in attendance stay in touch not only from the congregation of tarekat only. The general public of various social circles are in touch and request the water that has been prayed by the representatives of Talqin and Pesantren. Water that has been prayed not only used to cure the disease in particular, but also used by pilgrims for health and goodness in carrying out activities.

METHOD
This research uses qualitative and descriptive analytic methods. Qualitative methods are considered relevant in this study, because the empirical data used, as well as the resulting findings are not obtained through statistical procedures and other forms of calculation. The approach used was ethnography and interdisciplinary, between health sciences and
alternative medicine, culture, in particular cultural production, as well as social sciences. Analysis of the data involves a variety of approaches are intended to reveal the truth of the phenomena that occur along with meanings. Data acquisition is done by the author of the participatory observation, interview and review of the literature relevant to the research. This research data is taken directly from the research location, namely Pesantren Suryalaya, Dusun Godebag Rt. 01 / Rw. 02, Desa Tanjungkerta, Kecamatan Pagerageung, Tasikmalaya - West Java.

DISCUSSION

1. Water as a Medium for Medical Treatment ini Pesantren Suryalaya

Water is the main constituent elements of life, especially humans in performing the activity. Human civilization has evolved generally located in a region that follows the water source, as well as the so-called early Mesopotamian civilizations is between the rivers Tigris and Euphrates. Ancient Egyptian civilization depended on the Nile. The centers of community life such as Rotterdam, London, Montreal, Paris, New York City, Shanghai, Tokyo, Chicago and Hong Kong gained glory in part due to the ease of access through the waters.

The utilization of water for human survival is not only to fulfill their daily needs in carrying out general activities, such as drinking, bathing, and more. Water turned out to have a very important role for the existing life and occurs in the human body. Water in the human body is more abundant when compared with other substances. In the baby's body, water can reach 75% - 80% which then along with body growth decreases to 60% - 65% for men, and 50% - 60% for women.

Human awareness of the importance of the role of water in life is increasing. It has been a lot of research done by experts with regard to water which produce different findings water for human use. One finding that has been growing and popular today is that water is one of the best medicine to cure various diseases. Water was able to provide therapeutic effects against various types of human disease. A person with kidney stone disease, for example, is advised by doctors to consume lots of water. Dengue fever, diarrhea, high blood pressure, and other diseases are also recommended for drinking lots of water.

Water as a medium for curing diseases has basically grown for a long time, and in different ways for each tribe, tradition, place, region or country, especially in the world of traditional medicine. This can be seen from the phenomenon of society in some areas that still use water that has been given prayers, mantras and the like, to ward off various physical and non-physical diseases. The method has been passed down through generations and became a tradition, which is still used today.

The ability of water as a medium of disease treatment is further strengthened by the results of research from Dr. Masaru Emoto in his book The Message from Water, which states that water has a basic principle in medicine because it has waves and resonances that play a role in and outside the body (2000: 118). Emoto also states that if the body is sick, it’s a sign of the wave is interrupted. The best way to cure it is to balance the waves with water that has been given the same frequency as the body. (2000: 135).

The results of the Emoto has become one evidence that water plays an important role in human survival. However, new research conducted several decades ago, whereas in Islam has written 14 centuries ago in the Qur'an as follows: “... and we made every
living thing from water ..." (QS. Al-Anbiya [21]: 30). This verse confirms that the water is the major joints of life, and the only mediator that contains important substances such as minerals needed by living things, especially humans.

Use of water as a medium of healing done by the Muslim community has been longstanding. At the Masjidil Haram, every day hundreds to thousands of Muslims drink zamzam water. They believe that the water has medicinal properties, in addition to relieve thirst that befall after performing worship, thawaf, sai, prayer, and recitations of the Qur'an. In Indonesia, there are plenty of treatments that use water as a medium of medication, to drink, smeared or for soaking diseased organs.

Water as a medium for treating the disease, even the Qur'an describes the privilege of water as a medicine or cure disease through the story of Prophet Ayyub AS, torn skin disease in Q.S. Shad [38]: 41-42: "And remember Our servant Ayyub when he calls his Lord: 'I am plagued with a devil with weariness and torment' (Allah says), 'Smite your feet; This is the cool water for bathing and for drinking. ", and immediately the illness that is in the body of the Prophet Ayyub AS healed by permission of Allah SWT. Rasulullah SAW also explained one of the secret water for the treatment in one of his hadith. From Nafi'i, from Abdullah ibn Umar, Prophet Muhammad SAW said: "Surely the heat of fever comes from the blast of Hell, so chill it with water. [This hadith was issued by Al-Bukhari, Muslim, An-Nasa'i, Ad-Daraquthni] (Salih, 2012: 586).

These verses prove that Islam has explained the use of water that is good for human health. Implementation of these verses is elaborated in detail through the sunnah by the Prophet Muhammad. This is the basic foundation of Pesantren Suryalaya using water as a medium of treatment for the Jamaah, through the amaliah activities that have been taught in tarekat. Utilization of water as a medium of treatment conducted by Jamaah in Pesantren Suryalaya in ritual activity, became an interesting phenomenon to be studied. This shows that pesantren Suryalaya has a concept and a way of treating water as a medicine, through deeds and traditions from generation to generation based on the Qur'an and Sunnah.

2. Methods and Treatment Process uses Water as a Medium by Murshid

The process performed by an elder or murshid in Pesantren Suryalaya, relates to methods and technical water treatment that can be utilized as a drug for Jamaah. This depends on the capacity and capabilities of the murshid. Jamaah Pesantren Suryalaya have confidence in Abah Anom ability that has given strength (karomah) directly from Allah SWT. Gradually, Abah Anom built a system in Pesantren Suryalaya in the form of TQN actualization, to develop various aspects of treatment. They are basically the impact of a series of amaliahs routinely performed by the Jamaah.

The method of treatment used is riyadhah and alternative psychotherapy, which is the result of the development that Abah Anom has done. This as a way (effort) to get relief, for those who have a mental illness and physical illness due to psychological disorders (psychosomatic). Treatment with riyadhah and psychotherapy alternative methods are typically used for diseases that are individual cases, such as depression or drug abuse victims. The use of water in riyadhah method is done in the form of a shower of repentance.

In practice, repentance bath held at 02.00 in the morning before praying the night or tahajud. According to the beliefs of teachers and builders of pesantren, repentance bath is a therapy to eliminate toxins from the patient's body. Therefore, the
cold water causes the nerves to stretch and smoother blood flow to the brain. Treatment using water media performed well during Manaqib activity takes place. As previously explained, Manaqib a solemn amaliah and scientific activities of jamaah TQN Pesantren Suryalaya, consisting of a series of activities. Manaqib becomes a means for the jamaah to keep in touch and do dhikr together with the murshid. In this manaqib activity, many jamaah carry water that will be prayed for, in the hope of being able to be medicine and provide benefits.

Abah Anom as an elder and murshid in Pesantren Suryalaya, has succeeded in actualizing the teachings of TQN in a series of amaliah activities which indirectly become a means of treatment for jamaah. Although Abah Anom has died, amaliah activity and medication in Pesantren Suryalaya still continues until today, and has become a tradition that routinely performed by murshid and jamaah.

**Chart 1. The water treatment processes as a medium of medication**

Pesantren Suryalaya as a center of study and development of TQN teachings, provide teaching and amaliah not only for TQN community, but opens opportunities for anyone who wants to follow the series of pesantren activities. Pesantren activity that became the main goal of hundreds and even thousands of jamaah is manaqib.

The TQN jamaah believes that the water that the mursyd has prayed can benefit their lives. Water is a role in medicine or media endeavor in the smooth move. This is in accordance with the facts in the research area that shows a lot of jamaah use the water to be a cure for the illness, such as heart disease, hypertension, stroke, and even mental retardation. In addition, many of the jamaah who utilize water as the supply of energy and motivation in looking for work, occupation, trade, and other form of success.

Utilization of water that has been prayed is a form of endeavor that must remain based on the understanding, that only with the permission of Allah SWT healing and success can be realized. This is always expressed and reminded by the murshid in pesantren so that pilgrims do not become shirk or associate Allah SWT.

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Chart 2. Water Utilization by Jamaah Pesantren Suryalaya

CONCLUSION
The art of medicine at pesantren Suryalaya is a form of a series of rituals performed by pesantren suryalaya pesantren which is still ongoing. Treatment is done using water as a medium. Jamaahs utilize the water that has been prayed for the purpose of health and goodness in life activities. The entire activity of treatment at Pesantren Suryalaya is a form of actualization of TQN teachings conducted by the jamaah, and has become a culture that forms the identity of Pesantren Suryalaya.

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Al Qur’an Al Karim


CULTURAL SYMBOLS IN 1ST SURO RITUAL IN MOUNT KAWI

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ABSTRACT
Mount Kawi is one of the mountains in the district of Malang, East Java. Mount Kawi is famous because there are two Islamic figures who are buried in Pesarean of Mount Kawi, namely Eyang Djugo and Imam Soedjono. Pesarean of Mount Kawi is considered sacred as the growing place of pilgrims’ religious belief who are coming from various ethnic and religious backgrounds. The presence of pilgrims affects in more and more sustenance which is obtained by local communities or parties that are interested in organizing ritual ceremonies there. In the month of Suro many pilgrims come from various regions as well as various ethnicities. To attract the attention of the pilgrims, some interested parties develop their creativity to form the pilgrimage ritual in Pesarean Mount Kawi with various forms of new cultural products. It can be seen on Legi Friday night, 1st night of Suro, 1st day of Suro, 12th of Muharam they are held wayang kulit performance, tah lil recitation, hadrah, Javanese traditional art performance, and Barongsai performance. In addition, there are sesajen carnival and Sengkala or Bathara Kala statues carnival. The purpose of this study is to reveal cultural symbols in the 1st Suro ritual at Mount Kawi. The method which is used is qualitative method with semiotic approach. Cultural symbols embodied in the 1st Suro ritual at Mount Kawi include (1) symbol of belief, (2) symbol of togetherness, (3) symbol of fertility, (5) symbol of safety, and (6) symbol of cultural diversity.

Keywords: symbol, culture, 1st Suro ritual, Mount Kawi

Preface
Pesarean Mount Kawi is the burial place of two prominent Islamic propagators, Eyang Djugo and Eyang Iman Soedjono. Both figures are spiritual teacher of Prince Diponegoro (Sunardi et al, 1977: 30-47). In addition, both figures has expertise in agriculture, medicine, and can be a role model in community. Therefore, although both figures pass away, there are many pilgrims who still visit his grave. According to the ancient inscription in Mount Kawi (Sunardi et al. 1977: 32) it is known that Eyang Djugo or Kanjeng Kyai Zakaria pass away on Sunday Legi at Monday Pahing, the 1st of Selo in 1799 or 22nd January 1871 A.D. in Sanan village, Blitar Regency and his corpse was taken to the slopes of Mount Kawi to be buried on Thursday Kliwon, Legi Friday night. His student named R.M. Iman Soedjono also pass away and was buried in a row with Eyang Djugo on Wednesday Kliwon on 11th Suro 1805 Jimawal or February 8th, 1876 A.D. Place where these two figures was buried now has been known as pesarean of Mount Kawi, in Wonosari village, Ngajum district, Malang regency.

On Thursday Kliwon, Legi Friday night and Suro month especially on 1st to 11th day of Suro many visitors who come to follow the ritual and religious travel. Visitors who come to Mount Kawi are not only Javanese ethnic community, but also from Chinese

Sesajen is a tradition to offer things such as food, flowers, and others for unseen spirit.
ethnicity. Pesarean of Mount Kawi became the meeting and the intersection room of various cultures that become characteristic of Pesarean Mount Kawi. As a cultural arena that brings together societies from different ethnic and religious backgrounds, it influences the distinctive sociocultural life style. Characteristic of social culture that exist there can be seen from the ritual which are performed by hiring wayang kulit performance, ceremonial feat, giving wall clock, lights, and others.

The ritual routine of ceremonial feast at Mount Kawi is held on Thursday Kliwon Friday night Legi because Eyang Djugo is buried on Friday night Legi. In addition, the 1st Suro ritual was attended by the entire Wonosari community. In this Suro monthly ritual there is a cultural parade, sesaji cavalcade, art performance that live up the series of events. Organizations of the event begins at 1st Suro night up to 12th Suro. It was also intended to commemorate R.M Imam Soedjono. Ritual of 1st Suro is usually attended by various elements of society, both local people, tourist, pilgrims and local district government.

Method

This study aims to describe cultural symbols in 1st Suro ritual in Mount Kawi. Therefore, this study uses qualitative research design because it intends to understand the phenomenon experienced by the subject of research holistically by describing in the form of words and language in a natural context (Moleong, 2014: 5). Understanding the phenomenon experienced by research subjects is intended to explore and understand the meaning that comes from its social environment (Cresswell, 2014: 4). To conduct it, the approach used in this study is semiotic approach. This research uses semiotic approach based on Rolland Barthes Semiotic theory (Second Order Semiological System). The thought of Barthes Semiology was much influenced by the Ferdinand de Saussure language system. Related with that, Barthes saw that myth language is a second system language which comes from first order system or linguistic language. Barthes interest was not in the meaning on things, yet in how things have meaning (Barthes, 2010: xxxiv). Signifier, signified, and sign (language). In perceiving the three terms, it should be seen as a combination of one and another and become a unified concept which describes one and another. Signifier often associates with things which is referred, while signified with meaning that is emerged by, and sign as thing which is emerged or given to something as reference to it. In order to simply perceive these three terms, it is interesting to see examples that was proposed by Barthes (2010: 301).

This research was conducted in the slope area of Mount Kawi, Malang regency, East java, at Wonosari and Balesari village, Ngajum subdistrict, Malang regency. Mount Kawi is located in the west side of Malang city. This location has been chosen as research place for some reasons, (1) pilgrimage ritual location take place in Wonosari village, Ngajum sub district, Malang regency, and (2) society of Wonosari village is a local society which also takes part in development and conserve ritual.

Data which are used in this research consist of primary and secondary data. Primary data of this research is result of interview with research informants related with commodification in Mount Kawi. Secondary data of this research is result of researcher observation to occurring events there also writings which is related with problems of the research which came from book, journal, and mass media. Data source of this research are 1) informant, 2) event, and 3) document. Election of informant of the research was done by snowball method, by deciding key informants to bring researcher into the more
specific group members. This was based on consideration of material object of the research’s sensitivity and difficulty in reaching the data because of religiosity field of the informants. Based on that consideration, the key informants in this research are 1) key master of pesarean of Mount Kawi, 2) head of Ngesti Gondo foundation, 3) head of Tourism Department of Malang Regency, 4) head of Wonosari village, Ngajum subdistrict, Malang regency, and 5) pilgrims.

To collect data, researcher used gathering technique of qualitative data research which is suggested by Cresswell (2014: 268-273). Therefore, to collect data related with aims of this research was done by 1) interview, 2) observation, and 3) documentation. In this research, data analysis was done by some step, they are 1) processes and prepares data which came from interview transcriptions, field notes, and documents. Various data that was collected was classified and arranged according to their category that suits their source, 2) reads all information which was gathered and reflects the meaning entirely. This related with idea and general information which was gotten during the data reading process that was gathered, 3) coding very data that was gotten according to their type. In this process researcher divides information that wad gotten to segment to be interpreted.

Discussion

Mount Kawi is a holy mount which become grave of two charismatic figures of panembahan senopati Mataram namely Eyang Djugo and R. M. Imam Soedjono. Eyang Djugo which has real name Kanjeng Kyai Zakaria II is a priest of Mataram palace, while R. M. Imam Soedjono is a nobleman which became the warlords of Diponegoro war from Yogyakarta palace. Both figure is spiritual advisor of Prince Diponegoro which escaped to eastern area after got caught by Dutch in 1830. After pass away he wanted to be buried at the slope of Mount Kawi. The lie down place of these two figures now is known as pesarean of Mount Kawi at Wonosari village, Ngajum sub district, Malang regency. At first, place which now is known as Wonosari village, location of pesarean of Mount Kawi, was a forest. Raden Mas Iman Soedjono and his followers who were clear it and build Wonosari village. This event is based on testament of Eyang Doejo who wanted to be buried in this zone (Prastowardoyo & Anam, 2009: 75). Presence of these two figure’s tombs make Mount Kawi crowd especially in Legi Fiday night and month of Suro.

Ritual is always held in pasarean of Mount Kawi when month of Suro is coming. Many visitors from various region and ethnicity comes to participate in 1st Suro ritual in Mount Kawi. Besides that, there are also those who make a religious tour. 1st Suro ritual is a tradition which has been done by society in Mount Kawi as a symbol of R.M. Imam Soedjono’s death commemoration. On 1st to 12th Suro various event are held to commemorate it who pass away and was buried in a row with Eyang Djugo at Wednesday Kliwon, 11th Suro 1805 Jimawal or 8th February 1876 A.D. The burial place of these two figures that now is known as pesarean of Mount Kawi, in Wonosari village, Ngajum sub district, Malang regency.

In the month of Suro, pesarean of Mount Kawi is very crowded due to many people who wants to be in ritual event of Mount Kawi. In this event there are various cultural symbol which are reflected in it. There is ritual which is marked by presence of tumpeng rice also various performing arts. Art and tradition as element of culture are not only seen as human creation but also as symbol which has meaning and message in it. Symbol in ritual through its signs connect human vertically with their Creator ang
horizontally with their own kinds. Santosa (1993, 4-4) suggests that there is relation between symbol with culture, situation, and condition of society. Through symbol, communication between human and human, also human with nature is formed, so that human is reminded that there is a highest nature who is adored by them. Cultural symbol in ritual is reflected through local cultural wisdom which is supported and understood as idea or value, local point of view, which full of wisdom and discretion also has kindness value which is still held by its followers. Human act and behaviour also reflects symbol that can be interpreted. 1st of Suro ritual in Mount Kawi is a whole ritual and tradition. Every tradition and ritual has a sign which has meaning that can be summarized as a symbol. Cultural symbol in this ritual are (1) symbol of belief, (2) symbol of togetherness, (3) symbol of fertility, (4) symbol of safety, and (5) symbol of cultural diversity. Those symbols will be described as follows.

1. Symbol of Belief

Ritual at Mount Kawi as a social regulation has symbols which play as communication tool between human and connector between real world and supernatural world. This element of culture is a result of creation, taste, and intention of human that become part of society’s life. 1st of Suro ritual is aimed as expression of gratitude to God and Eyang Djugo as their ancestors for his merit in Wonosari village fertile land and nature that gives life, and Wonosari’s people as prosperous farmers. Ritual ceremony cannot be separated from presence of people who recites prayers. In reciting prayers, language is the tool. Language that is used by the reciter in ritual of Mount Kawi is Arabic which has mixed with Javanese language. That prayer has been studied orally from the previous heir. That language symbolizes certain meaning and purpose which is believed to have power. It can be seen from the following citation.

\[\text{Wilujengan anggenipun saget gesang ing bebiya wilujeng sak keluarganipun sedaya.}\]
\[\text{Wilujengan sak polah sak tingkahipun}\]
\[\text{Sampun ngantos wonten coba saha lencana}\]
\[\text{Sageta laur ing dinten menika panyuwunipun para wayah sedaya}\]
\[\text{Sageta ical sengkalane, tebiya birahine, cepakarejekine, lelantaran Kanjeng Eyang Panembahan sekaliyan.}\]

Meaning:

Hopefully safe in family life, hopefully safe all their family.
Hopefully safe for all their deed.
Lest there be trial and temptation.
Hopefully be free today all children ask
Hopefully the danger be gone, keep their lust prepared for fortune, by intermediary of the two Kanjeng Eyang Panembahan.

The forth and fifth sentences on the citation above shows deep request which is shown through ‘hopefully be free’. Fifth sentence is purposed so that the doer asks for the danger to be gone, keep their lust, and their prosperity is available. All of them will be answered through intermediary of the two Kanjeng Eyang Panembahan (Nuryani, 2014:11-12). If being closely observed, the spell shows symbol of belief which is delivered through prayers.

Recitation of prayers or spells in a low voice and fast tempo in an absolute requirement. It is clarified by Soedjijono (2003:214), “Spell is tied by form or absolute order which can not be change as heritage from ancient occultist”. Besides that, spell
cause supernatural power, it also contains meaning which full of wisdom because it’s meaning is as prayers or request (Wojowasito in Yusuf, et.al., 2001:12). By recital of spell there is a form of belief of power in it.

2. Symbol of Togetherness

1st Suro ritual as field of community mutual cooperation of Wonosari people from preparation, implementation, until occlusion. It begins with parade of sesajen surrounds village around Mount Kawi zone and followed by all people around there. All people from all elements of social structure are obliged to participate. They blend in unity shows togetherness, harmony, and tight solidarity value. According to Soekanto (2005: 105), society is people who lives together who creates culture. They are also interacting in life and behave as the social order in their community. Somebody who lives in society can not be separated from another person, so that they depend on one and another.

Parade of sesajen surrounds Kawi zone, start from front gate to centre of pesarean of Eyang Djugo. The participator, old and young, are wearing Javanese traditional clothes. People enthusiastic in participating on it, so does the visitors. It shows togetherness and harmony of Wonosari’s society and other people from various group. A human unity can have an infrastructure through their people who able to interact (Koentjaraningrat, 1990:143-144). When interacts, they are influencing each other according to their acts and knowledge. That human acts are an instinct which is brought genetically together with their birth (Warsito, 2012:52). Habit which is brought by birth, when interact indirectly is affected by other.

3. Symbol of Fertility

Mount Kawi famous for their cassava agricultural products. It has fertile soil and people who works as prosperous farmer. At the time of 1st Suro ritual, various of agricultural and plantation products in the slope of Mount Kawi decorates tumpeng above jolen. Agricultural products such as rice, cassava, fruits reflect fertility of soil in Mount Kawi. Decorative tumpengs are placed above decorative jolen in various shape. Groceries become interesting sight in the parade. Sesaji on jolen will be visitors object of struggle to be eaten together after parade and prayers recital.

4. Symbol of Safety

1st of Suro ritual in Mount Kawi is held by people of Wonosari that is aimed for people’s safety. Ritual is a form of ceremony which related with some belief or religion that is marked by certain character that cause glorious respect in the sense of sacred experience. Application of that experience includes everything made and used by human to declare relation with transcend nature. Ceremonial feast is manifestation of real Javanese culture (Endraswara, 2004: 10). In ceremonial feast on ritual, basically is social belief to beg for safety and be kept from misfortune through tradition that has been agreed together.

5. Symbol of Cultural Diversity

In the night before sesajen parade, various event is held as condition of 1st of Suro ritual. That events are recitation, all night long wayang kulit performance, sharing lion dance angpao in padepokan Eyang Djugo. Peak of the ritual is burning sangkala in the form of gigantic statue which symbolize human’s greed and anger in the world, to
avoid people from bad character. The burning of sangkala is followed by giant dance. In the 1st of Suro event there are various kind of traditional custom from dance to cultural parade. This is lively because of participation prom Wonosari’s people and every administrative unit there performs cultural demo and closed by burning Jolen Sangkala.

Series of event in that ritual is a social cultural tradition in Wonosari. It is of course different from other location in the form of implementation. Culture that is exist in region is a form of creation, taste, and intention of local community. Ki Hajar Dewantara (in Tilaar, 1999:43) clarified that culture is result of human reasons which is a manifestation of human’s struggle toward two strong influence, namely nature and era. Similar to that, Zoetmulder (1990:37) said that culture is guided development by prudent human from possibilities and force of nature, especially human nature so it is a harmonious unity. Therefore, when human try to keep balance of nature and environment through folk ceremony or ceremonial feasts can be said as manifestation of culture.

Closing

1st of Suro ritual is an annual agenda that has been held by society of Mount Kawi. Series of the ritual begins at 1st night of Suro by conducting recitation, all night long wayang kulit performances, also sharing lion dance angpao in padepokan Eyang Djugo. Various form of custom tradition from dance to cultural parade that are followed by society of Wonosari enliven the series of the event. Besides that, sesaji parade which placed above jolen contains local communities’ agricultural products. On the peak of 1st of Suro ritual, burning sangkala is done, it is in the form of gigantic statue so people kept from bad character. Cultural symbol that embodied in 1st of Suro ritual in Mount Kawi are (1) symbol of belief, (2) symbol of togetherness, (3) symbol of fertility, (4) symbol of safety, and (5) symbol of cultural diversity.

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ONOMATOPOEIA, KECAP PANGANTEUR IN SUNDANESE LANGUAGE
PRESERVATION OF NUSANTARA HERITAGE: LOCAL LANGUAGE

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ABSTRACT
Using the mother tongue well and correctly by the speakers is one of the concrete efforts to preserve a language. Sundanese ethnic group is the second largest tribe in Indonesia. However, in our observations, nowadays, the speakers who use the Sundanese language actively are increasingly reduced. It is an unfortunate phenomenon in society. With these conditions, there will be a lot of vocabulary that is no longer alive. Through this study, the author wants to study one of the Sundanese heritage, namely kecap panganteur. Kecap Panganteur, is an onomatopoeia to describe an activity and circumstance. Kecap Panganteur serves to strengthen a speech or folklore. It usually appears before the punctual verb or adjective, it has incoative meaning that is a mark to start an activity. Here is an example of Kecap Panganteur. To accompany the verb 'eat' is used more than one Kecap Panganteur, ie am dahar, describes the movement of feeding the rice into the mouth, bekar dahar, deker dahar, etc. The purpose of this study is to know, how speakers of Sundanese, understand Kecap Panganteur based on the age of the speaker. The method used is quantitative that is through the spreading of questionnaires to a number of respondents in order to capture the data according to the objectives of the result. As a result, it is expected to be known which Kecap Panganteur is still alive in Sundanese society, and which one is no longer used. This is necessary as a first step, that is to identify the problem as accurately as possible, so that it can support the next step.

Keywords: Onomatopoeia, Kecap Penganteur, Sunda Language

INTRODUCTION
Sundanese ethnic group is the second largest tribe in Indonesia. However, in our observations, today's speakers who use the Sundanese language actively are increasingly reduced in number. A phenomenon in society that is very unfortunate, because these conditions unwittingly will make be a lot of vocabulary that is no longer alive. On this occasion, the authors want to study one of the Sundanese heritage, namely kecap panganteur. Kecap panganteur, is an onomatopoeia to describe an activity and circumstance. This kecap panganteur serves to further strengthen a speech or story. Usually kecap panganteur happens before verbs that have punctual or adjective characteristics, having incoative meaning and it marks the start of an activity. For example, kecap panganteur accompanying verbs 'dahar' or 'eat' can be used more than one that is 'am dahar ', describes the movement when feeding rice into the mouth, bek dahar, deker dahar, depending on the kecap panganteur used, the meaning and the situation become different.
PREVIOUS RESEARCH
According to Hasan (1994), *kecap panganteur* comes from the word “panganteur” and it is an element of language that marks verbs for the incoative meaning of *Aktionsart* (en) / in action aspect. Furthermore Hasan said that the word “antar” has the meaning of incoative and action (*aktionsart*). In narrative, it can also function as a background or foregrounding device. In her research, Djadjasudarma (1986), collected 421 *kecap panganteur* and studied it through a structural and semantic approach. The results of her research show that, ' *kecap panganteur* in Indonesian is paired in four terms, namely incoative adverbial, incoative aspect verb, incoative aspect particle, and incoative initiative marker. Djadjasudarma (1986) concludes that "Sundanese societies have reasoning power through (1) the beginning of sequential (chronological) and dynamic situations (as seen in the type of innovative initiatives: punctual, somewhat slow, and slow), and (2) the meaning of the aspect can be found on in the efforts of the existing in Sundanese language.

RESEARCH METHODS
In a previous study, there has not been a decrease in the number of Sundanese language use directly by native Sundanese speakers. This is a phenomenon that is felt especially in Sundanese Land (*Tatar Sunda*). As a researcher and user of language, we are curious to know what kind of phenomena that occur in everyday life related to the use of this Sundanese language. The method we use in this research is quantitative perspective, which is collecting data by spreading the questionnaire to a number of respondents.

Comments from some respondents, they find it difficult to fill, and they feel sad, because they do not understand the mother tongue (in case of Sundanese language).

The purpose of this research is to preserve and revive *kecap panganteur* in everyday life, especially for the younger generation. The few obstacles we encountered during this study were the very large number of *kecap panganteur*. Djadjasudarma (1986) has examined 421 *kecap panganteur*. Finally we decided to narrow the study by choosing only basic verbs used in everyday communication, such as waking up, sleeping, eating, going, etc.

ANALYSIS
We obtained data from 100 respondents, 64 respondents were <50 years old, and 36 respondents were > 50 years old. Based on the mother tongue used, 63 respondents are native speakers of Sundanese, and the remaining 37 are not native speakers. Figure 1 and 2 below show the respondents' answers as a whole.
Figure 1. Respondents <50 years old

Figure 2. The age of respondents > 50 years, shows the answers of each respondent.
Figure 3

Figure 1 shows, 95% of respondents can answer precisely, for *datang/coming* verb refer to *kecap panganteur* ‘jol’ (come). In other words *kecap panganteur* for verb *datang/comes* is still alive, and is still widely used in everyday life by the Sundanese speaking community.

Figure 1

In figure 2, *kecap panganteur* accompanying the verb *mere* ‘giving’, as many as 23 respondents answered imprecisely, and 71 respondents responded appropriately, ie ‘bro’. One of the factors causing the inaccuracy to answer, is the verb *mere* ‘giving’ when compared with the verb *come*, the quantity of usage in daily communication is much less. In addition, ‘jol’ *comes* has the meaning of arrival (dynamic), describes a movement. While ‘bro mere’ in addition to movement, also shows the amount given is not small, in other words, ‘bro mere’ can be interpreted ‘giving a lot’.
Figure 2

Figure 5 shows, which answers 'geuleuyeung maju/forward' as many as 23 respondents. However, not a few who answered indit 'go', 'leumpang'/'walk'. That is, even though respondents answered by using inappropriate companion verbs, but they still understand the situation or a movement that is menat by geuleuyeung ', ie' progress slowly '.

CONCLUSION AND FURTHER STEP

As explained in the analysis section, kecap panganteur for basic verbs is much use in everyday communication, respondents can fill precisely, compared with verbs that are less use in daily life. Verbs that have 'levelling of language use/ undak usuk basa' or polite variety also become one of the factors causing the inaccuracy of respondents to fill in the answer.

According to the age factor from respondents, it appears that the young age (10-30 years), answered the questionnaire imprecisely than the age above 30 years. The reason is speech environment which is less support. Many Sundanese speakers, who do not dare to use Sundanese language when communicating, because there are 'ramps', so they are afraid of being 'disrespectful' to the other person when using inappropriate 'leveling of language use/undak usuk basa'. As an effort to revive Sundanese Language, we want to adapt the introduction of Japanese onomatopoeia in Japan. Lots of onomatoposes are explained through picture books, so the children are easier to understand, and use it when having daily communication.

REFERENCES


DONG DANG EDUCATIONAL PUPPET: CHILDREN’S CREATIVITY DEVELOPMENTAL MEDIA BASED ON LOCAL RESOURCE POTENTIAL

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ABSTRACT
Puppet as an Indonesian original art of performance has been recognized by UNESCO on 7 November 2003, *Masterpiece of Oral and Intangible Heritage of Humanity*. Cultural value included within needs to be preserved and developed. Nevertheless, in line with today’s globalization and IT development is giving negative impact and this becomes a concern of its own, the decreasing of young generation’s interest to recognize the art of puppet. Meanwhile, the potential of values and diversity could be used as children’s creativity developmental media. The aim of this research is to describe how the process of children’s development creativity based on local resource potential and the diversity of the art of puppet show that has been selected. The result of children’s creativity development based on local resource potential and the diversity of the art of puppet show that has been selected hereafter referred to as Dong Dang Educational Puppet. Puppets made from environmentally friendly used materials that are easily available in the children’s environment. Dong Dang Educational Puppet story does not have to be Ramayana Mahabharata but the stories made by children that are based on daily experience. The estuary of creativity development and the learning of Dong Dang Educational Puppet is to grow the taste and noble behavior delivering and put the children as a learner into a human being with dignity.

KEYWORDS: Puppet, Developmental Media, Children Creativity

PREFACE
Education of art and culture is a series of learning appreciation, creative learning, where aesthetics enter into the learning of appreciation and creation itself. Moreover, art and culture education should be able to contribute to the Indonesian nation development goals. The form of this contribution of its estuary is the ethical value. The growing of the taste and noble behavior that delivers and put the learners into human beings with dignity. In order to contribute on Indonesian nation development goals. Art here is art collectively (integrated art), a form of the whole field of art that exists. The form is traditional art within there are fine arts, dance, music, theater, and language. Concretely the form of the art can be found in puppet art that exist in Indonesia.

Puppet art is the art of original performances of Indonesia, as one of the most prominent Indonesian culture. Developed rapidly on Java and Bali island. Furthermore, some areas such as Sumatra and Malaya Peninsula also have some puppet culture that is influenced by Javanese and Hindu culture. Puppet Art is the media of information, da’wah, education, philosophy understanding, and entertainment including role art, sound art, musical art, art of speech, theater art, literature, painting, sculpture, and symbol art. Developing from time to time for centuries into various types. Many different
types of puppets with distinctive features and motives, both still popular today or extinct and known only in libraries or museums. Demonstration tools also developed into several kinds, both puppets made of paper, wood, leather, cloth, and mixed also puppets performed by people.

Puppet art as one of the nation’s culture element has a cultural value that gives us an awareness of pride and identity as the Unitary State of the Republic of Indonesia. The cultural values included give the nuance of the nation’s cultural diversity necessary to be preserved and developed. And puppet art as a traditional art and nation’s local culture has been recognized by the world. Through UNESCO as the institution that supervise the culture of the United Nations on November 7, 2002 has established Wayang as the famous puppet show of Indonesia, a world priceless masterpiece of oral and intangible Heritage of Humanity (Masterpiece of Oral and Intangible Heritage of Humanity). While on the other hand, the present time with the ongoing globalization and the tremendous development of IT has a negative impact on the lack of younger generation’s interest, especially in Solo area as a cultural city in recognizing the art of puppet as a traditional art, and this becomes a concern of its own.

Solo is one city in Central Java that is identical with the city of culture. The symbol of this city of culture is firmly attached to the existence of Keraton Kasunanan Hadiningrat and Mangkunegaran located in the heart of Solo. Furthermore, Solo is also known as a bengawan city because of the existence of Bengawan Solo river that passes on the east side of Solo City. Bengawan Solo River is the longest river that flows on the island of Java. Has a length of about 548.53 Km and streaming two provinces of Central Java and East Java. This river has three upstream river from Gunungkidul Mountain area, Wonogiri, and Ponorogo. The length of the Bengawan Solo river also multiply the number of people who live in it’s river banks. Numbers of people inhabiting the river banks also causes the destruction of Bengawan Solo river. The community of Bengawan Solo River Bank has the characteristics similar to other riverbanks. But the ability to socialize with people outside the community is different. They are not very good at socializing with the community. Moreover, some often violate existing regulations, have unproductive activities, and some of them are street children. Besides, Bengawan Solo River Banks is often exposed to severe big floods that displace their property. This makes their psychic condition is vulnerable to crime and lack of clear ideas to think ahead. Various forms of moral irregularities exist are the hard effects of the nation’s moral degradation. Decreased due to the lack of fortress’s strength from outside cultural influences that is not the original culture of Indonesia. One of the most crucial problems in society today is the psychological state and individual moral personality. As the reality and rough picture of the existing form of society can be seen from the news that emerge in social media.

On the other hand, character education is still a polemic in Solo society. Character education is less useful for all parties only educated people who feel the importance and benefits of character education. For parties outside the education, the importance is still less tasted. Because the importance of character education as one of the motor of nation’s revolutionary change is still poorly understood by certain parties. Meanwhile the government crack down on character education on its own way, especially in the field of education implying each character’s value in classroom learning. Character education needs to be instilled from an early age to every Indonesian child, and the character’s instills could through the education of art and culture. The character education in Kemendiknas consists of 18 character values that all of them must be owned by each
child. But character education has not been achieved, one of the causes is the unqualified media and less perceived existence by the community targeted. People still feel gaps between the media and their existence as members of the marginal community on Bengawan Solo river banks.

So what kind of precise steps that are most appropriate in handling these problems. That will be a development of community problem solving, especially the youth on Bengawan Solo river banks as the next generation of the nation that is expected to have potential, skilled, creative and character. The young generation who is able to appreciate and be proud of the culture of its own people. Utilization of artistic potential of puppet as Indonesian art tradition is one of the characteristic learning solution for young generation in Bengawan Solo river bank. Moreover, it can be a medium of young generation’s creativity development on Bengawan Solo river banks based on local resources. Where the estuary is how to instill the taste and noble behavior that deliver and put the youth on Bengawan Solo river banks into human being with dignity. So that are able to contribute to the Indonesian nation development goals. Furthermore, how the process of children’s creativity development based on the local resources potential and diversity of puppet art that has been selected. The results of this creativity development in shape of puppet generated by the younger generation who are on Bengawan Solo river banks, which is then called Dong Dang Educational Puppet. Puppets made from environmentally friendly used materials that are easily available in the children’s environment. Dong Dang Educational Puppet story does not have to be Ramayana Mahabharata but the stories made by children that are based on daily experience. The estuary of creativity development and the learning of Dong Dang Educational Puppet is to grow the taste and noble behavior delivering and put the children as a learner into a human being with dignity.

DISCUSSION

One of the characteristic learning solutions for young generation on the river banks of Bengawan Solo River through the potential utilization of puppet art as the arts tradition of the Indonesian nation. It is also a medium for creativity development of young generation on the river banks of the Bengawan Solo river based on local resources. The method used by giving training in the creation of Dong Dang educational puppet workshop that consists of two stages, namely the first stage is preparation and debriefing followed by the implementation stage of the workshop activities of Dong Dang educational puppet creation. The workshop activities of Dong Dang educational puppet creation consists of steps of gathering and identifying, imagination, creation processing, make a story, dan staging.

In the first stage preparation and debriefing begins with the formation of tentor groups and the grouping of work activities. In this work activity will learn about the creation of dong dang educational puppet, make plots, character-educated story, and learn to play puppets. Activities during this training period through peer tutor learning. The method used in this training is the method of learning while playing (out bond), the child is stimulated to be able to master the expected competence while playing. Another learning method is the peer tutor method, performed after the visible skills of the child stand out from his friends. In the peer tutor method an appointed child will explain to another friend who has not understood the subject.

At the implementation stage of Dong Dang educational puppet creation workshop activities. In general, the workshop of dong dang educational puppet creation
consists of several stages of activities undertaken among others: 1) Gathering and Identifying Stage. This activity gathered young generation community/children on the river banks of Bengawan Solo River. Giving an illustration of story and apperception that can arouse child’s interest to dong dang educational puppet which will be made and played according to story line. Then provoke a child to identify himself based on his character and human nature so are able to find the dominant character he possesses; 2) Imagination Stage, through stories relating to daily life children are invited to imagine and fantasize who they are. So the characters that have been found are completely united with themselves. It is further trained to visualize what is in their mind through simple sketches on paper, and name each character the child has created; 3) Creation Processing Stage, is a process of creating characters that have been created by children, starting with the character sketching process by sketching character and hand’s character created separately, in order to be moved and played; 4) Cutting Stage, cutting is done after all the sketching process is finished by following the line according to the sketch; 5) Patching Stage, gluing a sketch piece that has been through the cutting process on the banana stem and then cut in accordance with the pieces made; 6) Coloring Stage, done after everybody finish the desired character sketch; 7) Assembling, the next process is the assembly of puppets. In this process the materials needed are wire, yarn, and bamboo stick; and 8) Finishing Stage, is the final settlement process that is tidying up all parts of dong dang educational puppet.

After the creation process of dong dang educational puppet is finished the next is Make a Story Stage, children asked to tell everyday’s life experience and dig their imagination with the informal question and answer method. Children make a natural story that is honest, simple and relevant with their self. This is useful in puppet performances. So that children easily know and understand that has been done in puppet performances because the plot of the story is in accordance with their mind, soul, and life. The next stage is the staging process, the staging process will be carried out and the children are grouped into several groups by creating small groups of community. In this process, stage that is going to be used will be displayed in such a way complete with the equipment in puppetry like banana sticks to stick puppets, decorations, background, back sound and sound system that is adjusted to the storyline. The staging process consists of two stages. First performance, the storyline that has been made will be conducted by the children of the river banks Bengawan Solo, by choosing one of the children as a puppeteer in one community. Other children who joined in one community played music as accompaniment while the puppeteer is telling stories, and in the puppet performances took turns between one community with another. Where the children are freed to master the stage with all forms of expression and exploration as freely as possible. Second performance, is a staging that will be hosted by the team and children are still welcome to participate as a dong dang educational puppet show viewer.

CONCLUSION
Puppet art as one of the cultural elements of the nation has a cultural value that gives us an awareness of pride and identity as the Unitary State of the Republic of Indonesia. The cultural values contained give the nuance of the nation’s cultural diversity necessary to be preserved and developed. While on the other hand, the present with the ongoing globalization and the tremendous development of IT has a negative impact on the lack of the younger generation’s interest especially in Solo region as a cultural city in recognizing the art of puppet as a traditional art, and this becomes a separate concern.
The young generation on Bengawan Solo river banks as the nation's next generation is expected to have potential, skilled, creative and character. The young generation who is able to appreciate and be proud of the culture of its own nation. Utilization of artistic potential of puppet art as the art of Indonesian tradition is one of the characteristic learning solution for young generation in Bengawan Solo river bank. In addition, it can be a medium of creativity development for the young generation on the river banks of the Bengawan Solo based on local resources. Children's creativity developing process based on the potential of local resources and the diversity of puppet art show that has been chosen. The results of this creativity development in shape of puppet generated by the younger generation who are on the river banks of Bengawan Solo, which is then called Dong Dong Educational Puppet. The method used is by giving training in the workshop of Dong Dang educational puppet creation which consists of two stages, namely the first stage of preparation and debriefing followed by the implementation stage of the workshop activities of Dong Dang educational puppet creation. Workshop activities of dong dang educational puppet creation consists of gathering and identifying, imagination, creation processing, make a story, and staging stage. This training could increase children’s understanding in Bengawan Solo river banks about the making of plot and story and to increase creativity through creating puppet. In addition, through the insertion of character formation in every training activity that takes place could increase the confidence and sense of togetherness. This activity hoped to be done regularly and consistently, so that the science delivered can really be felt by the young generation/children on Bengawan Solo river banks. So they have a place to develop their talents, interests, and creativity.

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IMPLEMENTATION INDONESIAN POP CULTURE FOR MODERN FASHION ON FASHION TEXTILE (GRAPHIC AND PRINT)

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ABSTRACT
Indonesia is a country of cultural diversity and heritage which provide great sources of design inspiration for various products. Due to the fast-growing trends in Indonesian fashion, they are frequently adopted for textile graphic, prints, and patterns. Nowadays, many contemporary Indonesian fashion designers are inspired by popular culture from their local areas. For example, the infamous rooster print on noodle bowls and stink bean (pete) which were applied to garments and caught both the local's and global market's attention. This paper aims to introduce, conserve, and develop the potentials of popular Indonesian culture in the fashion and textile sector. Observation, literature studies and brand review are employed to analyze how to utilize and apply Indonesian pop culture in modern fashion.

Keywords: Indonesian Popular Culture, Fashion, Print

1. Introduction
Indonesia is an archipelago country with many various tribes, race, and culture. These multicultural diversities create norm and tradition which actually from the foundation local culture in every region. This norm and culture has grown along the way with technology that have been influenced by foreign culture. In this digital era, so many imported products come to Indonesia offer their original concept and taste of their country. For example, fast food restaurant concept come from America, luxury boutique with branded products that come from Europe. This rapid growing was supported by advanced communication technology via internet, television, celluler, and other promotional media. It has influence Indonesia lifestyle much and cause its original culture left behind and abandoned especially by young generation. Together with the growth of culture and the influence from foreign culture, our art, sociology, and many other field expert try to maintain Indonesia original culture. They do in various way, like merge local and foreign culture into a new culture, apply local culture into contemporor visual art in modern way which suitable for present day. These could be the causing a born of Indonesia new popular culture.
Popular culture in Indonesia affect many things, in with this research specialize study in fashion design development. To obtain a deep understanding, focus study about application in fashion textile, with graphic and printing technique. This type of research, in theoretical hopefully can be a basic for further research which are still rare to find in fashion industry. It is practically will give input and insight for Indonesia fashion designer.

2. Research Method
This research tends to be qualitative descriptive, using multiple case analyze; by collecting visual data image. According to Wahyuni (2012), visual image can be analize through photos from selected designer who represent popular culture in their creation.
The objects research are the creation of two Indonesia designer, Lenny Agustin and Sherly Hartono. Both represent popular culture because the pattern in their clothing creation represent Indonesia popular culture that rarely noticed and used by Indonesian people although it presents in everyday life. In the analyze, designer work being analyzed with observe the typical type of Indonesia popular culture, like drawing pattern through various textile processing technique, using modern and eccentric color but still fashionably acceptable.

3. Discussion

3.1 Popular Culture in Indonesia

Popular Culture can be defining in various ways, first of all is a culture which is produce by people in community for public consumption. This type of culture gives a hope, imagination and new way of thinking for young generation and public. Popular culture is a temporary commercial culture as an impact from existing culture, unstable, and always change following modern market trend. The most common popular culture categories are: **entertainment** (movies, music, TV), **sports, news** (as in people/places in news), **politics, fashion/clothes and technology. This culture has been influenced by mass media and has been reinforced by various local existing culture.** John Storey, in cultural theory and popular culture, emphazie that “popular culture come from urbanization caused by industrial revolution”. For example, once many people around the country used blackberry as their cellular, now change to iphone and samsung rule over the world. It is not people’s main needs, but because just following trends. In fashion world for example, oversize cutting once is just for people with oversize body but now it become trends for many people not just for oversize body.

Talking about Indonesia grown popular culture, cling with existing culture in Indonesia like fashion styling. The look of fashion styling in Indonesia it is always following foreign fashion trends, however there are several fashion styling still applied some genuine Indonesia culture into fashion trend, for example Kebaya. Kebaya which is identiical with Java culture fully equipped with flower pattern and **kutu baru** that still wore by royal status lady in Indonesia to a housewifes. Differently, the more advance and modern local fashion era that following trend abroad, the shape silhouette and details of kebaya has grown to be a modern kebaya. One of the founder modern style kebaya fashion designer is Anne Avantie. Beside new modern kebaya as fashion style in Indonesia, some picture can be applicate as textile pattern taken from several Indonesia culture which edited to be more modern.

3.2 Evolution of Style and Textile Fashion Technology in Indonesia

According to Troxell and Stone (1981) in their book entitled “Fashion Merchandising”, fashion is defined as a style that is accepted and used by majority of people in certain community within a certain time range. From that definition, we could see that fashion could not be separated from the community due to its close relation with people’s personality, trending style in the society and time factor. Some people view fashion as clothing. However, fashion does influence and is influenced by all cultural aspects such as music, arts, architecture, and politics as well as social aspects. Fashion style in Indonesia has evolved much from time to time and has been influenced greatly by other countries. It is not easy to find traditional style of kebaya such as kebaya encim. Younger generation in Indonesia, especially women, is very much influenced by fashion from western countries. Many would dress in shirt and jeans for casual occasions, and long dress for party and formal occasions.
There are many ways to process textile into more attractive materials. Besides using natural resources for coloring and pattern making, there are also several other technology such as printing machine, embroidery and laser cutting, which are available in Indonesia and are in demand by fashion workers. With that technology, fashion designers would be able to produce textile and collections with more variety.

3.3 Popular Pattern from Indonesia Culture and its Implementation in Fashion

We might not realize that there are many aspects of Indonesian culture that we could use for source of inspiration to produce arts especially in fashion. From traditional food, plants and flowers, items we use daily, traditional performances, political situation, myriads of phenomena happening in Indonesia which are currently widely discussed in the society, among others. Below we would discuss two fashion designers who have implemented pop culture into their works. They are Lenny Agustin and Sherly Hartono.

3.3.1 Case of Lenny Agustin Fashion Design

Lenny Agustin is known as fashion designer with her “ready to wear” collections. Her ideas are creative, unique and eccentric. She always dresses up in eccentric styles so as to show her unique identity as a fashion designer representing her works. The unique characteristics of her works and collections are mostly inspired by stories and performances. She always uses local textile materials which have been processed in a certain manner such that her collections always have modern look and silhouette and are in demand throughout the country, especially by women. The use of contrasting color combination is also one of the unique characteristics in each of Lenny Agustin’s works. In Jakarta Fashion Week in October 2016, Lenny Agustin showed her collections with theme taken from an art performance in Java, that is Kuda Lumping. All along, Kuda Lumping is known as a traditional art performance displaying a group of warriors riding horses. The horse is made of bamboo or other materials cut and woven, and then decorated with rolled or plaited imitation hair. Initially a unique batik from Kediri with conventional pattern, Lenny Agustin successfully injected a new flavor into Kuda Lumping, turned it into something new, fresh and attention stealing. Her implementation of Kuda Lumping concept utilized some materials like embroidery of Kuda Lumping pattern with contrasting colors, which decorated the chest area and then connected to the sleeves, or as a vest. Ambience of Kuda Lumping performance was also felt with the use of colorful tinkle and fringe. Besides promoting Batik Kediri, Kuda Lumping suddenly became popular among fashion observers in Indonesia. It also became an inspiration to other fashion designers.
3.3.2 Case of Sherly Hartono Fashion Design
Sherly Hartono with her brand for men’s wear HARTONO, is a young designer from Indonesia whose works are greatly inspired by the surrounding environment and daily life in the society in Indonesia. With primary research done by observing and capturing current affairs around her, designer Sherly Hartono released her inaugural collection for men’s wear with concept of brothers (‘abang-abang’) focusing on silhouette of 1990s. She successfully elevated the fashion mode to become stylish and widely acceptable. One of the highlights popular not only in Indonesia but also around the world is the jacket with patterns of stink bean (pete), rooster noodle bowl, banknote of fifty thousand rupiah and one hundred thousand rupiah, using printing technique with contrasting pop color. Those patterns display the daily life of people in Indonesia that have yet to be given enough attention until they are used and popularized by designers.
From the above-mentioned two fashion designers, we could observe several similarities in implementing popular culture patterns in Indonesia into their fashion collections, as follows:

1. The importance of design principle; balance, unity, rhythm, emphasis and proportion which make the work more attractive to whoever sees it.
2. The use of contrasting pop colors to inject imagination and freshness as a mean for the younger generation to get closer to cultures existing previously.
3. Styling still plays an important role in fashion industry. If garment pieces are incorrectly combined with other outfit, it would not become the center of attention.
4. Pop culture pattern could be used as a mean for communication. For that, the message communicated through the pattern should represent the whole design.

4. Conclusion

There is much evolution to fashion which has become part of social identity and people’s lives. Several designers from Indonesia have been in the limelight, following the release of their design collections. Some of them have been inspired greatly by the local culture and they managed to process it into design works such that the local culture evolves into pop culture with more modern touch and fashionably acceptable. Pop culture design
patterns could be found on design works by Lenny Agustin and Sherly Hartono. The main focus is still on design principles / elements, using contrasting pop colors, styling outfit with shades of pop in suitable combination, as well as unique pop culture patterns in Indonesia. Research in pop culture which could be used as pattern in fashion design in this modern era is indeed very important because it gives many advantages to fashion students and fashion workers as a source of inspiration to deliver more creative art work which is comparable with fashion in other countries. For future research, we could use the works of other designers as research objects. In addition, we could also use different methods like conducting survey or polling.

5. Bibliography


THE VALUE OF "PAYANGO" IN THE TRADITION OF ARCHITECTURE IN GORONTALO

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ABSTRACT
House is a cultural product produced by a community group where in the development process can not be separated from the traditions and values of the local community. Gorontalo people have a tradition in the process of building a house in Gorontalo known as "Payango" where some people still apply the tradition in the process of building a house. Payango traditions are made from the determination of the main point, dimensions such as length and width of the house into the main frame of the roof (Kudakuda), which in the end all the procession will affect the determination of the main door planner. Like Fengsui science, the belief in the Payango tradition has an effect on the health, luck and behavior of the population. The research is done by qualitative research method where the data are grouped into physical and non-physical data. This tangible data is obtained by measuring, taking pictures, recording photos, and searching documents, while intangible data is obtained through interviews with homeowners, asking house builders according to custom (Momayango), chief builder (Basi lo bele), Traditional leaders (Adati), community leaders, and housing developers. Through this research is expected to produce a study on the value and meaning contained in "Payango" and how the tradition can have a positive impact and provide tangible benefits for the comfort of residents and guests with reference to architectural principles related to building orientation, distance, Layout of space, dimensions, circulation, argonomy and anthropometry.

Keywords: Payango, Value and Tradition, Architecture

Introducing
Home is one of the fulfillment tools of human outward needs, other than clothing and food. As a place to live, a house needs to be designed and built in a carefully and thoroughly. This is closely related to strength, durability, safety and comfort, as well as its architectural aesthetics. For that in building a house, many factors to consider. Such as the design factor the house, the quality and quantity of building materials, geological factors, and climatic factors, in addition to local cultural factors (tradition) as well as the local architecture and architecture of the city where the buildings are located. The people of Gorontalo in ancient times live in a moves or called nomadic. Before getting to know the board or wood, they used the tree branches as a place to live known as wombohe. In the presence of wood cutting tools, then they began to build a house with a paved but still grounded and walled foliage are called bele huta-huta, then replaced with a split bamboo known as bele tolotahu. Along with the development of the era then the development of technology began to change the mindset and behaviour of people. The
houses that originally used bamboo was replaced with a board started from bele yilandango, bele kanji, bele dupi, bele lo tidulu, banthayo po bo’ide to iladia. Besides that the orientation of the building must face to the east with the position of the bedroom facing the north. It is according to the belief of Gorontalo people that all the sustenance always comes along with sun and the position of the bedroom facing the north because the sustenance always flowing like river water from north to south. Besides that the right house position there is a mosque to the right of the house there luyu (agricultural product storage) and in front there is a field. Since the industrial revolution, many changes have occurred in the shape of the Gorontalo people's house, starting from the position of stairs which originally only one and in front of the building, converted into two and located on the left and right side of the building, until the opening of the door and the place parallel to the back. Now we are familiar with the Traditional Traditional House of Gorontalo called Banthayo Po Bo’ide (house of deliberation), made of plank and roof of rumbia, but since entering the 20th century has been revitalized several times and roofed zinc. Traditional relic house in Gorontalo quite a lot, but it has changed a lot both in terms of building appearance and construction. This change is caused more and more influence of the use of concrete construction in house building. So traditional houses are very rare, that there is usually no originally form, just resemble it.

Theoretical Review and Literature
Tradition is a complex that includes knowledge, beliefs, arts, morals, laws, customs and others relating to the abilities and habits of human beings as members of society. Selo Soemardi as quoted Purwanto S.U, suggest that culture is all the result of creation, intention of taste and human work in the community. While according to Mursal Esten, tradition is the hereditary of habits of a community based on the cultural values of the people concerned. Tradition shows how members of a society behave, whether in a supernatural or religious life. In the tradition is governed how humans relates to another human beings or one.

According to the narrower meaning of tradition itself is the whole of material things and ideas that have come from the past but are still present today, not destroyed, destroyed, discarded or forgotten. Here tradition only means inheritance, what is truly left of the past. As Shils says in his book Piotr Sztompka that tradition means everything that is transmitted or passed from the past to the present.
Assessment of Gorontalo tribe building form has been done several times by the observers Gorontalo culture that is; First in 1972 by the father of I. Dj. Daulima (former cultural overseer of the Kwandang and Sumalata areas now the district of North Gorontalo), second in 1975 the results of workshops of elementary school teachers with cultural experts in the district.

Gorontalo, the third of 1992 by the mother of Tjirna Monaroa (former staff of cultural section Dikbud Gorontalo). The fourth is according to the accounts of the elders and the adat stakeholders in each customary meeting in Gorontalo area. The four types of houses include wombohe, bele Huta-Huta, Bele Yilanthongo, and Bele Kanji. Along with further developments termed into the form Bele Puluwa and Bele Pitu Palata.

Gorontalo is known by other regions, one of the reasons for its cultural identity. Gorontalo society has a culture that has been rooted and studied from generation to generation until now still alive even has become a social heritage although the flow of modernization and globalization explore in the world. This includes the payango tradition, which in its derivatives is materially and non-material. On the material side is to determine the position of the laying of the door, especially the main door, and overall affect the spatial arrangement of the house. While the nonmaterial side is on the pattern of behavior and actions in the form of rituals with symbolic meaning that is believed to have good / noble value so that by homeowners, tamomayango (expert house), stale lo bele (tukang rumah) and tauwa lo adati (traditional leaders) bermupakat Do tradition panyango according to custom and procedure with sincerity and without any burden. The most important role in this tradition activity is ta momanyango (house expert).

Establishing a home for the people of Gorontalo is a process of ritual and important activities in life because it will determine the survival of the householder where in the establishment process there is a series of stages of activity that must be passed. The first step in establishing a house is to contact the nearest adat leaders who in the social stratum of indigenous peoples have the responsibility and position and role model for the community called ta momayanga to discuss matters relating to the readiness of the homeowner as well as the determination of the good day and time Right on the count of the moon in the sky. In addition, calculations are made by matching the names of the residents of the house (head of the household) with the calendar and the records held by the mother of the Mother.

After finding the right time to start building a house, began a process of building a house (mopotihulo bele) done with a series of rituals. The first ritual is momato'o ie the selection of the point for first pole pile is done by taking a bamboo that has been measured by the fathom.

Owner of the house, then hit the ground several times until it arrived at the blow that ended with goodness based on certain rules and pengajangan ta momayanga so found the main point.

After the specified point, then husband and wife together holding a stone and put it together well on the main point, it is intended that the future of the home owning households eternal and only death can separate. There are also other ways of determining the extent of the home is to take the size of the homeowner (male / head of household) is measured from the feet up to the nose (the reason for making the size until the nose so that later the house was always "thought it smelled" means it will always be missed), then The size is divided into eight equal parts where each part contains a certain meaning (goodness and evil). The size of the area of the house is taken by
multiples that produce meaning kindness by the size of which is divided into eight sections tadi. Setelah all this ritual began the development work carried out house worked together (mohuyula) guided by ta momayanga.

After the work of the house is finished and ready for occupancy, do another series of rituals that motitae to bele bohu ceremony takes up the new home, first with one bunch of ripe bananas hanging right at the entrance to the living room (for everyone who enters must take bananas), Then provides a variety of snacks, especially the type of onde-onde cake which all contain a sense of hope that the life of the householder forever sweet like sweet banana and various confectionary. On the first night of the house, which can sleep first only men while reading incantations Islamic mantera. After sign reading spells tradition is replaced by the azan at the four corners of the house as well as the reading of sacred chant verses alqur "late in the day before rumah.Keesokan All residents of the house can stay.

**Method**

This study is a qualitative research that aims to uncover and describe how the tradition of the determination of the layout payango main door in residential communities as well as the extent to which the public Gorontalo, Gorontalo still believe in the tradition and the stages payango traditional practices in setting up home.

The type of data needed to answer the extent to which this payango tradition influences the determination of the main door layout of a dwelling is the data about the procedure to build a house in Gorontalo in the form of writings and notes on the customs and procedures of Gorontalo people in establishing houses and data taken based on interviews with homeowners and customary leaders and community leaders in Gorontalo. This research will be conducted in several locations in Gorontalo city, Gorontalo and Bone Bolango district. This location will be taken some residential samples which still using Payango tradition in establishing the house and conducted interview with some public figures, academic and payango experts. The selection of these three locations is because in this region the tradition of payango is still strongly held by the people. Then to analyze, evaluate and process the image is done in Architectural Image Studio of Faculty of Engineering UNG which will be held for 2 years.

**Picture 2. Study Location**
1. In this study, first of all, the observations were directed to the houses that were built in the 1980s and early 2000s. To get the picture and knowledge in general and give direction in order to prepare and do observation in field, step done is to capture as much as possible information / information about all matters relating to the procedure to build a house that is: Contacting and conducting interviews with several resource persons, either from homeowners, customary leaders or commonly called ta momayango (home experts) who are deemed to have competence and knowledge about the traditions / procedures of payango as well as the results of research, textbooks, and articles, regional cultural bulletins on the architecture and culture of Gorontalo.

2. Methods of data collection and observation
   Identify data based on references that have been previously netted.
   Field research (field survey) includes: observation that is direct observation of the physical condition of the house including the residents. Conduct interviews on local residents and informants who are still trusted with the aim of studying documents that support the netted object.

3. Determination of the case
   The research cases are residential houses located in the survey population area, with the following criteria:
   The house was built around the 1980s until the house that was built early 2000s.
   • North-facing residence
   • South-facing residence
   • West-facing residence
   • The residence facing east

4. Identify home houses that make a good sample of the old house maupaun modern house physically. Identification of physical data in the form of house orientation, pole position of the king, position and location of main door, window position and vertical and horizontal runag organization done through direct observation of the field by measuring, sketching and documentation. While the identification of non-physical data is done through interviews with homeowners, payango experts and community leaders and related institutions.

Research Procedure
The process of this research is done through the following stages:
1. Exploration Stage
   a. Extract information and conduct literature studies related to the traditions of the community in house building.
   b. The observation of the search for several years still use Payango's trademark in setting up a house.
2. Observation / Interview Stage
   This stage is the stage where the researcher made the initial observation about the object of research, by identifying the residence still using Payango tradition in establishing the house by observing physically, either through pictures or direct observation and interview with residents to dig up documentary data.
3. Stage analysis, is the most important stage of the series of research process. Activities at this stage is a framework of knowledge that has been formed.
4. beforehand, then confirmed with the reality that is in the community or in the field. This is done repeatedly on the next objects before arriving at the conclusion, each data is constantly evaluated or revised following the accuracy of the data / information, as well as re-examining the theory based on confirmation and discussion among the data, before arriving at the conclusion of the research focus.

5. Stage of Evaluation, activity at this stage is aimed at knowing all the ways of its application and the interrelationship in the field of Architecture.

Results and Discussion

The people of Gorontalo are predominantly Muslim. They internalize Islamic values in their daily lives including adaptation of their adat practices. Symbol "aadati hula-hulaa to saraa, saraa hula hulaa to kuru'ani (custom syara syara, syara bersendikan Qur'an) means, all the actions of the people of Gorontalo should be based on syara, the source of the Qur'an. Where there is a custom against it, it is declared null and void (Niode, 2007: 69). If so, the tradition of payango is one of custom that meets the requirements that are intended, because until now, this tradition still survives, although its people are in the modern era, every time more mendonminasi mindset of people to things that are more practical, the principles of effectiveness, power count, and efficiency.

Information obtained from the father of Umar Podungge (Expert Payango) from Tapa, a statement about relations payango tradition in accordance with the "aadati hula-hulaa to Saraa, Saraa hula hulaa to Kuru'ani" that:

tradition payango including indigenous uphold religious teachings even motto was further developed into five elements are guided (podumba), by Gorontalo people in general that is religion totalu (religion preferred), lipu pehulu (country glorified), Batanga opamaya (dedicated For City), harata opontabulu (sacrificed property), nyawa podungngalo (life of the bet). The conclusion that the five elements that everything is based on religion for Muslims to be not one way ".

Old people first if there is a will to build a house is still traced time, place, that’s the origin of payango because eventually this house will be occupied. Payango from parents used to term payango uwalu (eight) "(interview 27 June 2016).

This is similar to Nurdin Kadir (Community Leader) in Limboto that:

"Tradition of momayango, termed as a prefix or marker in noble everything. This tradition hereditary effect in society gorontalo, sehingganya when momayango in terms and language that is derived from Gorontalo means menetapkan. Menetapkan here can be set from the beginning that relate to all human life, including the procession of house construction, or related to human life, So that it becomes important as a basis in doing or setting everything. Basically the purpose of momayango is aimed not only to build and establish something, but to be used as a way to ask for blessings and to be safe in starting everything. As a rule and prayer, this procession must be well executed and organized, so that it can produce good results "(interview 23 June 2016).

Tradition in essence has a connection between past and present that describes to something inherited by the past, but still tangible and functioning even still carried out in the present. Payango trust value of tradition should be maintained preservation and sacredness, as long as the trust remains in line with the principles espoused ideology, then when would be passed on to children and grandchildren, then it is certain that this is something that happened in bermasyarakat. Tentu not a thing New for the people of Gorontalo, applying a tradition that has existed from generation to generation.
Build a house for the community gorontalo not just build houses / assemble the house, but to build a home is a ritual process and important activities in life because it will determine the survival of the occupants of the house which includes a variety of activities that are not only technically, but also accompanied by a variety of activities And non-technical rules. The process of setting up a house is a series of activities which in principle can be grouped in 3 stages: (1) planning stage, (2) stage of design-building, and last (3) stage of occupancy.

Furthermore, for people who buy a house through the developer, the tradition of payango still implemented. Based on Developer interview that:

"The current developers (indigenous or immigrant) follow the traditions of the people of Gorontalo, before setting up a house. We invite ta momayango to put the first stone in its entirety. So the house is not in payango one by one because it sees the positive value felt and trusted by the public gorontalo in general. As for if the homeowner is willing to implement payango, usually the owner of the house coordinates with the developer before the house is built and took the initiative in payango back "(interview, July 19, 2016).

The concept of payango is one of the integrative needs as part of the cultural traditions of the people of Gorontalo, which have been created and expressed both personally and in groups in society. Therefore, payango tradition born, grow, and evolve in tune with the needs of society, even the reference / guidelines given and received by members of a civilized society and berbudaya. Tradisi panyango have a set of values and rules as a form of symbols and meanings that occur in the local tradition Gorontalo. Petuah local and meaning of this procession is not immediately clear that the procession could not be just a formality, but the rules are not written and binding in society has become a social institution and lived by each community voluntarily.

The rules relating to building the dwelling, the way the implementation is already patterned from the planning stage to the implementation stage, even at the time will occupy the house, all through custom procession so that must see the good timing of the day, hour, and month. Basically, momayango itself is an effort that happened in the life of Gorontalo people about what happened in their life forward. The tradition of momayango becomes a glue tool in strengthening social solidarity of society. Based on Umar Podungge's interview that:

"Payango tradition as one way to strengthen social relationships, why it is said so, because the surrounding community neighbors, relatives and close relatives, they flocked to come help and work together to make the foundation after payango procession is done by custom. They bring all the equipment they Have from home respectively. After the process of making the foundation which is carried out by mutual cooperation has been completed usually the homeowner prepares a perfunctory meal to be enjoyed together (interview, 27 June 2016) ".
One of the ways of house building process in Gorontalo society collected by the author through interviews with the community (customary leaders, community leaders, ta momayanga and stale lo bele) is described as follows:

The first step is to contact the nearest customary leaders within the social stratum of indigenous peoples have the responsibility and position and role model for the community called ta momayanga to discuss matters concerning the readiness of the homeowner as well as the determination of the good day and the right time based on the month in the sky. In addition, calculations are made by matching the names of the residents of the house (head of the household) with the calendar and the records held by the mother of the Mother.

After finding the right time to start building a house, began a process of building a house (mopotihulo bele) done with a series of rituals. The first ritual is momato'o, ie the point selection for the first pole rendering is done by taking a bamboo that has been measured by the owner’s house, then struck to the ground several times until it reaches the blow that ends with goodness based on certain rules and the sighting of the mother ta so that Found the main point. After the point is determined, then the husband and wife both hold the stone and put it simultaneously also at the main point, it is intended that later household house owners are eternal and only death that can separate.
Picture 4. 9 Directions Calculation

Picture 5. The position of the door according to the calculation of 9 directions
(Sample house in kel. dulalowo city gorontalo) personal .dok source
Conclusion

• Based on search and identification results it is found that in general, both indigenous or immigrants following a tradition in Gorontalo still apply the payango tradition when they are to build a house.
• The value of the trust of the payango tradition should be preserved in its preservation and in the correctness, as long as the belief remains in line with its ideological principles.
• Payango traditions can benefit substantially to the convenience of the residents and visitors, so that certain sections or activities can be maintained as an effort to preserve the local culture but still pay attention to design principles viewed from the architectural side.

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MODERN VISUAL ARTS IDENTITY OF MALAYSIA THROUGH MIXED MEDIA IN CULTURAL PERSPECTIVE

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ABSTRACT
The study aims to survey the visual identity and the use of mixed media in the modern art of Malaysia. It aims to refine the role of material in the context of mixed media that is influenced or formed on the environment culture. This paper will discuss the aspect of visual identity of modern Malay paintings by some local artists in a cultural context. The description will be made from visual artworks that use mixed media as a discussion of the study by explaining the physical description, analyzing the formalistic aspects also interpreting both aspects. Finally, this discussion will look into the demand of the whole visual idea of modern Malay paintings. This paper will also describe some of the local artists' paintings, based on the ideas and materials produced. They are artists who have highlighted mixed media in the form of local culture into the current art. There are four main elements expressed in the formation of visual arts related to materials used by painters such as techniques, formalistic elements and the overall idea of the work. The overall study of the image in the modern art of Malaysia is based on the concept of values, social institutions, needs and environments that form the basis for connections with cultural values.

Keywords: Identity; Mixed media; Art appreciation; Culture

The Art Process
Arts are formed in a major framework beginning with a sociocultural system rooted in the concept of value, environment, needs, behavior of artists and institutions in a society. All of these concepts will form the way an art work exists and appreciated. Art is the result of human needs and wants that wish to issue their artistic expressions through media pronunciation, ideas and life experiences. Artisan artist is an individual who wants to show his inner instincts to be released for the basic human needs. Each of these artworks is shared and will not escape the disclosure of certain forms that can be worked out to understand the meaning (Tjetjep R. R., 2000).

In the context of environmental impacts, artists producing artworks will respond due to the impact of external reactions on their environment which causes them to act in their own way in interpreting their basic concepts through their behavior when they work. The environment experienced by an artist is able to uncover the maturity process in the work. It is an adventure of life that is formed in various forms, spaces and times. Experience as an art student in a study institution, works in a self-contained studio with personal works, becomes apparent to other painters, works bought by art collectors, and all are the effects of a challenge driven by the attraction of the artist's environment. The environment will shape and stimulate the artist's biological system towards the goal of personal satisfaction or, a painter being an icon to other painters.
The Creator produces works as aesthetically pleasing aesthetics which is a necessity that is in line with the needs of human life such as basic needs and social needs (Tjetjep R.R., 2000). Fine art artists work to tell a sense of inner feeling about something that is very concerned about experience, dreams and desires through self-expression. Artists plan artworks by thinking about their ideas, describing the forms of work to be created, capturing ideas in the form of notes and sketches, drawing up work processes, finding appropriate materials and tools and experimenting with various techniques and media that can transmit meaning from the ideas they want to express. Artists always make their own choices and decisions that do not necessarily end up with a great and brilliant masterpiece. They are responsible for the work and choice made and willing to be criticized.

Cultural Clusters through Identity

When talking about identity, we will see how identity can form the identity and value of unity in a society. Identity is a term applied in the context of realizing and accepting us as a community actively involved in deciphering all forms of life events that are considered historical. The interpretation of the identity is said to be a shared property where the value of the self-equality can be shared with other people in the community who already have the same history and origin. The continuity of life in a society can be illustrated through the principles of life experiences practiced and defined jointly (Stuart H., 1990). Zakaria Ali (1989), states that identity is a combination of values and similarities. This value is placed as an idea as an individual who has certain elements such as appearance, color, language, religion, and other things that are the basis of life. Based on the concept of identity, it is an art process in the context of the culture and it is not separate from the historical influence of a nation’s development. It is also closely related to the existence of diversity of people in the context of the era of globalization of society in Malaysia. Identity is the question of influence, change, transformation, racial interaction, shifting, contradiction and paradoxical identity that is dynamic, changing from a world of life formed by the strong interdependence of the situation, strong influence and great competition between elements (Yasraf Amir). Understanding the way in which identities exist, the underlying paradigm of identity, the ideology behind identity, the way in which identity is used is very important for a nation to develop its nation. The process of developing, viewing, and using identity as a medium should be present in the nation’s development (Koentjaraningrat, 1981; Mohd Taib Osman, 1988).

Understanding the way in which identity exists, the underlying paradigm of identity, the ideology behind identity, the way in which identity is used is very important for a country to develop its nation. The process of building, viewing, and using identity as a medium must be present in the nation’s development. (Koentjaraningrat, 1981; Mohd Taib Osman, 1988) According to Abdul Halim Husain (2014), identity is defined as an individual-based introduction and thus represents a group that is an introduction to representing specific groups and sets. Humans do not create anything uninhabited. Man creates something from approximately that has existed before. Every artist becomes creative and intellectual as it originates from the material that was created before. This is what we commonly call tradition (Jakob Sumardjo, 2000). The process of self-expression of an artist is aesthetic demands in the basic human needs. The cultural or integrative necessities that exist on the basis of self-indulgence which basically want to reflect on their existence in their own cultural group.
Zainal Kling (1987) argues that culture is a creature and human heritage of living in society, which is the result of creativity or creativity in interaction with its ecological environment to meet the biological needs of survival. Hence, it is easier to use sociocultural concepts because between society and culture is very balance so it is difficult to distinguish it except as a heuristic tool. It is inherent in line with the development of local communities. This illustrates how the paradigm develops through the life of a society that practices their respective cultural practices. In the culture there are some parts where it involves artistry although in reality it is broader and the arts are only part of the cultural branch.

According Koentjaraningrat (1985) culture is the whole idea, action, and the work of human beings through the learning process. Koentjaraningrat, Selo Soemardjan and Soelaeman Soenardi (1964) formulated the culture as all work, creativity, and sense of community. The work of society produces technology and culture material or physical culture needed by humans to control the natural surroundings so that the strength and results can be devoted to the needs of society. Koentjaraningrat (2000), divides the existence of culture into three parts, namely the first culture that exists as a complex of ideas, groups, values, norms, rules and the like. The second is a culture as a complex of behavioral patterns of behavior from humans in society and Third of the existence of culture as objects of human creation.

Poerwanto D. H. (2000) finds that active cultural processes are caused by human activities that are interconnected, fulfilling all demands and acceptances without the boundaries of time and space. Hence the adaptation process can be directed by the emphasis on the system of ideas, including the scope of change in terms of norms and regulations that can be used as a stakeholder. A well-known work of art can be produced through the effects of the thought experienced by the creator as its observation effect and the entire cultural system studied in his life as a member in society. Zakaria Ali (1987) explains that art objects like humans, are easily accepted, or easily rejected, based on whether they are smooth or abusive. Tjetjep R. R. (2000) expresses that art is a part of the culture and functioning in line with the needs of his community group. The artistry and display of beauty concepts include meaning that refers to various meanings.

The definition of a "classical" culture derived from Tylor, sees culture as "a complex unity consisting of knowledge, belief, law, morality and customs," until Geertz's interpretive approach attempts to sharpen the notion of culture as a pattern of being as symbols which is inherited historically by seeing people communicate, preserve and develop knowledge and attitudes toward life, cultural theories have contributed to the understanding of social life. To explore in detail the meaning of the culture we can understand it through a description from Aziz Deraman (2000). He deals with the fact that the culture is divided into four main divisions: ideology, material, art, values and norms. He emphasized that cultures highlighted in the way of dressing, eating, developing the science, art, philosophy and language and literary improvements. There are various terms and opinions that can be applied to the civilization described by the term to these two divisions.

From the perspective of civilization according to Ismail Hamid (1983) and Muhammad Uthman El Mahammadi (1976), they say that civilization is the achievement of all aspects of thought, morality, social and material in the life of society. Therefore both of these terms certainly lead to a similar thing. Art is a manifestation of the soul in forming a culture that exists in a society that is more to the influence of a cultural
environment, as well as forming a person's artist's artistic personality. This is also explained by E. B. Taylor (1871) which puts the process of culture in art.

Mochtar Lubis (1993) has stated that artists are creative humans who have the strength in themselves (internal). We must release the political value of the assessment of artworks, as the struggle for new construction in the country should mean, in addition to the creation of other values we strive (such as social justice, economic justice, law-based rule and so forth, and we must successfully build cultural liberty. We rarely encounter artists who have absolutely no social conscience. It is better to let the artist seek his own identity, develop himself and get his own place in the midst of the problems facing his society. In fact, what often happens is the mastery to face the creative works of artists whose conscience levels are too high (1993: 64).

Arts is classified as a social institution, but those who emphasize activities for the management of public art on the most important thing, while those who prioritize the cultural values of art and religion are in a higher sphere. In terms of structure, art is not reflected in the interaction of other social institutions but is a kind of mix, requiring special recognition of the art form between a mix of social and cultural relations. The basic requirements presented by art have been interpreted in the context of biology, psychology and social systems in a social institution (Albrecht, 1968) explaining that:

Art is usually classified as a social institution, yet those who emphasize activities essential for the maintenance of society regard art as of secondary importance, while those who give priority to cultural values place art and religion in a "higher" sphere. Structurally, art does not manifest the interaction patterns of other social institutions but represents a mixed type, requiring special recognition of art forms and mixed networks of social and cultural relations. The "basic needs" served by art have been interpreted in biological, psychological, and social terms, forcing the conclusion that art in its broadest sense performs a multiplicity of functions, with only the fine arts existing as an independent realm with aesthetic values supreme. The universality of art seems to be the creation of Western conceptions imposed on the artifacts of other cultures.

Artistic features influenced by cultural development as a progressive and dynamic system, highlighting sustainability, change and cultural retention. The characteristics of cultural continuity are based on the survival of the art while the characteristics of change are seen as adaptation to the current situation. Characteristics of retention of identity-based art forms are a distinctive value without being influenced by external elements and maintained by the community itself. Art changes will occur when circumstances require or are caused by cultural changes, whether there is a better culture directly or vice versa, or it appears in the culture itself.

Malaysian Image

Modern art or contemporary art refers to paintings new style in Malaysia. It can also be defined as Avant-Garde's art that does not always have any understanding and style that is sustainable with traditional Malaysian art in terms of its philosophy of art, its style, its visual features and materials and techniques. The terms and definitions of mixed media in art are considered to be new and modern. A technique involving the use of two or more art media, such as inks and pastels or paintings and collages, combined in a single composition. Chronologically, it appeared in the early 19th century, when the Cubism Art began to take place in Europe. Lynton (1989) argues that the mix of mixed media art in the West began in Cubist Collage (around 1910-1930) through a collage technique
approach. The term collage refers to Lewis (2012) showing a combination of cut and paste techniques on a two-dimensional surface using materials such as paper, photography or other interiors.

The mixed material phenomenon triggers to new visual language blowing up the scenes of contemporary visual art. Robert Rauschenberg in the research of Muliyadi Mahamood explains the new relationship between the painters and the media that interact perfectly in a work of art and display the personal value of the artist himself.

*Mixed media is capable of enhancing the visual grammar of painters and at the same time simplifying the task of communicating the artworks. The use of more dramatic mix media can then is seen in the works of 'assemblage' or 'Rauschenberg's combined painting' (Muliyadi Mahamood, 23: 1994).*

![Figure 1.1: Robert Rauschenberg. Bed. 1955. Mixed media. 191 x 80 x 23 cm](image)

In Malaysia, mixed media-based art movements are pioneered by second-generation local artists who have similar situations but are quite late in the early 70's. Some of them have been studying at the Art College, which is exposed to the new scene (New Scene). This scenario has embarked on a new art movement as a result of the syllabus arranged on the flow of knowledge of Bauhaus, a German art school that combines learning between craft and fine art. Niranjan (2002) so strongly affirms that;

*There is another power united with this international Islamic modernism, stemming expressionism in Malaysian art at that time. The 'New Scene' movement, beginning with an exhibition in 1969, was a reaction to naturalism and expressionism in Malaysian art of the era. According to new painters like Tan Teong Eng, Tan Teong Kooi, Tan Tuck Kan, Choong Kam Kow, Redza Piyadasa and Sulaiman Esa, nature is no longer a source of stimulation. The existing world is not enough and irrelevant for their purpose. They eventually abandon all illusionist practices. They also reject art based on the notion and gestural because it simply blurs the true purpose of artistic.*

The New Painter seeks to examine the structural properties and perceptions of painting, such as space, color and material properties. On the realization that the importance of a research on the development of visual arts in Malaysia, scientific research based on observational methods was carried out as they had assembled a
number of visual artistic and art workshops that had inspired the development of the community's thinking and culture.

Malaysia's Greatest Landscape Works (1972) (Picture 1.3) by Redza Piyadasa have adjusted Malaysia's visual mind to the conceptual art of extending the tradition of Western easel art. This work has won a Grand Prize by the National Art Gallery. It also aligns with the idea of Picasso who sees a work to change to a new, visual dimension of visual arts, no longer bound in the conventional media axis. Pajadasa (1981) adds that To understand Malaysia's "art scene" changes during the seventh period, we must research the developments in the field of international art. This step is considered necessary to establish the influence of this background on local artists. These new activities are viewed with a sense of suspicion by local Artistic Expressionists. The tensions that arise as a result of this function serve as a positive agent that enriches the process of artistic maturity. With the creation of a "new generation" art painting began as well as a further dialectic discussion, which is the foundation of modernist commitment.

Now, the expression Piyadasa continues to be sacred and always haunts the mind of a Malaysian painter. The 'Malaysian Landscape' and 'Human and Nature' exhibition are the beginnings of fine dining to the idea of a work that uses mixed media. It has given important historical significance to the development of contemporary visual arts in Malaysia without any suspicion that most of the conceptual works of the 1970s in the National Visual Art Gallery collection of their periods were from the exhibition. Among their works, which are expressed through mixed media, feel that it is the most accurate and closest visual language to their ideas and thoughts as well, it is able to arouse the stimulus of the audience's social contact reactions as an observer but it draws the audience into a real state of reality as it has explained by Lewitt (1967);

New materials are a major problem in contemporary art. Some artists are confused about new material and new ideas. But it's worse than seeing lost art with a variety of materials. Most artists who are interested in using this material are also those who have no firm stand in allowing them to use the material well. Good artists will use new materials and build a work of art. The danger is, I suppose, what is more important here is the physical nature of the substance alone than the idea of the work (another expressionism).

Figure 1.2: Redza Piyadasa. Malaysia's Greatest View. 1972. Mixed media. 228cm x 177cm.
Mixed Media into Methodology Space
The influence and effect of mixed media in modern Malaysian art has largely affected the sociocultural value of an artist, especially in his art work. Awareness of the interrelation between the artist’s behavior and his work is based on questions of understanding, knowledge, and consistency towards the process of creation. The awareness for understanding a visual media mix of works that exists in various forms, techniques, ideas, will influence the impact on the artist’s belief and way of life. Understanding the function and role of mixed media in the formation of national visual arts identity will be easily recognizable and universal.

In identifying the position of a this work and association with social institutions, there are two concepts that will be applied based on a multidisciplinary approach. Tjetjep Rohendi Rohidi (2000) explains in relation to the value of its various societies and cultures by looking at the process of openness through the disciplined thinking that is learned and practiced in the living space. This thinking should also apply in the context of art in order to sustain social and cultural sustainability in public institutions capable of leading a more dynamic and global direction.

The theoretical method used to study the problem in this research is through interdisciplinary approach. The interdisciplinary approach is a method that uses a combination of explanatory systems that embrace the various concepts of the various branches of knowledge with the aim of understanding and clarifying a complex problem especially art studies (Rohidi, 2000). The concept to be used in this research is a combination of adaptation between the concept of art combining by Erwin Panofsky (1972) and social institutions by Jonathan Tuner (1988) (Figure 1.1). Since art is in a cultural system integrated with its own concepts, then through a cultural approach, researchers want to reveal, understand and explain; the form, meaning and identity of the Malaysian modern art culture produced through a mix of Malaysian artists or painters.

![Figure 1.3: The framework of the concept of combined adaptation of the concepts of art appreciation by Panofsky E. (1972) and social institutions by Turner J.H.](image)

Conceptual Description
The conceptual term will explain in general the concepts adopted in this study with the aim of knowing and identifying the definition of the term so that it is in parallel with the
basis of the discussion. The three main points highlighted are related to the appearance of the resulting work, the subject being displayed and the content or story behind this work. The overall focus of the Malaysian artwork is based on the concept of value, environment, social institutions and needs that are the basis of social relations (see Figure 1.1: The framework of the concept of combined adaptation from the concepts of art appreciation by Panofsky E. (1972) by Turner JH (1988).

Panofsky provides an overview of the method of appreciation of artworks in three basic components, namely Iconographical Description, Iconographical Analysis (Iconographical Analysis) and Iconographical Interpretation (See Table 1.1: Iconography Theory by Panofsky (1972), (Source : Abdul Halim Husain, 2011). Whereas Turner sees the culture in a social system built up of five components namely values, needs, behaviors, technologies, and skills as well as forming social institutions in the context of Malaysia’s modern art.

<table>
<thead>
<tr>
<th>Level</th>
<th>Object of Interpretation</th>
<th>Act of Interpretation</th>
<th>Equipment For Interpretation</th>
<th>Controlling Principle of Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Primary or natural subject matter – (A) factual, (B) expressional –, constituting the world of artistic motifs.</td>
<td>Pre-iconographical description (and pseudo-formal analysis).</td>
<td>Practical experience (familiarity with objects and events)</td>
<td>History of style (insight) into the manner in which, under varying historical conditions, objects and events were expressed by forms.</td>
</tr>
<tr>
<td>2</td>
<td>Secondary or conventional subject matter, constituting the world of image, stories and allegories</td>
<td>Iconographical analysis in the narrower sense of the world.</td>
<td>Knowledge of literary sources (familiarity with specific themes and concepts)</td>
<td>History of types (insight into the manner in which, under varying historical conditions, specific themes or concepts were expressed by objects and events.</td>
</tr>
<tr>
<td>3</td>
<td>Intrinsic meaning or content, constituting the world of ‘symbolical’ values.</td>
<td>Iconographical interpretation in a deeper sense (Iconographical synthesis)</td>
<td>Synthesis intuition (familiarity with the essential tendencies of human mind), conditioned by personal psychology and ‘Weltanschauung’</td>
<td>History of cultural symptoms or ‘symbol’ in general (insight into the manner in which, under varying historical conditions, essential tendencies of the human mind were expressed by specific themes and concepts).</td>
</tr>
</tbody>
</table>

Values refer to an authority to believe in a perception or belief. It can be a trust in a social institution. The value or norm exists because of the rational considerations of religious law and any matter surrounding a member of the community. Laws, customs, abstinence and treatment in certain societies are largely dependent on the will of the community. For example, the teachings of Islam as a religion of ‘tauhid’ have limited the scope of the more restricted artistic arts and fulfill the religious will of art. Islam does not
allow paintings, or sculptures in the form of sculptures or living creatures. In the context of Malaysia's modern art, most artists tend to describe the forms of abstract and abstract, traditional, abstract, floral or figural forms. This is in contrast to works from neighboring countries like Indonesia, Thailand or the Philippines.

The needs in the context of the development of Malaysian art can be divided into three parts. Firstly it is the tendency of the painter to meet the demands of sociology for himself as an artist, secondly, the economic need for the advice of life and the third, the cultural necessity of the tendency towards cultural interaction in society.

The artist's behavior is often described as a creative man, every human being in a culturally organized group always wants to show its existence in this universe. In addition he wants to show himself as a civilized human individual. The presentation of the art forms of his work physically demonstrates and clarifies the identity of the individual in the culturally based community group he represents. The need for aesthetically expressing fully engrossing for the needs of other activities. Feeling for work and artistry, the individual will also try to fulfill the social needs of social life and also carry out his responsibilities as a cultured member of the community. (Abdul Halim Husain, 31: 2007)

The development of modern Malaysian art in the current environment has contributed significantly to the creation of works towards multi-national patterns.

In the 1960s and 1970s modern art began to be practiced in a more regulated and structured form. The local art movement started to bloom in arrest in response to some factors arising from the changes in the social, political, cultural, economic and technological landscape. The most significant among these was the greater exposure to art through education, which was attributed mainly to the increased number of artists and art educators returning from overseas studies. (Nur Hanim Mohamed Khairuddin, 2014).

Technology is seen as an important element in the formation of community culture, as it moves along with the development of human life. The reality of technology was created from now until now aimed to assist and facilitate the various aspects of life, when humans work, communicate, and to address the various bizarre issues that arise in society. Technology not only helps and facilitates human beings but also offers new ways of doing such activities so as to influence the culture of a society that has existed before.

Culture is a framework of behavioural practices for people who have values (truth, beauty, justice, humanity, wisdom, etc.) that are influential as a framework to form human life views that enjoy reality and have become part of the community's choice to determine his attitude towards various agendas and events in life.

Notions in Cultural and Arts Research
In designing research, researchers are based on models to the format of the art appreciation model by Erwin Panofsky which outlined four processes namely descriptions, analysis, interpretation and evaluation (see Figure 1.2: Design of the Study Based on the Appreciation Model by Panofsky (1972).

Figure 1.2: Design of the Study Based on the Appreciation Model by Panofsky (1972)
Table 1.2: Objective, Data Collection, Method and Subject Objective Data Collection Method.

<table>
<thead>
<tr>
<th>No</th>
<th>Objective</th>
<th>Concept</th>
<th>Method</th>
<th>Subject</th>
<th>Data Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Analyzing shapes in mixed media.</td>
<td>Pre-Iconography</td>
<td>1. Analysis of art works</td>
<td>1. Mixed media art works</td>
<td>1. Material 2. Technique</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>in the art work.</td>
<td></td>
</tr>
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<td></td>
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<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
The role and importance of the mixed media forms a social institution in the context of the Modern Art of Malaysia.

Table 1.3: Panofsky Model Based on Modern Malaysian Artworks (Source: Abdul Halim Husain, 2008)

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape Description</strong></td>
<td><strong>Keys</strong></td>
</tr>
<tr>
<td>Line</td>
<td>Shape</td>
</tr>
<tr>
<td>Shape</td>
<td>Form</td>
</tr>
<tr>
<td>Form</td>
<td>Texture</td>
</tr>
<tr>
<td>Texture</td>
<td>Color</td>
</tr>
<tr>
<td>Color</td>
<td>Space</td>
</tr>
<tr>
<td><strong>Formalistic Analysis</strong></td>
<td><strong>Keys</strong></td>
</tr>
<tr>
<td>Balance</td>
<td>Harmony</td>
</tr>
<tr>
<td>Harmony</td>
<td>Contrast</td>
</tr>
<tr>
<td>Contrast</td>
<td>Unity</td>
</tr>
<tr>
<td>Unity</td>
<td>Diversity</td>
</tr>
<tr>
<td>Diversity</td>
<td>Repition</td>
</tr>
<tr>
<td>Repition</td>
<td>Composition</td>
</tr>
<tr>
<td>Interpretation</td>
<td><strong>Keys</strong></td>
</tr>
<tr>
<td>Self-Expression</td>
<td>Humanity</td>
</tr>
<tr>
<td>Humanity</td>
<td>Culture</td>
</tr>
<tr>
<td>Culture</td>
<td>Religion</td>
</tr>
<tr>
<td>Religion</td>
<td>Environment</td>
</tr>
<tr>
<td>Environment</td>
<td>Economy</td>
</tr>
<tr>
<td>Economy</td>
<td></td>
</tr>
</tbody>
</table>

Figure 1.4: Ahmad Shukri Mohamed. Target Series - 'Camouflage 1'. 1994. Mixed Media. 183 x 153 cm
Table 1.4: Extra-aesthetic View Through Artist Artwork (Source: Abdul Halim Husain, 2008)

<table>
<thead>
<tr>
<th>No</th>
<th>Aspect</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Icon approach</td>
<td>Abstract</td>
</tr>
<tr>
<td>2</td>
<td>Symbol</td>
<td>Culture</td>
</tr>
<tr>
<td>3</td>
<td>Forms</td>
<td>Structured</td>
</tr>
<tr>
<td>4</td>
<td>The meaning of symbolic</td>
<td>1. God</td>
</tr>
<tr>
<td></td>
<td>interaction</td>
<td>2. Physical Nature</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Fellow of Man</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Personal</td>
</tr>
</tbody>
</table>

Conclusion
It can be concluded that the artist works in a society around it, will always adapt the sensitivity to behavioral behaviors as well as all forms of agendas, activities and diplomacy with the aim of establishing a common sense in cultivating the present life. Art and society as in the explanation of Muliyadi Mahamood (1995) who are looking at the direction and purpose of something must be adhered to. We must understand each other’s developmental patterns and know the artistic position in society. Finally, always keep thinking in Badrolhisham Mohamad Tahir’s (1999) expression, about the art,

There are some explanations such as cultural details, religious aspects, historical aspects and others to clarify artistic position in society. On average, we still do not get any specific explanation of any dialogue for evolutionary chain of continuous thinking on historical development. This misunderstanding explains to mystical manifestations painter who needs to be given more explanation. This dimension of the shallowness is often associated with non-ontological phenomena of sociology. (Badrolhisham Mohamad Tahir, 64: 1999) aesthetics and harmony of the value of a social institution;

A painter describes a language request through experience but is more concerned with the language game. This language game is a process consisting of language and actions that are closely interrelated to explain the meaning of the desire to say something. Critically there is a question of how the narrative appears to be by a painter who expressed a desire for a sense of meaning while its purpose was still uncovered. (Ibid, p.64)

Self-notification is often an expose of something about your self. However, it is a reaction, it may also be called intuition. The intuition of a testimony illustrates something that is not spoken verbally and is simply revealed by showing all the signs that characterize the artist’s picture. The signing of this sign is a visual representation of a clear, symbolic gambling character that captures the language of filming (meaning meaning). I Ibid, p.64)

Something which is common to us may be unusual for others. This is what Gadler olegs say as aesthetic differentiation; The sharing of something that represents the object will not be lost from the body's view, and even share with our thoughts. This partnership is part of nature. (Ibid, p.64)

We may be able to attain truth about something, but at the same time we also feel that there is a shortage. Of course, there is a factor of separation gaps, although the truth can bridging the gap. The actual element of the sketch will
remain a sign; the mark of the truth hidden by its unknown nature, it even vanished and lost entirely. (Ibid, p.64)

Reference


AWAKEN THE OLD DYING TRADITION

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ABSTRACT
Raja Ampat Indigenous People is a community of fisherman that practices one of its traditions, called Sasi. This local wisdom is practiced as an attempt to protect parts of its territorial water areas with traditional rituals for the benefit of the community. Unfortunately, this local wisdom of Sasi is began to abandoned as it is considered to restrict the fishing activities, along with the use of modern fishing technology, introduced by fishermen from outside, thus affecting the destructive of marine resources. Now, Raja Ampat has become the largest conservation area in Indonesia with a zoning system established under the government regulations. However, this zoning system still could not solve the the problem of marine ecosystem destruction, as there are still destructive fishing activities to the coral reefs. These activities are carried out by the fishermen from outside and also get support from the fishermen of Raja Ampat. The economic reasons, and the zoning system implemented by the government and marine conservation NGOs, which is considered as a product from outside/modern, becoming one of the reasons for the community to disobey, and often doing destructive activities in the zonation areas. Therefore, the activity of Sasi needs to be reactivated and re-used to support the marine conservation efforts, based on indigenous/local people with the roles of traditional and religious leaders by way of rituals, so that the coral reef destructions and damages can be avoided.

Keywords: Tradition, Sasi, Raja Ampat.

INTRODUCTION
The practice of the local wisdom of Raja Ampat community is more closely related to their life as fisherman at the sea. Local wisdom and local knowledge such as: shrine places, sacred places, pamali places and other local designations can be found in many places in Raja Ampat area. The above terms are known and believed to be the locations of the spirits of the ancestors, the origin of the tribe, and the spirits of the dead resides, because humans have confidence in the existence of supernatural powers on extraordinary things, as the cause of the emergence of things which can not be done by ordinary people (Koentjaraningrat, 2009: 60). Therefore, in their livelihood practices, these areas should not be touched or entered by anyone for any reasons as it will have a disastrous and catastrophic impact on the communities and individuals who violate it. In addition to the traditional sacred sites and areas, which are believed to be as a control room or sacred space for the community, there is also a practice of local wisdom done by the community since ancient times known as sasi.

Sasi is a form of the local wisdom of both coastal and island communities in Raja Ampat, with the purpose is to sanctify an area or place within a certain period. In his thesis, Mcleod (2007) described that "Sasi is an Ambon-Malay term which likely derives..."
from the Malay word “saksi” meaning “to witness” or “witness”. Sasi laut refers to rules and regulations controlling marine resources and includes restrictions on fishing gear, species harvested, time of harvest, location of harvest, and who is allowed to harvest natural resources (Bailey and Zerner 1991; Zerner 1994; Ruddle 1994).

The purpose of sasi is to protect an area in order that not to be accessed or entered by anyone so that fish, sea cucumbers, and various types of marine biota that live in that location can breed well and in time can be harvested sufficiently to be sold and then the sales results can be used for the purpose of worship buildings construction, eccalistical or for other feast days. The practice of Sasi is done in a certain area with the coverage not too large and only be done in the form of traditional rituals with the involvement of certain community members in a village. Each village conducts sasi with diverse interests, varied in times and in every procession, the ritual of sasi is mostly done by religious figures.

Nevertheless, along the development and changes that occur in Raja Ampat community have caused the activities of Sasi to be abandoned, because of the interaction of Raja Ampat community with outside fishermen such as those of Buton, Bugis, Makasar, Ternate and Tidore, and also fishermen from Sorong Regency who have used modern fishing gear and got result in large numbers, thus encouraging the local people to quickly adapt and start using the methods used by the outside fishermen. Fishing with bombs, potassium and fish poison becomes a common practice now. The reasons why the communities provide the space and fishing areas, which was once regarded as sacred sites and sacred places to the outside fishermen to catch fish in that location, is due to the the influence of modern religious factors (Christian and Muslim), modernization, modernity and the global world today.

The tradition of sasi is then slowly abandoned, and the community begins to adopt fishing practices with the use of modern technology that offer the effectiveness and efficiency regardless of the consequences of their actions. The damages to coral reefs, seagrass beds, and marine biota as the effects of fishing with bombs, fish poison, and potassium is no longer a consideration for local fishermen. The sustainability of marine resources, to provide enough food reserves for future generations is no longer be a consideration in Raja Ampat villages. This phenomenon becomes a portrait or picture of the significant changes in indigenous Raja Ampat community right now as a fishermen community that always maintained a harmonious relationship life with its nature, especially coastal life, islands, and marine water. The social and cultural changes that occur are caused by various factors such as the intense interaction of the local community with outsiders, the desire to meet the increasingly complex needs of the community, thus encourage them to adapt and accept the changes brought by the outsiders to their region. Social change can, therefore, be imagined as a change that occurs within or includes the social system or rather there is a difference between the state of a particular system in different timeframes (Sztompka, 2010: 3). This change is evident from the disappearance of local traditions such as the wisdom embraced by the fishermen of the Raja Ampat.

DISCUSSION

The new round of the community life in Raja Ampat occurs when this area is established as a new regency, known as the marine regency with it’s slogan “the last heaven on earth”. This regency, as a new resulting regency from Sorong regency in 2002,
became the first milestone in the rapid changes and development of this region. Waisai as the capital city of Raja Ampat became the economic center, the distribution of money, and the center of the modernity project, in which Calinescu (Haryono, 2005: 32) describes it as a socio-cultural condition of society, which is undergoing a paradigm shift, obtained by a shortcut from old to new form. The society evolved from traditional society to modern society, so that modernity is identical with the change of world culture, that is associated with modernization process. Therefore modernization means the ongoing project in achieving the condition of modernity that is driven by the spirit of instrumental rationality. The modernization here is marked by the explicit disconnection with traditional values, the development of a progressive capitalist economic system, administrative rationalization, and sociocultural references. With the abundance of its sea water resources and the multicultural community of Raja Ampat people, has made this region skyrocketed very quickly at the national and international level compared to the other regencies that were split simultaneously.

With the desire to restore, regulate and manage the damage and sustainability of coral reefs, reef fish, seagrass beds and molluscs in Raja Ampat waters to keep the paradise inherent in Raja Ampat regency, the government is now aggressively moving fast with various parties including non-governmental organizations that care about the environmental conservation such as: CI (conservation international), TNC (The Nature Conservation), and local conservation institutions that are intensely encouraging the creation of a new culture called conservation culture in most of Raja Ampat waters under the pretext of saving marine resources for future generations of Raja Ampat. The zoning system established through state regulation in this case local and central government has controlled most of the waters of Raja Ampat and with contemporary morality movements of water conservation areas in this area reaches approximately 1.1 million hectares. No half-hearted, Raja Ampat waters have been conserved in seven Regional Water Conservation Areas (KKPD) such as Misool regional conservation area (KKPD), Kofiau, Mayalibit Bay, Ayau, Dampier Strait (Perbup Raja Ampat), and one Natural Water Sanctuary (SAP ) managed by the National Water Conservation Area (KKPN) based in Kupang (KKPN SAP Raja Ampat Profile).

The zoning system is a modern culture conducted in the marine of Raja Ampat in the hope that this zonation system can be a model for the management and utilization of marine resources wisely in reducing the damage of Raja Ampat marine ecosystems due to the unsustainable behavior of the community. The zoning systems are formed with various zones such as core zones which are areas that should not be disturbed or entered, spawning zones where marine life spawning and utilization zones as the areas where fishermen can freely catch fish. The purpose of this zonation system is to enable coastal and island communities in Raja Ampat knowing the location of the zonation when doing the fishing activities and obey it with the hope to reduce and repair the damages to coral reefs due to the fishing patterns that is destructive to the environment. But in reality, the zoning system made in these marine still cannot escape from the problem of fishing and utilization of marine products in an environmentally destructive way. The local fishermen dare to take fish in ways that harm the environment, conducted jointly with the outside fishermen by entering the zones laid down above without the exception to the fishing ban zones and spawning zones.
Therefore the *sasi* system is then revived as a conservation act based on local wisdom in the hope of marine protection be carried out by the active participation of local communities for the future of his generation. Sasi activities (temporarily closing the fishing grounds) began to be encouraged in residential areas in plural and multi ethnic communities by ways of religious rituals. This means the involvement of religious leaders and customary leaders as the mouthpiece of the community to be the front guard in initiating the implementation process of sasi in their respective territories. SASI with Christian religious ritual is believed to give a high effect of fear through the verses of God’s Word used in conducting sasi, have a great impact for the people who committed a violation or take sea products at the location in sasi. On this axis, the people of Raja Ampat are being led to "christogenesis" that man is in the process of 'amorization' towards a new unity of faith and science, which is not contradictory but harmonious. Science supports religion and religion supports science. In Christ we build a new brotherhood. We are called to be one body: the Mystical Body of Christ. Christ is the Center and Sentrum of the entire universe "Snijders (2013: 202).

The sanctions from the violations in the sasi area are believed to be usually sinful, severely ill, and can lead to death so the fear of violation is high enough in the area that has been sasi. The role and function of religious leaders began to be obvious. Their status as traditional figure and public figure has an important place in the socio-cultural life of local communities caused by the interests to run Sasi-based conservation activities in the Raja Ampat area. Sasi is used for the purpose of which is rationally and logically acceptable because it is a cultural act to maintain the harmonization of human with natural life, human with the source of life and guarantee the fulfillment of the food sources of the local people. By using the term used by Bourdieu (2010: xiv-xvii) ie. 'habitus and arena' to explain this phenomenon. Sasi is used as 'feel for the game' weapon, a 'practical sense' that encourages agents to act and react in specific situations in a way that can not be calculated before, and not merely obedient to the rules. It is more like a set of dispositions that spawned practice and perception. The "arena" of sasi in Raja Ampat community, primarily the traditional and religious leaders as agents, is not just acting in a vacuum, but in concrete social situations governed by an objective set of social relations. Sasi is raised with a ritual that is conserved by rulers and sacred through a modern religious act, state law.

The state became the main director and actor in this act as expressed by Gramsci (2003: 136-137) in his hegemon theory in which one of the ideas is that economic interests, political society, and civil society become the basis and country have the full power to hegemonize the society in carrying out its goals and ambitions. This power relation has hegemonized the Raja Ampat indigenous people, because with the power owned, has established its ranks from upstream to downstream and from legal products to the implementation in the communities, spread through the agents of change that have the power in custom and religion. These figures coupled with village leaders are believed to have the power to influence, so they are used to embed the Sasi culture as expressed by Giddens (2011: 18) that "there is an allegation that being an agent means having to be able to use a group of causal powers, including power that is spread by others.

Sasi as a hot ball has burned and killed the space of people's freedom, since, based on the empirical data, the activity of sasi has been practiced and used as a form of
traditional conservation coupled intimately with the form of modern conservation of the zonation system. This harmonious couple is also reinforced by the recognition of the community and voluntarily indigenous peoples in giving up some of their customary territories to serve as a sasi territory by attacking, controlling, and controlling the logic of the Raja Ampat indigenous people. Sasi is used as a form of discourse of practical wisdom as expressed by Paul Ricoeur that "practical wisdom is the art of acting appropriately when conflicts arise over the principles that are communicatively justified" Kaplan (2010: 175-176). Sasi became the art and the first solution of society’s rule in maintaining the natural resources because with the activities of sasi, the community also participate actively in maintaining and protecting and wisely utilize and manage the potential of fisheries and marine including fishing patterns that do not damage the marine ecosystem.

CONCLUSION
Based on the above description it can be concluded that:

1. Indigenous people of Raja Ampat is a traditional community whose life is very familiar and harmonious with nature, especially marine and sea water, thus the local wisdom and knowledge can grow and develop and well preserved in the society, such as Sasi.
2. Sasi as a local wisdom of Raja Ampat indigenous people has lived and become an integral part of their daily life as fishermen but died along with the interaction with the outside world, especially fishermen who introduced modern fishing technology.
3. The damage of marine ecosystems as a result of unsustainable fishing model boost the stakeholders such as: Local Government, NGOs, tourism industry) to find out the best solution and steps in overcoming the disaster. Thus the Raja Ampat waters conservation culture is then established with its zonation system.
4. To protect and guarantee the future of the new generation of Raja Ampat for another 1000 years, sasi is then re-established, with the local wisdom of water management, and also based on local community in the hope of becoming the front guard in the protection and management of the last coral reef heaven on earth.

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THREE DIMENSIONAL VISUAL CONSTRUCTION OF PANGERAN DIPONEGORO BASED ON RADEN SALEH’S PAINTING AND BABAD DIPONEGORO

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Visualization of Pangeran Diponegoro’s body is found in various media, ranging from sketches, paintings, sculptures, banknotes and coins, shadow puppets, stamps, even to theatrical performances and electronic devices. All the visualizations about Pangeran Diponegoro’s body mostly only follow the previous visualization works based solely on artists’ imagination. Of the many meanings and signs contained in the visuals of Pangeran Diponegoro, the red lips in the painting of The Submission of Pangeran Diponegoro to General De Kock by Nicolaas Piemans (1835) is unique because it is not found in other visualizations of Pangeran Diponegoro. The red lips are a result of chewing betel, a habit of Pangeran Diponegoro, which is not widely known. Through authentic manuscript research from the autobiography of Babad Diponegoro and intertextuality method, this research tries to present Prince Diponegoro with his red lips in a three dimensional animated visualization using motion capture technique. The physical features, gestures and paralinguistic elements contained in Babad Diponegoro text will be the reference in producing the 3D digital body model of Pangeran Diponegoro, using motion capture data based on events written in the Babad Diponegoro. This research is to produce a new visualization of Pangeran Diponegoro, which is different from the previous ones.

Keywords: Pangeran Diponegoro, motion capture, visualization, digital arts

Introduction
There are many visualizations of Prince Diponegoro in various media, from sketches, paintings, sculptures, banknotes and coins, shadow puppets, stamps, even to theatrical performances and electronic devices. All visualizations about Prince Diponegoro’s body are alleged to be groundless or merely following the earlier visualization work, which is also based solely on the artist’s impression. Diponegoro is immortalized as a street name in major cities of Indonesia, stadium, university and Kodam IV. Diponegoro statue stands in Undip and in Kodam IV. In January 8, 1955 President Sukarno held a national commemoration for the 100th anniversary of the death of Prince Diponegoro. Diponegoro appeared in a 25-cent coin and a Rp100 note issued in 1952. President Suharto gave the title of National Hero in November 6, 1973 through Presidential Decree no. 87 / TK / 1973. Diponegoro re-emerged on a Rp1000 note issued during the New Order period of 1975. UNESCO assigns Babad Diponegoro as a world heritage (Memory of the World) in June 21, 2013.
Raden Saleh, a noble, scientist and maestro of Indonesian painting who played an important role and contributed greatly in zoology, archeology, history, and anthropology, painted Prince Diponegoro as a tribute to his death in 1855 and in reaction to the painting
of Nicolaas Pieneman entitled Submission of Prince Diponegoro to General De Kock. Visualization of Prince Diponegoro in paintings by Pieneman and Raden Saleh are actually complementary. Although "never for one moment set foot in Java" as Raden Saleh said of Pieneman, the depiction of Prince Diponegoro by Pieneman is based on a description of General De Kock who ordered him to make the painting. While in the painting by Raden Saleh, the depiction of nature and the atmosphere of Javanese culture looks more accurate. There are things that are missing from the depiction of Prince Diponegoro in Raden Saleh’s painting, among others the Prince’s habit of chewing betel. Betel eating habits are also written in the Babad Diponegoro. Prior to the arrest, one of Diponegoro’s followers came into the negotiating room with a box of betel. Betel eating habit of Prince Diponegoro has not been much revealed. This habit is conveyed by General De Kock to Pieneman who put it into the canvas by giving a red color to the Prince’s lips.

The script of Babad Diponegoro which is an autobiography can be an authentic source to visualize the body of Prince Diponegoro. Babad Diponegoro has been recorded as a UNESCO Memory of the World in 2013. The original manuscript was lost, but was copied and translated into Dutch. The copy has been translated by Balai Pustaka in 1983 and was first translated into Indonesian by Narasi Publisher, Yogyakarta in 2016. The absence of Prince Diponegoro’s visualization based on authentic texts makes this research urgent to conduct. Setiawan Sabana (1999) affirms that Indonesia needs progressive breakthroughs, if necessary re-definition, re-interpretation, and re-evaluation of all work of art ..., including its interrelationship with its various supporting institutions in its constellation with contemporary fine arts and Indonesian culture in general. Since there is no authentic manuscript translations of Babad Diponegoro which could be the reference for artists to visualize the body of Prince Diponegoro until 2016, the artist’s visualization of Prince Diponegoro become very diverse as well as monotonous. Posture, gestures, facial features, clothes and accessories of Prince Diponegoro are always predictable. Turban, scarf, prayer bead, kris, and horse are almost always seen in works of art. Interpretation of the body and gestures from text is an interesting research topic.

Previous research about Raden Saleh and Diponegoro was conducted among others by Peter B. Carey (1982) that interprets Raden Saleh painting based on the stage of life episodes of Prince Diponegoro. Werner Kraus (1990) also studied the painting of Prince Diponegoro by Raden Saleh as an example of "proto-nationalist" Indonesian Modernism. This research will generally explore the possibility of utilizing three dimensional animation technology in computer graphics to visualize body based on text. For this case study, the physical description of Prince Diponegoro will be digitally visualized, with a focus on the red lips including the gestures and accessories associated with it. After interpreting the description of Prince Diponegoro's body in the text, which includes clothes, accessories and gestures, then analyzed and modeled so as to obtain a digital model from Prince Diponegoro’s body. Thus there will come a new interpretation of the body visualization of Prince Diponegoro, which is more accurate because it is based on the authentic manuscript of Babad Diponegoro, so that the noble values of the heroic Prince Diponegoro can be extracted.

Methodology
The study was conducted by performing a textual analysis on Babad Diponegoro. The data obtained will be analyzed by qualitative biographical approach. In the Qualitative Research Master Handbook, Winfried Marotzki (2016) describes this approach. A number of assumptions are elaborated in different disciplines such as the sociology of knowledge,
symbolic interaction, ethno-theory, etnomethodology and speech analysis. Qualitative biographical research accepts that an individual's biography can always be understood as a construct, but not merely as the construct itself. The main focus is on examining individual forms of specific social and environmental experiences. Biographical research works with a series of comparative, typological, and contrastive case analyzes. Biographical research is also a retrospective study by analyzing certain events and processes in relation to their meanings for individual or collective life histories and by searching through historical documents and sources. Intertextual is an approach to understanding text as an insertion of other texts. Developed by Julia Kristeva, intertextuality is also understood as a process for connecting texts from the past with the text of today. A text is composed of quotations or other sources of text. The intertextual approach assumes that a text does not stand alone. There are two reasons for this. First, the author of a text is the reader before he or she becomes an author of texts. The written text is certainly influenced by other texts read by the author. In the process of writing text, the author uses various references or quotes from the texts he or she has read. Second, a text is available through the process of searching the material to be written. In the process, there is a contradiction or acceptance of the material found in the texts being read. The influencing text may be texts that existed before the text was written or the texts that were in the time of the text were written. Influence from other texts can be in the form of ideas, spoken words, language styles, and others. The text meant here is not only written but also the text that is not written or verbal, such as customs, culture, and religion.

The visualization of Prince Diponegoro digital body will use an experimental method using computer graphics, 3D modeling and motion capture techniques. Motion Capture or often abbreviated with MOCAP is an animation making technology using motion recorder. The recorded movements are transformed into a form of digital movement. This process is done by recording the movement of models whose bodies have been plastered by markers or chips. The resulting digital document will be used to move the Prince Diponegoro models that have been made previously in 3D application. Physical characteristics, gestures and paralinguistic elements contained in the text of Diponegoro Chronicle will become a reference in the manufacture of digital three-dimensional model of the body of Prince Diponegoro, then animate it using data from motion capture, which is based on the events written in the Babad Diponegoro. There are several stages to visualize the body of Prince Diponegoro. First is to sketch the visualization in two dimensions (head front and side view), then to make a 3 dimensional model out of it. The result is then combined with the visual interpretation of the Prince’s body, so that the body of Prince Diponegoro is obtained intact. Furthermore, with motion capture technique, 3D model can be animated in accordance with the interpretation of Babad Diponegoro. Thomas B. Moeslund and Adrian Hilton, et al conducted research on achievements in human motion capture and analysis beginning in 2000. Motion capture humans continue to grow and produce more than 350 publications. A number of significant studies were identified as well as new methodologies in the field of automatic initialization, tracking, pose estimation, and motion recognition. Recent research has covered pose and tracking estimation in a natural environment. Progress has also been made in the understanding of human actions and behavior. This survey explores the trends in human movement in the video and its analysis, and discusses issues for future research to get a visual analysis of the human movement automatically. This study needs
a clear boundary, so it is necessary to establish a number of assumptions. (Practical Research: Planning and Design by Paul D. Leedy and Jeanne Ellis Ormrod, 2013). The assumptions for this research are as follows:

a. Prince Diponegoro's body that will be visualized is at the time of the arrest
b. The three-dimensional digital model of Prince Diponegoro's body will be based on the Babad Diponegoro script which is an autobiography.

The use of digital technology to interpret texts about embodying a character into a 3-dimensional model would be helpful to accurately visualize. However, when the text describing the body is codified into 3D images, there will be a shift or change, as well as what becomes the center of gravity in the process of blending the body and technology. Not all described in the text, among other myths and charisma, can be visualized accurately by digital representation. The use of Babad Diponegoro as a reference for the visualization of Prince Diponegoro so far not been conducted. The text of Babad Diponegoro is an authentic script because it is written based on the direct narrative from Prince Diponegoro during the exile and hence deserves to become a reference.

**Analysis and Discussion**

To create a 3 dimensional model from Prince Diponegoro, it is necessary to make an image of Prince Diponegoro from various angles. So far Prince Diponegoro is depicted with a somewhat turned side 45 degree position, as contained in the stamp and bank notes of the Republic of Indonesia. While the profile of Prince Diponegoro's face is depicted a coin.

![Fig. 1 Prince Diponegoro in a banknote](image1.png)  ![Fig. 2 Prince Diponegoro in a coin](image2.png)

The front view face of Prince Diponegoro never existed. To create a 3 dimensional model of Prince Diponegoro's head, the researcher needs to make a front view interpretation of the existing visualization. The result is as follows.
Fig. 3 The front view  
Fig. 4 The side view

After the front and side views are completed, the next stage is to create a 3-dimensional model by using certain software, in order to get the result as shown below.

Fig. 5 The making of three dimensional head of Prince Diponegoro

After obtaining the 3-dimensional model head of Prince Diponegoro, the next stage is to make 3-dimensional model of Prince Diponegoro's body. The result is as below.
The next thing to do is to combine the head and body of Prince Diponegoro. The results obtained are as below.

![Fig 6. The making of three dimensional body of Prince Diponegoro](image)

**Conclusion**

This research is expected to produce a visualization of Prince Diponegoro which is more accurate. In the field of education, the results of this research can be used to improve the accuracy of history and bring new experiences to get into the past, for example by having a virtual dialogue with Prince Diponegoro, and make learning history more fun and accurate because it will be able to bring things which has not been revealed in history textbooks or visualization of historical figures. Applications of digital body visualization results can be utilized on digital devices (ie. smartphones), or used for historical education in the museum so that visitors can interact with Prince Diponegoro virtually. The effectiveness of of this digital visualization can be measured by the increasing understanding of the social and cultural values of history from museum visitors, as well as user satisfaction after feeling a new experience of virtual dialogue with a past figure.
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KECUBU MOTIVE;
DECORATIVE DESIGN CREATIVE KARAWO GORONTALO SPECIALTY

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ABSTRACT

Karawo is one of the distinctive products of Gorontalo’s society. In order to be a product that has a distinctive characteristic, it is necessary to explore the elements of Gorontalo traditional cultural arts that prospected as a source of ideas in the creation of design motives or decorative design Karawo so that the market will not be exhausted with local products that looks very monotonous in motive application. The research procedure is done through the exploration and design stage. The method used in this research is experimental method. The results of this study indicate that after exploring through visual facts in the form of traditional clothing is a potential source of ideas in creating creative decorative design for karawo. In addition, from this research also proved that the design of decorative motives on the karawo that mostly found today are style, type, model, kinds, types of appearance that is still associated with motives or decorations that become common traits of motives throughout Indonesia, without a clear philosophy the uniqueness that reflects the personality or tradition that comes from the customs and diversity of the people of Gorontalo itself is not found. At the design stage successfully created which is a representation and visualization of the concept or idea that was found at the exploration stage. From the sketches, created sketches of decorative designs that will be realized in the form of working drawings include details of motive sizes, decorative pattern designs in millimeters of blocks for karawo. The results of this study are expected to be a "spokesperson" to promote the design of karawo ornament and ultimately can enhance karawo brand image.

Keywords: Kecubu Motive, Karawo, Decorative Design, Karawo, Gorontalo Specialty

Background

Indonesia is a country rich in textiles and textile products with high artistic and cultural values. As a multi-cultural country practically, Indonesia has so many traditional fabrics derived from every culture scattered throughout the archipelago. Each region has its own unique traditional fabrics. That abundance is what other countries do not have. Nusantara fabrics are considered highly valuable because of the complicated manual processing process and most of them have motives that are philosophical. In the same way, the kerawang or karawo as a fabric of Gorontalo society's handicrafts, the overall techniques manufacturing embroidered kerawang, ranging from making motives, perforation until embroidery is still done manually (handmade). Initially the result of embroidered kerawang is only in the form of small and simple with same color design. But along with the development of the era, encouraging kerawang craftsmen to produce
embroidered kerawang fabric products as sewing material, especially for women’s clothing with a variety of textile materials. Various creative innovations also continue to grow, where the results of kerawang embroidery also been found in a more ready to use form, but the kerawang motives that exist now is still in a form of decoration, type, model, syle, types of form that is still associated with the motif or decoration that became a common characteristic of motives that exist throughout Indonesia, until there is no uniqueness that reflects the personality or tradition that comes from the customs and diversity of the Gorontalo’s society themselves.

Then came the idea to create a decorative design that has the characteristic of the local people of Gorontalo. The motive created is an attempt to make a real contribution in fulfilling the need for decorative design (karawo motif) containing local values.

The Problem in Creation

The general problem in this research is "How to optimize the potency of local handicraft especially karawo as one of featured product in order to have characteristic that is not owned by other region so that the market will not be exhausted with local product which give impression of very monotonous in applying design motive."

Combination, assimilation become the pulse of life, especially in the existence of tradition life. There is a drag on new embodiments but still based on the traditional breath, so that local wisdom can be more explored, examined and studied in order for that property to not extinct.

Objectives and Benefits of Creation

A. Research Objectives

1. Identifying various elements of traditional cultural art (ethnic) Gorontalo as a source of decorative motif based on local uniqueness.
2. Exploring the sources of these ideas into the creation of the creative and ethnic designs of Gorontalo ethnic diversity.

B. Research Benefits

1. Creating creative decorative designs or motifs that contain the specialty of Gorontalo and have philosophical value.
2. To provide alternative design of creative ornaments based on local culture and ethnic Gorontalo to craftsmen to be applied in the manufacture of kerawang craft so it can be produced and marketed widely.
3. Triggering the emergence of new crafts and increasingly motivate the emergence of new creations in the creation of creative decorative designs, to contribute to the improvement of art assets, culture, and prosperity of Gorontalo people.
Study about Karawo

The popular karawo embroidery called kerawang is a rekalatar technique with the basic ingredients of thread. For the Malay community, embroidery has been known for centuries. Embroidery has become the symbol of the personality policy of women. Embroidery is so embedded in the life and social culture of the people in archipelago. Embroidery techniques are available in many places in the archipelago, from Aceh, West Sumatra, Tasikmalaya, East Java, Nusa Tenggara, Gorontalo etc. Each region has the characteristics of both tools, materials and techniques. Karawo handicraft is generally done by women, and is a very proudful cultural heritage of Gorontalo societies. In the process of the making from beginning to end, not done by using the machine or in other words the process is done by hand or commonly known as handmade.

Karawo handicraft is a non-oil and gas commodity specialty of Gorontalo Region which is very potential to be developed. Various types of goods that have been produced by craftsmen are souvenir items in the form of material for suits, shirts, dresses women, kebaya, materials for household linen such as; tablecloth, beding, cushion, accessories for men and women such as; ties, fans etc. These items are popular with visitors visiting Gorontalo.

This karawo embroidery technique occurs because one or more weave of woven feed and lungsing that has been sliced or cut then there is a loose thread, so there is a hole at the point of crossing the thread that has been revoked. Removal of this thread is adapted to the decorative design (motif) needed.

The raw material of embroidered kerawang is a fabric that uses a plain woven structure, usually oxford type (for bed linen and tablecloth), belini (for suit and safari) and chiffon (for women's clothes). Other types of fabrics commonly used are santana, cotton mermaid, friendship, accura, claudy, tetron, and ero. Today, silk fabrics have been used as raw materials to produce the best embroidery quality. As a support material used thread, base, motif, cork, and fan handle. Tools used by artisans, among others; Needles, razors, pamendangan (tools for pulling fabric to be embroidered), and scissors.

Motive Design

Basically designing is composing, organizing or combining elements to produce an art form. Best matching combination or arrangements, balanced and harmonious. Harmony for the art of craft is related to its applied suitability. The design is personal and second to none, although there are two designs made by someone there will be no twin designs. The difference is caused because each person has different tastes or aesthetic taste. Based on the consideration that the design is single, it is private, original, so through the design can be determined the style of a product design because art style is the special nature of a work of art.

A description of the style will make it easier to understand the style. If the style shows the personality, character, behaviour of the artist formed in their respective living environments, the art style shows the common features found in his work, and the art as a sign of the collective spirit of the local community.

The pattern, type, model, kind, art type is often related to the motifs or decorations that characterize the general works of local art. There are four kinds of motives, namely:
1. Flora or herbs motive, means plants as a model then distilir (composed or digayakan) in such a way that beautify the results of his work.
2. Fauna or human/animal motive, means humans/animals as a model to be composed or styled in such a way that beautify the results of his work.
3. Geometric motif or mathematically characterised, means that the elements of the motive consist of lines and planes, both straight lines and curved, broken and arch fields or plane.
4. Natural motifs whose elements are taken from nature, such as clouds, corals, rocks and others.

To obtain a particular style and style is usually done with distortion, stylation or deformation.

**Method / Process of Creating Motifs of Fertilization**

In the early stages, the thoughts about what should be prepared, to get all the pictures, then done observations either through literature studies, documentation, visits to traditional houses that save traditional clothing Gorontalo bride or through search other relevant data support.

After the required data are considered sufficient, a study, literature review of several sources, and considerations to determine which ideas are most likely to be manifested in this work is in accordance with the idea of creation.

After the determination of the idea has been established based on several considerations, then made several designs of decorative designs that will be used in making karawo. Then experimentation on the application of design forms to paper millimeter block. The process of manifesting this decorative design can not be so, but through several stages of the process.

**Data Investigation**

The exploration is done to the elements of Gorontalo traditional art and culture, especially for the pattern of kecubu shape exploration is done to the traditional bridal dress of Gorontalo (Bili’u) which has the potential as a source of ideas in creating creative decorative design for karawo. Bili’u is derived from the word ‘bilowato’ which is a traditional dress of greatness worn by the bride meaning that the girl who became the bride, was appointed and crowned as Queen/empress in the royal period, however, after the abolition of kingdom reign, Bili’u is used as a customary attire marriage when standing side by side after marriage ceremony.

Breathplate (lo duhelo) found on bili’u, generally made of black velvet, ornament in the form of gold-shaped pieces of leaves around the breastplate. The number of leaf ornaments that surround the breastplate in total are seventeen as a symbol of the five-time prayer for the Muslims of seventeen rak‘ahs.
The design of the creative ornament with the motive of kecubu more often takes the existing forms on the leaf-shaped and circular shrubs or small spheres which are unified and have been stylized in such a way that this design also does not leave the original shape present in kecubu.

a. Sketch Design and Design Presentation.

b. Production Design and Kecubu Motive in Millimeter Block

To ease the production, the design sketches of decoration are made in the form of production drawings. The production drawing has been taken into account the size of design sketches of decoration with a certain scale and then motive detail picture. The making of this working drawing is adapted to the needs or the level of complexity of the sketch.
c. Design Sketch Application The Kecubu Motif on Dress

Picture 5. Kecubu Motive That is Applied in The Clothes

Conclusion

What researchers have manifested in the design of today's decorative works is a potential visual artwork to be published and disseminated, in order to be useful for the various stakeholders in its use, all this is focused more on the momentum of starting a new round of creative designs for Karawo. The ideas that emerged on this creation came from the stimulation of the phenomenon that exists in Gorontalo because there are indications that the customs of Gorontalo are on the verge of destruction as the younger generation now, begin to know less about the relics of their ancestors, so that immediate action is needed for a customary regeneration, Which is based on the traditional ceremony of traditional bride Gorontalo.
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THE ART OF GOLD CRAFTSMENSHIP A SUPERIOR TRADEMARK OF THE MALAY GOLDSMITH IN KELANTAN

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ABSTRACT
Jewellery craftsmanship is part of the Malay cultural heritage that has been around for ages in Malaysia. The process of jewellery making rely on the skill and craftsmanship of a goldsmith. The skill they possesses would be reflected in the quality and superiority of their merchandise. Malay goldsmiths have shown their expertise and talent in crafting jewellery since the 18th and 19th century. It is further proven by the fact that many members of the Royal family and aristocrat start to provide equipments and facilities needed to produce high quality jewellery that they desire. To this day, there are hundreds of goldsmith shop in the state of Kelantan that are monopolized by Malay Goldsmith and are passed on from one generation to the other. There are various kinds of jewellery produced since the Malay Sultanate Era, for example the ‘dokoh’, necklace, hairpin, bracelet, ring, and brooch. Today, the jewellery crafting industry in Malaysia has been expanding wide and started to become the main contributor to the country’s economic health. Towards the era of globalization, Malay goldsmiths in Kelantan is still capable of maintaining the traditional aspect in making jewellery. The fine points and details that would portray the local identity such as ‘bunga Langsat’, ‘bunga Nenas’, ‘Embun Menitik’ and ‘bunga Padi’ are still preserved in their product. The intricate craftsman of jewellery making require a lot of perseverance, attention to details, intelligence, and a high level of skills in order to produce the most refined and elegant jewellery.

Keywords: Goldsmith, Jewellery, skills, motifs

Introduction
The art of gold crafts is one of an art legacy in Malay culture. It has been exists in Malaysia for a long time and it is believed to be developed since 18th century. The Malay society during that era is skilful in this gold crafts. Gold crafts is one of the handicrafts that are handled by the locals in order to earn a living. A jewellery shop in Kota Bharu has been listed as one of the interesting places to visit by Kelantan Tourism Centre. There are hundreds of jewellery shop in Kota Bharu that are active in selling jewelleries. “Emas Kelantan” is among the most attraction in Kelantan. Apart from the price which is reasonable, the quality and the motive used are the main factors that becomes the tourist attraction.
Photo 1: List of jewellery shops in Pekan, Kota Bharu, Kelantan

Background
The goldsmith activity is very popular in Kelantan and now has created many more famous goldsmiths in making various types of jewellery with highest value of creativity. Pak Su Roni and his son Abdullah Roni along with Haji Hassan which is the family heir of Haji Mohd Kedai Emas are among the famous goldsmith in Kota Bharu.

Photo 2: Among the Malay goldsmiths in Kelantan
Among the characteristics of the locals goldsmiths in Kelantan is they never get a proper or formal education and even any certificates in making jewellery. Based on the experience they had from their generation to generation through observation, guidance and imitation, they are able to maintain the quality of their artwork. Most of
them work as a family and the experience they gained will be continued by later generation thus become the main source income for their family.

During 18th and 19th century, jewellery carving art symbolize greatness in Malay culture. Many skilful and talented goldsmiths are in Kota Bharu, Kuala Terengganu and Kuala Kangsar and given a special and luxury by the royals. Most of them live within the castle or nearby with the high officer during the time. Every need to create the jewelleries will be given so that they could produce a very high quality and beautiful jewelleries. Among the royal belongings that have been carved are crowns, brooches and so on. According to Maisarah Yusri (2010), jewelleries that are produced using gold and diamonds are most highly valued by the royal highness. The jewelleries are also always used by the Kings, Queens and the royal highness.

Data and Methodology
This intrinsic case study is using the qualitative method and involving a few instruments such as observation, interview, video recording and documentation. Observation method involved a detailed explanation on goldsmiths, places, activities, processes and attitudes that has been observed at the field. Meanwhile, interview focussed on the experiences, processes, attitudes, thoughts and confidence of the goldsmiths. Last but not least, documentation are being measured on the historical documents and letters in the study.

Malay Goldsmiths in Kelantan
The findings is to identify the implications of gold crafts processes that could maintain the quality of the fame of Malay goldsmiths in Kelantan. The uniqueness of the jewelleries that have been produced depends on fine artwork and the pattern designs during the process in making them. According to Khairul Hafizi et al (2009), among the aesthetic values that taken into consideration are skills, concept, shape, function and the look. The goldsmiths need to have a high focus skill to produce good and beautiful jewelleries.

The goldsmiths’ potential might be different thus the quality too might be different even though the look is the same. Experience, competency, persistence, discipline, patience and the responsibility held by the goldsmiths are among the influence that could affect the quality of the jewelleries they mad

Photo 3: The goldsmith is giving attention to create a jewellery
Most Malay goldsmiths in Kelantan went through an informal education. The art of making the jewellery has been their source of income. (Gherardi, S., 2009) stated that when one focussing on his daily routine, it makes him realize how important that thing is. The goldsmiths often learn through observation and imitation of other goldsmiths every day. This experience involuntarily has been for a while within the family. The individual who did this every day tends to be more creative because of the attention he has given in the field. Learning process is spontaneous, unintended and based on experience solely (Marsick. V. J et. 1999). The skill they acquires every day makes them become more creative in order to make good jewellery.

Tools and Technique of Making Jewellery

Since a long time ago, gold is the only substance that has been used widely by Malay goldsmith to make jewellery. This is because gold is easier to get during that time. Old gold has been collected to make jewellery. Moreover, its nature which is soft could make it easier to shape. According to Maisarah Yusri (2010), there is a largest goldmine between the Kelantan border and South Thailand. International traders called Malaysia as ‘Gold Province’ at that time.

Traditional technique is still been used by Malay goldsmiths in Kelantan. Gold and silver are substances that have been used to produce jewellery. Old gold collected and turned into a new one so that it will be more attractive. Drilling and chiselling techniques are traditional method that is still being used till now. Small saw and hammer are used to produce an attractive motive surface. The specialities of these techniques are producing a beautiful jewellery surface in balance (Kassim Ali, 1990). Karut technique and Pahat Silat technique are new techniques and need to use the support of a machine. This technique also requires high patience because this technique is quite complicated.
Type and Jewelleries Motive
Basic element in a design is motive. The most motive used in Malay decoration is flora (Rahmah and Nor Azlin, 2002). Nature motive such as flora has been a favourite by the Malay goldsmiths since then till now. There is also a brooch that is so famous which was inspired by frangipani. Apart from that, motive inspired by moon, stars and fish also exist. Flora, fauna, geometric and organic substance are the most used motives in a certain design (Mohd Zahidee Arshad 2007). Motive functions to create various kinds of ideas so that it could be alter and expand according to one’s creativity and goldsmiths’ taste. This statement has been stated by Khalijah Ahmad (2014). From this statement, it shows clearly that motive play an important role to determine the quality of the jewelleries.

Photo 5: An example of motive drawing using drilling technique

Photo 6: Among the top jewelleries that have been produced are bracelets, necklace, rings, earrings and brooches.
Conclusion
The beauty of the jewelleries represents the skills of the goldsmiths. Based on high quality handmade and high artistic value could preserve and maintain the identity of the jewelleries. Overall, this study is hoped to be a catalyst in effort to foster an aesthetic value towards traditional jewelleries to the next generation.

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SAFEGUARDING NUSANTARA’S INTANGIBLE CULTURAL HERITAGE: 
A CASE STUDY OF KELAMBUt IN SENTANI, JAYAPURA, PAPUA

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ABSTRACT
Papua, also known as Bumi Cenderawasih, is part of the Republic of Indonesia, which has a very rich and diverse cultural heritage. These cultural heritage, both tangible and intangible, are spread in seven cultural areas, namely Mamta, Saireri, Bomberai, Domberai, Mi-Pago, Anim-ha, and La-Pago. The many cultures presented in Papua are caused by ethnic diversity, customs, and geographic conditions. Each of these cultures contains the noble values of the nation’s culture. The richness and diversity of this cultural heritage needs to be identified, researched, and disseminated both in scientific and practitioner fields. In this paper, I will discuss an intangible cultural heritage in the form of a musical instrument named kelambut in Sentani, Jayapura. This study uses an ethnomusicology approach and focus on the text (itself) and in the socio-cultural context of Sentani society. The results of this study indicates that, kelambut is a musical instrument that has an important role in Sentani society which has been inherited since the past. This instrument is made of wood in various sizes and is played with a stick-shaped bat and can be played by several people creating interesting rhythmical interactions. As an intangible cultural heritage, kelambut is used in cultural contexts such as in traditional festivals, musical performances, and has recently begun to be used as a sign of the opening of an official event such as a seminar, and festivals. The significance meaning of the kelambut is that it symbolizes togetherness and a source of tolerance.

Keywords: kelambut, papua, intangible cultural heritage

I. Background
Papua is an island located in the westernmost region of the Republic of Indonesia. The total area of the island of Papua reaches 421,981 km² which includes more than 250 ethnic groups spread across the coast, valleys, highlands, and inland (Nafurbenan, 2012: 1). Seeing so many ethnic groups in Papua, implies an enormous cultural potential, an invaluable treasure.

During this time, news that goes to the mass media about Papua focuses more on politics, security, and mining. Many seem to give the impression that Papua is an insecure region and has lots of problems. There are actually positive issues that aren’t covered by the media, which is their culture.

Indeed there is something that is sometimes rarely covered by the mass media, namely culture.

Papua is an area that has a very high cultural diversity. Papua is divided into seven cultural areas namely Mamta, Saireri, Mi-Pago, La Pago, and Anim-ha (located in Papua Province), while 2 other cultural areas are Bomberai and Domberai that are located in
West Papua Province (Samakori, 2011: 12). Each cultural areas has its own similarity and uniqueness.

In this article, I will discuss one type of musical instrument in the Mamta (Mamberamo-Tabi) cultural area known as Kelambut. The Kelambut instrument is one of the traditional musical instruments that originally come from the Sentani tribe. In the Mamta cultural area, there are 83 tribes scattered within the area, one of which is the Sentani tribe. Sentani tribes are grouped into 3 regions namely East Sentani, Central Sentani, Western Sentani.

II. Kelambut as the Identity of The Sentani Tribe

This article began when I visited Papua as one of the lecturers at the Institut Seni dan Budaya Indonesia (ISBI) Tanah Papua. After being given the assignment from the rector of ISI Denpasar, the place where I work and teach, then I was given the opportunity to share knowledge and discuss with students and lecturers at ISBI Tanah Papua. On that occasion, I shared knowledge to the Music Department students at ISBI Tanah Papua especially about the ethnomusicology discipline.

In the process, there was a discussion about the traditional music that characterized each tribe of the students origin. One kind of musical instrument that attracted my attention was the Kelambut. This instrument is one type of musical instrument that became the identity of the Sentani tribe. The Sentani tribe area is located in the Jayapura Regency, which is also the capital of the Papua Province. Discussions on musical instruments in Papua has not much to be done yet. One of the indicators is when I want to do a reference search about Kelambut on the internet, there were no articles that discuss about this instrument. Therefore, I would like to write one of the Sentani identity instruments which is Kelambut.

![Kelambut Instrument](image1.png)

**Picture 1. Kelambut Instrument.**

Kelambut is one type of instrument that is similar to the Ketungan or Lesung instrument in the Javanese and Balinese culture. This instrument is made from jackfruit wood taken from the forest around the Sentani area. Kelambut usually has a length of 135cm, height 19cm, width at the center of 17cm, width at the end of the 5cm, 39cm
hole length, 9cm hole width, and 8.5cm hole depth. This instrument is strucked by one person using a wood-based bat. Based on the Sachs-Hornbostel instrument classification, Kelambut is an instrument belonging to the idiophone group. This is because the source of sound from the instrument comes from its own body. Based on his playing technique, Kelambut is a percussion instrument because it is played by being struck with a wooden stick.

In the social cultural context, Kelambut has a very important role in Sentani society. In Sentani tradition, Kelambut is used as a medium of communication by Ondoafi (head of tribe) to his community. According to Levinus Pilemon Modouw (one of Ondoafi’s descendants in Sentani) recounted that this instrument has been around since 1823 (interview on July 5, 2017). This information is obtained from heredity from Ondoafi to his descendants orally, there is no written data that definitively mentions it. Within the Sentani tribe, there is only one Kelambut placed in the house of Ondoafi called Parapara.

As a medium of communication between the Ondoafi with the people, the Kelambut that is located in the parapara is sacred by the people of Sentani tribe. The Kelambut that is in the parapara has gone through various ceremonies and prayers so it becomes sacred and has magical values in it. When conducting interviews, the Ondoafi can not give details about the types of ceremonies and prayers because they are very secret and should only be passed on to the Ondoafi successor. As a sacred musical instrument, Kelambut can only be made by special people who have been ordered by Ondoafi. Not everybody are allowed to make the instrument. When the Ondoafi wants to meet with his people, then he will call upon his trust worthy person to hit the Kelambut. Only those people are allowed to hit the Kelambut based on the Ondoafi commands. One of the beliefs of the Sentani tribe, is that a woman should not hit the Kelambut because it is a sacred instrument. If this is violated it is believed to bring havoc, she can go crazy and even die.

As a medium of communication, of course the Kelambut already has sound symbols that are understood by the entire community Sentani. There are several types of strokes such as rhythms to call people, distress, or war. When hearing the sound of Kelambut, the community will come in accordance with the intentions conveyed through the sound symbols.

The second function of Kelambut is used as a dance accompaniment. When holding on a traditional ceremony or festival, Kelambut will be placed in the middle of the performance arena. The Kelambut will be played by someone who is good at music and dance because in dance, the rhythmic pattern of the instrument will give certain accents that are adapted to the dance. In the traditional party, the people will dance and sing while accompanied by Kelambut. There are three dance patterns that are often used in dance at Sentani, which is a circular design, a two-line lined design, and a one-line design. The circular design illustrates the intimacy of the people, a sense of togetherness. The two lined marching design also describes a togetherness to achieve one goal, while the one-line design shows unity of understanding. The philosophy of the dance depicts a system of tolerance built on culture.

As time goes by, Kelambut has been used also in events outside the traditional context of Sentani society. The use of Kelambut is now often reserved in formal occasions such as the opening of an event, seminar, and festival. In the opening of Sentani Festival 2014, the sign of the commencement of the event is by beating the Kelambut done by
the Coordinating Minister for People's Welfare at that time Agung Laksono. In another event the inauguration of ISBI Tanah Papua, the beating of Kelambut was done in the Papua governor's office. Before that, more people are using tifa as the opening symbol of the event. Therefore, to promote one of the local wisdom of the people of Papua, they also began to use the Kelambut. Indirectly this has given promotion of the musical instrument and the people of Sentani.

III. Conclusion
Kelambut is a musical instrument derived from the Mamta cultural region especially from the Sentani tribe. This tribe is located in Jayapura Regency, Papua. In its social cultural context, Kelambut is used as a medium to communicate from ondoafi to its people. Kelambut is also used as a musical accompaniment in a traditional party. The Kelambut sound is a cultural system in which the types of rhythms that are played are already understood by the people of Sentani with a certain meaning. A very prominent meaning that can be picked from the Kelambut is the meaning of togetherness and tolerance. In its development, Kelambut has also been used in events outside the traditional context such as to open an event, festival, and seminar. Thus, as an intangible cultural heritage, Kelambut is an instrument that can be used as an identity of the Sentani people, Papua which contains value of togetherness and tolerance.

Bibliography


CONCEPT OF SPACE PUNDEN BERUNDAK ON PURA PENULISAN KINTAMANI A CULTURAL HERITAGE OF NUSANTARA

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ABSTRACT
Nusantara is an archipelago formed by the Majapahit Empire in the 14th century. One of the cultural heritage of the archipelago that needs to be understood, guarded, protected and preserved is the concept of punden berundak. Punden berundak is a sacred building where ancestral spirits worship with a terraced form of prehistoric heritage. One example of punden berundak legacy in the area of Bali is Pura Penulisan, in the village of Sukawana, Kintamani district, Bangli regency, Bali province. The concept of punden berundak Pura Penulisan is very distinctive, indigenous Pura Penulisan, as it is naturally designed to follow the topography of the local hills, which creates different religious space sensations on each terrace at the highest peak of the ancient Mount Batur caldera. At the time of ancient Balinese Pura Penulisan is a place of worship of the ancestors of the royal family in Pejeng (Gianyar), offset the existence of Pura Penataran Sasih. Therefore, in Pura Penulisan also saved some statues of the embodiment of the ancient Balinese king.

Keywords: Nusantara, Heritage, Punden-berundak, Indigenous, Statues.

Introduction
Nusantara is an archipelago formed by the Majapahit Empire in the 14th century. The term Nusantara then sank along with the collapse of Majapahit Kingdom in the 15th century. In the colonial era, Eduard Douwes Dekker (Danudirja Setiabudi) and Ki Hajar Dewantara (Suwardi Suryaningrat) movements used the term Nusantara again. Danudirja Setiabudi used the term Nusantara to replace the Dutch East Indies. While Ki Hajar Dewantara figures call the Indonesian archipelago with the name of the Nusantara, after the 1928 Youth Congress. In the archipelago nation of Nusantara which is now called Indonesia is found many local cultures that need to be preserved. Therefore, due to advances in telecommunications technology and multi media in the global era has penetrated the cultural barriers in the world, and not impossible, can run over the culture of local traditions as well.

One of the cultural heritage of archipelago that needs to be understood and preserved is the concept of punden berundak. The term punden berundak comes from the Javanese language. The word 'punden' in Javanese means a glorified person. The word berundak means terraced. Punden berundak functioned as a sacred building where ancestral spirits worship with a terraced form and at its peak laid stone upright or menhir (Pardi in Journal Widya Winayata, Undhiksa, Singaraja, Vol.1, No. 1, 2013).

Punden berundak as a sacred place to glorify ancestors, is a culture of indigenous Indonesian tradition since prehistoric times. This is reinforced by the opinion of Geldern (in Kusumawati, 1997: 149), which reveals that the berundak terraces
structure is a tradition that developed from the old megalithic period or the great stone age (l.k. 500 BC), to glorify the sacred spirit of the elderly. The punden form of multi-level, signifying the journey of the spirit of the ancestors to the sacred realms. The sacred world is symbolized as the summit of the mountain, which must be reached through the terraces. Then, the ancestral spirit is symbolized by a stone statue called a menhir.

The phenomenal research about the pattern of punden berundak in Indonesia several years ago (2011-2014), is a study of Mount Padang, in Karyamukti village, Campaka district, Cianjur regency, West Java. This research was conducted by Gunung Padang National Research Team, reinforced by Presidential Regulation (Perpres) No. 148 / Year 2014, on Development, Research, Utilization, and Management of Gunung Padang Site (www.hukumonline.com). A team from the Archaeological Society of Indonesia (MARI) who participated in researching Mount Padang, said that the site of Mount Padang as the world’s oldest civilization site, the largest in Southeast Asia, is even thought to be older than the Mesopotamian civilization in Iraq and Pyramid Giza in Egypt. Based on research that has been done, the site of Mount Padang is estimated to be built around 13,000 BC. Area of the site is estimated 10 times the area of Borobudur Temple. The ancient building area is 900 square meters, with the total area of the site l.k. 25 Ha, with a height of 110 meters (Muthahhari and Rudini, 2016 at http://www.koran-sindo.com/news)

One example of the concept of punden berundak in Bali is interesting to be studied is found in Pura Penulisan, Kintamani. Based on existing relics, this holy place is estimated to have existed in prehistoric times. In its development, at the end of the ninth century the ancient Balinese made this place a sacred shrine, later known as Pura Penulisan. The existence of Pura Penulisan is very important for the culture of Bali, because it is a sacred place of ancient Balinese kingdom and many have relics of statues, some of the statues of which are the statues of the embodiment of the ancient Balinese king.

After a change of confidence in some regions in Indonesia, the punden berundak many who only became artifacts ancient heritage. However, in the area of Bali, a sacred place with the concept of punden berundak into a living monument. Therefore, it is still used as a sacred place for Hindus, such as Pura Penulisan in Kintamani.

This paper is structured to examine and understand the concept of space punden berundak Pura Penulisan architecturally. As one of the cultural heritages of the Nusantara, the study of the concept of punden berundak Pura Penulisan is also intended to better understand its meanings related to knowledge, about how the ancient Balinese community designed the sacred space at the highest point of the ancient Mount Batur caldera.

**Method**

This paper is the result of the study of the concept of space punden berundak in Pura Penulisan, a legacy of ancient Balinese culture. The concept of punden berundak in Pura Penulisan is a single case, but this case can also be used to explain the concept of space punden berundak with other punden berundak in Bali in general.

This assessment uses a design approach to approach the object of study, so that the nature of the object can be expressed as clearly as possible, related to the concept of architectural space design in Pura Penulisan. Rohrberger and Woods (in Ratna, 2010: 44-45) explain that the approach in research is the way to approach the object of study, so
that the work of culture as a structure of meaning can be clearly expressed. The approach taken to study the concept of space punden berundak in Pura Penulisan, starting from the field of architecture science (including interior design). It is intended to be able to understand the concept of space punden berundak with architectural staircase, as a distinctive pattern of religious space, indigenous Bali. Indigenous is anything that grows, lives, develops and comes uniquely in certain (local) regions (Piliang, 2005: 3).

Thus, the study of the concept of space punden berundak at Pura Penulisan, intended to understand how ancient Balinese people apply the concept of punden berundak on the highest landscape of the ancient Batur Mountain caldera in Pura Penulisan.

**Punden Berundak Pura Penulisan**

Pura Penulisan is located in Sukawana village, Kintamani district, Bangli regency, Bali province. Pura Penulisan stands on a hill to the northwest of the caldera of ancient Mount Batur, at an altitude of 1745 meters above sea level. This hill is one of the peaks of the mountains that extends around the caldera of the ancient Mount Batur. The hill is located 6 km north of Kintamani, and about 74 km from Denpasar City, located on the east side of Kintamani - Singaraja highway. In the ancient Balinese inscription, this hill is also called by the name of Bukit Tunggal (Mirsha, et al., 1978: 62).

Pura Penulisan is another name of the Pura Tegeh Koripan, which means the holy place of life is high, as a source of life and sources of mischief (Soebandi, 1983: 39). This shrine is also often called Pura Tegeh, because it is very high. Sometimes also called Pura Puncak Penulisan, because the main building is at the highest peak and from the peak can turn or see the surrounding landscape. In ancient times, this temple was called Panarajon and Ukir Padelengan, which means hill or mountain where to look or turn. From the word of this turn then comes the term "Penolehan" or "Penulihan", which then merges into "Penulisan" (Soebandi, 1983; 40).

Pura Tegeh Koripan is a complex of several shrines built on a hill, whose terraces are designed to be elevated or terraced to eleven stories. The complex of Pura Tegeh Koripan consists of: 1) Pura Dana (third terrace of the West); 2) Taman Dana Temple (the third terrace of the West); 3) Pura Ratu Penyarikan (the fourth terrace of the East); 4) Pura Ratu Daha Tua (Western sixth terrace); 5) Pura Panarajon is the largest temple on the peak of Penulisan Hill the east.

Terraces in the complex of Pura Tegeh Koripan better known as Pura Penulisan, designed following the topography of the highest hill of the ancient Mount Batur caldera, resembles a pyramid terrace of megalithic tradition (great stone culture). This principle resembles the concept of a sacred pyramid-shaped building of a ladder, built by the Indians in the South American continent. Prior to the influx of Western influence, the Indians had built their holy place on a hill or in the form of a staircase pyramid building, which was storied. The Sun Pyramid at Teotihuacan is thought to have been built by the Mayan Indians in the 8th century (Sumintardja 1981: 212). What is amazing is the tribe of Inka Nation in Manchu Picchu (Peru), managed to build the city by combining stone building techniques with the natural environment (Myers, 1994: 120). In addition to security reasons, the construction of settlements on the mountain, is closely related to their religious appreciation, which places the mountain as a holy place where the gods worship.
Pura Penulisan by Kempers (1960: 88-90), built with the concept of punden berundak as a place that has been sanctified since prehistoric times. Pura Penulisan mentioned is a place of worship of the ancestors of the royal family in Pejeng (Gianyar), which was founded on a sacred mountain, to compensate for the existence of Pura Penataran Sasih in Pejeng Village. Therefore, in Pura Penulisan also found some statues of the embodiment of ancient Balinese king.

As a comparison of the concept punden berundak Pura Penulisan which is still located in the district of Kintamani is Pura Candi in the village of Selulung. Punden berundak built in the early century AD in this temple is a temple terraced. The more the shape level becomes smaller. At its peak there are stones upright called menhirs (Pardi in Journal Widya Winayata, Undhiksa, Singaraja, Vol.1, No. 1, 2013). While the comparison of the sacred place with the concept of punden berundak on the mountain, which is easily recognized is Pura Besakih at the foot of Mount Agung. The concept of punden terraces on this largest temple in Bali, the terraced terraces are very clear and easy to understand.

However, the concept of punden berundak at Pura Penulisan follows a rather steep hill topography. Climb from the west through the terraced steps to the East, then there is the plaza that connects the terrace steps to the top of Writing to the South. By comparing the pattern of punden berundak at Pura Candi Selulung and in Pura Besakih, the pattern of space punden berundak in Pura Penulisan more interesting. Because the circulation is designed up from the West, then turn south towards the summit and at each level the terrace gives a different sensation of the landscape. This will create a different pattern of religious space, from the 1st terrace to the 11th terrace. This is the uniqueness of the concept of punden berundak indigenous chamber Pura Penulisan. The pattern of space is naturally composed according to the topography of the local hills, can create different religious space sensations on each terrace and present as local uniqueness at the highest peak of the ancient Batur Mountain caldera.

Pura Penulisan as a Cultural Heritage

Based on the Sukawana A-1 inscription written in 804 Saka or 882 AD in Panglapuan, Singamandawa, it was revealed that in Bukit Cintamani (Kintamanı) there is a sacred building called Ulan (Goris, 1954: 53). Wiana (2009: 4), explains that Ulan's term is the same as Ulon, meaning upstream, the most honorable place. Ulon term then turns into Hyang or Kahyangan, which also means holy. In the reign of Dalem Waturenggong (1458 - 1550), the term temple began to be used as a designation for the shrine and the term temple for the title of the royal center was replaced by the puri. At that moment began to use the term Pura Kahyangan for the most holy place.

Sarad magazine (in http://www.babadbali.com), reveals that based on the inscription Sukawana A-1, Pura Tulisan had received less attention and often become a haven or resting place of the pengalu (traders who seek merchandise away from the village). The sacred building of Penulisan then received special attention of the ruler of Bali at that time. Senapati Danda held by Kumpi Marodaya then assigned to rebuild the sacred place of Writing, assisted by some monks (Siwakangcita, Siwanirmmala, and Siwaprajna). Therefore, Pura Penulisan is a sacred shrine that is estimated to have stood in 804 Saka or 882 AD.

At the time of ancient Balinese culture, as revealed by Kempers (1960: 88-90), Pura Penulisan is mentioned as a place of worship of the ancestors of the royal family in
Pejeng (Gianyar), which was founded on a sanctified mountain, to compensate for the existence of Pura Penataran Sasih in Desa Pejeng. Therefore, in Pura Penulisan also found some statues of the embodiment of the ancient Balinese king, such as the statue paired King Udayana and Empress of Gunapriya Dharmapatni. The king and princesses who ruled in Bali in 989-1001, were highly respected for having established Balinese society into a religious social society.

In Pura Penulisan also found the statue of Consort of King Anak Wungsu (the youngest son of King Udayana) who has no children, with the name of statue of Bhatari Mandul, which is staged in Saka 999 or 1077 AD. Since the empress could not have children, King Wungsu then married again. This made the queens unhappy, then left the palace and did yoga samadhi in the Panarajan forest (Penulisan).

After Bali became part of the Majapahit Kingdom, Pura Penulisan had performed Srada ceremony by King Dalem Ketut Ngulesir (Dalem Sri Semara Kepakisan), who conquered the last ancient Balinese king, Sri Astasura Ratna Bumi Bhanten. The Srada ceremony was held on March 4, 1430, for the consecration of King Sri Astasura Ratna Bumi Bhanten (Ginarsa, 1986: 46 and Soebandi, 1983: 44). At the ceremony was made a statue of warning tangible Bhatara Guru, in accordance with the religious sect of King Astasura Ratna Bumi Bhanten. The holding of this ceremony made the people of Bali Aga happy and satisfied with the policy of the government of King Sri Semara Kepakisan who respects King Astasura Ratna Bumi Bhanten. Political policy is what causes the people of Bali Aga support the government of Sri Semara Kepakisan, as representative of Majapahit Kingdom in Bali, which is located in Gelgel, Klungkung.

**Conclusion**

Based on the above discussion, the Pura Penulisan is a cultural heritage that needs to be maintained, protected and preserved, as the cultural heritage of the archipelago. Therefore, Pura Penulisan has the concept of space punden berundak that is typical of local (indigenous), in the form of terraced terrace which can create different religious sensation from 1st to 11th.

Another peculiarity of the concept of punden berundak in Pura Penulisan is designed on the highest hilltop landscape of the ancient Mount Batur caldera. Another cultural heritage, which needs to be protected and preserved is the relics of prehistoric statues, the embodiment of gods, as well as some statues of the embodiment of the ancient Balinese king at Pura Puncak Penulisan.

Pura Tulisan can also be used as a source of learning the history of Balinese culture, especially ancient Balinese culture. Pura Penulisan can also be used as a learning resource for students of architecture, landscape architecture, landscape design and interior design.

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SAFEGUARDING NUSANTARA’S INTANGIBLE CULTURAL HERITAGE: A CASE STUDY OF YOSIM PANCAR DANCE IN PAPUA

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ABSTRACT
Papua is the easternmost region of the Unitary State of the Republic of Indonesia. Administratively, Papua is divided into two provinces, namely: Papua province and West Papua province. Papua has approximately 250 ethnic groups, scattered in mountainous areas and coastal areas with potential cultural heritage that is very diverse and unique. However, in line with the development time and the enormity of the influence of globalization that hit Papua, the priceless existence of cultural heritage are even more marginalized and feared will gradually become extinct. This paper will discuss a dance called Yosim Pancar (Yospan), a form of Intangible Cultural Heritage (ICH) from Papua. This research uses performing arts approach with the case study of Yospan at World Culture Forum 2016 event in Bali. The results of this study indicate that Yospan is part of Papuan performing arts, which is a part of Nusantara’s Intangible Cultural Heritage. As a social dance, Yospan has beautiful forms and structures, and contains the noble values of the nation’s culture derived from local wisdom. These noble values are universal and are a source of tolerance both locally, nationally and internationally.

Keywords: yospan, papua, intangible cultural heritage.

Foreword
Papua is the easternmost region of the Unitary State of the Republic of Indonesia. Papua has a tangible cultural heritage and an extremely rich and diverse intangible cultural heritage. Wealth that reflects diversity is inherited from generation to generation. The diversity of cultural heritage is caused by the diversity of ethnic/tribe, customs, and geographical conditions of Papua. To date, more than 250 tribes inhabit Papua, spread over seven cultural areas: the Mamta, Seireri, Mi-Pago, La-Pago, Anim-Ha territories of Papua Province, as well as the Bomberei and the Domberei cultural areas, which are located in the province of West Papua. Cultural heritage is like "springs" that have given life and livelihood in a sustainable way.

At this time, Papua cannot escape the enormous influence of globalization as well as the influence of technology and information that brings the effects of rapid change. The influence has an impact on the entry of new cultural values that have unconsciously shifted the noble values of the cultural heritage of the ancestors. As part of the world community, Papua certainly cannot escape from global and local issues, both positive and negative. In addition to the positive side, what are feared are the negative effects, especially the marginalization of cultural heritage that has been the tradition for centuries. The old generation of Papua as the doer and continuer of the tradition has been increasingly obsolete and left the material world. Meanwhile, young people now have changed the mindset and behavior according to the development of the era.
Therefore, in accordance with the mandate of the Law of the Republic of Indonesia Number 5 Year 2017, concerning the Promotion of Culture, strategic steps must be taken immediately through protection, development, utilization, and guidance to realize a politically sovereign Indonesian society, economic independence and personality in culture (RI Law No. 5 Th 2017).

In this paper, will be discussed one of the intangible cultural heritage of the Land of Papua named Yosim Pancar dance, abbreviated Yospan. As a case study, the discussion will focus on the Yospan dance presented by ISBI Tanah Papua at the World Culture Forum (WCF) 2016, held at the Puputan Badung field (I Gusti Made Agung Field) Denpasar, Bali, on October 11, 2016.

Cultural Heritage

Cultural heritage is the "past inheritance inherited from one generation to another, which is preserved, protected, valued and protected" (Ardika, 2007: 19). Furthermore, Ardika describes that cultural heritage as a cultural treasure either tangible or intangible and sourced from the past that is used for the present community life and then passed back to the next generation continuously and sustainably.

Cultural heritage is not only tangible objects such as monuments and collections of objects, but also intangibles such as traditions or life expressions that are inherited from the past and passed on to the next generation, for example: oral traditions, performing arts, social practice, rituals, knowledge and skills in the form of craft.

Yosim Pancar (Yospan) Dance: Origins and Development

Yosim Pancar consists of two words namely Yosim and Pancar. Yosim is the name of a social dance that lives and thrives in Papua, for example, can be found in Biak and Serui areas. According to Rumansara, Yosim takes the basic motion of the Wor dance, known as Mas Kopra dance (dance movement for men) and Fyer (dance movement for women). While the term Pancar comes from a Dutch fighter plane, that spout smoke like a gas that radiates. "This fighter plane in Dutch is called Strall Jager which means "Pancar Gas" (Rumansara, et.al. 2014: 20-22).

As a Papuan social dance, in addition to taking the source of the movement from traditional dance, Yospan also takes movements that come from outside of Papua including from foreign culture resulting from cultural contacts that occur between Biak with the outside world. The acculturation of culture that occurs as seen in Yospan, brings together traditional values with Protestant Christianity on the island of Biak (1908), Dutch government regulations (1913) and the Japanese government system until the influx of Indonesian government (1960s) which makes a great cultural shift (ibid).

In Yospan dance, the influence of foreign culture, especially European culture are found in the motion of dance, floor design, makeup, costume, and musical accompaniment. The dance movement named Jeff as well as the variety of floor patterns in the performance is clearly the influence of European culture. Yospan uses the concept of stage arena with floor patterns such as circular, diagonal, two straight lines, and zigzag. Other European influences are also found in the makeup and head makeup, as well as the female dancer’s costume of Spanish-style blouse with bright colors and prominent. Male dancers wear costumes of trousers, long sleeves, shoes and other accessories. The influence of Western music can be found in the instrumentation and the pattern of the song. Instrumentation accompaniment of Yospan uses guitar, stem bass, ukulele,
collaborated with local instruments such as Tifa and Fu. Yospan song pattern uses rhythm of 2/4 and 4/4, with melodies that use diatonic scales.

**Yosim Pancar (Yospan) Dance of ISBI Tanah Papua at the World Culture Forum (WCF) 2016**

One of the performances presented by ISBI Tanah Papua at World Culture Forum 2016 in Bali is Yospan dance. Yospan dance version of ISBI Tanah Papua is a Papuan social dance that has been given a touch of innovation and tradition-based. As the dance arrangers are Febiola and Pilo, while the music arranger is Alfred Mofu and Hendrik Baransano.

Yospan is a paired dance with 10 dancers consisting of five (5) male dancers and five (5) female dancers, plus two female dancers and a male dancer who expresses the richness of the Papuan fauna. In accordance with the provisions set by the WCF committee, the duration of the time to demonstrate in front of the stage of honor is three (3) minutes. The Yospan dance was performed at the opening parade held at Puputan Badung Field (now the I Gusti Made Agung Field) on October 11, 2016, together with all participants of the WCF 2016 parade participant. In the parade, Yospan got its turn to appear in the last order.

The form and structure of Yospan ISBI Tanah Papua can be described in general as follows. This social dance begins with a procession, followed by yells, followed by motive motions. There are five motive motions used, namely Yosim, Seka, Gale-gale, Pacul Tiga, and Jeff. Its appearance structure can be described as follows.

1. **Arak-arakan**
   In accordance with the scenario, the procession starts from the northern part of the field that is in front of the flagpole. The procession begins with a Yosim movement performed while walking towards the honorary stage located on the south side of the field with the position of the honorary invitees facing north. As a basic motion of Yospan, Yosim is done with the position of the body upright, right and left hand in front of the hip, fingers clenched, head looking straight ahead. When walking, the position of the hand moves to follow the movement of the foot, hip moves to the right and left.

2. **Yells**
   After all the dancers arrived at the start of the demonstration in front of the stage of honor, all the dancers made a circle led by a "tribal chief". Leaders start the yells by giving the cue "**who we are**" ?, then replied by the dancer "**ISBI Tanah Papua**". The yells are done three times, then connected again with "**cak cak cak**.............iii**ih Yes**". The sound of the cak cak cak was accompanied by the pounding of the dancer's feet to the ground. Followed by the music that accompanied Yospan, which is playing the introductory song to the venue.

3. **Yosim**
   Yosim (same as the description above) is used as a linking motion from a circular position, transformed into two lines, one female dancer and one male dancer. Dancers move to center stage accompanied by Papuan songs.

4. **Seka**
   Seka movements are done with the position of an upright body, viewing forward, the position of the hand is next to the chest with fingers clenched position. Followed by a body bending on the one-two count with the direction of the head looking to the right, left hand bent in front of the chest, and the right hand is beside the waist, in the position
of the right foot attached to the floor and the left foot half on tiptoe. Counts of three-four bodies become erect, the direction of view forward, the right hand moves in front of the chest and left hand moves to the side of the left waist. Then the right and left legs are jerked in turns, the position of the hands, body and head follow the movement. As a linking movement with the next movement, the yosim movement is done.

5. Gale-gale
The position of the body is upright, viewing forward, the hands are beside the right and left waist with fingers clenched. On a count of 1-3 feet moving (right-left-right) the body position follow the movement of the feet, hands and feet are swung following the movement. On the count of three right legs moved forward like a kicking motion, the right hand is swung forward following the movement of the foot, and the left hand in the position beside the left hip.

6. Yosim
The yosim movement in this section is the same as the one described above, only the rhythm of the music is 2/4. The use of 2/4 rhythm causes the yosim movement to be fast because it follows the rhythm of music.

7. Pacul Tiga
Pacul Tiga is the movement with the position of the body upright, viewing forward, the position of the hand is beside the right and left waist with fingers clenched fist. On a count of 1-2, the right and left foot stomped, on the third count the left leg is moved forward like a kicking movement, and then taken to the left side and backward. After that, the right foot is moved similar to the movement of the left foot. On the count of the three, the right legs are moved to the forward. After that the yosim movement is done as a linking movement to the next movement which is Jeff.

8. Jeff
Jeff is done with the position of the body upright, viewing forward, the position of the hand is beside the right and left waist with fingers clenched. On a count of 1-2 the right foot stomped with the right hand following the movement of the foot. On the 3rd count the right foot is jerked and the right hand with the elbow’s direction is brought backward, the head turns to the direction of the hand. This movement is done twice, followed by a count of 1-4, jumping movements in place with right and left legs alternately lifted (right-left-right-left). At the time of jumping, it can also be done with variations by jumping backward and forward, spinning on the spot, or sideways right and left. After Jeff’s movement is complete, then the yosim movement that serves as a linking movement to the Wairon boat that has been prepared in front of Makodam IX Udayana.

9. Perahu Wairon
Perahu Wairon or Wairon Boat is a kind of boat from Biak area. For the need of the parade, the imitation of this boat was made on a truck by a Balinese artist named I Wayan Adi Perbawa also known as Yantu from Tampaksiring village, Gianyar. Only the music players are on the boat while playing, while the Yospan dancers dance on the road by forming two lines. They moved from the front of Makodam, after reaching Catur Muka intersection, then headed east and stopped at the eastern front of Jaya Sabha building.

Yospan as an Intangible Cultural Heritage
In accordance with the criteria set by UNESCO, then Yospan Dance is part of the performing arts that can be categorized as the Intangible Cultural Heritage of Nusantara. Yospan contains the beauty of form and content. The beauty of form can be found in its form, structure, and appearance, while the beauty of the contents is reflected from the
noble cultural values contained therein. These noble values are universal and very beneficial to humanity. These noble values such as the value of togetherness, tolerance, mutual respect, multicultural, educational value, aesthetic value, unity value, as well as some other noble values.

In conclusion and closing, it can be asserted that Yospan is an *Intangible Cultural Heritage of Nusantara* containing the noble values of the nation's culture. Therefore, strategic steps are needed in the form of efforts to promote it through Protection, Development, Utilization and Development as mandated by Law of the Republic of Indonesia Number 5 Year 2017 on Cultural Progress (see RI Law No. 5/2017).

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DIVERSITY ON LANGUAGES OF PUBLIC SIGN FROM PERSPECTIVE OF MEANING

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ABSTRACT
This paper deals with description of languages used in the public signs. Public signs have important role to inform and transfer message to readers or audiences. It shares the announcement, notification, prohibition, and other modes of sign. In this global communication, public signs also develop well with additional other languages. It is also the consequence of global interaction, when everybody around the world can meet and communicate each other. This is what we always called bilingual signs. It has two verbal signs, Indonesian and other languages. One of the important languages is English. Nowadays, we can notice that most of public signs consist of two languages. Therefore, it is important to know whether the meaning in those languages refers the same meaning. The data is taken from public signs in Denpasar and Badung. Method of collecting data is documentation with techniques of taking picture, reading attentively, take note, and classification. Thus the method of analyzing data refers to descriptive qualitative. The data is analyzed descriptively with the theory of meaning. It can be concluded that in general the meaning can be shifted due to problems of grammar or spelling. In Indonesian, the meaning is clear. Meanwhile in English, it is sometimes skewing from the original meaning. It is generally caused by the wrong lexical choice and grammatical structure. As public signs, it should be avoided since the signs are read by many foreigners. The mistakes cause problem in understanding the message of the signs.

Keywords: public signs, Indonesian, English, meaning

I. INTRODUCTION
Public sign is important for society. It is like a rule that keeps the people and its society well-organized. Public sign enables people to know the information, notification, warning, and other mode of signs. People can aware about their condition and its environment. The public sign also has a role as ‘bridge’ between the government and its people. Government is unable to deliver any regulations to their citizen. For a specific condition, the use of sign is considered to be the effective and efficient way to inform the regulation to the people.

Regarding to the global interaction, public sign is also changed. It should follow the development of society. Global interaction requires global understanding about language. People have a limited understanding to other languages. Only few are able to master more than five foreign languages. Most people are only able to master two or three languages. In global interaction, the most important is the language that is known and understood by global community. The language is English. English is known as lingua franca or language of the world. It means that people in every part of the world recognize the English. They can use and understand English as communication tool.
The development finally directs the information for public sign differently. Today it is common to see public sign in bilingual. It has Indonesian and English. It is, of course, the aim that is to inform foreign people. Bali especially is well known as the tourist destination. Besides foreign tourist, Bali is also known for the place to stay or work for foreign people. The bilingual sign is important for foreign people to know the information. They, at the same time, are able to have the same information as the local people.

However, problem comes when the sign deals with foreign language like English. We consider the English as the foreign language that only some local people are able to know it. Foreign language means foreign culture. As consequence, it is difficult to adopt with other culture. We are not familiar with the English culture and it also influences the use of English. The composition of sentence, structure, and lexical choices seem to be a problem in public sign. When there is problem in those features of English, the result is certainly directed to different interpretation. This different information would skew the interpretation of Indonesian people and foreign people. Each has its own interpretation to the sign. The foreign people especially have wrong interpretation due to wrong structure or lexical choices.

II. REVIEW OF LITERATURE

Meaning has great important for human. It gives the understanding of utterances to others. Meaning does not always stand in the position of individual word, but it also shows in the complete sentences or context where the utterances are uttered. Parker (1986) differentiates the meaning from its individual word and the context surroundings. When somebody deals with the meaning of individual word, then it is called as semantics. Meanwhile, when it deals with the utterances and the context of use, it is then called as pragmatics. Further, semantics represents the meaning of individual words, phrases, and sentences. It is said that the study about the internal structure of language. For example, when there is a word table, then the association of hearers will directly lead to the thing or furniture that is used to put something.

Parker (1986: 29) mentions the semantics is actually poorly understood. It is difficult subject in the field of linguistics. Until now, there is no comprehensive and authoritative of linguistic meaning. Meaning is merely taken from dictionary for its primary meaning. Meanwhile, when there is something different in using the words, phrases, or sentences, then it should be the secondary meaning or figurative meaning. This classification is introduced by Larson (1984). Larson firmly discusses the meaning of word can be extended. It means a word should not always stand by its dictionary meaning. It can show different meaning when it deals with different context.

In this case, meaning has a great role in understanding utterances. Every utterance has its function in communication whether in oral or written way. Both are actually provided as the media for people to know or understand the meaning of the text. Larson (1984: 10) emphasises the important of meaning in transferring the idea of communication. Language has its own variation in expressing certain idea. In the world now, there are millions of languages. As a result, there are also millions of language forms in expressing certain idea. Even there are millions of forms, but the meaning is the point. When somebody says about ngaben in Balinese language, then it can be the same concept like cremation in Western countries. The concept or meaning is the same that is
to burn the corpse. However, the comprehensive understanding about the terms is different.

Larson (1984: 10) mentions the idea about meaning as priority in every language. Meaning should be the same when somebody works with two or more different languages. It is rarely that literal way can be used to transfer the meaning. In the literal way, there should be one-to-one form that represents the concept of thing. For example, *meja* in Indonesian language is relevant to *table* in English and *tsukue* in Japanese. This is the one-to-one direct literal way. However, when somebody deals with cultural-bounded words then it turns a problem. As we know, language represents the culture of certain group of people. It shows the uniqueness of their culture. When we deal with culture, it is a very specific and limited understanding to the group of people. It is only those who involve in the group will recognize the meaning of certain ideas. Other groups are probably facing difficulties in understanding the meaning.

The difficulties of understanding meaning can direct to the misconception. The misconception is occurred due to the problem of understanding different culture. In the public signs, it is already interesting to notice the bilingual public signs. However, the problem comes when we deal with different language which is not our background of culture. For instance, we have the understanding about Indonesian language. Then it is going to be difficult to describe something in different languages like English or Japanese. We recognize public signs as signs given to the people in the public areas such as roads, highways, public parks, beaches, or others. When it deals with public signs, it should be fulfilled some important requirements. One of the requirements is it should be clear to know by readers. Making clear of information in foreign language should be a challenge. It is because the understanding of idea could be different between Indonesian people and foreigners. We can design the information in English, however, it probably sounds weird for foreigners. It is vice versa. The problem is the limitation of understanding of certain language. It also reflects our limitation to know the culture surrounding the language.

III. RESEARCH METHOD

Data for this paper was taken from the public signs. The public signs were found in the area of Denpasar or Badung. Only three signs were used in this paper. The method of collecting data was documentation. It had some ways such as picturing, taking note, reading attentively, and selecting. Meanwhile, the method of analyzing data was descriptive qualitative. The data was descriptively described based on the theory of meaning. It would give description on primary meaning and other interpretations of meaning occur when we deal with certain public signs.

IV. DISCUSSION

There are three public signs that are analyzed in this paper. Each would be explained descriptively. The discussion covers the picture of public signs and its written utterances. Then the meaning is described based on two different languages, Indonesian and English. After that, there should be a correction or suggestion for further improvement of the signs.
The picture above is the public sign placed in the road. It is kind of warning sign. It shows apologize for people for unpleasant condition of road construction. In Indonesian language, it mentions *maaf perjalanan anda terganggu*. Meanwhile, in English it shows *sorry your trip uninterrupted*.

Based on the meaning, both utterances show apologize to the reader. In Indonesian and English, those show the meaning of apologizing. The road is under construction. Both also show the primary meaning which is the real meaning of the word. In Indonesian, the sentence *maaf perjalanan anda terganggu* reflects the primary meaning. There is no other interpretation to the four words namely *maaf, perjalanan, anda, and terganggu*.

In English version, the sentence *sorry your trip uninterrupted* also shows the primary meaning. It is the meaning of real condition. The four words *sorry, your trip, and uninterrupted* describe the real condition. The word *sorry* reflects the apologizing.

Describing this public signs, the English version should be revised. The use of *sorry your trip uninterrupted* seems to be too literal to Indonesian sentence. The use of *uninterrupted* also raises misinterpretation. When analyzing morphologically, the word *uninterrupted* comes from *un* and *interrupted*. The word *interrupt* means you cut other people during discussion. In simple, if you do not agree to someone’s opinion, then you interrupt him. But, the word *uninterrupted* means you are not disturbing other people. This is not reflecting the real condition, while the sign shows about road construction. The road construction will always lead people to problem like traffic jam, accident, or others.

It is prefer to use common expression in English. In this model of sign, the English version is commonly like *sorry the road under construction* or *sorry the pavement is under construction*. The second choice is relevant to the picture since it shows the pavement on the side of road.
The model of warning also occurs in the public sign above. The data 2 shows the model of warning to people. The sign warns people to walk carefully because of wet floor. In Indonesian language, the sign shows harap hati – hati lantai licin. Meanwhile in English, it shows be careful it’s smooth floor.

In data 2 the meaning of both utterances is the same. In Indonesian language of harap hati – hati lantai licin gives a warning to other to walk. In English, the meaning is also the same. The utterance of be careful it’s smooth floor also gives a warning to other people.

There is no other interpretation of the meaning from both utterances. It already shows the primary meaning or real meaning to other people. In Indonesian language, the meaning of word harap hati – hati lantai licin has primary meaning. Each of words has its real meaning. In English, the sign be careful it’s smooth floor also gives the primary meaning. The meaning is warning because of the floor. In this sign, the use of appropriate vocabulary is still needed to revise.

English expression probably uses different expression in showing this warning. They usually give sign of be careful wet floor. Selecting lexical choice turns to be a problem in bilingual sign. The problem comes to limited understanding about the English structure. Therefore, there some lexical choices with the same meaning can be used to express the sign. The lexical choices can be used to express this warning such as wet, smooth, and slippery. However, the use of wet floor is usually related to certain activity that is mobbing the floor and it is in a short of time.

Combination between prohibition and information can be seen in this public sign. The data 3 consists of prohibition and information at once. In Indonesian language, it shows dilarang masuk kecuali sembahyang. In English, it mentions cannot enter for praying only. The prohibition comes from the phrase dilarang masuk and cannot enter. Meanwhile, the information can be seen from kecuali sembahyang and for praying only.

Both utterances in Indonesian and English show the real meaning or primary meaning. In Indonesia and English, each of words gives the primary meaning. In Indonesian, the utterance dilarang masuk kecuali sembahyang can be traced their real meaning. The version of English also shows the same condition when we deal with utterance cannot enter for praying only. There is no other or secondary meaning from the signs.

It is suggested that the English version should be revised. When we prohibit other to do something, it should sound natural. In this sign of cannot enter for praying only can be revised with do not enter for praying only. Here, the English structure of modality
cannot requires a subject. When the subject is omitted, the structure seems to be weird. In English, it is common to see expression of prohibition by saying do not enter.

V. CONCLUSION

From the explanation previous, it can be concluded that bilingual signs have primary meaning. Since the public signs has important role in society for information, there is no room for other interpretation or secondary meaning. It is always showing the real meaning. Besides, the English version of bilingual public signs faces problem in lexical choices. The lexical choices are difficult to understand for Indonesian people since it has different culture. Different background of language shows the different of culture. It turns to be a challenge to give signs in natural mode for foreigners.

BIBLIOGRAPHY

This paper highlights Balaganjur phenomenon in Bali that experienced a rapid change from the music of the procession to the music of aesthetic presentation. Balaganjur in dynamics writhe and able to serve the performance of art that was originally domiciled as accompanist (back stage) but now as spectacular entertainment (front stage). Through the design of qualitative research methods with ethnomusicological approaches, this study resulted in the finding that the ideological spirit behind Balaganjur revival is influenced by competitive pride, locality politics capable of generating innovation and endless creativity. Continuous innovation produces shapes of change in Balaganjur's creation with the intricate complexity of the instrumental Balaganjur into a dance Balaganjur. The forms of change are examined through aspects of the physical form of instrumentation, compositorical form, musical form and presentation form.

Keywords: balaganjur, local-global dynamics.

Introduction

One form of Balinese gamelan as a cultural heritage since ancient Balinese era which is now experiencing rapid dynamics is Balaganjur. Balaganjur's recent performances are amazing not only from the auditive aspect of the composition, but also from the aspect of musicians' visibility, instrumentation, engineering, dressing, and presentation techniques that gain an increasingly enthusiastic audience support. In the contestation of Balinese music events, Balaganjur has now gained a special place among Balinese music lovers.

Based on several written sources it is stated that Balaganjur was originally called ganjuran, as mentioned in Negara Kertagama book. The word ganjuran means music procession (Bandem, 2013:27). The term abanjuran or aganjuran is said to have appeared in XI century on the reign of King Marakata Pangkaja Sthanatungga Dewa (1022-1026). This term according to Bandem allegedly equal to Balaganjur, kalaganjur, bebonangan or peponggangan (2013:56). Ganjuran is an early form of Balaganjur. It is called Balaganjur because it relates to music as escort troops (lines) to the battlefield. Kalaganjur relates to music accompanying mecaru ceremony in relation to nyoma Butha Kala. It is called bebonanagan or peponggangan because the instrumentation is dominated by bonang or ponggang instrument. The term bebonangan mentioned in the lontar of prakempa that the completeness of the instrumentation is quite different from Balaganjur now. In addition there are berpencon instruments there is also a melodic holder instrument that blends like jublag and jegogan. It is called peponggangan because its instrumentation is dominated by pencon or ponggang instrument.
An interesting phenomenon in Balaganjur is the musical flexibility that is able to exist throughout the ages, since ancient Balinese era, Bali madya, and modern Bali. As a cultural heritage of archipelago music since ancient Balinese tradition, Balaganjur able to take part in various cultural activities both socio-cultural, socio-political, and socio-religious. Balaganjur's socio-cultural relevance to social and cultural events such as ritual procession, cultural parade, accompanying ogoh-ogoh attractions, and kite competitions; Balaganjur's socio-political spirits are being encouraged to parade prospective leaders' registration and accompany the attractions of protesters such as the protest of reclamation; Socio-religious accompanied ogoh-ogoh parade on the day of pengrupukan, accompanying the melasti ceremony, peed (deeng), Majenakan (Dewa Yadnya), accompanying tawur ceremony or Bhutayadnya, and accompanying the parace of Ngaben ceremony procession (pitrayadnya).

In contrast to the local context, Balaganjur's world music contest is able to be collaborated with Western music for aesthetic presentation art presentations in the local context of the final assignment of ISI Denpasar students' work or in a global context such as the Megalitikum Kuantum event, accompanied by Dewi Sandra singing at stage of Garuda Wisnu Kencana in 2005. Now in its development then through various competitions such as parada and competitions in various levels such as Porseni Desa, Porcam, Pekan Seni Remaja (PSR), Puputan Badung, district/city anniversary and Bali Art Festival (PKB), Balaganjur not only appear as accompanist (backstage) but instead performs in front stage as a presentation of aesthetic music presentation packed with aesthetic values. Balaganjur presentation is more interesting, attractive, and fascinating and even able to draw the attention of various circles. Now Balaganjur performance, especially in the context of parada or competition seemed to have magnet that is able to invite the attention of the community to watch the show that is elegant, dynamic, attractive, and full of high spirit of music. The increment of society appreciation towards Balaganjur is not separated from the spirit of innovation from various components of art and cultural thinkers who feel the wiring, jengah, (compettif pride) and embedded jargon ideology of "Ajeg Bali" so as to spread taksu which produce allure for all people. Balaganjur appear full of vitality energy that is channeled from the ngunda bayu process with the support of high skill(virtuosity) level.

Balaganjur musicality shows evolutive dynamics. Moving from a simple melody pattern, Balaganjur gradually wiggling to become one of the music genres of Bali that has a high level of complexity, to meet the demands of music performance that is not only skilled, but also must still consider the competence to perform, and appearance. Skilled means Balaganjur music player must have adequate technique (skill). Agile, swift, deftly responds to the dynamic, fast and loud movement of the song flow. It takes musical sensitivity to play not only to memorize the part of the instrument that is played but also must be able to hear and feel the other parts of the instrument. Perform means a player must be full of confidence to show his ability both individually and in groups. Appearance is able to present the rhythm of music in accordance with the characters, themes carried, tidiness, mastery of dynamics, and constant energy arrangement so that the appearance can bring taksu that can captivate and "hypnotizing" (riveting) the audience.

A performing arts show like Balaganjur is not just performing on stage, but there must also be a good technique, skilled in playing instrument and no less important is performance that is really capable of stunning, enthralling and fascinating attraction.
With such views, besides the presentation of music that is pleasant to be heard auditive but also visually attractive (Sudirga, 2017:22). For that purpose, innovations in various aspects such as instrument settings, costume arrangement, cosmetics, lighting, sound system, movement and stage decoration become an integral part in order to produce an impressive esthetic success.

Based on the description, this article want to discuss two things: (1) what ideology affect Balaganjur performance; and (2) how the changes are taking place in Balaganjur.

Discussion

Competitive Pride.

The Balinese have a concept to cultivate innovative works through the ideology of jengah. According to Mantera (1993:17), jengah are the dynamic properties possessed by the Balinese people, a process or motion that became the base of all changes in the life of Balinese people. "If taksu has a meaning as cultural creativity, then jengah is a dynamic trait, a spiritual movement that becomes the base of all changes in people's lives".

Conception of jengah is capable of burning the motivation that almost/always appears as the motto in every competition. In this context, jengah become the motivation to excite, in addition to pumping the spirit of someone who is pouted to rise and "burned" his emotions, growing strong to achieve goals. In this context, the concept of jengah is often based on a sense of wirang (defending) against cultural identity or regional fanaticism. Giddens (2000:34) states that although globalization tends to bring a trace of politics and power from the West that can weaken local culture, but at the same time raise it back. Its reality in Bali also emerged in so-called glocalization. The process of localization is wriggling in the wake of globalization. Ajeg Bali's ideology as a local politics is able to arouse the awareness of Balinese people. It is believed that local principles and systems related to strengthening Balinese cultural values must be updated in accordance with the needs of contemporary society, meaning that local systems should be given new breath. Thus localization is a movement to maintain and develop systemic and planned local values. The excitement of the Balinese community in the frenetic activity of Balaganjur also shows a tendency to bring up local identity as a local value-versus global value or as an attempt of traditionalization in the era of modernization. Balinization in the era of Globalization. There is a mutually attractive dialectic between traditional culture and modern culture. As global cultural flows urged and choked it, Balinese culture continued to react and even wanted to show its existence in a global cultural battle. Observing the paradigm of thinking like that ideology of jengah in the context of Ajeg Bali is quite efficacious, in reality Balaganjur find the spirit of awakening.

The ideology of Balaganjur innovation is more prominent in an effort to respond to boredom, and resistance to establishment in an illusive way so that the created forms are full of sensations, strange, sensual and unusual surfaces (Piliang 2003:223). Thus the ideology embedded in the Balaganjur gamelan innovations are:

(A) Giving life and actuality to traditional music;
(B) Finding an adaptive Balaganjur identity and identity;
(C) Lifting Balaganjur in global music competition contestation.
The dynamic social life of Balinese society is always changing both in micro and macro scale very fast. The changes that occur are caused by the shift of ideas that always occur at every turn of the generation that always wants a change of paradigm of thought or desire to show its own history. In the world of Balinese music, artists always try to show a renewal (innovation) in the aesthetic concept, thus enriching the imagination spaces as a new offer in the enjoyment of traditional musical works (Sudirga, 2017:1).

**Forms of Changes in Balaganjur**

For Balinese people, traditional and modern art is allowed to live side by side (Dibia, 1999:7). Both art forms of different backgrounds are given portions and places according to function and sifatnya (text and context). That is, although the Balinese are very fanatical about their traditional arts, they can accept and appreciate new and innovative works. The art of ritual and aesthetic art of presentation is stretched according to the place or space, time, and context of each. A critical attitude or resistance to a thought labeled with stereotypes is indispensable to a civilizational dynamic in order to avoid stagnant thinking patterns. Reinterpretation and reorientation like this that encourages progressiveness so that life art is not stagnant. In line with this view, some forms of change in *Balaganjur* can be observed through:

![Picture: *Balaganjur* in the context of Ogoh-Ogoh parade (Doc. Sudirga 2017)]

**a. Physical Form Changes**

The physical form of *Balaganjur* instrument can be grouped into *ponggang* and *bonang* melodic instruments, ornamental instruments of *cengceng kopyak* with *kendang* as *pemurba*. The instrument of the regulator of *matra* (colotomic) that is laughter, *kajar, kempli, bebende, kempul* and *gong* (Arya Sugiartha, 1993:40-43). There is now a tendency to use larger instruments such as *kedang cedugan* diameter 31-32 cm, *keceng kopyak* size 24-25 cm, as well as other instruments such as *kajar, kempli, bebende, kempul,* and *gong*. The color of the instrument is not solely golden yellow, but some are black, and the trending color now is *burik* color. The physical form of the mini-*Balaganjur* ensemble has now grown in a moderate to colossal ensemble. Initially *Balaganjur* physical form is dominated by the instrument (percussive) *pencon* so called *bebonangan* and pair of *kendang cedugan*. Now added with inflatable instruments such as flute and *pereret*, shake instruments like bamboo *angklung*. Basic instruments such as *reyong* and *kendang* are added with similar instruments of different sizes, and also added tambourine. According to Yudarta (1994:29) the emergence of Adi Merdangga as a form of new show seems to have a positive impact on the development of *Balaganjur*. 
b. Composition Changes Form  
Composition form originally derived from the concept of *triangga* that is *kawitan*, *pangawak*, and *pangecet* or *pakaad*, with a simple structure is now developed from the pattern of *gegilakan* with *gilak pemalpal*, *gilak pengadeng*, and *gilak pangecet* with ornamentative touch enriched with *jejagulan* motifs. The melodic pattern structure is also developed with melodic rhythmic *isen-isen*. The size of the song is usually a repetition of the count of 8 knocks (*ostinato*), now processed with unusual counting patterns such as counts 3, 6, 7, 9 or 15. For the creative composer despite using even counts but placement accentuated different rhythm patterns resulting in an unusual musical impression.

Things that are quite prominent in the composition change is the orientation of changes from the instrumental composition to *Balaganjur* dance. If since 1984 there has been a musical processing that leads to *Balaganjur* dance accompaniment as well as in packaging Adi Merdangga, since the 2000s developed into *Balaganjur* dance. This means that *Balaganjur* composition is not just as an object of accompaniment but the players themselves play a musical instrument while dancing. It is not enough for *Balaganjur* player to just memorize the parts of the structure of the composition, but also must be good at presenting with movements that presenting a musical attraction that is pleasing to the eye and pleasant to hear. This demand becomes a new tendency in *Balaganjur* compositors. It is not easy to play a musical instrument while dancing with the complexity of the work that requires full concentration. The composition of songs that traditionally started with drums can now begin with *reyong*, *bende* or *kebyar* together.

c. Changes in Musicality Aspects  
*Balaganjur* forms that are developed by compositors are *Balaganjur angklung* (*laras selendro*), *Balaganjur pepongangan* (*laras pelog*), *batel bebarongan* *Balaganjur semaradana* (*seven tones laras pelog*). The shape of the composition is processed from a simple musical pattern into a complicated musical pattern. Within certain limits there is a tendency to explore tones of non-fixed instruments such as laughters, and other non-musical instruments. Lately also appears the tendency of the emergence of processing of vocal elements both pentatonic nuance, diatonic or a combination of both. *Balaganjur* Melodic Pattern Changes that once dominant derived from *pepongangan* pattern has now lead to the tendency of the melody born of the rhythm pattern. Projection of group of instruments such as *kendang*, *reong*, *cengceng* with sound quality and high technique in addition to demanding high technical skills as well as the sensitivity and alertness of mutual response of one group with other groups.

d. Performance Pattern Changes  
The changes in the presentation aspect is evident from the choreography of motion and the floor pattern arranged in such a way, besides beating they also dance and express. To add a vibrant pattern of presentation, *Balaganjur* dance composition also involves dancers and additional properties such as umbrellas, spears (*bandrangan*), *cane*, and so on. Make up costume, if it used to only wear costume from the fabric now also use *bapang* and *ampok* of skin that is carved. Fashion dressing becomes an important part of attention. The dressing form of a clothing costume that was originally modestly dressed *adat madya* now has been developed with dress makeup with knick-knacks accessories are memorable luxury. The shape of the presentation can be seen in the following picture.
Bandem (2013:96) states that in the development of contemporary *gamelan* in Bali has reflected the aesthetic change that is based on Hindu aesthetics into a multicultural aesthetic brought by the influence of global culture in Bali. This is also related to modern lifestyle that emphasize more on aspects of glamourity. It is also shown on the decoration of the instrument not only the *Bungan cengceng kopyak* decorated with colored threads, but all kinds of instruments such as *reyong, kajar, kempli, kendang, bende, kempul,* and *gong* are made with vibrant trinkets. Even *tabuh* tools like *panggul* are also not spared from the impression of this appearance. One proof of *panggul kendang* other than horn materials are also plastered with silver carvings coated with gold.

**Conclusion**

Based on the above description it can be concluded that *Balaganjur* in its development not only quantitatively but also qualitatively. The changes of composition, musician, technique work, musicality, dressing and presentation orientation that is adaptive and innovative make *Balaganjur* still exist along with the flow of change. Impressive appearance of *Balaganjur* invites magnetic attraction to enthusiastically watch its elegant, dynamic, attractive, and full of musical spirit based on the power of inner power (*toksu*) that generates allure for all. *Balaganjur* appear full of vitality energy that is channeled from the *ngunda bayu* process with the support of high skill(virtuosity) level. *Balaganjur* is a musical genre of procession that is now transformed into aesthetic presentation music as a strength of local identity in a global music battle in other words, modernization in the era of globalization that is full of innovation and aesthetic wealth changes through the spirit of continuous creativity.

**Reference**


Bakan, Michael.


The designation of Cultural Landscape of Bali Province into UNESCO’s World Heritage List has not just symbolized the influence of Bali’s traditional agriculture to the civilization, but also exposing the valuable assets of for national diplomacy. This article will reflect how the Subak System could be utilize as means of state-to-state diplomacy, and further, multilateral cooperation among nations. This premise will be explored further by analyzing the concept of Heritage Diplomacy and Multilateral Cooperation, while also looking at several case studies where Cultural Heritage stands out strategically as means of Diplomacy for countries globally. The result shows that the value of Subak System illustrates the practice of deliberative democracy and egalitarianism for centuries, which has rooted deeply to the lives of Balinese people. This will be a valuable tool for Indonesia to characterize their standing as the beacon of Democracy through their Cultural Heritage. Furthermore, this could also be utilize to communicate Indonesia’s interests to countries, which glorify those values and enhance their cooperation through multilateral programs.

Keywords: Subak, Heritage Diplomacy, Multilateral Cooperation

Introduction

As one of the most prominent islands of Indonesia, Bali has inherited abundance of inter-related customs, religious and spiritual values, which exhibited the cultural philosophy and perception in the life of its community. One of the most vital philosophy in Balinese life is the value of Tri Hita Karana, three ways to happiness. This philosophy iterates the importance of having harmonious relations between three aspects; Parhyangan (between human and spiritual realms), Pawongan (between humans), and Palemahan (between human and environments). This philosophy shapes Balinese way of life and construct Bali’s civilization until today, which includes the method and ways of farming in Bali. It is necessary to put focal point on this paper, which will be the Bali’s agricultural heritage, where these values are explicitly distinguished. To begin with, we need to understand the concept of Bali’s agricultural landscape. According to Windia (2013), the scene of Bali’s agricultural customs has been recorded in several inscriptions on the 10th century. During the reign of King Udayana, the identified inscriptions has mentioned keywords such as “Sawah” (ricefield), “parlak” or “mal” (field), and “kebwan” (garden). These inscriptions dated between the years of 989 to 1011 (Ardana, 2012 in Windia, 2013). However, the key inscription, which defined Bali’s agricultural landscape, was dated back on the year of 1071. The Pandak Bandung inscription, which was found
in Tabanan, has engraved the word word “Kasuwan” which means “irrigation control”. This is where the word “Subak” derived from.

Subak could be distinguished from other agricultural method in the world, due to its special characteristics, which combined environmental aspect symbolized by traditional water division, extensive rituals as an honor to God and Its realm as spiritual aspect, and egalitarian-democratic style of deliberative decision-making as human aspect. This combination resembles the aforementioned value of Tri Hita Karana, where it was recognized as UNESCO World Heritage in 2012. As we are focusing on the aspect of democratic governance of Subak as a tool for diplomacy and cooperation, we need to explore the decision-making aspect within the Subak system to understand its basic principal.

**Governing Within Subak**

As an independent community group, Subak holds the authority to control the irrigation and farming method within their area. Geertz (1980) explained that Subak as an insitution plays central role in managing the water irrigation from the dam to the smaller canal and water supply. To that extent, Geertz also explained that Subak has more significant role on this matter; Subak as the medium for farmers to take deliberate actions for their agricultural life and religious rituals. Furthermore, the most important issues of egalitarianism and equality within Subak has become a paramount point of this system. When conducting important decisions, Subak members, which consist of multiple farmers led by Pekaseh (Head of Subak), are assembling themselves and using their voice to create important decisions.

Hilde, Regan, and Dharmiasih (2016) explained that real Subak makes their decision based on a system of deliberation. In Subak system, each members have the rights of vote without looking at any economic status or social classes no matter how large is the land plot they owned. They are entitled to join the meetings in Subak; where all agricultural decisions e.g. planting, seedlings, falling, etc. are taken, and the religious rituals e.g. *Mendak Toya* (Water-fetching ceremony), *Ngusaba Nini* (Pre-harvest ceremony), and any other 14 ceremonies in Subak are decided. This Subak meeting holds a very important symbol of *Pawongan*, where the harmonious relations between humans noted as the feature. Each farmers in all economic strata will have their say, because the future decision within their own Subak must be established under communal and deliberative considerations. The Balinese concept of *Sangkep* (assembly) acted as the process where all farmers could take or enforce actions through *awig-awig* (written by-laws) or *perarem* (unwritten consensus).

With that, it is deemed necessary to look at the concept of deliberative democracy and egalitarianism to frame how Subak governs. Deliberative democracy iterates the decisions made by citizens and their representative, with emphasize on the reason-giving requirement. Moreover, the idea of commonalities also become the center of this democracy (Habermas, 1994). In Subak, the idea of *sangkep* allows people to raise an issue where it deemed important for their agricultural decision-making. In apparent, all farmers with Pekaseh will exchanges their reason on why problems within their own farming should be solved with certain decision. This reason-based assembly has shown that rationality between individuals has evolved into common calculation and consideration, as reasoning becomes the paramount condition. One of the example on this case is how Subak in Jatiluwih area decided to progressively moved from mixed-
chemical-organic fertilizer to all organic fertilizer in their farming land. The rationale behind this decision is to protect the soil nutrients, as well as creating a stronger and more stable soil. Other decision such as periods of planting and water portioning has also successfully being taken in this sangkep, which mitigate all unfavorable impacts due to the dry season (pers. comm. with Nyoman Sutama, 2015). This reflects how Subak uses reasoning as the fundamental decision-making process, where all decision is not merely formality, but also practical for their farming management.

Egalitarianism also plays role in Subak system. Stanford Encyclopedia of Philosophy (2002) defines egalitarianism as a philosophy which favors the equality of some sort; where people should get the same, or be treated the same, or be treated as equals, in some respect. Egalitarian doctrine places human as an equal fundamental worth one and another. Subak system, in its general perspective, is an epitome of egalitarian concept. Recalling previous explanation, Subak seen all its members in an equal way. Regardless of the area of the farming land, every farmers has rights to amplify their voices and reasons. Each session, sangkep in Subak allows all members to deliberate and interact regardless of their wealth, caste, or total owned-land.

Subak governs based on the idea where harmonious relations between human is explicitly practiced. To establish that harmony, every single member should have the ability to deliberate, without putting boxes based on their conditions and wealth. Due to the fact that this one-millennium old system is still running extremely well, it shows the existence of democratic values has been carried upon by the Balinese people and understand all of the created impacts. This interactions has been embedded to the life of Balinese people, where it produces a communal, all-farmers-responsible type of decision where it is encouraged in the agricultural settings.

**Heritage Diplomacy**

The subject of cultural heritage explored mainly within the existence of UNESCO World Heritage Convention as the symbolization of nature preservation, and conservation of cultural properties in the world. By becoming the signatories and ratifying the Convention, each country pledges to conserve not only the World Heritage sites situated on its territory, but also to protect its national heritage. (UNESCO, n.d.). The Outstanding Universal Value, which has been put as the center of World Heritage, used as the criteria to decide the status’ designation.

It is imminent to see the convention as an interaction between State Parties, mediated and coordinated under the UNESCO World Heritage Convention. The ability of state parties in recognizing and approving one’s sites should be utilized as an object of states’ diplomacy. The process of negotiation and affirming the commitment of state parties lies upon the ability of diplomacy; what is on the table, and what is on the other table. In this case, a World Heritage status could be used as a tool of diplomacy and reaffirming states’ interests.

The concept of Heritage Diplomacy was conceptualized by Tim Winter’s essay with the same title. Winter (2015) argues that heritage diplomacy should be distinguished empirically and conceptually with cultural diplomacy. While cultural diplomacy only moving towards the projection or export of particular form as a mechanism of soft power, heritage diplomacy focuses on the governance of culture where it could revolved within multi-purpose sectors. Furthermore, it defines as a set of operation in which all cultural and natural pasts shared between and across nations. This
shared set could be the subject of exchanges, collaborations, and forms of cooperation governance (Winter, 2015).

With this understanding, the heritage diplomacy could reflect possibilities where a culture with inherited values could be suited toward a shared understanding. These shared values explores the ability to connect, interact, and engage with other cultures, people, and even nations. Inter-connectedness between regions and shared-values integration in this time has trigger the need to cooperate. This is due to the reality where being utilitarian, a nation could simply inept in fulfilling their own interests. Isolation is not an option, merely not a good option, in international cooperation. Heritage diplomacy promotes cooperation based on the inter-relations of heritage, and solidarity where nations could characterized themselves based on shared values and understanding.

**Multilateral Cooperation: Possible Perspective**

Exploring heritage diplomacy and possibilities on shared values could be a strategic tool for a nation in presenting their interest toward other nations, as well as flourishing cooperation due to the same nature of its values. Multilateralism expands these possibilities. Kahler (1992) exhibits the idea of multilateral where it expresses the impulse of universality, where open admission and nondiscrimination within all nations regardless of their power. Further, this concept annulled all the disadvantages of being a small power and neglecting the patronage of great power.

The effort of multilateralism will be enshrined where the shared value is globally accepted, and the cooperating parties understand the potential and interests that represent this cooperation. Several efforts on multilateral cooperation has been done in relation with UNESCO World Heritage designation. For example, during the UNESCO World Heritage Meeting 2014 session where Tomioka Silk Mills and Related Sites is nominated to the World Heritage list, the ambassador of Turkey has connected his country’s own story on the silk production in multiple sites with the traditions in Asia and Europe to propose future modes of cooperation. This consideration has enhance Japan’s nomination, in which considered valuable contribution for civilization and strengthen the cooperation between Turkey and other Silk Road countries. Other example such as Historic Jeddah, the Gate to Mekkah nomination, came from the committee members with the affinity of related history and culture. As to avoid any explicit diplomatic gestures from the Islamic and Arab world because of the meeting was hosted in Qatar, other countries such as Portugal highlighted the connection between region, religion, and trade as the carefully-established connection (Winter, 2014).

Multilateralism promotes open cooperation, and open up possibilities that all nations deserved to strengthen their cooperation with others. With the perspective of shared values, deliberative democracy and egalitarianism in Subak system stands out as a vital and important point for Indonesia. These values, which has been embedded to the life of farmers’ life in Bali, could be utilized as tool for Indonesian diplomacy. The heritage value of equal opportunity and deliberative concepts promotes fair, no-stereotypes, rational judgement as the core of Indonesia’s diplomacy.

**Subak System: Cooperating with Heritage**

The government has set Indonesian foreign policy since the formation of this nation. The policy of ‘Free and Active’ positioned Indonesia at the center of global
cooperation and international relations. The term ‘free’ means that Indonesia have the ability to recuse themselves on any political constellations and bloc, while ‘Active’ explores and given Indonesia privilege to interact and cooperate with all countries regardless of their political leanings. The value of deliberative democracy has widely regarded as the best form of democracy. The ability to use rational judgement and reasoning, participated by all parts of society regardless of their class or wealth, will give opportunity to construct a stronger, people-centered decision-making. It is extremely different with procedural democracy, which only focusing on the ability of people to cast their vote and calculating the voice of majority. The Subak system has adapted the deliberative method for more than one-thousand years. This signifies that the culture of Balinese, which depicted by sangkep, has accommodate people and making them the centre of governing. Meanwhile, egalitarianism has played part in Subak system significantly. Without any separation and discrimination in Subak’s decision-making, the system itself promotes equal opportunity for decision-making. This is extremely important aspect, where equal opportunity will provide all information and opinion where rational decision-making could be performed and calculated strategically.

It is important for Indonesia to utilize those values in multilateral cooperation. The value of egalitarianism will provide Indonesia a leverage to progressive nations in western hemisphere and strengthening our own progress and Human Rights advancement at home. Egalitarianism in agricultural settings could also be fostered to the world, where inequality towards agricultural sectors are still imminent. At the core of the egalitarian value, equal settings are formed to accommodate all classes of life where each person deserves equal treatment in an equally conformed mechanism. Egalitarianism provides accountability where every treatment toward others be viewed by all people on that settings. In this case, Indonesia, with this value, could uphold the principal of egalitarianism to other nations, through its power as an agrarian nation. Furthermore, Indonesia could also cooperate with other nations by using this line of egalitarianism and showing its commitment to other nation for an increase living quality of farmers and their family. On the other core, egalitarianism upholds openness. Through equal access, such confidentiality will not be happening due to the nature of transparency itself; where nothing could be hidden.

The concept of deliberative democracy carries the commitment of enhancing understanding and gathering all voices from all people. By being deliberative, the perception should be built upon the ability of listening toward others, while simultaneously having the rights to be heard in all settings. As a diverse nation, Indonesia should be able utilize this concept strategically in order to enhance their foreign policy and positioning in the global arena. As the fourth largest citizen, Indonesia has successfully conducted the practice of procedural democracy while at the same time need to implement deliberative measures in the existing decision-making process. Subak with its deliberative concept could trigger other nations to implement community-based agricultural decision-making to increase their independency, as well as giving room for farmers and government to adapt and change with the current condition, which affects global agricultural sector. Indonesia could help lesser-advance nation toward the advancement of farmers by giving capacity building and best practice exchanges as the element of multilateral cooperation.

**Conclusion**
The value of egalitarianism and the concept of deliberative democracy had been introduced thousands of years ago. However, it is now realized that these values signifies the maturity in calculating rational judgement for decision-making. The agricultural concept of Subak exhibited the true meaning of the being egalitarian, and being deliberatively reasonable. These two classical values are still working in the modern setting, while also be perpetuated in old practice like Subak. Indonesian diplomacy could be benefited from these values, where multilateral cooperation could be enshrined by using those principles as the advantage to other nations.

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PROPORTION OF BALINESSE TRADITIONAL ORNAMENT TYPES OF “KEKETUSAN”

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ABSTRACT
The application of “keketusan” ornament that only considered the field causing a change in the shape proportion become the background of this study. Based on it, the research orientation is on the application guidance of the three dimensional form of keketusan Ornament. The purpose of this research is to get how to determines the proportion of the keketusan ornament which has the aesthetic proportions. This study uses several article reviews and related aesthetics references. Field data and interviews are also as a comparison source in doing the analysis. Data collection using purposive sample technique with some predefined criteria. The sample population is focused on the area that becomes the scope is Dalung village on the basis of considerations related to the object of research. The main result to be achieved in the research is to make a capable method which is able to provide guidance in the making of keketusan ornaments. It is believed to be able to produce a proportional application of keketusan ornaments. This study, can also produce an aesthetic ornament proportion both whether in one type application or a combination of several types of ornaments.

Keywords: Ornaments, Keketusan, Ornament, Proportion, Balinese Traditional Ornament

I. Introduction
Keketusan is one of the classification in Balinese traditional ornaments. In accordance with its name, keketusan derived from the word "ketus" which means off. Keketusan ornaments in its application uses a linear or inline repetition pattern. Along its development an ornaments of keketusan also combined with other ornaments of keketusan but still use linear repeatability pattern. Based on source reference there are several types of keketusan ornaments, such as kakul-kakulan, mas-masan, tali ilut, kупing guling, batun timun, gigi barong, batu-batuuan, genggong pae and bias membah (dwijendra, 2009). Keketusan ornaments are usually placed on parts of buildings that have a pattern of lines or as the edges of objects. Development of keketusan ornaments is done on the blank parts, this is in accordance with the meaning of the word "ornare" which mean is filling emptiness (utomo, 2012).

Application of keketusan ornaments that occur on the field are usually following the width or length of the field which are available. This resulted in some form of ornament keketusan look less appropriate by proportion. Just as the ornaments of kakul-kakulan which should be round or circle becomes oval. The ornament proportions seem imposed on the field to get suitability with other fields. That problem also has an impact in the academic environment especially students who study Balinese traditional ornaments. Another problem is the dimension consistency which is neglected to get the
intact shape of keketusan ornaments. Both problems if it’s not immediately fixed will accumulated so it can change the original form of ornament especially keketusan. It will also be able threatening the preservation of ancestral cultural heritage due to a understanding shiftness’ or over artistic expression.

The formulation of the problem in this study is how much dimension and proportion that appropriate for keketusan ornament ?. Based on the formulation of the problem, it is necessary to conduct a research on the appropriate proportions of each keketusan ornaments . It is intended to present the aesthetic visual of keketusan ornament. In an academic environment, this study will give an easy way for students to make keketusan ornament on two or three dimensional media.

II. Research Methods

Data collection techniques in this study will be done purposively. Interview to some informants will also be done to get comparison data. Criteria of the selection of objects is the architecture or building that has keketusan ornament. The ornament contained in the building must have a clear shape. The object is a minimum of 5 to be easier to do comparisons. Informants’ criteria are based on the profession and experience related Balinese traditional ornaments. Selection of informants is also possible from among practitioners and academics. The sample population is limited in Dalung village with consideration of Dalung village is in charge of some traditional villages that have art traditions, especially ornaments.

III. Discussion

Based on the observation and visual data collection of objects in 18 locations, the most ornaments found are the types of kakul-kakulan, genggong and batu-batuan. Types of kakul-kakulan and genggong are obtained from 16 objects, while batu-batuan from 7 objects. Keketusan ornament in a kind of gigi barong , batun timun and mas-masan each from 5 objects. Total number of objects gained when observation and data collection are 54 objects. Other types of keketusan such as tali ilut (bibih ingke),kuping guling and are so little therefore they are not included in the stage of analysis.

Kakul is a local name of Balinese people to snails that are usually found in rice fields. This ornament is a composition (stilirisasi) from the shell (snail conch). Overall the shape of snail’s shell is a circle with a circular line motif toward the center of the circle. Data collection keketusan ornament type Kakul-kakulan is conducted by measuring Length and width of the object instead with diameter. The measurement of length and width is intended to know the division of fields which became the archetype of the object. Measurements are also done on the outline of the object being the delimiter of field. This is done because the margins have a role when dividing the base field object.

<table>
<thead>
<tr>
<th>NO</th>
<th>LOCATION</th>
<th>POSITION</th>
<th>DIMENSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sanggar Tari Lan Tabuh Wibisana</td>
<td>1. Bale Bali 2. Bangunan suci</td>
<td>5cm x 4cm 4cm x 3cm</td>
</tr>
<tr>
<td>2</td>
<td>rumah tinggal I Made Kanja</td>
<td>Bale Bali</td>
<td>5cm x 4cm</td>
</tr>
<tr>
<td>3</td>
<td>rumah tinggal Made Oka Mulyadi</td>
<td>Bale Bali</td>
<td>4cm x 3,5cm</td>
</tr>
<tr>
<td>No</td>
<td>Location</td>
<td>Type of Ornament</td>
<td>Dimension</td>
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<tr>
<td>----</td>
<td>--------------------------------</td>
<td>------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>4</td>
<td>Pura Dalem Sima</td>
<td>1. Dinding Pembatas</td>
<td>5cm x 5cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Candi Bentar</td>
<td>4,5cm x 3,5cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Bangunan suci</td>
<td>4cm x 3cm</td>
</tr>
<tr>
<td>5</td>
<td>Pura Ulun Desa Tegal jaya</td>
<td>Bangunan Suci</td>
<td>4cm x 4cm</td>
</tr>
<tr>
<td>6</td>
<td>Balai Banjar Kwanji</td>
<td>Bangunan Bale Kulkul</td>
<td>9cm x 6cm</td>
</tr>
<tr>
<td>7</td>
<td>Pura kawitan Ratu Gede Meliling</td>
<td>1. Dinding Pembatas</td>
<td>5cm x 3,5cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Candi Bentar</td>
<td>4cm x 3cm</td>
</tr>
<tr>
<td>8</td>
<td>Pura Desa Lan Puseh Dalung</td>
<td>Bangunan suci</td>
<td>4,5cm x 3cm</td>
</tr>
<tr>
<td>9</td>
<td>Pura Puncak</td>
<td>1. Batu peresmian</td>
<td>4cm x 3cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Bangunan suci</td>
<td>3cm x 3cm</td>
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<td>10</td>
<td>Dalem Cacaran</td>
<td>1. Dinding Pembatas</td>
<td>5cm x 3cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Bangunan suci</td>
<td>4cm x 4cm</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th><strong>Table 2</strong></th>
<th><strong>Number and proportion of kakul-kakulan</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Basic Shape</strong></td>
<td><strong>Dimension</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Square</strong></td>
<td>3cm x 3cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4cm x 4cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5cm x 5cm</td>
</tr>
<tr>
<td></td>
<td><strong>Rectangle</strong></td>
<td>4cm x 3cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4,5cm x 3cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4cm x 3,5cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4,5cm x 3,5cm</td>
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<tr>
<td></td>
<td></td>
<td>5cm x 3,5cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5cm x 3cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5cm x 4cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9cm x 6cm</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
</tr>
</tbody>
</table>

Based on the results of visual data collection there are several dimension similarities between ornaments of kakul-kakulan, despite different position and location. Basic field used is dominated by a rectangle. The dimension range is used between 3cm to 9cm. According to Mr. Agus Santika, the making of keketusan ornaments type kakul-kakulan is basically adjustable to available of the field. If the field is small then the base field will be made small and it goes contrary. For the base field is used rectangle with the calculation of length proportion is width plus 1cm (width + 1cm = long). This statement is reinforced by the other practitioners Mr Made Karyante that is the addition of length between 0.5cm - 1cm from width. According to his experience as an craft artist (carving) oval shape is able to give the impression of aesthetics compared to the shape of the circle.

Description from Mr. Agus Santika and Mr. Made Karyante is in accordance with field data which is the rectangular base plane is more dominantly found with a proportion of lengths of 0.5cm up to 1cm over wider. There are 10 objects from all 16 objects obtained in the field data with such proportions. This proves that a rectangular
field shape or oval base shape has more aesthetic value than the square with the basic shape of the circle.

1st picture
Visual variation and kakul-kakulan proportion
(source : Writer’s documentation, 2017)

Keketusan ornaments of genggong type is a sterilization of the apu-apu water plant. Which is presented visually in the form of side view. The basic field shape of this ornament is rectangle. The bottom of the field is cut by the curved line (curve) so that it becomes half oval. Visual object data collection techniques that is used are the same with the other keketusan ornaments which is namely measure length and width.

Table 3
Dimension length and genggong proporsion
(Source : Writer’s production, 2017)

<table>
<thead>
<tr>
<th>DIMENSION</th>
<th>AMOUNT</th>
<th>DIMENSION RANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>9cm x 4cm</td>
<td>2 objek</td>
<td>5cm</td>
</tr>
<tr>
<td>10cm x 5cm</td>
<td>2 objek</td>
<td>5cm</td>
</tr>
<tr>
<td>10,5cm x 5,5 cm</td>
<td>2 objek</td>
<td>5cm</td>
</tr>
<tr>
<td>11cm x 6cm</td>
<td>2 objek</td>
<td>5cm</td>
</tr>
<tr>
<td>14cm x 4cm</td>
<td>1 objek</td>
<td>10cm</td>
</tr>
<tr>
<td>18cm x 8cm</td>
<td>2 objek</td>
<td>10cm</td>
</tr>
<tr>
<td>18cm x 5,5 cm</td>
<td>1 objek</td>
<td>12,5cm</td>
</tr>
<tr>
<td>19cm x 5cm</td>
<td>1 objek</td>
<td>14cm</td>
</tr>
<tr>
<td>20cm x 6cm</td>
<td>1 objek</td>
<td>14cm</td>
</tr>
<tr>
<td>22cm x 10cm</td>
<td>1 objek</td>
<td>12cm</td>
</tr>
<tr>
<td>24cm x 4cm</td>
<td>1 objek</td>
<td>20cm</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>16 objek</td>
<td></td>
</tr>
</tbody>
</table>

Based on the visual data keketusan ornaments type of genggong, obtained 11 variations of dimensions. According to Rob Krier the ideal proportions/comparison are 3:2, 4:3, 5:3, 7:4 and 7:5. Leon Battista perfected by adding 2 more comparisons of 9:4 and 16:9. If associated with the result of data field, only 2 objects have ideal proportions.
However if, the ideal proportion is developed in multiples of 2 to a greater proportion, it will obtained proportions with the same dimension range as data field.

**Table 4**

Proportion range development  
(Sumber : writer production, 2017)

<table>
<thead>
<tr>
<th>PROPORTION</th>
<th>PROPORTION (multiple)</th>
<th>DIMENSION RANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:2</td>
<td>6:4</td>
<td>12:8</td>
</tr>
<tr>
<td>4:3</td>
<td>8:6</td>
<td>16:12</td>
</tr>
<tr>
<td>5:3</td>
<td>10:6</td>
<td>20:12</td>
</tr>
<tr>
<td>7:4</td>
<td>14:8</td>
<td>28:16</td>
</tr>
<tr>
<td>7:5</td>
<td>14:10</td>
<td>28:20</td>
</tr>
<tr>
<td>9:4</td>
<td>18:8</td>
<td>36:16</td>
</tr>
<tr>
<td>16:9</td>
<td>32:18</td>
<td>64:36</td>
</tr>
</tbody>
</table>

Based on these developments, the range of dimensions gained has in common with survey data. From the 16 objects contained in the survey data only 1 object that has dimensions less suitable which is with a range of 12.5cm. This proves that the rectangle applied is as a basic field of keketusan ornament dominated by ideal portion. According to two art practitioners namely Mr. Arik and Mr Maryana who are working on the construction of Bale Kul-kul in Tangeb village, the proportion of this type of keketusan ornament is also influenced by its design. Creativity ability of artist in developing design especially in leaf shape gives effect to the overall proportion. The theory section of gold mentions that the comparison between two sections or fields, of which the smaller is proportional compared with the larger one. On two rectangles with different positions, if the diagonal lines of two rectangles are horizontal or vertical then the two rectangles have similar proportions. The gold section also mentions in the Fibonacci sequence numbers that each number is the sum of the previous number. The classical theory makes column diameter as the starting point in determining other dimensions. This can be seen from the dimensions in some columns of Roman civilization (tuscan, dorik, ionic, corinian and composite).

According to Agung Jaya, keketusan ornament type of batu-batuan is composition (stilirisasi) from natural objects (stone). The keketusan of batu-batuan has visual rectangular with vertical position. At the top end the corners are collected (bevel) and the center is a vertical line from bottom to 3/4 of the field.

Based on the results of field data collection and second step analysis, keketusan ornament type of batu-batuan has a simple shape. When the field turns into a square, this visual ornament did not change so that the use of two basic fields which are rectangular and square does not affect the proportion. The dimensions obtained based on field data are the ideal proportions such as 7: 4, 8: 6 and 6: 4. The dimension range also appropriate to the ideal proportions of 1, 2 and 3. From all of the objects only one object obtained has a square dimension of 4cm x 4cm.

Visual ornamental of gigi barong are almost identical to the type of batu-batuan, the difference lies in the top or bottom and center. If the top of the batu-batuan blunt, while the type of gigi barong has a shape of teeth as a form one of the mythological
creature beliefs of the Hindu community in Bali. On the centre are usually added keketusan mas-masan ornaments. Batun timun is a composition (stilirisasi) from the seeds of cucumber fruit. The visual ornament of the type of batun timun is oval field with diagonal position. In the empty part there is a keketusan ornament in the form of mas-masan. Mas-masan is a keketusan ornament with a basic field of horizontal kites. The supporting ornaments which is added are half the field of the mas-masan ornament itself.

Based on the results of data collection of three keketusan ornaments type of gigi barong, batun timun and mas-masan there are 10 variations of dimensions. There are three ideal proportions used on keketusan ornaments which are the gigi barong and batun timun that is 7: 4, 8: 6 and 9: 6. If it’s observed on a regular basis overall there are only two objects that is over to the ideal proportions of 10.5: 5 and 12.5: 9. 13 objects others have a range of dimensions that in accordance to the ideal proportions of 2cm and 3cm.

IV. Conclusion
1. Based on the survey data, only 4 objects of keketusan type of kakul-kakulan found using a square base field. The remaining 50 objects use the base field rectangle. It proves that the dimensions and rectangular proportions are more aesthetically than square.
2. The basic proportions which dominantly used are 3: 4, 7: 4 and 9: 4. Some of that proportion found is the development of basic proportions and dimensional range to get the ideal rectangular base field.

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PURU AGUNG KARANGASEM BALI ANCIENT ORNAMENTS

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ABSTRACT
Royal palace Puri Agung Karangasem Bali consists of several buildings that have a very unique ornaments, its existence is currently used as the city's tourist attraction. The purpose of this study is to describe the ancient ornaments that exist in buildings in Puri Agung Karangasem which is divided into three areas namely bencingah, jaba tengah, and maskerdam. Data collecting technique is done by observation, interview and documentation. The results showed the types of ornaments found in Puri Agung Karangasem consists of ornaments with Chinese style and ornaments with Balinese style. The ornaments there are made with printing techniques and also with carving technique. This ornament as a sign that the kingdom in Karangasem in the past has been in contact with the outside world and ornament printing techniques manufacture has been well developed in that era. The current physical condition of some ornaments has begun to deteriorate, requiring the attention of various parties to make repairs so that constant damage can be avoided.

Keywords: ornaments, Puri Agung, Karangasem, Bali

INTRODUCTION
Development in Bali continues to grow in accordance with its times, but on the other hand there is a shift in various cultural fields, one of which can be seen replacing old model buildings that have historical value with new model buildings. New models in question, for example in style, materials and included in the use of ornament motives. Such development periods are often called post-structural development models, a time that has shifted to a new thing that still reveals the previous character or not. According to Putu Rumawan Salain (in Ajeg Bali, 2004: 117), the architectural space in Bali is recognized to have shifted in shapes and functions, but not on meaning. If the shifts continue, it is believed the old/ancient civilizations will gradually disappear. In the current global era the phenomenon can’t be obstructed. Associated with this paper, the author worries about ancient ornaments on the buildings such as those found in Puri Agung Karangasem in Bali, Karangasem Regency will be lost.

RESEARCH METHODS
Sampling theory is done by porposive sampling. Data retrieval technique is done by observation, interview and documentation. Sources of data set in this study are the ornaments in Puri Agung Karangasem. Sources of informant data are the elders/pelingsir puri/king’s descendants.

RESULTS AND DISCUSSION
Overall Puri Agung Karangasem still apply ancient ornaments, the ornaments that exist today is an ornament that has existed during the time of the kingdom. The ancient ornaments can still be found in candi kurung, Bale Kambang, Maskerdam buildings, Bale Pawedan and Bale Pemandesan.
Ornaments in Bencingah Area

Bencingah is the name for the region in front of the division of an empire. To enter the area of Bencingah Puri Agung Karangasem, visitors will be faced with a temple as a towering entrance made of red brick. This temple is decorated with patra punggel on each corner of the roof. Ornaments made by printing techniques using sand material, cement and wire nets installed with pasting techniques. Objects ornaments displayed on the body of the temple Mahabrata and Ramayana. Because it is old, some of these ornaments’ mold have been damaged in specific parts, and seen less maintenance. Similarly, on the wall of candi kurung made of red brick, some parts have been seen porous, some parts of the borders are detached that it bring cavities on the walls of the temple. On one side, this condition is possible for some visitors to be seen to cause concern, but on the other hand it may create a sense of awe as well, since the temple shows its original ancient condition.

In Monarchy’s era was already known by the king of print techniques because it deals with various outsiders who first advance in technology. One of pelingsir puri A.A. Jelantik said the printing technique applied to the ornament was firstly known from the printing techniques used in the manufacture of sanggah in Kapal Mengwi Badung Village (interview May 2014). Visualization of ornaments on this temple, displaying figures of wayang shapes and other forms with Balinese local identity. Elements of influence from the outside are seen from the technical and form can’t be seen clearly. The Balinese wayang characters displayed are still visible even though they are made with the printing technique.

Ornaments on Buildings in Jabe Tengah Area

The following ornaments that can be observed are ornaments in buildings in the area of jabe tengah. In the region of jabe tengah, the main identity is marked by the presence of a pool in the south of the main area of Maskerdam. In the center of the pond stands a building called Bale Kambang or Gili. Bale kambang functioned as a place of kings to meet, meetings with important guests and including entertainment activities. This square building is open, the material still shows its authenticity and has a pole of 18 pieces.

In the northwest corner of the bale kambang building there is a small building, a rectangle whose position is located on the edge of the pool. The possibility of such buildings related to activity in the pool or other activities in the past. On the inside of the building is the corner of the wall is a Chinese-style ceramic painting. The source from the royal family mentioned that the ornament is a ceramic object made by the Chinese. When this research is done the condition of this building is less groomed, dirty and dull. Ceramic ornaments are in the form of flower’s vase combined with Chinese typical ornaments foliage made with painting techniques. The building looks like a waiting room adjacent to a building in the western corner of the west which is thought to be a palace kitchen that is also poorly maintained and impressed that it is neglected.

Ornaments in Main Building Area

In the area of this main building is the third area after entering the area of bencingah and jabe tengah. To enter this main area, people must pass through the entrance called candi kurung facing to the west. In the main area of Puri Agung
In this main building found ornaments that display Chinese style as found in the ornaments of doors and windows. The motives that are displayed as well as the style of carving on the door leaves tells the style of China, so it looks to be different compared to the ornament of door leaves in general in Bali. If observed at a glance there will be no difference, because the appearance has a resemblance to the Bali style door leaf. Conversely, if observed in detail the difference will be apparent. The carving tells the stories from China with a distinctive Chinese style identity with very good quality, neat and very high complexity. So overall the ornament was able to display a unique impression, because it displays the difference with the style of door ornaments in general in Bali. On the walls of buildings Maskerdam displayed pictures of descendants of the king who once ruled in Puri Agung Kerangasem.

Other decorative elements found in Maskerdam buildings are two statues mounted on the front porch of the building, as shown in Figure 2 above. But it can't be ascertained whether the statue is an old/ancient statue that is the same age as the building or vice versa. From the key informants and other sources, researchers have not found data that can explain it. Researchers estimate the statue is the same age with ornaments mounted on some other buildings that characterize Puri Agung Karangasem and made by using printing techniques as well. It can be identified from the symmetry of the statue and has the similarity between the first statue and the second statue. This statue seems to depict a priest standing upright, on his right hand carrying a symbol of a winged jug. The same statue is also seen mounted in front of the first temple/gate. According to some sources from the descendants of the king, estimates print ornaments exist in this building created after the Dutch era, but still in the form of a kingdom. The statue is wrapped with red cloth and pole monument like the statues that exist in front of the candi bentar earlier. This statue can be interpreted variously, for example as a symbol of the king’s guard, the symbol of prosperity, and others. This sculpture ornament can be seen from the visualization of the gelung and body decoration, showing the character of Bali. Other
ornaments that can be seen on the terrace of this building is the ornament on the building pole that shows the influence of the Netherlands. This is indicated by leaf motifs and flowers, composed symmetrically. Other ornaments that show Dutch influence are ornaments under the roof (ringring), ornaments under the roof on iron poles, ornaments on the fence on the left and right side of this Maskerdam terrace, ornaments on the table, ornaments on the king's photo frame and others.

Visualization of the above ornament motifs prioritize curved lines, leaf motifs and flowers with soft colors. Motif model like this, in Bali is now known by the name of patra campuran. The point is a combination of patra ulanda and patra sari. These foliage and flower motifs are then varied and developed according to the creator's imagination. The most dominant foreign influence is seen in the ornaments of the third carved door of the Maskerdam building, as shown in Figure 3 above. China's influence is very visible from the style and motif displayed. Information obtained from the king's descendants that in the government of King Karangasem, Chinese people are invited to come to Bali to make the carvings.

Ornaments on the door leaves in Maskerdam buildings, generally ranging from top to bottom showing the life of animals with plants such as pets with trees, under it visible motif flowers symbol of the sun. Ornament motifs that depict objects in nature and can be recognised form the original object is called the organic motif (Sunaryo, 2007). On the door ornament also revealed the bird life with its nature. The bamboo tree became the motif on this door combined with the crane motif, becoming a harmony as shown in Chinese paintings. Chinese style ornaments are characterized by vertical patterns such as bamboo trees and other trees.

The door's ornament is made symmetrical, which the right side similar to the left, either the top or the bottom. This ornament shows very high skill of the manufacturer, the carving is sharp, neat and good composition. Balinese style of this door ornament can be seen from the pattern of the ornament motif embodiment of plants on the edge of the door that shows the pattern of repetition regularly and symmetrically. Although ornamental motifs commonly used in Bali such as patra sari or patra punggel do not appear on door ornaments. The door is finished with prada and the background is blue, seems antique because some prada looks detached and dull. On the door frame displayed the ornament of a vine motif complete with fruit, composed like patra ulanda.

Ornaments on the doorposts show a combination of motifs from China and Egyptian patra. Egypt patra shows the character of a combination of several straight lines combined with plant motifs. If seen straight from the front of this ornament is not visible, because of its position on the side of the door. Ornaments on the top as door closers can be seen the theme revealed is a Chinese-style snake/snake equipped with fish motifs. According to Chendra Ling Ling at enigma.blogspot.com, 2014, the Chinese dragon is a figure of kindness that symbolizes masculinity & fertility. Dragon or Long (Liong in Hokkien dialect), is one of the most preferred decoration objects. This mythological animal is actually a symbol of diversity that gives birth to a harmony.

From the description above can be explained that the use of dragon motif on door ornaments is closely related to the kingdom and his welfare. With these ornaments it is expected that the kingdom is always endowed with fertility, kindness, serenity and can live in peace. This is the main thing because the ornament is placed at the top of the middle door. Finishing objects with blue base color prada, making the engraving object stand out. From pole to door leaf can be seen in 4 parts, starting from door pole/frame
with ornament which have been explained before. The second part includes a second door frame that fitted jutted into about 5cm from the doorpost. While that includes a third frame door frame that comes in contact with the door with the ornaments of plants and animals.

The top ornament composition of the middle door leaves is denser, denser than the previous door ornaments. In ornaments still show the motifs of animals and plants such as detail figure 3. In this ornament seen the makers want to tell human life in this nature. Motives used include human beings in the form of a caesarean, a merchant and a people. While the animal motifs expressed to support a life story are goats, lions, horses and other animals. The above ornaments are not symmetrical between the ornaments of the leaves of the right and left doors. But both show a unity of story. Finishing used is prada with blue base color. While the ornament of the edge of the door is an Egyptian patra coupled with a piece of leaves. In the ornament of the lower door leaves are made symmetrical between the left and right door leaves. In this ornament depicted the life of stork and geese, with various motions on the plant. Some bird objects are depicted fishing. The discovery of birds by realist techniques, but with the depiction of aquatic plants and trees that are described by changing their original shape into a new form. The conversion was certainly adapted to Chinese style ornaments.

The tiles used in Maskerdam buildings are made of cement and black pebbles with smooth surfaces. The tile is also used on the wall of the lower terrace wall. The technique of making such tiles is now known as *batu sikat* installation technique. Floor tiles are also used in building *Balai Kambang*. While the tiles used in the central hall of space in Maskerdam has a floral motif on the middle.

Various connotative meanings can be adapted from the appearance of ornaments in Puri Agung Karangasem, but this meaning is plural (Thwaites, et al, 2002: 90). According to Ferdinand De Saussure the second meaning of a sign can’t be fully caught (Budiman, 2002: 30). Royal relations with European and Chinese countries can be seen from visual ornaments influenced by both countries. This foreign influence was very strong at that time, for they had more power-strength than the power of the kingdom, not only in the strength of military but also in economic power. So it is natural that foreign influences can enter the king’s power. Foreign powers can hegemonize the kings at the past (borrowing the term of Gramsci), because they have better economic and security capital, so the process of mastery can be done easily.

Another meaning that can be read from the existence of ornaments in *Puri Agung Karangasem* is in the era of artistic kingdom, especially fine art including the art of craft and accompanying technology has developed very well. This is shown by the existence of good quality carvings, sharp, complicated and displays very high detail. The quality is not inferior to the types of good quality carving currently available in Bali. Related to the accompanying technology at that time has been known printing techniques that may also be obtained from the relationship with foreign countries both the Netherlands and China. Printing techniques in the manufacture of these ornaments can be found in the manufacture of craft objects and other art objects today.

Anak Agung Putra Jelantik (75 years old), one of the king’s descendants (Interview June 2014) explains I Gusti Bagus Djelantik who also has the name Ida Anak Agung Anglurah Ketut Karangasem. During his reign he beautify the castle, one of them by creating *kori agung* or palace gate. Until now the relics are still awake other than that two parks namely Sukasada Park was established in 1919 and *Tirta Gangga* Park in 1948. I Gusti

CONCLUSION
The types of ornaments found in Puri Agung Karangasem can be divided into two types: Chinese style ornaments and Balinese styles such as ornament prints that show the motifs of kerarangan and pewayangan. The technique of making ornament is done by carving technique and printing technique. The influence of European style (Dutch) and Chinese style is very visible on the ornament in Puri Agung Karangasem. Visualization of the ornament of this castle as a sign of the relationship that has occurred in the time of the kingdom with the outside world. The physical condition of the puri ornaments at this time some have been damaged, therefore it is necessary restoration to restore the state as before. So that the preservation of the castle can be maintained and informed to the next generation as a historical and cultural fact that is priceless.

DAFTAR PUSTAKA


PHENOMENA OF HINDU RITUALS AND TAJEN GAMBLING IN THE WORKS OF ART

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ABSTRACT

Religious ceremonies are inseparable part of being Balinese Hindus, either those related to personal yadnya rites, dadya groups, or desa pakraman. Various ritual facilities are attractively and beautifully displayed, expressing the beauty of those offerings as well as sincere, pure and sacred feeling. What concerns us most is that the supposedly sacred rituals that are held with sincere and pure feelings are not always meant to be purely religious activities. It could be because such rituals are held to show off social status; therefore ceremonial aspects are more dominant than the religious ones. In fact, more often than not, tajen cockfights accompany the rituals construed as tabuh rah: a phenomenon that combines sacred rituals with a show off and immoral gambling. The reason has been the lack in understanding of the rituals: tabuh rah and tajen. Here lies a difficult paradox: the sacred religious rites have always been accompanied by a show off and immoral cockfight as gambling. The creation of this sculpture work is intended to give bettors (or bobotohs) an understanding that the rituals should be held with sincerity and not using them for gambling. The creation is expected to serve the purpose of comparative studies on further creation sculptural works.

Keywords: phenomenon, ritual, tajen gambling.

A. Background

Hinduism rests on a firm fundamental framework that consists of Tattwa, Susila, and Upacara. Tattwa is a philosophy of Hinduism teachings written in books or lontars, and also the mythology or teachings on goodness that all Hindus are obliged to practice. Susila is a doctrine of ethical principles, manners, etiquette, behavior based on the dharma that should be practiced by all Hindus. Upacara is a sacred offering dedicated to express a sense of devotion and gratitude to God Almighty.

Upacara is a ritual in Hinduism, frequently referred to as yadnya, that is a sacred offering dedicated as a sense of devotion to God Almighty. Yadnya encompasses all aspects of life; ethical, moral, and spiritual. It is a sincere and selfless service intended to fellow human beings and other living beings for the welfare of the world. It can also be interpreted as worship, respect, sacrifice, serve, doing good, sincere giving or submitting for the mutual welfare and perfection of life (Subawa, 2012: 9).

It is an obligation for all Hindus to offer yadnya every day; it could be on a small scale (nista), medium (madya), or large (utama) based on srada, which means to put what will be offered in a good faith; lascarya, which means a deep, selfless sincerity without reserves; and sastra, which means referring to the literature and religion, so as to make the performed yadnya meaningful.
Yadnya concept is rarely understood in any comprehensive manner by the people. Therefore its implementation is mostly for the sake of *gugon tuwon*, that is for the sake of preserving tradition without any understanding of its meaning and function. Consequently, it is not infrequent that the implementation of *yadnya* deviates way too far from its essence, i.e. as a sincere and selfless presentation to merit God’s grace and reward. At the individual level, *yadnya* is performed to show off social status among community members, therefore the look serves so very important part that it supersedes the religious aspect. *Yadnya* performance put more emphasis on the ceremonial aspects with very prestigious decoration. It is, therefore, inevitable that in yadnya performance *"Keteben"* (ceremony) is more prominent than *"Keluan"* (sacred ritual).

What ought to concern us most is that in every *yadnya* performance a series of gambling events were held, either those claimed to be related to *yadnya* or those for pastime. There are a number of *yadnyas* that require drops of blood for *tetabuhan* (ritual spilling of blood). Such a blood ritual is frequently performed with the holding of cock fight, locally known as *tajen*, construed as *tabuh rah*, despite the fact that both differ in meaning and function. Local people considered *tajen* and *tabuh rah* as really one and the same, and are parts of yadnya that must be performed. Such a common misconception has led to inevitable betting events disguised as *yadnya*. This has been going on for a long time and, therefore, is considered a cultural tradition that needs to be preserved.

Such a phenomenon appears to be a paradox in the Hindu life of Balinese society. The paradox put the religion in a very difficult situation as there is nobleness in its values and, at the same time, vague rottenness in its practices (Sugiharto, 2000: 255). There are a number of deviant implementations of religious rituals that have been practiced on a continual basis rendering them deep rooted traditions. When asked about such a deviation, local people replied that “*Anak mula keto uling nguni*” (that is the way it always been) (Karepun, 2005: 60).

As intellectuals and artisans we do feel a deep concern for such a reality and, at the same time, challenged to probe the real situation surrounding the hustle and bustle of tourism in Bali. The deep concern and worry could make us feel as if they have turned into a massive shock, and even agony, that challenged us to create an artwork the community can benefit from. As intellectual artisans, this will encourage us to visualize the social phenomenon surrounding religious rituals and tajen betting in a unique and artistic artwork. The artwork will be intended more to deliver social criticism and moral lesson to bobotohs so as not to stain the taksu of Bali. The existing traditional and religious rituals of Bali should be brought back to their original meaning and function. The purity and sanctity of the ritual should be maintained, and not to be used to cover up the cock fight betting.

**B. Ritual Review**

There are a great number sacred rituals performed throughout the history of Vedic civilization. Ritual is a contemporary mediation to eliminate boredom to lead to an understanding of the perfection of identity. It is an early stage of consciousness which should bring us to higher awareness, i.e. spiritual awareness (Daksa, 2008: 4).

Hinduism in Bali is in fact enriched more with religious practices through *bhakti* and *kharma*, thereby putting more emphasis on symbolic rites. Basically, the religious rites in Bali can be seen from both vertical and horizontal point of views. From the later point of view, the variety of rites can be seen from those performed at a familial level, i.e. the rite stages along the life cycle (Triguna, 1994: 74).
The fundamental of Hindu ritualistic practice is outlined in “Kalpa” holy scripture that, in general, shares similarities with that in Atmanastuti: to perform the rites sincerely and without reserves (Djendra, 2013: 62). Ritual is a manifestation of the essence of work as a religious human being, and is a means to increase social solidarity among people who interpreted as high intensity meeting. Solidarity will be realized when there is social interaction between the citizens through the existing rites in the religious system (Triguna, 1994: 76).

Rituals in Hinduism are commonly referred to as upacara or yadnya. The term upacara made up of two root words “Upa” and “Cara”: Upa means near or approaching, and Cara means harmony, balance, and congruous. The term “Upacara” implies that balance, harmony, and congruity within may draw us closer to God Almighty (Wijayananda, 2004: 49).

Yadnya is defined as worship, sacrifice, and sacred offerings. It also implies the deeds done in sincerity and consciousness as an offering to God. In essence, the elements of yadnya include deeds, sincerity, consciousness, and presentation. Preserving the natural environment, controlling the lust, loving our fellow creatures, alleviating poverty, helping people in distress can also be classified as yadnya. Yadnya is not simply about upacara or ceremony; in fact sincerity in performing the ceremony is the true yadnya (Wijayananda, 2004: 15).

C. Tajen Review

The term ‘tajen’ stems from the word ‘taji’, meaning cockspur that also implies sharpness and ‘tajip’ in local Balinese dialect. The cockspurs on the legs of a cock used as weapons for fighting imply sharpness. In general, however, tajen means cockfighting, and it also locally referred to “kelecan” (Mertha, 2010:11)

The word tajen derives from the taji which means sharp (tajem) or pointy as are the cockspurs. From this word taji (spurs) it then developed into tajen. The word tajen is sometimes being partially reduplicated into tetajen (Suada, 2013: 85).

Tajen has been known by Balinese people since ancient time, the implementation of which is textually related to a ritual called Tabuh Rah (Atmadja, 2010: 129). “Tabuh Rah” is a compound word that combines two words into one meaning. The root words are “tabuh” and “rah”. Etymologically, the word tabuh stems from “tawur”, which mean to pay. The word “tawur” transformed into “tabur”, and subsequently into “tabuh”. The word “rah” stems from “darah” (blood). The words “tabuh rah” was then transformed into “tawur darah”, which means to pay with blood (Purwita, 1978:1).

In its relation with the ceremony in Bali, tabuh rah was originally a form of sacrifice dedicated to the ancestral spirits and supernatural powers. Every scarification is always accompanied by blood spilling or tabuh rah which is meant to atone for sin or for the sake of the close relationship between human being and the spirits of the unseen world. In addition, it is performed to express the joy of friendship among fellow human beings and to avoid catastrophe, because the blood is believed to have magical powers (Utarayana, 1993: 12-13).

D. The Phenomena of Ritual and Tajen Betting

Tradition and religion-related activities in Bali are very difficult to separate, they virtually coalesce and go hand in hand. Rituals are religious activities, but the preparation processes constitute customary practices. Therefore, the implementation of a ritual should be supported by customary activities. As both kinds of activities merged, the
implementation requires large masses, and thereby considerable amount of money. What the custom obliged to the people is frequently exaggerated, ineffective and inefficient, yet people do not have courage to make it simpler for fear of being subject to moral sanctions from the public.

The existence of customary activities in the ritual brings an opportunity for the people to show their prestige to other members of the community, so the ritual becomes impure and unholy, because it is not accompanied by a sincere heart. Their rituals must be fancy and festive to show off themselves as rich and authoritative persons. Traditional cultures often render ritual activities complicated and very difficult to simplify.

It is a continuing cultural blunder that the successful implementation of rituals is often judged by success in implementing customary practices. To carry out a ritual, people will always strive to provide good service to the community so that the ritual process goes perfectly. The loyalty of the people in serving indigenous peoples is the main benchmark considering the ritual as successful. Such a cultural practice has led to a waste of time and money simply to make the ritual runs perfectly.

What strikingly dominant in the implementation of religious rituals are the things related to customs and culture, so that their religious values are fading away. Since this has caused confusion between customary and religious practices, it will be very difficult to distinguish the religious practices from the customary ones. While it is not infrequent that religious rituals are considered as intricate, difficult, and expensive, the fact remains that what makes them intricate, difficult and expensive the customary practices that dominate religious rituals (Subawa, 2012: 37).

Aside from such confusion, every ritual performed is followed by a series of gambling or betting, and this has been considered as something commonplace. The ritual will be considered as less successful if there is no cockfighting, as it lacks of festive atmosphere. It is the latter that is frequently considered as the barometer for successful rituals, not the essence of the ritual itself. It is ironic that behind the sanctity of the ritual there is always gambling practices, either those intentionally performed for fundraising or for entertainment only. This fundamental and longstanding mistake has pervaded the mindset of the local people and is very difficult to fix. This leaves us an impression that gambling practices have been considered as commonplace or as something that does not violate religious teachings or the rule of law.

_Tajen_ gambling practices in a ritual are held not in isolation; they are also accompanied by other kinds of gambling which have absolutely nothing to do with the rituals, such as _capjikia_, check, dice rolling, and block cue. They are purely gambling pastime practiced before or after the prayer, and the participants are not only adults, but also kids. Temples are used for gambling activities, as the places for pastime as they are thought to be safe and comfortable.

E. Ritual Reform

Hindu teachings are actually not difficult to practice because there is no compulsion in this religion, what matters is that Hindus adhere to teachings of Hinduism with appropriate ethical practice. They are supposed to practice them as best they can in accordance with the _sastra_. Exaggeration is not necessary, let alone for simply following the crowd. It would be wise to perform the ritual based on the concept of _Atmanastuti_; based on conscience, without abandoning the philosophy and ethics of the ritual (Subawa, 2012: 12).
Offering specialists (tukang banten) who lacks the understanding on the essence of offerings are frequent to introduce new elements of offerings in certain rituals, making the rituals develop more intricate procedures. Such a random creation or innovation has made differences in facilities and rituals between one area and the others when, in fact, the meaning and functions are the same. While there is nothing wrong with the creation and expression made by offering specialists to improve the appearance, the meaning and function should not be altered. Excessive creations and expressions made by offering specialist sometimes resulted in luxurious and expensive rituals.

For that reason, a ritual reform is necessary to preserve the true objective of the ritual itself by placing more emphasis on the philosophy, not on the performance of the ceremonies. The reform itself, in this sense, doesn’t mean omitting the basic concept of the religious rites; it does mean to restore the rituals to their true functions and objectives. This can be done by simplifying the form and the “look”, so as to make the implementation of the rituals less expensive and to avoid time-consuming processes.

Another significant reform to ritual implementation is the elimination of gambling practice in any form. Rituals should be kept away from any cockfight for the reason of tabuh rah, and we would advise that metetabuhan is performed by slaughter of cocks. Gambling practice should not be allowed in any rituals, for whatever reason. Rituals should not necessarily be performed cheerfully and joyfully; they do need to be performed sincerely and without reserves. Gambling practices in a place where a ritual took place are wrong; in fact they damage the image of the ritual itself. People's habits to gamble during the ritual must be reformed, or to be kept away, in order to perform a solemn ritual. Yajamanas shall not be allowed to hold tajen gambling to raise fund during the ritual. Money from gambling is dirty money and, therefore, should not be used to fund any ritual.

F. Ritual Transformation and Tajen Gambling in Artworks

Many aesthetic elements can be seen in ritual processions, either in physical form or in the process. Visually, these aesthetic elements can be seen from various forms of ceremonial items that look very unique, interesting and beautiful. Offerings and other ceremonial items constitute artworks of high aesthetical value that can inspire and incite us to create a new and more innovative artwork.

In addition to ritual items, ritual procession generates aesthetical moment that could be expressed in a highly valued artwork. Togetherness of society in preparing ritual items, both men and women, with all their gestures and behavior is a lovely object to be transferred into an artwork. By a deeply explored imagination, any aesthetical moment can be intricately crafted into a signature artwork that strongly reflects the identity of the creator. By crafting variety of aesthetic objects, a creator can generate an original artwork that reflects his or her feeling and emotion.

Those idea-generating objects can be transformed into an artwork and subsequently developed further with innovative ideas applied to a variety of art media, either two- or three-dimensional. The existing aesthetical elements can be reinterpreted by the creator to present a unique and interesting work of art. The creation such artwork is not merely about aesthetical values, it also about delivering a criticism of the longstanding deviation in a certain tradition.

In the creation of this work, ritual and tajen gambling will be processed into a new artwork that differs from the existing one. In essence, this work of art represents the phenomena of religious ritual and tajen gambling that culturally affect the life of local
people who tend to place more emphasis on luxury than sacredness. Appearance has become more important than the essence of the ritual itself. Visually, the shape of the artwork represents the metaphor of the ritual and tajen gambling practices. Therefore, the shape does not merely illustrate the ritual and cockfighting, but also many other forms that imply social criticism of those practices.

The ideas coming up from various experiences in performing customary and religious rituals, especially the deviating ceremonies that accompanied by gambling rituals, gave birth to a concept for artwork creation that implies social criticism and, at the same time, conveys moral values, ethics, behavior, and virtues. Swadharma for a person living in a social environment that uphold togetherness is expected to generate an artwork that rests upon Sanatana Dharma; Satyam, Čiwam, Sundharam to achieve harmony and balance. Satyam means upholding the truth, Čiwam implies upholding sanctity, and Sundharam promotes harmony and beauty (Wiana, 2004: 14).

The artworks to be created are paintings, statues, crafts, and installation. Fine art works that so far being segmented based on the material, technique, style, function that consequently limit the creativity, have melt down and united as if there is only one kind of artwork that is fine art work. This artwork is expected to answer the essence of creation, i.e. that all fine art works are full of expressions, ideas, thoughts and skills. For this reason, the created artworks are supposed to have soul, identity, and values that bring uniqueness and particularity.

Uniqueness of an artwork came from its concept, form processing, and combination of materials, as well as utilization of techniques, expression, and appearance. Materials play an important role in generating shapes because the ideas for some artworks came from the material utilized. Ideas for the shape came up to the surface following the interaction between the creator and the material.

The artwork to be presented can take two or three dimensions, depending on the creator’s idea and the material used. The media utilized are mostly wooden materials, combined with other materials such as canvas, metal, coconut shell, rattan etc. The creation of this art work is oriented to pure work of art, that is the one the put more emphasis on the artistic values, either textual or contextual.

The size of the art works in this creation may vary depending on the ideas of the creator. For one title there could be several art works, thereby the size may vary. The working techniques include sculpture, construction, painting, sungging, collage, and hammered techniques. While sculpture technique is a conventional one in the creation of art craft, in this creation such technique is applied skillfully and expressively. Sculpture techniques are mostly applied to art craft made of wooden material, either statue or relief. Construction technique is used to joint several wooden materials to make them bigger or longer. This technique provides flexibility in creating several moving and dynamic figures because the materials can be joined. In this case, construction serves not only technical purposes, but also bring advantages to this work, because the creation of large size art work does not necessarily using large size materials, they could be smaller materials joined to make larger ones. Hammer technique is applied to metal plates to obtain artistic texture. This technique can also used to create decorative motifs on metal plates.

For paintings, the techniques will be a combination of modern and traditional techniques. The combination will generate new art works that combine expression and decoration. The characteristic of the art works will be presented using traditional
techniques, featuring fierce, frightening, and scary expressions. Expressions are raised with free, but measurable, color sweeps. Sungging technique is employed in the paintings by the application of color gradation from dark to light, or vice versa.

Our works of art are original creation that reflects individual identity as a creative and innovative artisan. By original works of art we mean those that require deep contemplation to avoid counterfeiting. To be claimed original, an artwork should feature novelty in theme, form, and style (Sumartono, 1992: 2). Originality in this work of art means it does not imitate the existing works, but presenting something new that stems from Hindu ritual and tajen gambling practice in Bali, by combining the working process, either in shape, technique, or style, therefore it reflects the creator’s identity.

The creation is decoratively and figuratively presented by placing more emphasis on the achievement of the goals and objectives of the work. Decorative and figurative works of art have particular attractiveness to the general public as they are visually and conceptually easier to comprehend. This work of art is expected to convey moral teachings to the public to encourage self-introspection on the mistakes they have made thus far.

G. Conclusion

Religious rituals in Bali are frequently performed in luxurious, elegant and festive atmosphere, with the priority being the ceremonial aspects, not the religious values. The value of rituals is mostly perceived from the luxury and festive atmosphere of the performance, not from the content and religious essence. This culture is regarded as something natural by society and, therefore, must be implemented. Even worse, the rituals are frequently followed by gambling practices held in the places of worship that are supposed to be sacred. It is not infrequent that rituals used to disguise the gambling practices. More often than not, local people held gambling practices to raise fund during the ritual.

Various aesthetical elements can be found during the performance of rituals, not only in the ceremonial items, but also the activities. Those aesthetical elements constitute the resource for ideas that can be transformed into unique and attractive works of art applicable to a variety of media. Creativity and innovativeness of the creator will be totally employed to give birth to works of art with particular identity.

The creation of works of art is not simply about aesthetical and visual values, but also about delivering wisdom and educative values, especially those related to the mistakes in performing religious rituals that are followed by gambling practices. The visual side of the artworks reflects a number of deviant ritual practices intended to enlighten local people that the rituals they have practiced this far need to be perfected.

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EPISTEME HUMOR ON CARTOONS INCLUSIVISM AND RELIGIOUS TOLERANCE THEMED

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ABSTRACT
Cartoon drawing can awaken the general consciousness of its readers. From the visual appearance and impression of humor presented, the reader lightly captures an information. Messages packed with humorous tones become powerful ideological tools that alter perceptions and may even have social effects. Critical themes of seriousness such as religiously charged issues can generate a mass emotion. This is possible with a humorous cartoon episteme. Specialized visualization techniques provide support so that messages or criticisms delivered can operate effectively.

Keywords: Episteme, Humor, Cartoon, Inclusivism, Religious Tolerance.

Introduction
Messages delivered into social lighters ready to explode. Cartoon media has long been a propaganda tool with special aims to form a consciousness both deliberately or casually such as cartoons for entertainment advertorial.

Cartoons have a humorous episteme which is at once a paradigm for persuasion, criticizing and even provoking its readers.

Religious conflict is the daily discussion of our public space in recent years. Media reports in various versions. Some are more neutral and some are clearly showing their inclination to a party. In the news of a neutral and proportional journalistic value is complete enough so that people can make it as a source of information, referral and as well as a reflection. The information presented by the media can mobilize the community (McQuail, 2011) either on constructively or deconstructive.

The Value of Religious Harmony through the Humorous Cartoon Media
The uniqueness of cartoons as a medium of information transmission is because the cartoon is a symbolic image, contains satire elements, jokes, or humor (Setiawan, 2002: XVIII). According to Ajidarma (2011: 1), that cartoon media is possible to become a site of ideological struggle so that cartoon artwork that raised local, national and international discourse is very important to do. According to Ajidarma (2012: 18) the emotions that are raised in cartoons are the sense of humor (laughter) in response to the parody elements presented. Different with Wijana (2003: XX) says
Cartoons are verbal stimuli and visualization that are spontaneously meant to provoke the smiles and laughter of listeners or people who see them.

Picture 1. A single frame cartoon consisting of a visual element illustration of a man dressed in Balinese customs carrying a ladder and a bucket of red-and-white flags, on top of which is a text marked “Indonesia Tolerance Crisis,” with typography script type, and simple yellowish color. Overall this cartoon reflects the meaning of tolerance wholly relating to nation and state, as well as religious tolerance that undergo degradation or degeneration. With the red marks on the word “crisis” the meaning of the text is expected to rise to the nation, state, and religious tolerance in order to be nurtured again. With the red and white symbol on the bucket means the resurrection of unity and unity among religious people in Indonesia to remain enforced. The overall look of the cartoon seems humorous and critical.

In picture 2. King Salman (King of Saudi Arabia) came to Bali to see clearly the pluralism of democracy and tolerance. The message conveyed in the picture besides clearly show Raja Salman’s admiration for the pluralism of democracy and religious tolerance in Bali. Besides religious tolerance also the friendliness and innocence of the Balinese who is the original nature of the Indonesian nation. The Indonesian nation is known as a friendly nation, so that foreigners (the West) like Indonesian people especially Bali. King Salman is a figure of pluralism religious tolerance in the world. This cartoon with single frame display consisting of word balloon with text message of democracy pluralism with script style with illustration of Balinese character. The overall cartoon message highlights tolerance with an eye-catching visual cartoon.

Picture 3. The illustration of this cartoon is visualized in the form of single frame, consisting of lay out of Moslem who is doing prayer. The composition of cartoon characters are different in the whole illustration of male characters, with shades of grayish color. This cartoon reflects obedience in religion as the basis for high tolerance. The overall character of the cartoons reflects the devout Muslims with religious rules. Parody nuances seen in differences of each other characters.
Picture 4. Cartoon with single frame view, consisting headline text of "Life is Beautiful". Characters consist of police and society that are riding motorcycles. Analog color application. All the elements of this cartoon image reflect the message of a policeman charging a rider who was hitching his two companions. The cartoon has the meaning of the moral decline seen from the expression of the characters who rode motorcycle are angry. This anger lies in the motion line marks that are on the head of a character riding a motorcycle.

Picture 5. This cartoon artwork also includes a single frame consisting text and color. Illustrations of Balinese dressed characters with messages contained in word balloon with script letters that read "Selamat Galungan & Kuningan Semoga Dharma Bersama Kita Semua". The composition in the middle of the space above the message of the illustration of male Balinese character. Then the right and left of the balloon said "Tolak Reklamasi" with illustration of male characters and right side "Dukung Reklamasi" is also equipped with male characters.
message to be conveyed in the picture on the left is the difference of public opinion that occurred in Bali on the issue Reclamation in the bay of Benoa. Do not let this difference of opinion makes we collide between krama Bali. How do we respond to differences of opinion of the Balinese people about the bay of Benoa that makes Bali stay ajeg, and peaceful and the people of Bali still uphold the meaning of inclusivism and the concept of menyamabraya. The overall cartoon message has the impression of parody and democracy in addressing the issue.

Closing
Cartoons are able to form an opinion on the idea of the religious harmony value that must be maintained and foster, especially in the era of globalization and information technology that could destroy the integrity of Negara Kesatuan Republik Indonesia. The values and religious characters raised in the cartoons above are the main values of tolerance among Indonesian religious communities. From the perspective of the overall visual style the cartoons have humorous nuances, critically constituted by a parody cartoon visual form in postmodern aesthetics, communicative and esthetic.

Reference


THE STUDY OF COMPARATIVE HISTORIC LINGUISTIC ON THE PATTERN OF SOUND CHANGE

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ABSTRACT
The local languages in Nusa Tenggara Timur need to be observed, analysed, constructed, and conserved. Making data of language phenomena is done deeply especially the local languages that exist and develop in Alor Island. The observer analyses language phenomena on pattern of sound change in the languages of Kabola, Hamap, and Klon in Alor Island. The complete data of the three language are analysed by the study of comparative historic linguistic. The observation that analyses the languages in Alor Island use the synchronous approach, to know the language development in a period. The theory is used to analyse the pattern of sound change in the languages of Kabola, Hamap, and Klon in Alor Island is Blust (2013). Hock, (1988), Crowley (1987), Chomsky (1968), Dyen (1978), Schane (1973), Bynon (1979), Antila (1972), Jeffers and Lehiste (1979), and Keraf (1996). The result of observation is hoped that the young generation as local language speaker realize and understand that their languages are the same origin of languages so they are reconstructed, developed, and conserved so that they can support national language.

Keywords: comparative historic linguistic and sound change pattern

1. Comparative Historic Linguistics
Comparative linguistic is a branch of linguistics that tries to describe the basics understanding on historical development and the relative of languages in the world (Keraf, 1990:1).

Antilla (1972: 20) expresses that comparative historic linguistics is a branch of linguistics studies that determines the fact and degree of closeness and kinship between languages, related closely to the language grouping that has relationship. Hock (1988:60; Arlotto, 1981:10) in comparative linguistics analysis proves that there is inheritance of elements from the source language or proto language. That kinship relation between languages is got from one language family, proves that there is origin, inherited from the same source (Dyen, 1978:35; Bynon, 1979:47; Antila, 1972:20; Keraf, 1996:22).

So, proto languages that developed in the past time changed into some hereditary languages because of place and time. The hereditary languages that develop were different from the source language and happens from generation to generation. The fact of languages in the form of regularity and correspondence that are found in family languages prove that there is origin for all and inherited from the same source. The proving of this fact can be analysed in the language family, one of them is the analysis of sound change pattern.
2. Sound Change Pattern

Every language has characteristics that one also exist in other language. Linguist is hoped to be able to master receptively one or more languages besides his own language. That mastered language is not in one family with his own language (Verhaar, 1984:6).

Language sound or language symbol is sounds that are produced by utterance organ of human, but not all sounds produced by utterance organ is the language sound (Chaer, 2014:42).

Hock (1988:10) expresses that kinship relationship of family languages in comparative historic analysis basically can be proved based on the inherited elements from the source language or proto language. Some sound changes can happen, like: merger, split, monophonemization, diphonemization, phonemic loss.

Sound change can happen like, merger, that is the mix of phoneme or more become one phoneme; split is one phoneme splits into two phonemes or more; monophonemization is the change of phoneme cluster into one phoneme; diphonemization is the change of one phoneme into two cluster phonemes; and phonemic loss is change of sound that loss its phonemes in the initial position (aphaeresis), moddle position (syncope), and end position (apacope) (Keraf, 1996:82-83; Budasi, 2007:24).

Linier change (Crowley, 1992:39; Budasi, 2007:25; Putra, 2007:331-333) is the change of a proto phoneme into nowadays language and still maintain the characteristics of proto phoneme phonetic. The degree of weakness and strong of vocal sequenced from weak to strong like: o>e>u>a>i. The change of phonem weakness is the change of phoneme from the strong language sound into weak one like: b>p, p>f, f>h, x>h, b>w, v>w, a>a, d>d, s>s, h.

In this analysis it is given there family languages of Alor, those are Kabola, Hamap, and Klon in Alor island, analysed in qualitative analysis. The comparative method that is used is sincomparative, that is founding the same characteristics and the difference between the family language that exist in the same periode. The language phenomena that is analysed is descriptive, the data collected is the nowadays data. The data analysis uses analytic descriptive method that is describing the languages analysed from 1500 vocabularies list of Holle. The following technique is the technique of comparative relationship both making the difference and the similarity (Sudaryanto, 1986:13-30; Djajasudarma, 1993:58; Mahsun, 2007:120-122).

The method that is used presenting the result of analysis is formal method, it is the formulation in sign and symbols. The sign like /.../ show fonemic spelling, the sign of ( * ) star show proto; sign of arrow (→) is the change; the regular brackets (( )); braces ({}); and so on (Sudaryanto, 1986:45).

The pattern of sound change in proto languages of Kabola, Hamap, and Klon are presented as follows.

1. Merger

Sound merger is the mix of two or more phonemes into one phoneme.

\[ *b \]

\[ *\overline{p}k\overline{h}p\overline{k}l \]

a) *bab

*bab

/pab/

‘buyut’

\[ *l \]

\[ *\overline{l} \]

\[ Xl \]

\[ Glos \]

b) *lel

*lel

/pel/

‘cahaya’
The data above show the sound merger, that is phonemes *b and *l into /p/. Data a) show phoneme *b (language KbHp) change into /p/ (language Kl) in the initial of word. Phoneme *b is consonant of blocked-bilabial-audible change into phoneme/p/ is consonant blocked-bilabial-not audible. Phoneme *l (KbHp language is consonant peripheral apikoalveolar-audible change into phoneme /p/ is consonant blocked-bilabial-not audible.

2. Split

The sound change of split is symptom of phoneme change, split into two or more phonemes.

2. Split

Data a) and b) above show, there is split of sound that is phonem *k into /g/ and /h/. Data a) and b) show phonem *k (language KbHp) change into /g/ and /h/ (language Kl), in the initial of word. Phoneme *k is consonant of blocked-dorsovelar-audible that changes into phoneme /g/, is consonant of blocked-dorsovelar-not audible, phoneme /h/ is consonant of displacement-laringal-not audible.

3. Monophonemization

Sound change of monophonemization form is change of phoneme cluster into a phoneme.

3. Monophonemization

Data a) and b) above show monophonemization, firstly change of phoneme cluster into a phoneme. Phonemization happens between *au and *ua (KbHp language) into /0/ (Kl language) in the middle of word. Phoneme of middle low vocal is followed by vocal back high into back middle vocal in the process of monophonemization.

4. Diphonemization

Clustering is change of a phoneme into two phonemes that is clustering. Change from monophoneme into diphoneme or split in the form of compаратive historic linguistics.

4. Diphonemization

Data a) and b) above show clustering, firstly change of phoneme cluster into a phoneme. Clustering happens between *e and *ia (KbHp language) into /ai/ (Kl language) in the middle of word. Phoneme of high low vocal is followed by high into high middle vocal in the process of clustering.

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Data a) and b) above show that there is diphonemization, firstly change of obe phoneme into two phonemes. Diphonemization occurs between *e (KbHp language) into /ai/ and /ia/ (KL language) in the end of word.

5. Phonemic Loss

Phonemic loss is sound change of the loss of phoneme both in the initial position (aphaeresis), middle position (syncope), and end position (apacope).

1)*a, *e, *d → Ø / #

PKbHpKl  PKbHp  KL  Glos
a) *afail  *afail  /fail/  ‘nyala api’
b) *eweheŋ  *eweheŋ  /weheŋ/  ‘gigi’
c) *dafaŋ  *dafaŋ  /afaŋ/  ‘obat’

Data a), b), and c) above show the loss of phonemes in the initial position of word. The loss phonemes in the data are: a, e, d.

2)*a, *b → Ø / K-K

V-V

PKbHpKl  PKbHp  KL  Glos
a) *amebeh  *amebeh  /ameeh/  ‘pandai besi’
b) *alabaliŋ  *alabaliŋ  /alabaiŋ/  ‘tangkai padi’

Data a) and b) above show the loss of phoneme in the middle of word the loss phonemes in the data are *b and *l.

3)*u dan *r → Ø / #

PKbHpKl  PKbHp  KL  Glos
a) *kupuhu  *kupuhu  /kupuh/  ‘sempit’
b) *minu  *minu  /min/  ‘pertama kali’

Data a) and b) above show phoneme loss in the end of word. The loss phoneme in the data is phoneme *u. The data show the loss phoneme of vocal *u in the end position of word.

3. CONCLUSION

Based on the analysis of above description, it can be concluded as follows.

Comparative Historic Lingistics is branch of linguistics that analyse the language in the field of time and the changes of language elements, happen in that time. The same elements are compared based on the reality in the same period and changes that happen in some periods.

Sound change can occurs like: merger, split, monophonemization, diphonemization, and sound loss, firstly the sound change that loss its phoneme in the initial position (aphaeresis), middle position (syncope), and end position (apacope).

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GANDRUNG REMBAK: NUSANTARA SPIRIT IN THE FLOW OF GLOBALIZATION

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ABSTRACT
Gandrung dance is generally known to exist in Banyuwangi, but in truth this dance also exist in Bali and Lombok. Particularly in Lombok, Gandrung dance can be grouped into two major groups namely first, gandrung tradition that danced by one dancer only in the performance, second Gandrung Rembak dance performed by several dancers in each performances. The existence of gandrung dance in Lombok cannot be separated from the relationship between Java, Bali and Lombok in the past. The relationship of the three regions then caused the spread of Gandrung Dance especially to Lombok. After being in Lombok Gandrung dance then adjusted to the culture of the Sasak tribe so as to produce various types of gandrung dance, one is the Gandrung Rembak Dance. Gandrung Rembak dance appears as a reaction from traditional gandrung dance at the beginning. Then, due to cultural changes, especially beliefs from Hinduism to Islam, causing gandrung tradition experiencing stagnation. This situation then causes gandrung artists to innovate by bringing up a profane gandrung rembak dance that can be performed in daily activities such as welcoming guests, performance for tourism, weddings and other traditional events. The shift became one way of society to maintain the existence of gandrung dance in society in the middle of globalism flow enhancement. In addition to functioning as a defense, gandrung rembak dance is also filled with the spirit of the archipelago, among others, historical value, aesthetic value, ethical value, the value of pluralism and the value of nationalism. The value is seen from the journey of history, the movement and its meaning that the terms of beauty and value education. Then have a goal to maintain differences in unity in accordance with the philosophy of the nation of Indonesia is Bhineka Tunggal Ika to nurture the attitude of nationalism amid the rapid flow of globalization.

Keywords: Gandrung Rembak dance, nusantara spirit, flow of globalization

INTRODUCTION
Indonesia has a very high cultural treasure, as evidenced by the existence of art, customs, and religions. The existence of the culture must have a long historical background. This can be seen from the existence of various influences in the culture style in Indonesia one of them in the field of art, especially the art of dance. The art of dance as an expression of the soul in living a meaningful life in community. As explained by Joan Kealiinohomoku (in Sutrisno, 2005: 73) believes that dance is culture and culture is dance. That opinion explains how the relationship between culture and art as two things that are complementary and inseparable. Because in truth the whole configuration of art aesthetics is a cosmic relationship, entertainment, ritual, power, manners, prayer, welfare, and so forth. The whole meaning has a profound meaning not merely non-
meaningful gestures. This applies to all arts including Gandrung Rembak dance in Lombok.

Gandrung rembak dance is also an integration between aspects of the subject of the perpetrator, such as the meaning of consciousness, action, habit, way of thinking, and set of norms. In addition, in the context of artistic creation according to Dibia (2012: 169-170) also must consider three important aspects of art that is first, the Hindu philosophy of satyam (truth), shiwam (holiness), and sundharam (beauty), which became the foundation of Balinese art and culture. Without prejudice to freedom of expression and creativity in every individual performing arts. Second, the concept of desa mawa cara that in every village area has different customs situation and condition. Third, people have been said to be very fanatical about their traditional cultural values. Or in other words on the stage the dancers are communicating and composing something to convey to the audience. The values conveyed can be seen from the purpose of performance, the form of motion, the form of accessories and the stage layout. In the development of gandrung dance in general and Gandrung Rembak dance in particular undergo various changes in accordance with the cultural spirit that developed in his time.

Globalization now also has a very wide influence on all aspects of community life including gandrung dance. This is seen from how gandrung dance has started to get less opportunity for performing. It is therefore interesting to examine how the development of this Gandrung Rembak dance at the beginning of its emergence, the existence amidst the increasingly strong flow of globalization and the spirit of value contained in it so it can still survive to this day. The whole aspect is discussed in more detail in the following description.

RESEARCH METHOD

This study uses a qualitative approach that aims to determine the development of Gandrung Dance in Lombok, especially Gandrung Rembak dance facing the flow of globalization. Datas were collected through interview techniques, observation, and document studies. Then the data that has been collected is analyzed with the theoretical framework that has been compiled before so it can present a work that is critical and holistic with its interactive analysis by Mile and Huberman (1992).

DISCUSSION

A. History of Gandrung Rembak Dance in Lombok


The history of Gandrung dance development in Lombok can be understood from the explanation of I Wayan Kartawirya in Yaningsih et al. (1994: 14) that firmly says as below.

“... Gandrung dance indeed comes from Banyuwangi and through Bali continues to Lombok, considering the existing relationship between North Bali with Banyuwangi, among others, trade relations. The proof of that relationship continued in the reign of the Dutch recorded in Indische Staatsblad, Number 123, Year 1852, which governs the former Dutch East Indies government. There mentioned that the island of Lombok including Residency of Bali and Lombok with the first capital of Banyuwangi, then moved to Singaraja”.

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The description above proves that Gandrung dance is a dance art that originally developed in Banyuwangi. But along with the political changes that the control of the area of Bali and Lombok in the kingdom also have an impact on the spread of gandrung dance. The situation was then reinforced again when the Dutch was in power in Indonesia which makes the area of Bali and Lombok in one Residency Bali-Lombok. The political development then caused the existence of artist from Bali who revives gandrung dance in Lombok, he is I Gusti Putu Geria who became Resident Assistant. Once I Gusti Putu Geria once had a party/crowd in Mataram. He brought a team of art from North Bali (Singaraja) to Mataram, among the arts are gandrung dance. The situation then causes gandrung dance to flourish (Trisnawati, 2016).

In the next period the spread of gandrung dance in Lombok is quite evenly. It is seen from the presence of gandrung dance in Suweta, Bertais, Batuaya, and Narmada. Furthermore, in eastern Lombok, such as Sukadana, Kitang, Suradadi, Kutaraja, Lendang Nangka, Sukarara, part of Mantang, Rarang, and some Sakra. As written by Yaningsih (1994) through the spread of this then came the organization that preserves gandrung dance in Lombok, for example "Panti Karya Tari" organization in 1963 in Batuaya renamed to "Sad Guna Gita" in 1971; "Sekar Wangi" in Dasan Tereng, Narada Sub-district; "Dana Bakti" organization in Dasan Palung, Swangi Village, Sakra District, and others. The presence of the organization also has an impact on the emergence of "sect" in gandrung dance, such as Gandrung Bertais from Bertais area; then in Dasan Tereng who want to maintain the authenticity of Gandrung dance tradition consisting of Tangis (a kind of intro before bapangan, performed while dancing and singing), and rereng manis (a part of bapangan that is performed by sitting while dancing and singing. Bapangan is a phase in gandrung dance, that the dancers introduce themselves to the audience (Yaningsih, 1994: 16-22).

The development in the next period is a shift from the aspect of dancers originally gandrung dance is a single dance danced by a dancer only, then developed to be danced by a group of dancers. This is what distinguishes traditional gandrung dance (single dancer) and Gandrung Rempak dance (gandrung group dancers). This development cannot be separated from the negative view of the Sasak society against traditional gandrung dance, so to eliminate the stereotype came this Gandrung Rembak dance. Both types of dance also generally have a different function and purpose if gandrung dance tradition has a religious function as a form of gratitude to God after the harvest. While Gandrung Rembak dance is more on socio-economic functions in the form of performance that aims to entertain such as guest reception, entertainment customs, tourism and so on (Trisnawati, 2016a).

B. Gandrung Rembak Dance in The Middle of Globalism Flow Vortex

Tempus mutantur, et nos mutamur in illid which means the times change, and we change with them. The Old Latin proverb probably still found its actualization until now (Sutrisno, 2005: 7). Times change and the ways humans express themselves, trace the search for meaning about who they are, others, and themselves with others (society) also change. That's what happened to the Gandrung Rembak dance that began to experience a shift that Spivak (2001) called to be a subaltern among the great currents of global culture as a result of globalism.
To overcome the marginalization, then *gandrung* art adaptat by doing collaboration with a profane art. It means that *Gandrung* Dance especially *Gandrung Rembak* is tailored to the needs and situations that exist today especially in the field of tourism. In other words *gandrung* dance is now beginning to shift from the beginning of its appearance. Shifting shapes can be seen from the procession before the play, if before the stage the dancers or *gamelan* players have to ask permission to the ancestors, but not now. The functional shift from dance to the embodiment of gratitude due to the harvest, to a mere entertainment dance. Sacred values have begun to be abandoned, dancers pursue more economic value in the form of payment received. This means that there is an artistic consumerism that will create duplication of art for tourism purposes (Ruastini, 2012; Soedarsono, 2002).

This is where Bakker’s view begins, namely, "The development of artistic life reveals yet another aspect of the struggle between tradition and innovation" (Bakker 1984: 23). Innovation sometimes does marginalize tradition. The various demands and interests that must be fulfilled seem to make the tradition side ranks second. Entertainment, the kitchen needs for the dancers, and the pretext of cultural preservation, turns *Gandrung* dance that is now widely displayed in Lombok began to come out of the grip that has been outlined. Innovation does bring consequences, in this case there is a shift in tradition to modern values. Sodarsono (2002: 271) explains that performing arts now as art by metamorphosis are no longer art by destination. This means that the performing arts are now metamorphosed to meet the needs of the audience is no longer created to meet the needs of the artist’s community.

**C. Spirit of Nusantara in Gandrung Rembak Dance**

Spirit according to *Kamus Besar Bahasa Indonesia* (2017) means passion or pysche; lives; soul. Next, *nusantara* refers to the motherland of Indonesia in the past known as that name before becoming Indonesia. So the spirit of *nusantara* is the values contained in *Gandrung Rembak* dance that can be implemented in guarding Indonesia based on the ideology of *Pancasila* and the 1945 Constitution. The spirit or value of the archipelago in the *Gandrung Rembak* dance as performance art can be seen from various aspects, namely:

1. **Historical Value**
   Viewed from the historical development of *gandrung* in Lombok which shows that *Gandrung* has a long history, especially in explaining how the relationship between Java, Bali and Lombok. This historical spirit must be developed in order to be the guidance of the Indonesian nation today in order to maintain the value of communion and unity amidst the current of globalization and movement to divide the Indonesian nation.

2. **Aesthetical Value**
   *Gandrung Rembak* dance as a dance has a high aesthetic value which can be seen from various aspects of dance moves, clothing style, stage layout, and *tabuh* accompanist. The whole component is synergistic so that it can produce an art of art filled with high beauty value.

3. **Ethical Value**
   In addition to the aesthetic value that become the spirit is the ethical value of the norms and customs of Lombok are packaged in the form of *gandrung* dance performance. *Gandrung* dance performances which from the beginning is a form of gratitude for the abundant harvest until the development into a profane dance
as a guest welcome dance has a high ethical value of respecting God and guests who must be treated well.

4. Pluralism Value

Spirit of *nusantara* is the spirit of pluralism that is diversity in accordance with the philosophy of the Indonesia nation *Bhineka Tunggal Ika*. This value is so thick with the emergence of various types of *gandrung* in Lombok with its own distinctive characteristics. This diversity is a potential that can be used as a means to improve the quality of Lombok people life in particular and Indonesia in general through various activities that have a positive impact for the community one of them is tourism.

5. Nationalism Value

The main spirit of importance in *Gandrung Rembak* dance is the value of nationalism. This has been proved by the effort to keep preserving this dance despite getting rejection from some circles of society. The existence of nationalism sense by loving its own culture makes the existence of this *Gandrung Rembak* dance in Lombok continues to exist until now, even will continue to be inherited to the next generation of Lombok nation.

The overall value above is the spirit that became the driving force for the *Gandrung Rembak* Dance. Therefore, as a young generation should continue to preserve and maintain the cultural heritage as a gift that can be managed for the progress and development of the Indonesian nation, especially in the field of tourism (Rustini, 2012; Trisnawati, 2016b).

**CONCLUSION**

Gandrung Rembak dance in Lombok today is originally an art that lives in Banyuwangi and Bali then because of political factors in the form of territorial control of Lombok in kingdom era and also Dutch colonialism finally *Gandrung* dance grow in Lombok. In the development of *Gandrung* dance is divided into two groups namely *gandrung* traditional dance and *Gandrung Rembak* dance as a reaction from the negative view of society to the existence of *gandrung* dance by some people of Lombok. The existence of this *gandrung* dance cannot be separated from its ability to adapt to the changing times and globalism with the emergence of *Gandrung Rembak* dance is full of the spirit of *nusantara* that can be maintained and preserve the historical value, aesthetic value, ethical value, the value of pluralism and the value of nationalism. So *Gandrung Rembak* dance today still exist as cultural identity, especially *Sasak* tribe in Lombok.

**REFERENCE**


Purusadasanta Oratory: Transformation of Epos Sutasoma into Creation of Performing Arts

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ABSTRACT

Purusadasanta is an art work of dance oratory which originated from the epos Sutasoma story of the original Indonesian poet literature of Mpu Tantular. The purpose of this research is to listen in terms of performances comprehension, creation of works of art performance based on religious literature, ability to convey the moral message of the show and in the long term, aimed so the young generation can understand the cultural values of the nation contained in the story. The research located in the city of Denpasar is done by qualitative method. The issues studied include (1) how the ability of an art team can transform the work of literature into performing arts; (2) In what part of Purusadasanta's work contains a reflection of philosophical values that can raise awareness of the society diversity; (3) What efforts can be made to artist groups to love their own culture better to be sustainable, better quality and can bring added value in everyday life. To explain the problem is used deconstruction theory, semiotics theory, and aesthetic theory. The result of the research shows that (1) Art team has been able to transformed literary works to Purusadasanta oratory workshop which is staged in line with the contents of literary works that become the source of inspiration; (2) A thorough review, the cultivator has been able to give the entrance space of the main philosophical values of literary works into the performing arts seen from dialogue sessions and the quality of performance; (3) The performance of Purusadasanta can reflect the love of the great art and culture. Purusadasanta show that quality reflects conservation efforts and can provide added value, especially income economically to support daily life.

Keywords: philosophy, Purusadasanta, transformation, Oratory.

A. Introduction

Negara Kesatuan Republik Indonesia (NKRI) is a country consisting of various tribes, races and religions. The formation of NKRI has gone through a very long process from pre-history to modern times today. From agrarian country, now gradually clean up become an industrial country. In the course of this long history Indonesia was once led by kings ranging from Borneo (Kutai), West Java, Sumatra (Sri Wijaya) and advanced to Central Java and East Java until the glory of Majapahit kingdom. Many of the events that have been passed by this nation to the Sumpah Pemuda on 28th October 1908 which recognizes Indonesia as one nation, one language and one homeland that is Indonesia. How great the commitment of the people of Indonesia to unite itself into a great nation that is Indonesia.

Now in the midst of the Indonesian nation development towards a democratic world where freedom of opinion is protected by law, there are a handful of groups of people who embrace the radical sect. Such radical groups are certainly not knowing, not understanding the journey of the Indonesian nation for so long. The noble Pancasila
values are being underestimated, the cultural value of the nation itself is increasingly countered, and they even glorifies the cultural values of other nations. So in the history of religion and belief of the Indonesian nation dominated by local culture and in synergy with Hinduism, Buddhism is increasingly shifted its role by other religions and beliefs.

The constellation of Hindu Buddhist civilization in Indonesia has left a legacy of magnificent architecture such as Borobudur temple and Prambanan temple that is admired by the world. But it is a monument that can be seen directly in the form of objects/architectural buildings. There is another monument that is an Indonesia nation's legacy of the ancient kingdom that is not in the form of civilization, noble character that brings the nation of Indonesia into a nation that is accepted in the association of the world. Indonesian nation wealth in the mastery of cultural values is also a wealth of its own. Pancasila is one form of such wealth because based on Pancasila the Indonesian nation can unite. The slogan of Bhinneka Tunggal Ika is also a wealth of Indonesian nation because with the slogan Indonesia can unite in difference, which is hard to find in other nation. Garuda bird is agreed as a symbol of unifying the nation. Where there are Garuda birds, that is where the nation of Indonesia.

It has been realized that Indonesian culture in the past kingdom era became the means of uniting the nation today and even to the future. When it's all listened, one of which are sourced from the epos Sutasoma story which is the original literary works of Indonesia that is Mpu Tantular. Epos Sutasoma describes how unswerving a heart of a king of Hastina holding the government until feared by his enemies. The most important enemy in this epos is the king of the kingdom of Ratnakanda who holds the title of King Purusada. Prabu Ratnakanda (Purusada) was so powerful, many had defeated other kings, but when facing the king of Hastina, Purusada was powerless at all. The insinuation of this story seems once addressed to the king of Majapahit when it is respected by the people. To show a sense of devotion to the king, Mpu Tantular presents a composition story entitled Purusadasanta. This story begins with daily life in the castle Hastina with the birth of the crown prince Sutasoma which is nothing but the incarnation of God (Buddha).

The author here, takes the other side of the avatara. Because the god who usually becoming avatara is Vishnu, but in this story the Buddha deity is said to incarnate to defeat all his enemies including restoring the kingdom on civilized culture. In one of the kakawin Sutasoma stanz is written...”mangke praptang Kali, Sri Jinapati manurun, matianang kala detya murka” (meaning: now in Kaliyuga era, he SangHyang Jina (Buddha) will incarnate to defeat giant, very evil detya). Sutasoma is said to be a Buddhist embodiment that will eventually bend Purusada when his anger reaches the top. Sutasoma shows its uniqueness in which to stop greed, reduce violence, not by fighting, but by interpreting high philosophical values based on compassionate heart. Proven in battle on the battlefield, all of Hastina’s forces relying on violence, none of which succeeded in suppressing Purusada’s anger. Only with the love of the Sutasoma king of Hastina, Purusada can be conquered. This philosophy seems to inspire all of us not to put forward violence in our own country.

The story of Purusadasanta if further experimented contains many values of mind that need to be a role model in living life. Also loaded with quality moral messages. For example, the content contained in this kakawin stanz, Kakawin Sutasoma by Mpu Tantular as follows:
Rwaneka dhatu winuwus wara Buddha Wiswa,
Bhineki rakwa ring apan kena parwa nosen,
Mangakang Jinatwa kalawan Siwatwa tunggal,
Bhineka Tunggal ika tan hana dharma mangrwa.

Meaning:
"It is said that the famous Buddha and Shiva are two different substances
Different that is said, but when will be separated, impossible.
Thus the truth of Jina (Buddha) and Shiva is indeed singular
What is different is the singular existence of no truth into two"

In the stanza of kakawin mentioned above, put forward a very important slogan in the life of the country when it is dominated by two major religions (Hinduism and Buddhism). The efforts of the poet seem to be a deep study by the royalty to create harmony among religious people. The ability of the poet to put this story full of moral content in the end is able to unite the two different great ideas into one, walk in tandem and rhythm, making the condition of the State to be secure and serene. The concept of putting forward unity in the differences, that is what needs to be preserved. The problem is that now the State/nusantara consists of various ideologies, can the current generation preserve the efforts made by our ancestors and the founders of this State? Taking the title of Purusadasanta's research will tried to answer some problems, namely: how the ability of an art team can transform the work of satra into a dance oratory which contains a reflection of philosophy values that can increase awareness of the diversity of the community; As well as efforts to encourage artists to love their own culture more.

B. Research Method

This study used a qualitative approach from the perspective of art studies. The research location is located in Denpasar city of Bali Province. Data type: qualitative supported also by quantitative data. Data source: primary and secondary. The technique of determining informants using Purposive Sampling. The research instrument is the researcher as the main instrument assisted with other instruments such as interview guides, tape recorder, photo and video camera. Data collection techniques used document studies, interviews, literature. Data Analysis Technique is done by reduction, presentation, and conclusion so that finding new findings.

C. Results and Discussion

The process of creation often begins with the development of ideas not in the form of real manifestation but needs to spill the idea first. The existence of abstract images in the nature of mind, especially in the creation of Purusadasanta oratory sourced from the work of literature kakawin Sutasoma creation Mpu Tantular. The story depicted in the kakawin is transformed into the performing arts that promote unity in diversity that need to be preserved. Literary works give a closer look to the work of literature compared with the conceptors who are more concerned with the attraction regardless of the limitations of the truth of the description that existed in the literary work. Mastery of literary material is absolutely mastered by the conceptor because it will give the spirit and maturity of the claim. There has been a mistake in the community in staging the stanza of the story. Such performances do not follow the appropriate flow so that the
performances will be judged as not established among the litterateur. The dancers and musicians are invited to be dissolved in the cradle of interesting attractions but less attentive to the flow so that the performances will look foreign to those accustomed to wrestle with literary works. To avoid such inequality, researchers seek to give an appreciation of appearance, but more that it provides a comprehensible understanding for perfecting the preformance.

An oratory's orchestration at the beginning of the introduction to the art connoisseurs, containing the prologues story that emphasis more on the appearance side. The insertion of the philosophy of story content is inclined in the dialogues between the main characters but has not yet come to a profound philosophical study. The speeches and advice conveyed by the main characters are still general. The content of philosophy is seen when there are constraints on solving the problems encountered. The round that give most of opportunities to insert philosophy is at the climax where the antagonist has returned to his true self. Then universal advices can be displayed in the dialogue. The philosophical value embodied in the dialogue at Purusadasanta's work is telling more about the wisdom to the king of Purusada to always walk on the right path according to the conditions of the kingdom at that time. Such a comment can be picked up by its meaning by the connoisseur. This function needs to be mastered by the story teller so that the philosophy value contained in the speech of conversation is beneficial to the connoisseur/audience at this time. Speech that contains the value of self-awareness and beneficial to most in togetherness.

For example, a speech that contains the philosophy of the greatness of God is contained in the stanza below:

\[
\text{Ndatan len kita Buddha rupa Siwarupa pati hurip ikang tri mandala, sang sangkan paraning sarat. Ganalalit kita hala hayu kojaring haji. Utpatti sthitti linaning dadi kita karanani paramartha sogata}
\]

Meaning:

\begin{itemize}
\item It is none other than the Buddha and Shiva, who are the souls of three worlds.
\item You become
\item Origin, the return of the world, big or small body You set good bad
\item According to religion, Life birth and death of all beings, You are the cause
\item You are called Shiva and Buddha (Sugriwa, 2002:6 in Rema:33)
\end{itemize}

The development from philosophy side seems to have a great opportunity in the Purusadasanta story when the Purusada has been conquered. There the Sutasoma gives philosophical teachings about the life of nirvana and the effort is no longer to incarnate because the rotation of life that continues to die is a suffering. This is the essence of the supreme teachings presented in Purusadasanta's story. The expertise of a cultivator is seen in the delivery of this philosophy of life in the story. The most important thing to note is that the philosophy is conveyed with the aim of raising self-awareness and being fair together in community. By presenting the art of Purusadasanta oratory conducted in this research, it is expected that the quality of the people's love of oratory performances will increase. Attempts to preserve Balinese artistry on the one hand have demonstrated progress with the effort of inserting material into the formal education curriculum.
D. Conclusion

After obtaining the data according to the formulation of problems in Purusadasanta oratory performances obtained, then done reduction, data processing, data analysis. In the end it can be concluded as follows;

1. Purusadasanta art team performance assessment can transform the work of literature into a dance oratory. That the work of Purusadasanta oratory performances in line with the contents of literary works that become a source of inspiration.

2. From a thorough study, part of Purusadasanta’s work contains a reflection of philosophical values that can raise awareness of the diversity in society. Cultivators have been able to give the entrance space the basic philosophy values of the work of literature into the performing arts. The presented stanz contain philosophical values seen from their dialogue sessions and appearance quality.

3. The efforts to better love their own culture in order to always be sustainable, have more quality through Purusadasanta performances can reflect the love of the existing art culture. Then its quality performances reflect from conservation efforts and ultimately can give moral value to everyday life.

REFERENCE


SOCIAL SPACE AND ORDER SETTLEMENT OF KAMPUNG MAHMUD

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ABSTRACT
Modernization and urbanization has been causing the city to develop into the suburbs because it is unable to accommodate the function as a center of population, economic, service and industry. On the other hand, with great economic power, development pressure in the form of industrial development and housing development by developers continues. Factory buildings and housing forms are easily found in suburban areas replacing agricultural land to urge suburban communities. Changes in physical and nonphysical elements of the settlement can not be avoided. The clash of modernity with traditional values has shown the value of urban modernity often defeating traditional rural values. Changes in the physical environment of the kampung settlements are followed by changes in the social environment of the community. Rural communal character shifts into urban individual character marked by reduced social kinship relationship kampong. In contrast to other settlements, Kampung Mahmud on the outskirts of Bandung look still able to maintain traditional rural values in the pressure of modernization and urbanization. In addition to knowing the transformation of spatial settlement of kampung that happened due to the pressure of development, this research aims to know the role of social space in Kampung Mahmud settlement in facing the development of city. The result of the research shows that there is correlation between spatial element and social element of settlement, some form of social space still exist in mass settlement structure of Kampung Mahmud.

Keywords: Social Space, Order Settlement, Kampung Mahmud

Background
The main access to Mahmud's village was felt stronger by the presence of a bridge across the Citarum river that was built after 1997. The main gate entered the village just south of the bridge. The main circulation in the form of linear is an important element forming the mass order of the village settlements. The circulation continues to extend towards the South reaching the edge of the old Citarum river which becomes the physical boundary of the village and connects with the village across the river. (Kampung pameuntsanan).

Fig 1. Gates and Residential Houses on the Settlements
The old Citarum River and the new Citarum become the physical boundary that surrounds the village. Before the normalization of the alignment of the Citarum river flow of physical limits of Mahmud village in the form of agricultural land in the form of rice fields in the North. The boundary of the river form that surrounds makes Mahmud village has a clear physical boundary, which is able to be distinguished from other settlements. The obvious physical constraint is the capital in the formation of community kinship.

The change of the village-building elements in the North has not only changed the physical characteristics of the settlements but also changed the social identity of the village community. Most of the people who have the same livelihood as farmers have turned into mere artisans, furniture craftsmen and even traders. Different patterns of activity that resulted in the demands of different space needs. Normalization of the river that separates rice fields with other village forming elements in the form of residential homes and cemeteries make the village of Mahmud more easily accept outside influences. Conditions that create social interaction between the local population with the immigrants.

One form of interaction among native peoples and between populations and immigrants occurs in spiritual activity on pilgrimage activities. The spiritual activity has stimulated other activities in the village settlements. Arrivals of visitors from outside the area used by the population to improve the economy. Small stalls and stalls to street vendors street vendors characterized the physical environment of the village settlements. Through the activities of pilgrimage and local economic activity was then formed social relations between villagers with visitors from outside.

**Literature**

The relationship of mutual influence between physical and social elements shows that the existence of space must be accepted along with the social side, so the existence of the social side must also be accepted following the spatial aspect. The relationship between the two aspects is a continuous two-way process. The relationship between physical and social elements in the environment creates a space where the interaction between the two elements occurs. The phenomenon becomes the basis also some sense of space (space) developed. Starting from the definition of space as a real (absolute space) and relational space, mental and real space, as well as physical space and social space.

The notion of space is not just something that is clearly visible but also considering other elements around it. That consideration then shows more meaning in a space. In the understanding of space as a physical and nonphysical element emerges the understanding between physical space and social space (physical and social space). The term social space and built space even become the definition of urban space (Colquhon, 1989). To bridge the duality of traditional understanding of the space between real space and mental space, Lefebvre then introduces the concept of social space. He identifies the social space meaning into three sets of forms as perceived space, conceived space and lived space.

The definition of perceived space refers to how space is organized and used. The definition of conceived space is a form of spatial representation that refers to the space conceptualized by scientists, planners, urban planners, technocrats and social experts. Space is understood as something dominant in society, tends to lead to verbal systems, signs (signs). The definition of the lived space is emphasized on the space represented, directly living through images of symbols and spaces used by residents / residents or
users. Thus space is understood through non-verbal media. The definition of the living space can be understood as a representational space. Space that describes the combined condition between physical space and the process of forming the symbolic meaning of its objects (Madanipour, 1996).

Social relationships that occur as a form of interaction between physical elements and social elements can be: [1] Formed and instituted through space, constituted through space, for example when classroom / classroom is used for teaching and learning activities. When it's a "characteristic" arises in a space. [2] Facilitated, contained or constrained by space, constrained by space, where a physical environment facilitates or even limits human activities. For example when a multipurpose building is used by people to exercise, hold meetings, receptions etc. [3] Mediated, connected through space, mediated by space, where distance shift can facilitate or hinder the development of forms of social activity. For example, the people's hall and the square used by the community to interact socially. (Dear and Wolch, 1989).

Understanding of space as a form of interaction between physical elements and social elements also produce a term called territory. Etymologically the term territory comes from the Latin word terra which means land (land) and torrium which means belonging. The initial concept of territory is applied to all city districts that have authority (Taylor, 1988). Others argue that territory is the product of a cultural co-evolution with a nature that contains both identity, rural and urban. (Magnaghi in Jongerden Joost, 2005).

**Social Space on Kampung Settlements**

Like other traditional settlements, the settlements of Mahmud kampons are mostly bamboo-walled houses, with the main structure of wood with a 30-50 cm height from the ground. The level of homogeneity of the mass of buildings, mostly still in the form of bamboo and stage-style walls, created a distinct rhythm for the settlement character of the Mahmud village. The low density of the building is also shown by the scale of the building, which is mostly residential one floor. The comparison illustrates the traditional settlements of more human-scale villages than modern urban settlements. Residential settlements in the form of houses that still leaves space for the yard or terrace became the beginning of the mass settlement mass settlement. Each residence then extends independently to a group of houses. Open space in the form of circulation, terrace, yard and garden become binding elements that form the mass settlement order.

The terrace or the front page of the house becomes the place where each family member interacts. Other residents who become their home neighbors also take advantage of the role of the terrace as a place to interact with fellow family members. The terrace is a place where children play or parents take care of their children during the day and evening. The relatively close distance without any physical limitations makes it easy for the individual to interact.
Although circulation is the direction of building orientation but the existence of a wide enough distance with the house still allows the creation of interactions between neighbors facing. Similarly with the neighbor's house beside the house that has orientation also on the side of the building. The presence of distance between adjacent residential houses allows access to the side of the house. Access to the physical form of the terrace (golodog) on the side of the house was made residents to interact with their neighbors.

Although most lead to the path as a form of circulation, but the building still has openings in the form of doors or windows to the side and rear that is often faced with the doors and windows of other homes. The condition is created because there is sufficient distance between the mass of the building, which eventually becomes the circulation as a binding element between building masses. In addition to the existence of makom founder of the village that is often visited by many people to pilgrimage, the existence of the oldest mosque right just before entering the makom became the center of the activities of the villagers. All religious activities of the majority Muslim population that took place there.

Religious activities in the mosque provide religious and social meaning to the mass of the building.

The mosque becomes a space that describes the combined condition between physical space and the process of forming the symbolic meaning of the objects around it. The social relationship that occurred in the mosque was formed because it was facilitated, contained by the space (constrained by space). The mosque became the physical boundary of the religious activities of the inhabitants.

In addition to being used by local residents, the mosque is also used by immigrant communities who want to pray. They worship before and or after a pilgrimage to the Mahmud makom near the mosque face. Religious activity is able to stimulate social interaction in mosque building. The common interest of visitors to the pilgrimage makes it easier for them to interact. At the mosque is then created a social space for visitors who are on a pilgrimage.
Open space in the form of yard and garden around the madrasah able to accommodate social relationships that formed in the layers of children when they play. In the open space it then created territory for children. The social relationships formed are linked, mediated through open space in the form of pages and empty fields. Open space in the empty field of the rear of the madrasah becomes an inseparable part with open space in the form of a yard at the front of the building. Each space is integrated by the same pattern of activity. Building and open space that became part of the social space formed in the settlement of Mahmud village.

Just to let go of tired after the pilgrims take a break in small stalls of local residents. In that confined space they engage in a light dialogue about the earlier activities of the soul. While drinking sober they asked each other. On the terrace part of the house that was formed into a small shop that social interaction of the community took place. Just like the open space on the new mosque courtyard and the empty field behind the madrasa, the terrace turned into a stall is a room for residents to interact as well. Social relationships are formed because they are contained, mediated by space.

The existence of Makom Mahmud as the purpose of the pilgrims who followed the phenomenon of applying the economic function of the resident's houses in the form of small stalls became evidence of the greater openness of Mahmud settlement settlement. The role of circulation in the form of local road environments, bridges and terminals has now become an important element of the formation of village settlements. The pattern of relationships in the external sphere is growing when right in front of the village gate used as a city transport terminal that connects the village with the city center. Public transport has been around since the 1990s after the construction of roads and bridges.

In the internal sphere, the circulation that once connected the village in the North with the village in the South seemed to divide the village into the East and West as great. The existence of Makom Mahmud and the old mosque as the embryo of the village settlement looks visible from the large circulation towards there. The circulation that connects between residential units of resident then formed a hierarchy of village circulation.
The circulation that connects the northern part of the settlement with the southern part becomes an important element of the previous and present kampung settlements.

The circulation became the hub of Kampung Mahmud with other villages in the South. Now the circulation is an important element that leads the pilgrims to Makom Mahmud and became the furniture manufacturer's furniture delivery space to market their products.

The important role of the village's circulation can be seen on Friday night each week when the peak of the soul activity takes place. The circulation became crowded by people passing by and street vendors hawking their wares. The interaction between prayers, traders and buyers makes this circulation has value as a place to socialize. The circulation then became part of the social space of Kampung Mahmud. Buying and selling activities that occur until social interaction makes the circulation has more meaning for the villagers. The circulation in the middle of the settlement shows a condition of the physical environment that makes it possible to create an opportunity for interaction (environment possibilism).

Form of physical environment in the form of public transportation terminal and river crossing in the form of raft also shows the importance of the circulation role in connecting Kampung Mahmud with other kampung.

Although the role of a simple wharf crossing the river had been replaced by the presence of the terminal now but its presence is able to describe the social life of Kampung Mahmud community is quite open both past and present.
Prior to the normalization of the river in 1997, farmland / gardens in the northern part of the workplace seemed to blend in with the settlements. They work from morning to evening. It became a routine of almost all the people who worked as farmers. These homogeneous patterns of activity make the paddy field where they are engaged, including valuable space. In the rice field, the farmers as owners or cultivators are related to each other. Demikin is the case with other peoples who work as farmers. The pattern of cultivation activities begins to plant seeds, till the harvest stimulates social relationships among them. The rice fields where they work have become a social space for the villagers. Rice fields became a space for them to socialize. The social relationships formed are contained, mediated through the physical space (mediated by space) in the form of rice fields.

Makom Mahmud became the destination of visitors from various regions to the pilgrimage. They visited the tomb of the founder of the village who had been regarded as the guardian in the hope of obtaining blessings and graces. The visitors either from local residents or outside visitors are united in the spiritual activity of the pilgrimage. The presence of visitors who are not only once or twice but regularly conducted every week to create emotional closeness of the visitors to the existence of the makom. The activity routines bring together visitors and locals in the same interest. The frequency of meeting the high-profile peers leads to social interaction and community kinship. The physical space of Mahmud's makom then becomes mediated the formation of social relations of the village community.

Fig 8. Fields and Tombs on the Settlements

Conclusion
At the level of individual residential units in Mahmud village settlements, especially on the terrace and courtyard creating a social space between fellow residents in one family as well as residents of neighboring houses next door. The terrace used for access to and out of houses is also used as a place of socialization with neighbors beside it. The need for socialization between individuals then goes on the hunt. In that place there is interaction between groups of individuals who closer between families with one another.

Social interaction between the collection of individuals in everyday life that is communal not only occurs on the terrace or yard. Communal communal relationships then take place in other open spaces. The interaction takes place in the side or back of the house along with the livelihood activity of the people who work as furniture craftsmen. The level of relations between individuals and groups of individuals occurs not only between indigenous villagers but also the interaction between occupants and outsiders who have the expertise to engrave in the furniture industry.
The pattern of internal relations between fellow artisans is then followed also relationship with furniture entrepreneurs in urban centers that have furniture trading business. The mobility between raw material providers and the marketing parties became smooth due to the presence of circulation in the village settlements. Terrace, yard and village roads become a space that integrates with each other in supporting the social and economic relations of local communities.

Makom Mahmud himself then becomes a social space that dominates and influences other open spaces in the village settlements. On the eve of Friday the peak of Makom Mahmud’s use becomes a social space. At that time the interaction took place amongst fellow who had the same religious interest for the pilgrimage. The social relations that characterized the Mahmud village dwellers have long been stronger by the arrival of visitors with the same interests.

References


IN THE NAME OF MONEY, LOVE, AND A SECOND LIFE CHANCE: JAPANESE WOMEN MIGRATION TO UBUD, BALI

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ABSTRACT
People often travel and migrate in search of better economic opportunities than those available to them in their country of origin. However, these does not seem to be the case for many Japanese women who choose to migrate to Ubud, Bali. Qualitatively-approach, the research use in-depth interviews with 5 Japanese female migrants with of varied ages and marital status to discuss their motivations for migration and how they have subsequently adjusted to life in Bali. The interview was audio recorded. The results from this study indicates that for a certain social class of female migrants, deciding to migrate may also be primarily motivated by non-economic reasons – for example, cultural curiosity, the urge for adventure, and the desire for a second life chance (“sekando raibu” in Japanese). It is important therefore to understand migration through the lens of gendered perceptions and life course experiences, and also the subsequent adjustments and negotiations that these female migrants have to make in a culturally diverse foreign land.

Keywords: Japanese Women, Migration, Ubud

I. INTRODUCTION
The literature on female migration generally focuses on two broad aspects of status that can change as a result of the migration process. The first is the position of migrant women within their families. For some women, migration may mean an increase in social mobility, economic independence, and relative autonomy. This is especially true if women’s moves are accompanied by increased participation in the labor market. New economic and social responsibilities may change the distribution of power within the family, leading to greater authority and participation in household decision making and control over the family’s resources. These also may cause positive shifts in the relationship between immigrant women and their husbands and children.

However, participation in the labor force does not automatically improve equality between a migrant and her husband. For some migrant women, labor force participation may increase the burden that they must carry unless they find new alternatives to old roles, particularly those of childcare and housework.

The second aspect of status change discussed in the literature on women and migration focuses on the impact of moving from one form of gender stratification system to another. Generally speaking, this means moving from one system of patriarchy to another. Here, the literature on women and migration emphasizes the interaction between the societal and family contexts. While migration may lead to an improvement in the social status of women, it may not change their relative position within the family (Boyd and Grieco, 2003).
Bell (2015) explores some of the implications for two groups of western women, all in their 60s and 70s. Some of the women went to Bali up to thirty years ago, entranced by its beauty and spirituality, took out citizenship, and are now in a precarious situation of not having access to pensions. Unable to reverse citizenship and return to their more welfare-oriented homelands (usually Australia) these women refer to themselves as the "dirt poor expats." The constant worry is the need for expensive health services, and general care as they age. Some of the women who elected to relocate at retirement to a developing country. Bali appealed because of the lower cost of living than at home. Rental income or sales from their family homes may provide sufficient funds to survive their final years in Bali. In Bali they can enjoy a (usually modest) standard of living that would be beyond reach at home.

Hamano (2011) examines the stories of Japanese women marriage migrants after their migration to Australia, discovering that the women tend to take recourse to expressions of Japanese femininity that they once viewed negatively, and that this is tied to their lack of social skills and access to the cultural capital of mainstream society. Re-moulding the self through conventional Japanese notions of gender ironically provided them with a convincing identity, that of a minority migrant woman. Nevertheless, through an analysis of members’ engagement with an association of Japanese women marriage migrants in a suburb of Sydney’’s west, this research reveals a nuanced sense of ambivalence expressed by these Japanese women: between their Japanese community and Australian life. This results in a dilemma for these women: they negotiate between their “given” Japanese femininity and the “chosen” images of self that can be achieved in their new life in Australia.

Toyota and Thang (2012) examines Japanese women marrying Southeast Asian males and settling with their husband’s families in Southeast Asia. Primarily based on qualitative data from in-depth interviews in Bali (Indonesia) in 2010. They found that cases of “reverse” marriage migration deviate from the typical pattern of international marriage in a number of ways. Firstly, the women are moving from an economically more affluent to a less affluent society. Although the Japanese wives whom we interviewed were not from privileged social classes in Japan, most were economically independent before marriage and their incomes were much higher than their husbands’. After marriage, many wives were the main breadwinners of their households. Secondly, the women leave an “urban” lifestyle in search of a “traditional,” “rural” lifestyle elsewhere. Japanese women from a “modern” nuclear family background are marrying men who belong to extended families; oftentimes, they live with their mothers-in-law. This contrasts sharply with the prevailing pattern of international marriage wherein brides seek “modernity” and grooms desire “traditional” Asian wives.

Sugimoto in his book Nihonjin o Yamieru Hōhō (how to stop being a Japanese), (1993) describes people who have already lost patience of Japanese Society and choose to live in another country as “refugees”. The idea of calling these people as refugees from Japan that is a prosperous country indeed seems contrast. Nevertheless, the refugees here are not because of political or economic matters, but because of social and cultural.

Working abroad is an opportunity of self-development that is quite good for them because it allows them to have the experience that they would never have in their origin country. They have larger insights and they can look back on their lives with a different perspective. Some of them choose to work in America, Europe, and there are some of
them choose to work in Asia. For example in Bali, Indonesia, the idea for working in the island of Bali originally came from the thought when they visited the island.

The internationally recognized beauty of Bali has attracted the travellers that many of them do not only come for sightseeing but also for documenting the uniqueness of Balinese art and culture. The admiration of Bali Island raises interest of foreigners to give some epithets to Bali. The Island of Gods, The Island of Paradise, The Island of Thousand Temples, The Morning of the World, and various other epithets.

Among Asian tourists, Japanese have a long history with Bali. Japanese are famous for their high mobility. Therefore, travelling abroad is a trend in this country.

Some cities that become potential sources of travellers’ outbound from Japan are Tokyo, Osaka, Nagoya, and Fukuoka. In addition to these cities, some of the other cities that are also potential are Sendai, Hiroshima, Sapporo, and Kyoto. Currently, the United States has become a popular tourist destination for Japanese tourists, followed by China, South Korea, Hawaii, and Thailand (Dispardo, 2007).

Although Indonesia is not a popular tourist destination for Japanese tourists, but nowadays, Japanese tourists are still regarded as potential market. There are many factors that we know as the cause of the large number of Japanese tourists visiting Indonesia. One of them is the exchange rate of the yen currency to rupiah (data according to themoneyconverter.com July 31, 2017, 100 Yen = Rp.12,066). In addition, the high Japanese income, the number of inhabitants, and the flight distance that is close enough also influenced.

Most Japanese tourists who visit Indonesia put Bali as the main tourist destination. The arrival of Japanese tourists to Bali in a considerable number is very profitable for Bali with the unavailability of natural resources such as oil and gas, forest products, as well as large-scale manufacturing industry, had “crowned” tourism as the main sector in development

Suartini (2014) identifies the characteristics and motivations of Japanese expatriates establishing their tourism business in Bali, and its impact to local community. Entrepreneurial activity among Japanese expatriates community is studied in four tourism areas in Bali, such as Jimbaran, Kuta, Sanur, and Ubud. The result of this study showed that, 1) The primary reason for migrating to Bali was amenity factors such as tropical climate, myriad of traditional and uniqueness of Balinese culture, natural landscape, and slow pace of life. This also means for them to escape from drudgery of city living in the country of origin; 2) Tourism experience influenced their decision to migrate and kinds of enterprises established in Bali; 3) High involvement of women in self-employment; 4) They recognize the business chance of their area after settling; 5) To maintain a peaceful lifestyle is a higher priority than to extend their business. Entrepreneurial activities among Japanese expatriates community in Bali make a significant contribution towards tourism development, supports local effort for job creations, and deepen mutual understanding between Japanese expatriates and local community.

People often travel and migrate in search of better economic opportunities than those available to them in their country of origin. However, these does not seem to be the case for many Japanese women who choose to migrate to Ubud, Bali. As mentioned by Suartini, Japanese expatriate who live in Bali is generally more concerned with peaceful lifestyle than her business. Then how about Japanese women living in Bali,
particularly in the tourist area of Ubud, which is known inhabited by many Japanese? What is their motivation to stay in Ubud, Bali? It is the problem formulation in this study.

II. MATERIAL AND METHOD

Previously, I had carried out a research in district of Ubud, Gianyar, Bali province by 2015/2016 in accordance with the period of the doctoral dissertation completion. This study examines how Japanese career women who live outside Japan really speak in contrast to ideological Japanese women’s language (Adnyani, 2016).

The research subjects in 2016 research is similar with five research subjects interviewed in this research. The research subjects in 2016 research are similar with five research subjects interviewed in this research. However, the research topic is different; hence of course it used a different approach. 2016 research investigated linguistics focusing on the form of speech used by the research subjects. While this study used in depth interviews. with 5 Japanese female migrants with of varied ages and marital status to discuss their motivations for migration and how they have subsequently adjusted to life in Bali. The interview was audio recorded.

III. RESULT AND DISCUSSION

A. Akane

Akane is a Japanese woman from Tokyo, 36 years old who married a Balinese man. Now Akane had already had two daughters aged 4 years and 6 years, Tamiko and Gina. Akane lives in a rented house in Ubud area together with the two children. Akane knew about Bali from television, magazines and friends. Initially Akane came to Bali to study in the Department of Art. Before living in Bali, Akane has visited Bali for 10 times. To date, Akane has been living in Bali for 15 years. The things she likes about Bali are Balinese culture and the environment.

Akane’s husband works in another city so they seldom live together. Akane’s husband cannot speak Japanese. Hence, her daughter namely Tamiko sometimes teaches him. Tamiko and Gina are fluent in Japanese and Bahasa Indonesia, but according to Akane, their main language is Japanese because Akane has ever heard they were delirious in Japanese. It is also related to the dominant patterns of childrearing done by Akane because her husband is rarely at home.

This time Akane works full time as a hotel staff and becomes an extracurricular teacher of Japanese in a High School in Ubud twice a week. Akane is really needed by the hotel because many Japanese guests come.

Akane is very fond of and good at Balinese dance. Akane is often asked to ngayah (a Balinese term that means to help with religious or community activity) by dancing in the temple and at the party. Akane’s love of Bali’s art is one of the things that lead her to stay in Bali. Facilities in Bali also make her easy to live than if she lives in other areas in Indonesia. In Sanur, there are supplementary weekend Japanese schools, where her daughters can study. Therefore, her daughters study in the primary school in Ubud and several times a week they study in the supplementary weekend Japanese schools so that their knowledge about Japan and Japanese remains good despite the everyday use of Bahasa Indonesia with her friends.
**B. Aiko**

Aiko is a 45 years old Japanese woman from the city of Sapporo in Hokkaido. Aiko and her husband live separately. Her husband is Japanese man lives in Japan together with the daughters. Meanwhile, Aiko and her son live in Ubud, Bali. They both have restaurant business. Aiko opens two Japanese vegetarian café in Ubud that also provides bread and coffee. While her husband opens a vegetarian restaurant.

Aiko states no problem of staying far apart with her husband since they can still communicate through the application of LINE or skype. Furthermore, if they live together in Japan, they both work so they meet only a few hours in a day so that it is ordinary for Aiko. Until recently, Aiko has been living in Ubud for 2 years. Usually at 9 am, Aiko takes her daughters to school and then comes to the Cafe. Aiko has no baby sitter to take care of her daughters. Her daughters come home at around 2.30 and have lunch at the Cafe. Aiko knows about Bali from her family and her original purpose of coming to Bali is to do business. Before staying in Ubud, she has visited Bali for nine times. What Aiko likes best about Bali is Balinese hospitality, she can relax in the Spa, and because the price of goods is cheap.

Since she came to Bali, Aiko has been focusing her business so that it could be said that she does not know much about the attractions of Bali because she seldom goes for a walk. Aiko does not either mingle too much with the other Japanese. When she is in a monthly event of Japanese who live in Ubud, Aiko is not too familiar with other Japanese join the event. Aiko does not ask too many questions because she appreciates the privacy that Japanese generally have. However, when hanging out with Balinese, Aiko feels more relaxed. Aiko is not disinclined to ask private things such as whether they have boyfriends. Aiko does this because the Balinese often ask her the same thing.

**C. Mayumi**

Mayumi is a 58 years old Japanese woman from Hyōgo Prefecture. Mayumi and her husband, Shigeru, had settled in Ubud for three years. Mayumi works as the chairperson of the architecture company founded by herself. In the company, Shigeru is her employee. Their two children have already married and stayed in Japan.

Before staying in Ubud, Mayumi has already visited Bali 25 times. Mayumi first found out about Bali from friends and first came to Bali in a trip with friends. At that time, she stayed in Jimbaran but she did not really enjoy it because she is not a person who likes the beach. One day, Mayumi and her friends went on a one-day tour to Ubud. Once she saw the beauty of Ubud, Mayumi fell in love and decided to stay in Bali.

The things that Mayumi likes about Bali are the beautiful natural environment and the price of goods that is cheap. While the things that Mayumi does not like about Bali is dirty and the price of goods is raised when the seller knows that buyers are foreigners. In addition, according to Mayumi people in Bali whom she met are not professional, whether they are lawyers, builders, or notary public. They always do a mistake. Hence, it makes Mayumi upset because the work is not perfectly done.

There are things about Japan that Mayumi does not really like. She states that Japanese is yume ga nai meaning have no dreams. Just want to get in a good university and then work in a good place. Life after it has been predicted so there is nothing to be waited. Economic mobility is not easy to do. Rich people will remain rich and ordinary people will remain so. Life becomes boring. Moreover, the living cost is expensive, such as the education cost. That might lead Japanese do not really want to have children. Daily,
Mayumi does her various hobbies such as making Japanese handicraft of ceramics and also weaving.

D. Chieko
Chieko is a 60 years old Japanese woman from Tokyo. Chieko stays in Bali with her husband and her parent in laws after her husband, Masaru, retired from a company in Tokyo. Masaru and Chieko are the initiators of a community that cares of the clean environment in Ubud. Everyday, Chieko communicates with Masaru in Japanese. Both Chieko and Masaru do not speak Bahasa Indonesia. Up to the present, Chieko has been living in Bali for 11 years.

Currently Chieko is active as a board of a community. Before living in Bali, Chieko has already visited Bali for five times. Chieko likes Bali because of the beautiful natural scenery for example with many rice fields. Seeing the green rice fields makes Chieko becomes more relaxed. Chieko also liked the lifestyle in Bali that is relaxed (sometimes even too relaxed according to Chieko), and the food is delicious, such as the mixed rice. Chieko does not really like cities because they are too busy and crowded hence she cannot be relaxed. This caused Chieko chose Ubud. Another interesting thing for her is the Bali breed dog that is very adorable for her.

Things that Chieko does not like from Bali are because there are many people who cannot be on time and do not keep their promise. In addition, the driving style of people in Bali that is inconsiderate according to her and the number of garbage in Bali is the minus points for her. She also thinks that infrastructure in Bali is quite poor, it is proved by the frequent power outage and the tap water does not flow.

Chieko chose Bali because the house price is cheap. She knew this from a magazine. With a low price, she could have a nice home like a villa. Chieko has already done a survey by going to other cities that she likes such as Bangkok. Nevertheless, she thinks the house price in Bali is cheaper.

Chieko has no special hobbies, so everyday she usually does cooking and just relaxes. Other household tasks have been done by the housemaid. Chieko admitted not too much mingle with other Japanese in Ubud. In an event that was attended by Japanese who live in Ubud, Chieko confessed just saying hello by saying konnichiwa (Hello) but did not chat further unless with Japanese who are close to her.

E. Hitomi
Hitomi is 76 years old Japanese woman from Kobe. Up to the present, Hitomi has been settled in Ubud for 10 years, together with her husband, Tetsuya and a dog named Shiro. Everyday, Hitomi chats to Tetsuya in Japanese. Both Hitomi and Tetsuya do not speak Bahasa Indonesia. Hitomi is a teacher of Japanese ceramics craft (Tougei).

Hitomi first heard about Bali from a friend. Hitomi, her husband, and her friends from Japan decided to build a villa in Bali as a place for their holiday in the old days. Because only Hitomi and her husband who settle in Bali while their friends just come to Ubud for vacation, the vacant villas are used for rent. Hitomi also opens a restaurant of Japanese cuisine at the front of the Villa. Before deciding to live in Bali, Hitomi has already visited Bali for 15 times. Thing Hitomi likes best about Bali are inexpensive, beautiful natural scenery, and she can stay with ease. Thing that she does not like about Bali is some people she met did not apologise when making a mistake, such as not being on time, and so on.
In the past, Hitomi is an editor in a press company in Japan. There are several reasons why Hitomi migrated to Bali. First, Hitomi is a samugariya (a person who cannot bear the cold) so she wanted to move to a warm area. Second, she feels comfortable in Bali because she already had a villa built with her friends. Third, she has no "burden" in Japan. Hitomi and her husband do not have siblings. Their parents have passed away. Their children are grown and have their own life. Fourth, Bali has many facilities that make it easy for Hitomi to do her hobby. The term used by Hitomi is "yaritai koto shitai o" (want to do anything I want to do). For example is her hobby of making Japanese ceramics craft (tougei), horse riding (Hitomi often rides in a joba kurabu that is a riding club located in Kerobokan area) and her hobby in making cakes or keeki zukuri. Hitomi feels to get sekando raibu (second life). By comparing between Bali and Japan, it could be said that in Japan the people are too disciplined so it is tiring. Therefore, Hitomi enjoys a relaxing Balinese life so she could enjoy her live with relaxed.

IV. CONCLUSION

Many Japanese travellers, including Japanese women eventually chose to settle and work in Bali. This can be caused by several factors. Broadly speaking, these factors will be divided into the driving and attracting factors.

The first driving factor is their disappointment of Japan. Things that become the plus points for Japan such as the culture of discipline and hard work is precisely not very desired by the research subjects such as Mayumi, Chieko, and Hitomi. In addition, the second driving factor is lively and noisy life in Japan city is the minus point they would like to avoid. The first attracting factor is the natural charm and cultures in Bali make the Japanese women feel at home and comfortable to live and work in Bali. Yamashita (2008) states that the Japan Airlines (JAL) has ever made a slogan in 1996, which describes Bali as "the Island touches your heart". The atmospheres of Bali, friends in Bali, and sometimes a spouse of a Balinese, become one of the deciding factors of Japanese women to have a career in Bali. On the research results, it is noted that one of Akane’s reasons to live in Bali is she fell in love with the art of Bali (and Balinese man), while Mayumi, Chieko, and Hitomi fell in love when they see the beautiful nature, both looking at it directly or in the magazines.

The second attracting factor is the cheap price. Aiko, Mayumi, and Chieko state the reason. Chieko is interested particularly in the house price that is so cheap in Bali hence, with her own funds, she can have a beautiful house in Bali.

The third attracting factor is adequate facilities. The facility here is a facility to do a hobby such as Hitomi’s hobby of riding. In addition, facilities for Japanese children to study Japan are available by the presence of Japanese school for children. However, there are also facilities that are considered less by Chieko i.e. bad infrastructure; that the water and electricity are often off.

The fourth attracting factor is the business or working opportunities, which are good enough in Bali where their ability can bring a profit or make them have a better career. For example, the tourism industry in Bali, such as hotels, require Japanese to work in their company, in positions such as Japanese Guest Relations or a Japanese Sales Manager, as these areas are very closely related to the good mastery of Japanese. In addition, there is also the thought when Japanese manage these working areas, it will be easier when they are dealing with clients who are Japanese as well. Aiko and Akane see these
opportunities. Aiko sees opportunities in Ubud for raising her cafe business. Aiko is not too interested in socializing or travelling in Bali because her focus is her business. While Akane sees an opportunity to work in a hotel. The hotel where she works needs her very much because Japanese guests tend to feel more comfortable when Japanese staffs serve them.

Lastly, the fifth attracting factor is the Balinese hospitality. Aiko who usually cannot chat with other Japanese too much even can ask personal things to the Balinese that she meets. This is because Balinese are friendlier and open; hence, it eases them in making friendship.

In general, the results from this study indicates that for a certain social class of female migrants, deciding to migrate may also be primarily motivated by non-economic reasons – for example, cultural curiosity and the desire for a second life chance (“sekando raibu” in Japanese). It is important therefore to understand migration through the lens of gendered perceptions and life course experiences, and also the subsequent adjustments and negotiations that these female migrants have to make in a culturally diverse foreign land.

V. BIBLIOGRAPHY


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In general, traditional people build vernacular architecture derived from hereditary heritage that is delivered as it is. The vernacular architecture grew out of folk architecture, born from ethnic societies and anchored to ethnic traditions. Thus, this vernacular architecture is in line with custom, life views, lifestyles and has a distinctive appearance as a reflection of a nation’s culture which can be symbolized socially, environmentally and meaningfully in sociological approaches in the form of social facts, social definitions and social behavior. The study was conducted on the study of social-cultural process in traditional Gorontalo house building activity which aimed to create social symbol, environment and meaning through social activities in Gorontalo people. In addition, this study aims to reveal the relationship between vernacular architecture with the social-cultural activities that exist in the process of building traditional houses Gorontalo. The main problem of this research is how the relationship between vernacular architecture with the process of building traditional house of Gorontalo can be used as a symbol of social culture related to social-cultural activities in Gorontalo people. This research uses qualitative method with field research which requires overall picture obtained by approach on real groups to achieve naturalness in the process of building traditional houses Gorontalo. Methods of data collection by conducting interviews, observation and documentation. The results of this study will show many meanings and symbols on social activities that exist in the process of building traditional houses Gorontalo.

Keywords: Vernacular Architecture, social activities, building tradition
traditions and culture, one of which is the process of tradition of house development (Payango) in Gorontalo which contains cultural richness so it is very interesting value as in the tribes in Indonesia. The cultural richness of Gorontalo which is contained in the process of the tradition of building the house is a symbol of social culture related to socio-cultural activities in Gorontalo people which is in danger of extinction caused by the shift of cultural forms contained in traditional architecture, while the preservation from generation to generation experience Systemic disruption due to Gorontalo people has been affected by the science of technological progress and consider Payango is just a tradition that is no longer feasible in use for the present. As a result, the patterns and systems of conserving local wisdom are genetically lost or dead, so the future of these cultural riches is slowly destroyed.

The study of the traditional process of traditional house development that existed in the Gorontalo community is a form of inventory and documentation for the people of Gorontalo in conveying the concept idea of a social environment of society that upholds the values of culture, reveal the identity and have its own uniqueness to vernacular architecture all over territory of Indonesia. The inventory of these materials will be able to contribute to the preparation of national policy in the field of culture both concerning the fostering and development of national culture so as to save the traditional architecture on the vernacular architecture as a cultural heritage for the local people and to strengthen the unity and unity of the nation, especially in the Gorontalo region.

**RESEARCH METHODS**

The research method used in this study is to use the research method "field research". Field research as a form of research that aims to express the meaning given by members of the community on their behavior and the reality surrounding. Steps "field research" that can be done as a guide on research design (Neuman: 2003), ie 1. Researchers prepare to read the literature and defocus, 2. Search the research field and gain access to the community, 3. Enter the field of research, develop social relationships with community members, 4. Adopt a social role into the researcher and associate with community members, 5. View, hear and collect qualitative data, 6. Analyzing data and evaluating working hypotheses, 7. Focus on specific aspects and use theoretical sampling, 8. Use field interviews with community members, 9. Disconnect and leave the field physically, 10. Improve your analysis and write a research report.

The object of the research is not just photo data as an assessment material but it needs a complete picture which is obtained by approaching real groups to achieve naturalness. As with other qualitative research, field research examines the problems in natural settings in an effort to interpret observed phenomena.

**THEORITICAL REVIEW**

Vernacular architecture is the development of natural architecture or folk architecture due to its development conditions derived from the values of norms, customs, climate, culture, potential of local materials, so indirectly the folk architecture has gained recognition from the community due to grow and have gone through "trial And error "and a long history (Papanek, 1995: 113-138). The folk architecture designed by and for the people in the area contains the content of "local genius" and the value of identity that is capable of displaying the original, different and varied hues. The vernacular architecture is very close to the local culture that generally grows from small people.
Priyono (1992) in the discussion mentions the existence of 2 (two) aspects that show the construction of the house, which is a processual and which is the end result of the processual aspects. The processual aspect is the process of building a house that involves home makers who build houses according to a particular organizational order. In society, the process is controlled and directed by the basic cultural assumptions of the people concerned. Furthermore, the end result of the processual is the whole house building. The building itself reflects a typical home concept for the people concerned. The components and concepts of the house are reflected in the elements and construction of the building. The relationship between component and building construction reflects a map of cultural knowledge related to the existing buildings within the community. Thus, in the house has always been a meeting place between the family, relatives and all who are involved in it so that most of the activities of human life are in the house (Priyono, 1992).

Some related research in vernacular architecture related to vernacular architectural culture as indentity and traditional home construction process that contains custom and culture shows that traditional house building in traditional society contains cultural values embraced by the community so that in the process there are three main activities that support each other, namely activities related to technical, ritual and custom which provides a symbol or meaning used to reveal cognitive maps the community concerned (Amel, 1995; Lumempouw, 2014). In fact, the culture of society will shape the architecture so that people living with national culture will be able to produce an architecture that has an identity (Ettehad et al, 2014).

RESULT AND DISCUSSION

The traditional houses as part of a built environment that is one of the highest cultural representations in a traditional environment. One of the traditional houses in Indonesia is the traditional house of Gorontalo in the form of a stage house called "Bele" in Gorontalo language that is used by the people of Gorontalo as a place to perform activities to meet the needs of family life.

Figure 1. Traditional house form Gorontalo

The people of Gorontalo are a strong society of custom and also a very religious society. It is characterized by the life of the people of Gorontalo who hold firm to his philosophy of “adat bersendikan syara”, syara bersendikan Al Qur’an”(Daulima, 2004), so it is very influential also on the process of traditional home development. The procession of traditional house development on Gorontalo people starting from the beginning to the end of development there are 3 very important processions, namely (1) planning procession, (2) design procession and (3) residential procession.
### Analysis of Traditional Procession to Build Traditional Houses Gorontalo

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<th>No</th>
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<th>Analysis of Traditional Procession to Build Traditional Houses Gorontalo</th>
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| 1  | Planning Procession | All forms of activities that exist in the community, especially the house development activities begin with the tradition of deliberation with the term "Dulohupa". Dulohupa (musyewara) is one of the forms of conflict management among Gorontalo people, that is community effort to avoid conflict either inside group or outside. | Living room/ Family room | - Tamomayong   (the oldest one)  
- House owner  
- Unggala (extended family)  
- Linulo (Neighbors) | On the social side, this deliberation makes the social interaction between the people of Gorontalo. The tradition unifies difference and diversity into one sense and interest in work for the shoulder to shoulder so as to create a harmonious relationship among human beings in one environment. | Deliberation (Dulohupa) in the community of Gorontalo gives meaning that indicates the people of Gorontalo are still submissive and obedient to the leader and respect to the parents and the ancestors as well as one of the local forms owned and continue to run from generation to generation. |
|    |          | The determination of the space pattern begins with the process of taking the size based on the size of the hand stretched | Location of the house development | - Pemangku adat (bote-bote)  
- House owner  
- Construction workers | Viewed from a social point of view, this measurement is intended to provide space that can accommodate occupant activity in accordance | The meaning contained in the determination of the size of the house has meaning that everything related to something that will happen in the house. |

Deliberation delivers training and learning for the people of Gorontalo in maintaining the sustainability of life in society as an effort to avoid conflict between groups, the sense of responsibility, and tolerance among human beings in the environment.
| 2 | Design procession | Measurements for residential houses have been done, then the process of excavating the ground for the foundation and pole of the house through the process of *Mo'Pmayango* ceremony. | Location of the house development:  
- Pemangku adat (Buta-bota)  
- Panggoba (shaman)  
- Syare employees  
- Home owners (husband and wife)  
- Construction workers | Viewed from the side of the social, the foundation work and the installation of the home pole makes the social interaction between homeowners, workers and community families so that relations between each other can be maintained properly. | The use of ritual objects signifies as a symbol of work process of foundation structure in *Momayango* tradition that exist in Gorontalo society so that one day will occupy the house always in harmonious situation and lasting relationship between fellow family member. | Viewed from the side of the environment, this ceremony provides an overview to the people of Gorontalo and the outside community that in order to always maintain the philosophy of life as a grip in conducting community activities so that life in the environment is always awake in peace. In an environment, this ceremony process provides coaching and learning for the
| 3 | Residential procession | The residential procession indicates that the house has been completed which is then carried out by the ceremony of "naik rumah baru" (mobotul bole buku). | Family room / Living room in a new house | Bote-bote | Panggolo (shaman) | The eldest of the family | Homeowners | Socially, the ceremony of "naik rumah baru" (mobotul bole buku) has a lot of social interaction, seen at the time of reading the Qur'an together by custom leaders and homeowner's family as well as social interactions between neighbors and communities around the home environment so as to maintain a good familial relationship. | The ceremony is performed in accordance with customary rules led by adat leaders by performing ritual tradition processes, such as placing kitchen utensils (coconut shavings, knives, ulikan cabe, water-filled buckets, Dayo flowers) which generally contain meaning for goodness, safety and tranquility and blessings. Residents and families. | Viewed in terms of environment, the ceremony "naik rumah baru" this gives a sign of knowing each other between the neighbors with the residents around the house so that the form of good neighborly life. |
CONCLUSION

Based on the results of this research, it can be concluded that there are some things about study of tradition procession of traditional house construction of Gorontalo which is dominated by the application of philosophy and religion as the symbols applied to the socio-cultural activities in the society of Gorontalo, that is to reveal the cognitive map of Gorontalo people. It can be seen that the Gorontalo people's view of the house development is in need of a very mature preparation and keeping family life in the environment.

In the context of architectural manifestations, the shape of the vernacular architecture is attempted to emerge as a cultural expression of the local community, not only of the physical nature of the building, but also the spirit and soul contained in it. This makes it clear that the importance of home to humans, and they still follow the prevailing rules and patterns that have been followed since ancient times. These standards are used repeatedly so that eventually become something patent for the community, such as benchmark against spatial, benchmark against the pattern of mass, or a benchmark against the shape, structure, or ornament.

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THE BELIEF IN THE EXISTENCE OF SUPERNATURAL BEINGS IN CIBEUREUM-BANDUNG

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ABSTRACT
This paper will discuss the conception of belief in supernatural beings in the community of Moslem Sundanese that is still present today. The data was obtained through the micro-ethnographic research with in-depth interviews on selected informants from the areas of Cibeureum-Bandung. The research shows besides believing in God, angels, devils, demons, jinn (genies), and qareen (Islamic teaching) the Sundanese society also has a belief in the supernatural world and supernatural beings which they consider exist. The supernatural beings are lelembut that existed before humans among them namely jinn, jurig, dewa-dewi (gods), siluman and dedemit. And the lelembutan that comes from the human spirit, namely ririwa, and sileman/karuhun. Part of the community are believe there are people who can interact for various interests including witchcraft and worship.

Keywords: Islam, lelembut, lelembutan, Sundanese, supranatural

A. INTRODUCTION

The majority of people in Indonesia follow Islam. The wali songo played important roles in the spread of Islam. They conveyed the teachings of Islam in Indonesia. Because of them, Islam becomes a religion that is still followed today. In West Java, Islam was originally spread by Sunan Gunung Jati in Cirebon. Then, it reaches other areas inhabited by Sundanese people.

As an ethnic, Sundanese is the majority tribe in West Java and Banten. In the past, the Sundanese tribe followed a belief called Sunda Wiwitan (Jati Sunda). The teaching is based on the manuscript of Sang Hyang Siksakandang Karesian, which contains the teachings of life that respects nature. This teaching became the guidance for Sundanese people to live in accordance with human nature so that they can become virtuous and noble men. The pattern of life of Sundanese people, which is very close to the nature, is illustrated in the teachings of this manuscript. Although the Sundanese people follow Islam, the teachings of Sunda Wiwitan (Jati Sunda) can still be seen in various activities. There is something typical in its implementation. Some traditions show spirituality and related to the belief in supernatural beings. By using prayers and Quran verses, several rituals are addressed to the supernatural beings. Besides mentioning the name of Allah, Muhammad, they also mention the ancestor’s spirits (karuhun), gods and goddesses and the supernatural beings that inhabit a certain place. This becomes an interesting phenomenon to be studied as the people who do this tradition are those living in modern times with modern thoughts and point of views. They often carry out the tradition in order to respect their parents’ wish. They also do it as an effort to maintain the tradition that was passed on from their ancestors.
This paper will discuss about the conception of belief in the supernatural beings in the community of Moslem Sundanese today. The data was obtained through the micro-ethnographic research with in-depth interviews for three months on selected informants from the areas of Cibeureum-Bandung. The informants are known as panarosan, someone who trusted for asking any supranatural problem, some people calling them as a dukun or shaman. There are four panarosan, from different region neighborhood in cibeureum Bandung, Didin from Bojong Koneng region, Iko from Babakan Cibeureum, Yadi from Cimindi, and Ocin from Paledang. There has been a similar study conducted by Ukun Surjaman in 1962. This study discusses various types of supernatural beings in the Sundanese community at that time. The result of this research can be used to find the identity of Sundanese people in terms of their spirituality or religion. It can also become a factor to determine one of the Sundanese culture’s elements, i.e., the religion or belief as a stepping stone in viewing the Sundanese people today.

B. FAITH IN THE SUPERNATURAL WORLD IN THE TEACHINGS OF ISLAM

The meaning of faith in the supernatural world has a very wide dimension. Generally, the word ‘supernatural’ is defined as something that is not visible and hidden. Supernatural, in the understanding of Islam, is something which is not shown. In other words, it is a mystery. It is something that will be shown in the future or in the time that has been determined by Allah.

In the understanding of Islam, it is mentioned that there are other creatures besides humans who live in this world. However, they live in different dimensions. Here are the details:

- Angels, in Arabic mean messengers of God. Shihab (2010: 20) states that angels are messengers for a variety of functions, this is expressed in Quran surah Fatir (35:1)
- Genie, according to the definition in the Holy Koran, comes from the word janna which means covered or hidden (Shihab, 2010: 19-21). This definition is based on human point of view who cannot see the form genie.
- Satan is a very familiar word for people. This is because in the history, it is known in various religious teachings. Satan in human perspective is genies who disbelieve or disobey God and incite men to commit sin to Allah.
- The devil is the king of satan. He is the predecessor of satan. Satan in the devil’s child whose job is to mislead people from the true path. In the Holy Quran, the devil is said as a creature who rebelled against Allah, because he would not bow down to Adam. (Alaydrus, 2013: 26)
- There is another term related to supernatural beings that exist in the teachings of Islam i.e., qareen (read: Korin), a supernatural being whose duty is to accompany human.

C. SUPERNATURAL BEINGS IN THE BELIEF OF SUNDANESE COMMUNITY

Besides having faith in supernatural beings such as in the teachings of Islam, Sundanese people believe in other supernatural beings. Didin, as a panarosan said that there are different types of supernatural beings which are different from the teachings of Islam. He said that supernatural beings are not only angels, genie and devil, but there are also other types the sundanese all varian of this supranatural being as a jurig (ghost). In his research, Iko said that there are two supernatural beings: lelembut and lelembutan. Other shaman Ocin call lelembut as lelemes. Lelembut is a supernatural being that does not come from
human. It has already exist in this world before human; and *lelembutan* comes from people who have died (human spirits). Some of them are good and some others are bad. The good ones are considered helpful, but the bad ones like to frighten and do evil. *Lelembut* and *lelembutan* are very cultural, because there are customs and traditions to get closer to them, to ask for help or stay away from them. Through ethnographic study, the writer can present literature data of include literature data of various types of *lelembut* and *lelembutan* that Sundanese people believe today, especially in Cibeureum Bandung. The following categories are lelembut that are considered good *lelembut*:

- *Guriang* is believed to be the great-grandparents or ancestors who protect their descendants.
- *Nyi Pohaci Sang Hyang Sri, Nyi Pohaci or Dewi Sri* is often mentioned in various occasions.
- *Nini and Aki Maranak* are two supernatural beings that are considered to accompany and protect infants and children until they are 6 or 7 years old.
- *Dedewa*, a kind of ghost who lived in a thing

The followings are bad:

- *Jurig Kuris*, is a ghost that carries smallpox disease.
- *Jurig Jarian*, a ghost in the trash. It is believed to have a very ugly face. It is believed that *Jurig Jarian* can be called to possess humans in *kuda lumping* show.
- *Jurig Cai* (water ghost) is divided into three types. They are *titi mangsa, kala mangsa* and *kili mangsa*. They are ghosts who like to disturb people in the bathroom or bath places like a river, or *pacilingan* (a bath place in a pond or river). *Titi mangsa* likes to go out at dawn, *kala mangsa* likes to go out at noon, and *kili mangsa* likes to go out at sunset.
- *Sandekala*, this ghost appears at sunset, to capture the little children who are still playing outside the house at night.
- *Kelongwewe*, a supernatural being in a form of old woman with long hair. She can fly. Many stories revealed that this supernatural being have breasts as big as pillows to hide children who like to play outside the house at twilight. It is said that this ghost often hides in the middle of thick bamboo trees.
- *Kiciwis*, a ghost in a form of a cat or a black horse. It can disappear. If it is hit or kicked, it will grow bigger.
- *Jurig Siit*, a spinster ghost who never had an intimate relationship.
- *Jurig Aden-aden* is similar to *maung kajajaden*. Surjaman (1962: 31) explains that aden-aden talks using his nose. He will reveal himself when there is a puppet show (*wayang*) or Lutung Kasarung play, which does not give offerings in the form of sacrifice.
- *Lulun Samak*, a ghost with a form like a mat. It lives in the river, drowning anyone who finds it. It is believed that a river is haunted because it is inhabited by a lot of this ghost.
- *Jurig Conge/Bonge* is a ghost which is believed to inhabit railroad. They usually disturb humans by making people who walk on the railroad deaf.
- *Kecit/tuyul*, a supernatural being that can be kept to steal money.
- *Buta Hejo* (green giant), is a giant human with a green body. *Jurig Monyet Badas*, is a white monkey ghost. The cult to this ghost is called *ngetek* or *nyupang*. People come to this ghost to ask for wealth.
- *Jurig Ipri*, a ghost in a form of a snake.
- **Batara Kala** is supernatural being that often appears in bamboo garden. It is believed that this ghost will come if there are people who watch puppet shows (*wayang*), but not until finished.
- **Dedemit** comes from the word *demit* that means occupy. Dedemit is considered as a scary and spooky place because it was believed that there is a ghost that occupies and rules the place.
- **Wiangga**, a supernatural being that lives in an empty hut, in fields or rice paddies that are near a lake or a river. They lurk people who are going to fish. This ghost pushed his victim from behind so that the victim will be drowned.

The followings are the *ilembutan* that are considered good:
- **Meong**, is considered as Prabu Siliwangi, who refused to convert to Islam, so that he is cursed by his own nephew, *Kian Santang*, into a tiger. However in Cibeureum meong consider as a guardian tiger, a pet for a *shaman*.
- **Karuhun** or ancestor, is defined as the ancestor whose soul dwells in the world, through a process called *nga-hyang* (disappeared) as some sort of incarnation for those that are considered sacred.

The followings are *ilembutan* that are considered bad:
- **Ririwa** or often called *memedi* was appeared because of these things: the reason of the death is unknown, attacked by a tiger, drowned, suicide or killed, and poisoned by others (Rusyana, 1978: 138).
- **Kuntianak**, a ghost who likes to hide a child. She was a woman who died when she was trying to give birth to her baby.
- **Kuntalakina** is a ghost of man who walks with his hands, while his feet are above the head facing forward.
- **Jurig Awi** has no form. This ghost appear when bamboo trees move without any reason, just to scare people. It is believed that this ghost waves bamboo trees to make friction noises between the tree trunks and the leaves, as if chasing a human with a noisy sound like a pounce (*ngaheak-heak*)

### D. COOPERATION WITH SUPERNATURAL BEINGS

There is also a belief that some people are able to interact with supernatural beings. They are: *Kuncen*, a caretaker of certain places like the grave or tomb, haunted places, sacred places, or a place for *pesugihan*. Candoli is the one who protects *pabeasan* (food supplies), especially in the feast/celebration in the countryside. She plays an important role in storing, maintaining, managing, and taking the food from the storage (*goah*), so that the food can be enough for everyone who comes to the celebration, wedding, circumcision and other events. There is also *pawang hujan* (rain handler), and *Paraji/Indung Beurang* is quite rare now, because she was replaced by a midwife, but still believed as somebody who can handle childbirth. Besides that, she is also believed for her ability to ward off various things caused by supernatural beings that harm pregnancy.

There are form of cooperation with supernatural beings that is done by particular of Sundanese people is *pesugihan* (worship). *Pesugihan* is an attempt to ask for wealth from supernatural beings. In returns, the person has to provide a sacrifice (*wadal*) in the form of offerings or human life. The Sundanese community called this activity, *ngaras*, which means visiting *kuncen* or elders (shaman) to perform the activity of *munjung* (*pesugihan*).

There terms in *pesugihan* are the followings:
- **Nyegik** is the term used for a worship activity or *pesugihan* on pig demon.
- **Munjung.** This term is used for pesugihan or worship to buta hejo (green giant).
- **Ngetek.** This is a term used for pesugihan to monkey demon. Some people called it nyupang.
- **Ngipri,** is the term for the worship to Ipri demon that looks like a mermaid. Some people called it snake demon.
- **Ngecit** is the term for pesugihan by keeping tuyul or kecit (in Sundanese community). Tuyul is sold by shamans.

**E. CONCLUSION**

For Sundanese people, the concept of supernatural in the teachings of Islam teachings can be accepted as a belief, but the belief of the ancestors also cannot be abandoned. The word jurig (ghosts) is more familiar than genies or demons. Likewise the word Allah, (read: ‘awloh’ by the Sundanese) is often replaced with the word Gusti or Pangeran. The existence of supernatural beings in the version of Islamic teachings does not eliminate the belief of Sundanese people in supernatural beings that have been explained above. Sundanese people believe that supernatural beings do exist and they do not have to be characterized by physical form nor being proven by technological media. Although most Sundanese people in West Java and Banten follow Islam now, but the influence of Jati Sunda religion is still dominant. This can be seen in a variety of traditions or rituals related to their daily life, especially in the traditional villages that still perform traditions related to supernatural beings though little by little there is a shift in both values and rituals.

All the rituals and traditions that are carried out are intended primarily to get closer to the Creator. Some supernatural beings stories that are presented here, are rationalized as an effort to make Sundanese people live according to God’s will. Thus, they will live in synergy and harmony with the environment. Philosophically, it is a form of criticism so that Sundanese people can prepare themselves to face any circumstances, including fear. Besides that, this belief is an attempt to make Sundanese people not to become too ambitious in this world, and make them always remember the Creator, God; the angels of death and the life after death itself.

**REFERENCES**


Abstract
Polygamy is sacred because it deals directly with the realm of religion. However, when used as a commodity as the main theme raised in the film, has entered the profane industry. Movies are produced for the purpose of making a profit. It can be said that this practice is the capitalization of ideology. Commodification when viewed in terms of etymology means making something as a commodity. The commodities of polygamy in the movie Ayat Ayat Cinta (AAC) and Surga yang Tak Dirindukan (SYTD) raises questions that will be explored further. The two films are equally the result of ecranization and have the same theme. Polygamy has entered the realm of industry because it is an industrial product that is marketed for profit. Meanwhile, polygamy is basically included in the religious domain that should not be used as an industrial commodity. Polygamy that must enter the sacred territory, has shifted to the profane world. How the background and commodification process of polygamy in the three films is worthy to be investigated. Whether polygamy behavior in this film is a representation of actual community behavior and what its implications for society after watching a movie is an important question to answer. To dismantle this, the Practice or Habitus theory developed by Bourdieu is used. With this theory, the practice of polygamy commodification can be described in the surrounding aspect so that it can be seen that this culture is produced through a capital-backed habitus and occurs within a certain sphere. Furthermore, by understanding the fabric of practice with the actors involved, the envelopes of interest in it can be dismantled.

Keywords: Polygamy, Indonesian Films, Ekranzation

A. Background
Commodification (commoditization) when viewed in terms of etymology means making something as a commodity. Ibrahim and Akhmad (2014:17) explain that commodification is a process of transforming goods and services that were originally assessed for their use (for example, the use of drinks to relieve thirst, stories to communicate or share experiences), become a valuable commodity because it can bring Profits in the market after being packaged into bottled drinks, and stories packaged into books or novels.

One of the longest forms of commodification is the commodification of life stories into the film. Life stories are essentially pointless to communicate and share experiences between people. However, when it is packed into a movie, its value is not merely for that purpose, but for commercial purposes, it is profitable. Film is one of the media that can reach various circles, both in terms of age, education, socioeconomic status, cultural background, even religion. The theme of the story in the movie can still make other things as a commodity. For example, the story that raised about polygamy. Commodification is
not only within the realm of life, but also in terms of religious activity. The commodity is not just an ordinary household story that can be said to belong to a social area, but the practice of polygamy that enters religious territory.

Films are produced based on scenario/script. Script writers mostly make stories or experiences of their lives or others as the idea of writing scenarios. However, not a few too, the script idea comes from the novel. Movies produced by novel increasingly coloring Indonesian cinema. Most of the film can be said to successfully attract the audience to come to the cinema. Movies produced by the novel are very logical if it succeeds in bringing in a lot of spectators. The novel, which previously had many readers, was assumed to also bring a lot of audience when the novel was filmed.

The process of adaptation from novel to film in Eneste (1991:60) is called ecranization. Eneste explains, the meaning of ecranization is the transferring of novel into the film (ecran in French means screen). In Indonesia, ecranization is not new. Based on the searches that researchers did, at least in 1951 this kind of adaptation process has begun when director Huyung filmed the drama of Armijn Pane's work entitled Antara Bumi dan Langit. Furthermore, although it can be said not too often, but this adaptation process continues to be done. The initial period of the 2000s to the present, the titles of movies ecranization result of which is Laskar Pelangi by Riri Reza works of the novel Laskar Pelangi by Andrea Hirata. Perempuan Berkalung Sorban directed by Hanung Bramantyo is also the result of the eclipse of the novel Perempuan Berkalung Sorban by Abidah El Khalieqy. Assalamu’alaikum Beijing by director Guntur Suharjanto is the result of the novel Assalamu’alaikum Beijing by Asma Nadia, Tenggelamnya Kapal Van Der Wicjk works director Sunil Soraya, adapted from the novel Tenggelamnya Kapal Van Der Wicjk by Buya Hamka, Perahu Kertas by Hanung Bramantyo is the result of an extract from the novel Perahu Kertas by Dewi 'Dee' Lestari, and much more. However, it can be said that the phenomenon of this adaptation has not been so long echoed to various circles of society. The phenomenon of filmization Ayat Ayat Cinta can be regarded as a marker.

In addition to Ayat Ayat Cinta, another film which is a production of film based on the novel is Surga yang Tak Dirindukan. The film produced in 2015 was lifted from a novel by Asma Nadia originally titled Istana Kedua. Data on the page BPI mentions if the film is directed by Kuntz Agus managed to reach 1,523,570 spectators. Surga yang Tak Dirindukan can be said to be phenomenal because it also won many awards.

Between Ayat Ayat Cinta and Surga yang Tak Dirindukan have some similarities. Both are equally the result of ecranization. The theme is also the same, polygamy. The background of religion is also the same that is Islam, although the setting is slightly different because Ayat Ayat Cinta is the location of the story not only in Indonesia. Both can be said both managed to steal the hearts of the audience because it managed to reach more one million viewers. The figures for the size of Indonesian films can be said to be successful. What is distinctly different is the time / period aired, Ayat ayat Cinta in 2008, while Surga yang Tak Dirindukan in 2015.

The differences that often arise in the process of ecranization are more often caused by differences in literary systems (in this case novels) and film systems. Technical matters such as novel media in the form of words and language, while the main media of the film is audio visual (sound and picture) it becomes normal if between novel and film become different. In the case of novels and films of Ayat Ayat Cinta and Surga yang Tak Dirindukan, the differences are not limited only because of these technical problems, but deliberate differences with specific goals.
Another interesting point to explore further is how the narrative of polygamy in both the novel and the film. Polygamy has entered the realm of industry because novels and movies are industrial products that are marketed for profit. Meanwhile, polygamy is basically included in the realm of religion that should not be used as industrial commodities. Polygamy that should enter the sacred domain, has shifted to the profane realm. How the background and the commodification process of polygamy in the two films mentioned above deserve to be examined with scientific research because it concerns the behavior of society in general because both the novel and the film is consumed by people in the same area even in a slightly different time. Whether the polygamy behavior in the film is a representation of actual community behavior and what impacts or implications for society after watching the films are important questions to answer.

During this time, there have been many researches about polygamy. However, it is generally limited to revealing how polygamous representations are in novels or movies. The research that discusses polygamy is a study conducted by Dhamayanti (2014) entitled Commodification in Film (Audience Reception Analysis of Polygamy Reason in Indonesian Film Year 2006-2009). Dhamayanti discusses three Indonesian film titles produced between 2006 and 2009 on polygamy themes, namely Berbagi Suami (2006), Ayat-Ayat Cinta (2008) and Perempuan Berkalung Sorban (2009). The three films, according to Dhamayanti, tell how women and men decide polygamy for certain reasons. The purpose of this study was to find out how the audience receptions to the reasons for polygamy in the three films.

Research conducted by Dhamayanti at first glance is similar to the research that researchers do this, but there are some fundamental differences. The first is related to the object of research. Dhamayanti set the criteria of films that are based on polygamy alone, but not the result of the granaries, Berbagi Suami is not based on ecranization. In addition, the formal object of Dhamayanti's research focuses on community receptions, not the main focus on commodification of polygamy.

Another research that is 'close' to this research is the dissertation research conducted by Mardhiah (2016) entitled Polygamy Representation in Islamic Print Media (Critical Discourse Analysis on Sabili, Syir’ah, and Noor Magazine). In a material object between the research that researchers do with what is done by Mardhiah is different. Mardhiah material objects are three Islamic magazines, namely Sabili, Syir’ah, and Noor, while the researchers do this material object is the three films of the results of ecranization. However, the formal object has a similarity that is the representation of polygamy.

An example of two research titles above shows that the research that researchers do this promises something different from previous studies. There are novelty that never before existed. That this study is not merely revealing how polygamy is represented in novels or films, but how polygamy is used as a commodity in film.

**B. Problems**

The commodification of polygamy in the Ayat Ayat Cinta movie (hereafter abbreviated as AAC) and Surga yang Tak Dirindukan (hereinafter abbreviated as SYTD), raises the question to be explored further. Another problem that arises and deserves to be explored is to see the picture of society through the work consumed, both read and watch. The description of the community in question is how the public perception of polygamy commodification through novel publishing and film production of AAC and
Polygamy is the main issue that moves the story. During the preliminary study through the reading and observation of AAC and SYTD novels and films, it appears that polygamy is packed differently in the two works. In fact, in novels and movies were also packed differently. Implications for the community after watching the films are also a separate question. These are points of interest to follow up in this study.

Based on the background that has been described above, found some problems related to the process of ecranization of novel AAC and SYTD into the form of film. There are two fundamental problems that can be formulated to further be used as limitations in this study. The two problems are; First, the process of aconizing the novel AAC and SYTD into the film allows for many differences. It is necessary to describe the differences that occur as a result of this process of exploitation. Secondly, how is the polygamous commodification process that takes place through the issuance of novel and film production of AAC and SYTD. Process and practice of this commodification needs to be traced to further know the impact of this commodification for the teachings of Islam itself and for the conditions of society who consume the work. Furthermore, the formulation of the problem is described in the sentences: 1) How is polygamy narrated in AAC and SYTD movies? 2) How does polygamy commodity practice in AAC and SYTD films? and 3) How are the commodities of polygamy implied in AAC and SYTD movies?

C. Theory

The main problem in this paper is the commodification of polygamy in novels and films AAC and SYTD. From that problem, another derivation arises that the controversy arose among the people: there is a judge that the film is not as good as the novel, but there are also praises the film is good and quite successfully transform the contents of his novel. Furthermore, the commodification of polygamy is certainly to be dismantled the things that surround it. What is the underlying thing, how the process, and what the implications on society. Based on this view, this study is considered very necessary to use a number of theories relevant to the problem. Theory is an important element to be used in research in guiding researchers to understand material objects and formal objects in research.

Ecranization

This study uses ecranization as a process to determine the difference between novel and AAC and SYTD films. Ecranization emphasize the existence of differences between novels and films caused by the difference of literary system (read novel) with film system. Pujjati (2009:76) suggests that the main tool in the novel is the words; everything is delivered in words. The story, plot, character, background, atmosphere, and style of a novel are built with words. The transfer of novels to the white screen, means the change of the tools used, that is changing the world of words into a world of moving images. Because in movies, stories, plots, characterizations, backgrounds, ambience, and style are expressed through continuous moving images. What was once depicted or expressed in words must now be translated into the world of images.

Bluestone (1956: 14-20) explained that the transformation from one form of work to another can be ascertained as a change because it must adapt to the media used, and each media has its own convention. Meanwhile, in the wider scope, the transformation of this dynamic work (from text to film and from film to text) takes shelter in adaptation, in which film novelization also becomes land within it (Pujjati, 2009:76). In the process penggarapannya also change. Novels are individual creations and are the work of
individuals. Someone who has experience, thoughts, ideas, or anything else, can write it down on paper and be a novel ready for others to read. Not so filmmaking.

Kolker (2002:128) mentions that intertextuality (in film) is a perception of some texts taking into consideration the culture that developed at the time. So, it is only natural that a past work reappears with the present face. Ekranisasi can be said as one form of active reader interpretation so that gave birth a new work. Armed with certain sociocultural knowledge and background, filmmakers can give birth to a work as a manifestation of an overhaul of the previous work.

**Theory of Reception**

The literary text (as written by Istanti, 2008: 24) is an art product created with an aesthetic element. A literary text before it is reached by the reader is still an artifact and is tangible as an aesthetic object through the active participation of the reader (of which is seen in the forms of creativity). As Wolfgang Iser puts it in his book The Act of Reading that meaning is lifted from the interaction relationship of the reader and the text. Text can only come to life when it is read. It has to be studied through the eyes of the reader.

Iser states that the center of the reading of all literary works is the interaction between the structure and its recipients. This indicates that acceptance of a literary work will potentially lead to different meanings. Iser further states that the phenomenological theory of literature draws attention to the fact that the study of literary works should consider not only the actual text but also the actions involved in responding to the text.

Viewed from the physical text, reception research can be done through intertextual research, copying process, adaptation, and translation. The object of the study of literature in the aesthetic reception is the acceptance and welcome of the reader or reader society to the literary texts (Chamamah-Soeratno, 1992).

**Commodification**

Commodification (commoditization) when viewed in terms of etymology means making something as a commodity. Commodities can also be referred to as main merchandise (Ministry of National Education, 2008: 719). However, in this global era human needs increasingly complex, even beyond the limits of human morale (hyper reality) so that the concept of commodities are growing and experiencing changes. Then commodities are not limited to goods, services and labor, but extend to anything previously unfit to be commodified as a commodity for the needs of capitalists, such as education, culture, religion, body, passion, even death (Piliang, 2005: 191).

Barker (2014: 41) explains that commodification is a process closely associated with capitalism in which objects, qualities, and signs are transformed into commodities. Commodities themselves are understood to be goods whose main purpose of existence is to be sold in the market. Cultural studies have been long enough to cultivate this issue, among them by looking at the process critically.

Associated with research that will be done that something that is used as a commodity is polygamy behavior. Polygamy actually entered into the realm of religion that should be a private sphere that is not juxtaposed in the realm of industry, into goods 'merchandise' consumed by the public by way of 'buy'.

Piliang (2005: 191) says that one of the hallmarks of the postmodern society is that it makes almost all sides of life a commodity for sale. In this case the postmodern society is also referred to as the consumer society. Commodification has penetrated the areas of education, culture, religion, body, passion, even death. According to Barker
(2004: 14), commodities are products that contain value of use and exchange rates. Commodities are something available for sale on the market and commodification is a process associated with capitalism, ie objects, qualities, and marks turn into commodities. A similar opinion is expressed by Mulyanto (2012: xviii) that commodities are the product of human labor (goods or services) that are intentionally produced to be exchanged through market mechanisms.

**Bordiue Theory**

The Practice Theory was popularized by Pierre-Felix Bourdieu (1930-2002), one of the leading French thinkers at the end of the 20th century. Bourdieu's works are suspected to cover a vast field, ranging from ethnography to art, literature, education, language, lifestyle, and the media. The reviews of his works have inspired the exploration of cultural studies in different parts of the world. Bourdieu is a widely discussed theoretician in understanding culture, especially concerning the genealogy of a cultural practice in society. Of Bourdieu's many notions, his theory of Practice, Habitus, and Capital is much discussed and presumably very relevant in applying interpersonal relationships within a particular complex cultural sphere.

Bourdieu is famous for his argument that cultural tastes are social constructions located within the context of a particular social class habitus (Barker, 2004). The theory proposed by Bourdieu can be a practical reference in viewing socio-cultural realities. A sociocultural phenomenon that appears complex if binoculars using this Bourdieu formulation will clearly have genealogical elements bound to its supporting environment, subject/actor and intercultural relationships and the environment.

The approach model of cultural phenomenon is even suspected as the best in social science research. The concepts are used in cultural studies to see the relation of cultural practices to the subjective and objective structures that surround and produce them. The concepts are at once an ideological criticism that can unravel the veils that confine the subject in the social-cultural oppression.

Bourdieu's Practice Theory above can provide guidance to researchers to view a culture as a structured practice, so that cultural practice can be placed as a systematically readable text. With this theory the practice of commodification of polygamy can be elaborated on aspects that cover it so that it can be seen that this culture is produced through a capital-backed habitus and takes place in a certain sphere. Furthermore, by understanding the fabric of the practice with the actors involved, the envelopes of interest in it can be dismantled.

**D. Method**

In preparing the research design, the paradigm aspect (approach) is needed, that is to be able to understand the complexity of the real world (Mulyana, 2006: 9). Based on the title raised, the type of research undertaken can be categorized into descriptive-qualitative research-oriented study of the present (posmodern). In this context, commodification is characterized by the dominance of the power of capitalism, ie the making of religion, in this case the practice of polygamy, as the main theme in novels and films which are further made into commodities to be marketed in, these novels and films AAC and SYTD.

The approach (paradigm) used in this study is a critical qualitative approach, namely through a careful approach to the various phenomena that are seen, observed, and heard during the interview. Similarly, the methods used, both in data collection, data processing, and data analysis are critical research methods. In data collection, there are
three main ways used, namely observation, interview, and literature study. Critical attitudes put forward in the process of collecting data, both in viewing and observing various phenomena in the field, to ask questions and listen to various explanations from informants, as well as literature review conducted.

How it works to understand the object and answer the problem formulation is to use the method. Methods are needed to streamline research. The research method used in this research is descriptive qualitative method. Qualitative method is a research procedure that produces descriptive data in the form of written and oral words of the people or behavior observed. The notion of this qualitative method is found by Bogdan and Taylor in Moleong (2008: 4-6).

Meanwhile, the method used in this study, the first is the method of ecranization in order to see the process of shaping. The shape change in question is a novel to a movie form. The method of ecranization is translated into two main steps, namely the structural method of the novel and the structural method of the film. Concretely, the step of the structural method in question is by analyzing the elements of the novel structure and the film, that is focus on the groove and characterization. The only reason to focus on grooves and characterizations is to streamline the research. To know the meaning of the difference between the novel and the film, by analyzing the elements of plot and characterization can already be seen because the two elements are the most visible point difference.

Text criticism method is a way of working that tracks the development of reader responses based on the knowledge possessed by each reader. The form of response can be a review, criticism, comment, analysis, or the results of research that has been done by the reader (Teeuw, 1984: 210; Chamamah-Soeratno, 1991: 22). Meanwhile, the intertextual method, ie the workings that trace the greeting to the text being or have been researched through other text that welcomes the text. The speech may be cultivating, twisting, rebelling, imitating, or rewriting the text. Such a thing can be done through copying, adaptation, or translation (Teeuw, 1984: 213; Chamamah-Soeratno, 1991: 22).

E. Discussion

The notion of polygamy refers to the permissibility of a Muslim man to have more than one wife. Koktevdgaard (2008: 2) states that In its correct and wide sense, polygamy refers to a marriage, which includes more than one partner. Further, Jonas (2012: 142) asserts that Generally, it exists in two forms: polygyny and polyandry. Polygyny is when a man is married to more than one wife, whereas polyandry refers to an arrangement where a woman is married to more than one husbands. Several commentators in the area use the term polygamy in this technical sense, referring to an arrangement wherein a man is married to one or more women at a time.

In the case of the novel and the movie of AAC and SYTD, the differences are not limited only because of the technical problems, but the deliberate differences with a particular purpose. For example, polygamy is carried out by Fahri, the main character in the AAC novel and the movie, Prasetya the main character in the SYTD novel and the film. At first glance, anyone who has read the AAC novel and then watched the movie, will find a very striking difference at the end of the story. In the novel, Fahri’s polygamy seemed to be without a deep settlement because Maria (the woman whom Fahri married after marrying Aisha) died so that the polygamy issue only stuck out for a moment and some sort of patchwork. However, in the movies it is not so, Maria is not in a hurry ‘turned off’
and appears many new scenes that expose the life of Fahri, Aisha, and Maria’s households. In addition, the causes of polygamy that exist in novels with those in the film can also be said differently. So also in terms of socio-cultural background. In the novel, Fahri is a student of Al Azhar University from Indonesia who still staunchly holds his Eastern tradition and often tells his family in Indonesia (in this case the Javanese). However, in the film, the picture of Javanese social culture which is the origin of Fahri is very little displayed.

Meanwhile, the fleeting difference seen between the novel and the movie of the SYTD is visible in the way it speaks. In the novel, the account of polygamy is shown from the point of view of two women: Arini and Mei Rose, two women married to Prasetya. This novel version is made like the memoirs of these two women in turns each chapter. However, when adapted to widescreen form, the narrative becomes different, mainly because it adds the viewpoint of Prasetya. According to the director’s presentation when interviewed by journalists at the premiere in Jakarta, the different ways of telling are not without intent. In the novel, the portion between Arini and Mei Rose is the same, while Prasetya is very small, not even given the space to speak. Well, in the movie is given a talk room for Pras. That there is confusion, there is incompetence when he becomes a very spontaneous, deeply emotioned, eager to do good, ultimately placing him on the test: whether he can do justice or not.

In addition to that, another distinction between the novel and the movie of the SYTD looks at the setting of the story. In the novel, the setting of the place is not mentioned explicitly, but it is described that the family of Prasetya figures comes from Solo, while Arini, the first wife, is a graduate of the Bogor Agricultural Institute (IPB), West Java. However, when in the film, the setting shown is the City of Yogyakarta. This decision is certainly not without consideration. The main consideration other than technical factors, according to Manoj Punjabi, the producer, is that there are values that will be more easily constructed when Arini’s parents are very Javanese. It will be very different when for example Arini’s parents live in Jakarta, maybe people can not capture the character of Arini’s parents with one, two, or three scenes. However, by placing them as Javanese, rich, living in Yogyakarta, is over. That is, there is a close cultural or anthropological value between the Javanese community and polygamy.

In conclusion, the commodification of the pilgrims performed in both films is not limited to commercial profit. Both of these films also have a mission to confirm to the public that polygamy is legal and legitimate to do, but the consequences are not light. Profits are not just in the form of money, the dissemination of opinion to the public with a specific purpose could be categorized as a form of profit.

Although in Indonesia polygamy is still considered something controversial, but when used as the theme of a movie, people just love it. It is not just a polygamy theme, but the whole movie. For example the selection of actors and actresses, soundtracks, directors, and no less important is the promotion undertaken.

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A MODEL OF INTEGRATIVE MAPPING AND ARCHIVING TO SUPPORT TEACHING IN ART HIGHER EDUCATION INSTITUTION
(A Case Study in Aesthetics and Sciences of Art Research Group and Soemardja Gallery, Faculty of Art and Design ITB)

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ABSTRACT
The effort to archive data from Indonesian field of art should be the responsibility of every art higher education institution; not only this is done to preserve histories but also, and ultimately, to foster in-depth studies of art history for Indonesian scholars. The development of studies in visual art through the establishment and active participation of the Aesthetics and Sciences of Art Research Group further highlights the need to initiate a center for data supply, especially in the field of Indonesian art history. This need also comes from actors and audience of art in the national and international level. This research aims to lay a foundation in the journey to form such institution. It involves interdisciplinary board between faculties inside ITB, principally the Aesthetics and Sciences of Art Research Group and Soemardja Gallery as the provider of the infrastructure platform and data digitization; IVAA (Indonesia Visual Art Archive) as a private body is included to give consultations. Digital archiving method is applied with the support of information technology, especially that which is related to archiving of Indonesian artworks. Furthermore, other approaches, such as art history and data management, are used to corroborate the studies.

Keywords: Archive, digital archive, Indonesian art history.

1. Background
Historical researches, especially those that are done under a higher educational institution, requires a productive condition and a lot of effort to disseminate their findings. As a research group that conducts historical studies, Aesthetics and the Sciences of Art Research Group is expected to support the endeavor for authentic ideation, researches and studies of a variety of ideas, as well as research writing, publication, and dissemination in popular media as a contribution for the nation.
In general, art history studies are still carried out and their process includes methods, theories, and an interdisciplinary approach with other seemingly distant disciplines. The practice needs infrastructural supports, such as an archive room, a digital laboratory, consistent funding, researchers, and stimulations from different preceding networks and communities.

This research involves a cross-institutional partnership between the Aesthetics and Sciences of Art Research Group, Soemardja Gallery as the infrastructural platform and data digitization provider, and IVAA (Indonesian Visual Art Archive) as the main consultant. The urgency to establish a data center does not only come from the general higher educational institutions, but also from other practitioners and observers in the art
field whether in national or international level. It has been acknowledged that the responsibility to respond to that need lies on the hands of this research group.

2. Identified Problems and Research Aims

An absence in proper infrastructure for the establishment of a data center has encouraged the Aesthetics and Sciences of Art Research Group to actively take role in responding those needs. The aims include:

- To promote research and study in Indonesian art history in an academic atmosphere and general public.
- To encourage collaborative and interdisciplinary researches between parties of art higher educational institutions and other study programs: science, technology, anthropology, sociology, law, management, in local, national, and international level.
- To contribute to critical reflections on Indonesian art historiography.
- To manage and advocate participation in the Indonesian art field through public programs, such as seminars, symposiums, workshops, and visits.
- To communicate, publish, and distribute research findings and reflections to the wider public in local and national level.

3. Methodology

This research uses a digital archiving method with the help of information technology, especially systems that are related to digitization of Indonesian artworks. This research requires an interdisciplinary approach, from art history, data management to information technology.

4. On Digital Archiving

Digital archiving has become an urgent priority; it is considered easy to manage and efficient in terms of storage spaces. It is considered an effort to conserve knowledge, which involves The Aesthetics and Sciences of Art Research Group and Soemardja Gallery in this research; both under the Faculty of Visual Art and Design, ITB. The research group is responsible for research management and the elaboration of the sciences of art, whereas Soemardja Gallery takes over the disseminations that sociologically connect the institution with the art field.

In this research, the digital archiving requires stages, which naturally form a work flow; such as data identification, collection, storage, access system, usage, and knowledge creation.
Capturing means data collecting; going directly to the sources using interview or gather required documents. Its process includes visiting artists’ studios and close relatives, or coming to art events such as exhibition and art fairs. So far, this process has been done through research activities by both the Research Group and Soemardja Gallery. Storing stage is divided into two parts: manual and digital storing. Before digitization, data sorting and storing are carried out manually by a team. Tangible data, such as pictures, printed articles, art works, and traditional artifacts are kept in a storage. Those objects are usually given an identity; a name or title, name of the artist, type, and the year of fabrication or discovered. Tangible data needs to be treated in specific manners, considering different life and storage time. When conserving these objects, life cycle assessment needs to be carried out to prolong their life. This process is essential due to its uniqueness and naturally degrading conditions overtime. After manual sorting and storage, scanning or taking photograph of those objects takes place. This does not take too much time, yet needs to be up to particular standards. For some delicate objects, touch or even camera flashes can be sensitive matters.

While establishing a center for data archive that focuses on meeting the needs of research and education, this research aims to develop an information system to access data online. The system should be connected to a virtual server and be available to access only upon request. This should hopefully bring about other researchers and scholars to come and collaborate. Online access is designed to only show abstracts of articles and reports or low definition images. The information system team is recruited from the ITB’s Information Technology System Division (Dit STI / Direktorat Sistem Teknologi Informasi).

Database record can be done in different ways. In general, it uses a numbering system and sorts data into different fields or categories. This method requires field mapping or categorization of every possible data input. This should be the responsibility of a team with art history background and has knowledge of media and techniques in art
making. Field mapping and data recording should follow a consistent structure to facilitate learning.

5. Infrastructure

This research earns full grant from Program Penelitian, Pengabdian kepada Masyarakat, dan Inovasi (P3MI) Kelompok Keahlian ITB. Its main objective is to create innovation in digital archiving system. It has successfully established infrastructure to support the effort in form data storages and required equipment. The storages include an object room to store tangible data, which is located between the Research Group space and Soemardja Gallery. It is used to store objects, such as photographs, article bundles, and art works. It is equipped with specific storage cabinets for different data materials.

The second space is allocated for digital archiving; it is equipped with a computer with specifications: core i5 3.3 Ghz, 8GB, 2TB, AMD Radeon R9 M395 2GB LED 27" Retina 5K Display. It acts as the main controller that is integrated with every computer in access rooms. Two units of laptops and portable scanners are used for purposes on the field. The scanner is also supplied with features to scan film slides and negatives. The data center uses a server with 1 terabyte capacity as a backup, and run mainly integrated with the ITB virtual server. Digital data can be accessed from a desktop in the Research Group access room, as well as from the faculty library and Soemardja Gallery.

6. Sustainable Partnership

This research involves several parties in a sustainable partnership; between the Aesthetics and Sciences of Art Research Group, Soemardja Gallery, Faculty Library, ITB Information Technology System Division (Dit STI ITB), and Indonesian Art Archive (IVAA). The Research Group is responsible for research management and knowledge elaboration. Soemardja Gallery acts as a space that socially connects the institution to the wider public through dissemination. The faculty library is a support system to generate and encourage researches; it should become an access point. Dit STI ITB is a division under the Vice Rector of Resources and Organization that is responsible for managing and providing information system needs.

Another important thing in the effort to establish a comprehensive model of data archiving is to create network with other data centers in Indonesia and abroad. Indonesia Visual Art Archive (IVAA) is considered a leading institution. It is located in Yogyakarta and was established in 1995. It was known as Yayasan Seni Cemeti until April 2007 and it has been running as a non-profit institution. Since mid 2008, IVAA has done digitization processing and built networks with various art institution in Indonesia for archive preservation and publication of those collections online. In the long run, this research targets other networking possibilities with institutions that focus on research studies and art education. Moreover, partnerships with all actors in the art field, such as galleries and national or private-owned museums, should be another priority.

7. Conclusion

Data archiving, especially of that which is related to Indonesian art should be the responsibility of an education institution, not only for the sake of preservation but also for nourishing a deep understanding of history for scholars, especially students. This research should be an important foundation that commences that sustainable effort. This
should be the first comprehensive data center owned by an education institution in Indonesia. This should be an added value not only for the institution but also more importantly for every scholar that wishes to do research on Indonesian art. This development of the knowledge of art through active participation of the Aesthetics and Sciences of Art Research Group should hopefully generate a leading data center of Indonesian art and art history.
MUSEUM WAYANG JAKARTA FOR GENERATION Z

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ABSTRACT
Museum Wayang Jakarta as one of the attention of the Government of DKI Jakarta in preserving the traditional culture of wayang located in old town area, West Jakarta. As a museum that has a collection of puppet artifacts that have adiluhung values, the museum has a significant role and responsibility in the transfer of these benefits for the younger generation who live in urban areas. Limited budget and physical space as if closing the creativity of the development of facilities that indirectly influence the creativity of designing the museum program to get closer to the target audience, especially the younger generation. The Wayang Museum exhibits the collection of the puppets performed less conventionally and interestingly as if the art of tradition is made distant with the visitors with the reason for the conservation of safety. On the other side of the modernization factor and strong external cultural influences make traditional culture such as wayang kulit less desirable so that the introduction of wayang art faces a serious challenge. The purpose of this research is to find an effective strategy for an introduction of wayang art that can eliminate the distance between wayang artifacts in the museum and its target audience especially the young generation in the middle of the advancement of information technology today. The research method used qualitative method through observation stage, interview, and documentation which usually done in art and design research. Research is more in the form of interpretive research by interpreting the data obtained in the field. This research indicates that there are new opportunities for learning media which can be attempted by Wayang Museum in the midst of all its limitations such as interactive medium which is currently commonly done by all kinds of museum form, not only done by the institution in the shape of science learning but also art museum type.

Keywords: Museum, Puppet, Interactivity, generation Z

INTRODUCTION
In the midst of the development of information technology today the development of wayang faces quite a tough challenge. As quoted from Kompas daily Sunday, April 24, 2016, that children who grew up in Jakarta are often uprooted from the roots of national culture. Factors of modernization and high external cultural influences make traditional culture like wayang less desirable. They prefer to play the console games rather than the puppets. Children are more familiar with Marvel characters than Pandawa puppet characters. Cultural barriers are increasingly eroded and the traditional values of culture and art increasingly blurred. Increased pop culture status accelerated with the development of electronic media technology, the difference between high culture (adiluhung) such as wayang and low culture is now no longer relevant. Various strategies have been done SENAWANGI as an organization that is responsible for the preservation of wayang art in Indonesia such as organizing dalang festivals, wayang festivals, publishing books of puppet literature, etc. However, the effort is still felt less when it comes to the
introduction of wayang in the younger generation especially in the major cities like DKI Jakarta. Puppet as a classical cultural product is usually placed in exhibition boxes within the art museum, which lined up silently in the silence of the dark atmosphere.

One of the attention of the Government of DKI Jakarta in preserving the traditional culture of wayang is realized with the establishment of Museum Wayang located in the Old Town area, West Jakarta on August 13, 1975, by the Governor of DKI Mr. Ali Sadikin. This Dutch heritage building originally was the church was rebuilt by an earthquake and then converted to a function of Museum Wayang and categorized as a cultural heritage building by the Government of DKI Jakarta. Inside the museum, there is still the tomb of the Dutch governor in the days of VOC Jan Pieterszoon Coen.

Reviewing the background of the above problems raises the question of how the Museum Wayang strategy as an institution responsible for the regeneration of classical culture in this way puppet art facing the gen Z that is currently born has digital intuition?

LITERATURE AND THEORY

Museum Theory

According to RI Government Regulation No. 66 of 1995, the museum is an institution that serves to protect, develop, utilize the collection and communicate it to the public. Whereas according to the congress of the ICAM (International Council of Museum) assembly the definition of a museum is a permanent, non-profit institution serving the public, open to the public, obtaining, preserving, communicating and exhibiting human and environmental evidence for the purpose of education, assessment and Entertainment (Ambrose and Paine, 2012: 11). The existence of museums in several countries is closely linked to the growing interest in the rise of a sense of nationalism and local identity reflected through artifact exhibitions in museums as a tribute to traditional cultural values.

![Picture 1. Building of Museum Wayang, Jakarta](image)

From the classification of museum types, Museum Wayang includes museum classification based on the kind of collection that is art museum which is managed by the Government of DKI Jakarta, the Department of Tourism and Culture together with the Museum of Art and Ceramics and Textile Museum. As reflected in the diagram under the ideal way of thinking of learning within a museum according to Timothy Ambrose that...
there are four key elements in the learning strategy in the museum are community, location, partners and planning/policy.

There are three of the four key learning strategies that can be tried to apply to the concept of Museum Wayang as the spearhead of wayang learning to the community is to provide more practical learning opportunities. As the museum occupies the historic location of the old city is expected to create opportunities and sources of inspiration learning in the environment. Its surroundings in a relatively iconic location, as well as an institution of learning centers of Museum Wayang, are expected to have a policy and conceptual planning that puts "learning" at the heart of a museum, rather than just presenting old and untouched impressive artifacts. The four key learning strategies must work together to achieve the vision and mission of the ideal wayang museum in the future.

![Diagram showing key elements in the learning strategy in the museum.]

**Picture 2. Inspiring Learning untuk semua (Ambrose, 2012)**

**Generation Z**
Currently, we are preparing to welcome a new generation into the millennial group after generation Y grows up. Later on, there was born gen Z present in the range of births after 1995 their number currently reaches two billion in all parts of the world. Generation Z has some profiles, i.e., tech is second nature, realist not dreamer, social minded, family connection, individualistic, entrepreneurial, creative, new communicator, and unique learner(https://uwaterloo.ca/organizational-humandevelopment/sites/ca.organizational retrieved August 2, 2017). Gen Z or post-millennial is the youngest group in the world today. Currently, gen Z is raised by parents of the X generation. They are born adept at operating the mobile phone, electronic devices, and technology. Socializing with electronic tablets and social media is an example of their daily activities. It is a picture of the future world where the future of the information technology industry will be bright in their hands. Their lives depend entirely on the internet, email, and mobile technology. They seem to have born a digital intuition as if they do not require the intervention of parents to guide them. The world and even Indonesia, especially the Museum Wayang must be prepared to welcome their presence, where the transition of the generation occurs that the millennial generation is getting older and the Z generation begins to grow.

**DATA AND METHODS**
The research method uses qualitative methods through the stages of observation, interviews, and literature did in studies in the field of art and design. Research is more in the form of interpretive research by interpreting the data obtained in the field. Qualitative research can be interdisciplinary, using other disciplines outside of art and design. In data
collection methods, consisting of two methods of data collection will produce primary data generated by themselves in the field in research activities in this case related to the object under study through literature study, observation and interview. The literature study was conducted to obtain supporting theories about the museum as well as its target goals. The observation and documentation are done directly on the Museum Wayang as a research object along with the Children's Museum in Seoul, South Korea as a comparison.

Interviews were conducted with people who could provide useful inputs for the preparation of research such as the deputy head of the Wayang Museum Mr. Sumardi and Mr. Ekotjipto as former chairman of the central Pepadi. As well as generating secondary data obtained by researchers from pre-existing materials and research (literature study, reproduction). Further data will be processed through data reduction steps (inventory, identification, verification, and clarification) and reduced data will be processed through a more informative graphical display such as schematics, tables, reconstruction drawings. This research is a preliminary study aimed at providing an efficient strategy proposal for Wayang Museum in eliminating the gap between puppet artifacts and its target audience gen Z.

RESULT AND DISCUSSION

Built on an area of 990 M² with a building area of 747 M² Museum Wayang has more than +/- 6400 collection of puppets from domestic and foreign countries. As an old building that converted to function as a museum has a function according to the development plan of the Museum Wayang that matches the needs of an institution by optimizing the space and building, whether for the performance, exhibition, or display, and others.

![Museum Wayang Floor Plan](image)

**Picture 3. Museum Wayang Floor Plan**

Vision and mission Museum Wayang follow the concept of art museums that depart from the culture of wayang make it the pride of the nation, its mission to develop and preserve the cultural assets of wayang that has been recognized UNESCO as world cultural heritage. The obstacles to the museum’s development were suggested by the deputy head of the Museum Wayang of Sumardi because of the institution occupying the conservation building of the colonial cultural heritage by Jakarta regulation no. 9 of 1999 and budget constraints (APBD).

This museum is in need of renovation and reconstruction to be able to work with changes that must pay attention to the aesthetic rules for the restoration and preservation of the old city’s historic environment. The budget policy by the local government online limits
space in the creativity of museum management. Uniformity of funding causes the museum does not have the uniqueness of each concept. These conditions limit the Museum Wayang in the development of physical space and interacting space for the introduction of art and culture of wayang to visitors. Collections of wayang artifacts seem to be deliberately 'kept away' from the audience. They are neatly arranged in a glass showcase with dimly lit lighting. By the end of two decades, the museum has tried to question its quiet, sterile and rigid reputation, so many new methods have been sought to increase the public interest in visiting museums. Continue to innovate to provide creative, attractive and effective learning facilities to the challenge of today's Museum Wayang.

**Picture 4. Wayang arranged neatly in vitrin with minimal lighting**

According to the data of Museum Wayang visitors in table 1 of 2013 -2016, it can be seen that the category of students of both public and foreign tourists reached an average of 43% of the total number of visitors. In 2016 there was a decrease in the number of visitors compared to the previous year, and even the student category visitors dominated the total number of visitors reached 57%. It can be concluded that the target audience of the student category deserves more attention in the process of regenerating the art and culture of puppet culture and the challenge of presenting new concepts to attract visitors. One of the options of learning media for the current Z generation is to visit the museum, then how is the role of an institution in preparing the appropriate gen Z learning concept?

In addition to collecting, maintaining and presenting and preserving cultural heritage, the museum has a major role to provide learning services for its visitors, not just adults but also children. Meeting the need for information from the expression of curiosity that emanated on the faces of children when visiting the museum is the noble goal of an institution that carries the primary task as a bridge of the creator of intimate contact between objects of artifacts and visitors.

<table>
<thead>
<tr>
<th>No</th>
<th>Year</th>
<th>Adult &amp; College Student (domestic/foreign)</th>
<th>Student (kindergarten-highschool) (domestic/foreign)</th>
<th>Guest (official/unofficial)</th>
<th>Total Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>2013</td>
<td>128.479</td>
<td>93.572</td>
<td>803</td>
<td>222.854</td>
</tr>
<tr>
<td>2.</td>
<td>2014</td>
<td>198.721</td>
<td>119.520</td>
<td>800</td>
<td>319.041</td>
</tr>
<tr>
<td>3.</td>
<td>2015</td>
<td>201.884</td>
<td>121.190</td>
<td>993</td>
<td>324.067</td>
</tr>
<tr>
<td>4.</td>
<td>2016</td>
<td>93.829</td>
<td>120.278</td>
<td>593</td>
<td>211.700</td>
</tr>
</tbody>
</table>

Source: Museum Wayang Jakarta

The museum not only presents informations and artifacts neatly arranged in vitrine but also able to sow the seeds of curiosity and spark lighters inspiration. The museum's ability to trigger the interest of the younger generation seems to be the first step of their adventurous spirit to be interested in digging deeper knowledge buried in a mystery
museum artifact. Continue to innovate to provide creative learning facilities, attractive and useful challenge of wayang museum to change the paradigm into New Museum concept as the table below.

Tabel 2. The difference in concept paradigm between New Museum and Old Museum, (Marstine, 2006).

<table>
<thead>
<tr>
<th>Values</th>
<th>New Museum</th>
<th>Old Museum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Populist</td>
<td></td>
<td>Elitist</td>
</tr>
<tr>
<td>Experintial</td>
<td></td>
<td>Static</td>
</tr>
<tr>
<td>Fun</td>
<td></td>
<td>Serious</td>
</tr>
<tr>
<td>Entertaining</td>
<td></td>
<td>Educational</td>
</tr>
<tr>
<td>Play</td>
<td></td>
<td>Work</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Visitor Experience</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Interactive</td>
<td></td>
<td>Contemplative</td>
</tr>
<tr>
<td>Sensory</td>
<td></td>
<td>Mental</td>
</tr>
<tr>
<td>Immersive</td>
<td></td>
<td>Passive</td>
</tr>
<tr>
<td>Participation</td>
<td></td>
<td>Observation</td>
</tr>
<tr>
<td>Celebration</td>
<td></td>
<td>Edification</td>
</tr>
<tr>
<td>Social</td>
<td></td>
<td>Solitary</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Institutional Presentation</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Innovative</td>
<td></td>
<td>Traditional</td>
</tr>
<tr>
<td>High-tech, media</td>
<td></td>
<td>Artifact</td>
</tr>
<tr>
<td>Discovery/ Multiple viewpoints</td>
<td></td>
<td>Authoritative/Institutional viewpoints</td>
</tr>
<tr>
<td>Boisterous</td>
<td></td>
<td>Quiet</td>
</tr>
</tbody>
</table>

In its function as an educational institution, some points on the quality and value of the new museum concept aim to create a space for visitors to gain experience as participants, where they will have the moment to be self-actualized (Marstine 2006: 135). Like carrying the value of fun and play, interactive and innovative on the visual display will certainly inject new breath and passion for the sustainability of museums and artifacts in it. Wayang puppets are created to be played, the potential of puppet art recognition will be more attractive when presented in a new form using new media that appeal to the children of gen Z.

Interactive learning media is currently commonly done by all types of museums, not only done by institutions in the form of science education but also the kind of art museum. "Play" has been identified by some researchers as an important part of a child's growth stage. Through play, children can explore discoveries, expand their imagination, define and solve problems independently, create their own rules of the game, and discover the meaning of an object. Some museums have designed an exhibition concept that involves playing within it by engaging artistic activities to achieve the above without resorting to overly structured and rigid ways. As an example, the image below shows some interactive learning media at Children's Museum, South Korea where children can happily play while studying inside the museum.
Interactive entertainment values have become part of the concept of a museum today to attract more visitors. The interactive development in the notion of a scientific methodology, especially the idea of experimentation, has established a broader understanding of society about nature and interactive goals. This understanding always involves 1. The presence of several media technologies, 2. A physical exhibition added from the main exhibit, 3. A props that can be operated by visitors and involves physical activity (Witcomb, 2006: 354).

The chart below is an idea of some of the strategic efforts that the Museum Wayang can take in attracting the attention of the gen Z to get to know the arts of the wayang culture and be interested in visiting museums through the media that becomes their daily life. Having constraints in the physical development of buildings is not an obstacle to innovate to provide educational services either within the museum itself or education outside the museum.

Gambar 6. Proposed education strategy of Museum Wayang for generation Z
According to the above chart, here are some ideas for the visual development of puppets that are expected to attract the attention of gen Z to recognize the art of wayang culture in the form of the interactive bench and interactive wall inspired by Bima protagonist figure which can be realized in the museum. In addition to within the visual development
institution, the puppets can appear in various educational media both inside and outside the Wayang Museum by utilizing mobile technology in order to reach a wider gen Z audience.

Gambar 7. Interactive bench and interactive wall (the idea of media development for the introduction of wayang to generation Z)

CONCLUSION
The art of wayang culture has the ability of "hamot, hamong and hamemangkat" (receiving, filtering and making something new) which means accepting other cultural input, though not necessarily absorbed but filtered first and can be elevated into a new value suitable for the development of the puppet own. Considering this ability, Wayang Museum should be able to anticipate the changing era as outlined by SENAWANGI (National Secretariat of Pewayangan Indonesia) in Trikarsa Pancagatra strategy. Trikarsa in three wills namely; Preserving, developing and glorifying wayang. The three wishes in the unity of determination that in preserving the puppets should be pursued development according to the changing of the era. The trikarsa is carried out in Pancagatra's means of preservation
and coaching in all elements of wayang art: puppetry / performing arts, karawitan art, ripta arts, widya art (education and philosophy) and craft (Solichin, 2011: 5).

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SASAK WEAVING AS A RITUAL MEDIA TOGETHERNESS

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ABSTRACT
Socio-cultural aspects in Indonesia is expressed by diverse ethnic, linguistic, cultural customs that are handed down from generation to generation, and the beliefs of the local community. It makes Indonesia rich with people who can live together. But at this time where the flow of information so quickly can be accepted by people who live far apart, resulting in the rapid change of moral values that occur in the midst of society. Research in West Nusa Tenggara, Taman Ayu Gunung Malang village, is an example of tolerance and togetherness among Sasak people. The women there should be able to weave before marriage and bring food to the rice fields by way of upholding goods on the head. Weaving is an honorable work performed by women as part of the Sasak culture. The woven fabric serves as part of a ritual that must be done for the safety of the offspring of the child from birth to death. Three parts of human life: born, alive and dead. These three cycles are associated with weaving tradition; Birth symbolized by umba weaving; Life with woven fabric for clothing; Death with woven cloth shroud and usap cloth. The reading of the Sasak tradition can be built into a relation or relationship between: subject matter (visible, ie: woven fabric) and meaning (spirit of event, space, event, point of view, and story). Researchers make an analysis with a new perspective so that this ritual event has a new meaning and can be applied to the social system of today's society based on cultural values that have become traditions of the Sasak tribe.

Keywords: weaving, women, ritual, togetherness.

A. Background
The history of human civilization is followed by the accompanying culture. Indonesia’s strategic location for world civilization traffic in Southeast Asia enriches indigenous Indonesian culture, for example the influence of Chinese, Indian, Arab and European cultures. Indonesia’s natural tropical climate, producing a variety of plants that can be used to help the lives of surrounding communities. Since prehistoric times, some ethnic groups in Indonesia have used natural fibers, such as fibers from banana tree trunks, orchid leaves, grasses and cotton flowers used as yarn to be woven into cloth. Indonesia’s rich nature is also expressed by the variety of ethnic groups, languages, cultural customs and beliefs passed down from generation to generation. This enables people to live together safely and comfortably. But at this time where the flow of information so quickly can be accepted by people who live far apart, resulting in the rapid change of moral values that occur in the midst of society. Structured changes are occurring, thus destroying the already well-divided Indonesian cultural values. This
division is to be seen rationally in order to be reunited and can be applied into new values to co-exist side by side to reach a prosperous Indonesia.

The main core in the structure of society is the family, which consists of father, mother, and children. The role of mother as a woman is very big in shaping the character of each family member. This research focuses on the role of women as the caretaker of Sasak cultural tradition in Lombok, West Nusa Tenggara. Women in the community Sasak community, has an important role in the implementation of the human life cycle.

**B. Subject Matter**

The results of research on the Sasak tribe society, that the position of women plays an important role as ruler, known as the *bumi nina* or *gumi nina* namely the earth women or motherland. Sasak's inheritance law system, known as Inen bale is, the core of the house as a place to process in the family belongs to women. In time all the houses and contents will be inherited to the women. This is applied to the calculation of Sasak traditional house architecture system. How to calculate the size of the building using the sole of a woman's foot.

The role of women starts from girls to girls who learn to weave, to be married and to become mothers and to have children, then to become elder women who go to holy women. Sasak women must be good at making woven fabric before entering the age of marriage. Later after marriage and become a mother, then she will weave cloth for the child and her husband. The fabrics for the children are made with a series of rituals that will be used as a means of birth ceremony. The next ceremony when the boy is circumcised and at death. This ceremony is a symbol of the cycle of human life.

According to local belief, life begins when a woman is pregnant. Prospective mother will weave the fabric of the *umbak*, the cloth to hold the baby at birth later and hold a ceremony *kuris*, namely the haircut. The next ceremony is *kerempen*, which is when the child before the teenager, if the men will undergo circumcision or circumcision procession that is required in Islam. Mother will make a special woven fabric for the ceremony. The fabric is colored: red, yellow and black with striped motifs, measuring: width 10 to 20 cm, length 1 to 1.5 meters. Cloth will be worn by the child as a belt or belt, to adulthood. When this child dies, the woven fabric will be partially cut and closed to his face, called a wipe cloth. So important the role of women as mothers in the family. Mother takes care of her children physically and mentally.

**C. Method**

This research uses visual research method, the stages are: 1.) Observation, 2). Visualization, 3). Photography, 4). Video, 5). Sketch / Illustration / design, 6). Model.
Chart 1. The concept of mind map of the visual method of research.
Source: © Lucky Wijayanti, 2016.

Observation, observing carefully as women weave so that we can see the details of interesting objects and represent something. Objects that are interesting and inspiring researchers will be visualized through photos or videos. Imagery of the selected object will become dominant and show the essence of all things related to the Sasak woman. The goal is for viewers to imagine or have imagination about women's work. Photography, used to create documentation by selecting objects that give aesthetic and symbolic value. Videos are used to create documentation by recording moving objects and storing them on certain media. At other times, the recording can be seen again. This documentation process should show live / moving images that represent something that can tell a story or give a specific image to an audience even without dialogue or sound. The results of such research can be reset by making sketches, illustrations or designs by considering the elements of fine arts; Create a shape, specify the material, color, dimensions, texture and composition of the object. This stage is included in the creative process that will involve the exploration of techniques and materials in the form of models or makets.

Visualization of the research results are: Weavers must provide andang-andang, a kind of serving (sesajen) in the form of penginang, namely: betel, tobacco, gambier, yellow rice, yarn, coin and cloth. This dish is placed next to the loom, and must remain there during the weaving process that is done about two days. In addition to his mother, women entering menopause and considered sacred can be assigned to weave the cloth.

The looms used are gendhong type. This tool has probably existed since prehistoric times, from the beginning of the culture until about the fifth century AD (Yudoseputro, 2008: 3). Until now, these looms can be found almost throughout the island in Indonesia, especially the middle and east of Indonesia. The shape of this tool is adjusted to the female body, then the resulting cloth width of about 10 cm to 90 cm. This particular area of the loom is also called a gedog, because it sounds dog ... dog ... dog. This loom is
moved by hand. Weavers work while sitting with the legs selonjor forward, to hold when the threads are drawn in the weaving process, so that the motif looks neat.

![Photo 1. Sasak female weavers.](source: © Lucky Wijayanti, 2016.)

Research in West Nusa Tenggara, Taman Ayu Gunung Malang village, is an example of tolerance and togetherness among Sasak people. The women there should be able to weave before marriage and bring food to the rice fields by way of upholding the goods on the head. Weaving is an honorable work performed by women as part of the customs of the Sasak tribe. The woven fabric serves as part of a ritual that must be kept for the safety of the offspring of the child from birth to death.

Taman Ayu Desa Gunung Malang (Lombok Barat), Bayan village (North Lombok), Pujut sub-district (Lombok Tengah), Sembalun sub-district (Lombok Timur), Jonggat sub-district (Central Lombok) have a trust activity that is still performed and maintained in the form of cultural related ritual With the human life path from birth to death. This understanding is related to cosmology. Three parts of human life: born, alive and dead. These three cycles are associated with weaving tradition; Birth symbolized by umba weaving’; Life with woven fabric for clothing or clothing; Death with woven cloth shroud and wipe cloth, cloth to cover the face of the corpse when it died.

D. Discussion

Cosmologists often reveal between meaning and qualitative relationships through the idea of the four pillars that are the substance of life of the origin of the universe, these four pillars represent the nature they contain not merely the physical state. The pillar is: a) soil: dry and cold nature, b) water: wet and cold nature, c) air: wetness and heat, d) fire: dryness and heat. These four elements represent the four qualitative stages which are the earth’s existence, the stages from the lowest to the highest, from the solid to the soft, from dark to light.

The analogy with the existence of the woven fabric is: the ground watered by the produce of cotton plants by photosynthesis process and the air aid of this plant produces cotton flower, then the cotton is spun, used as yarn and woven into woven fabric. This cloth is used in the life cycle of man.

The process of ritual, humans try to connect between natural energy and human life, the ritual which is a symbol of affection is represented by umba woven fabrics’ where the cloth is used to hold and wrap (embrace) the newborn. This woven fabric as a link between life, nature and humans, so that the energy remains united, thus the material of the fabric must come from nature that is cotton.

The reading of the Sasak tradition can be built into a relation or relationship between: subject matter (visible, ie: woven fabric) and meaning (spirit of event, space, event, point of view, and story). Researchers make a re-reading with a new perspective so that this ritual event has a new meaning and can be applied to the social system of
today's society based on the value of customs that have become traditions of the Sasak tribe.

_Umbak_ cloth has a name such as cloth _bajak sari, kombong_ and others. The motif is in the form of lines because it is produced from weaving technique. The weaving technique is derived from North Bali (_Gringsing_) which is able to assemble the yarn into a piece of cloth, used as material covering the human body. The motif color consists of: white, the symbol of bone means life; Red symbol of blood means life; Yellow symbol of flesh means power and black symbol of bone means death. This cloth was woven by a sacred woman, an old woman who had passed through manapause. Fabrics for this ritual are usually woven with intentions intended for the _fulan_ and then held the ceremony in advance, weaving activities performed on Monday or Thursday, near the loom is usually placed a kind of offerings, weaving done for one week. For one child it takes one or two woven fabrics, even if able to achieve eight woven cloth according to the ability of his parents. Women who weave these fabrics are usually descendants of elderly women who are then taught how to weave for the benefit of ritual. The woman has a companion to help called _ontang-anting_. _Ontang- ontang_ that will replace the woman if it died.

Photo 2. Woven fabric for the ceremony
Source: © Lucky Wijayanti, 2016

E. Results

Sasak women must be able to weave before marriage and bring food to the rice fields by upholding the goods above the head, this can be seen as the concept of balance. If there is no regeneration of women weaving, then no fabric is produced as a medium of ritual intermediaries, then one day the tradition of Sasak culture will end. It is women who make woven, because men are not worthy of weaving work. Women as caretaker of tradition. Seen when all ceremonies are led by women (_inen gawe_), logistic guardians are performed by women (_inen menik_), holders of cosmos or ritual overseers performed by men. Cultural custom can survive because it is done through the ritual activity. Rituals still run because they are still useful and needed by community supporters. The ritual activity requires media, that is woven fabric made from raw materials of cotton. Chart 2. Shows the relationship between nature, humanity, and its benefits to humans.
To keep the traditions maintained, documentation and conservation are required and seek to be open to change while maintaining the value of tradition, so that cosmological thinking is maintained. The ritual of *umbak* is the original Sasak before Islam entered. Cosmological thinking is related to mountains, sea, earth, water, fire, wind, which gives birth to customary values so that there is ritual activity. Traditional societies are generally unfamiliar with culture, of which there is value, the community of traditions recognizes the value required by performing rituals, these rituals bear the technical aspects (weave), incantations (literature), *canang* (*sesajen*), need something that will give birth to the social system Namely: the elite, middle and society.

The origin of this ritual some 200 years ago and is part of the Hindu religion, now ritual with *umbak* cloth is rarely done, but still done by the Sasak community in the village. Currently the tradition of *kuris* ritual (haircut), using *umbak* cloth is still used at the time of the *maulid* of Prophet Muhammad SAW, which is the religion of Islam. Due to the development of the era then this event depends on the beliefs of each family and held together, so as to create ritual togetherness and peace.

Culture is the activity of creation, control and processing of human values by human behavior. Human value is: the effort to humanize the natural material of the environment both physical and social. Culture is the work of supreme creation for mankind on earth. The purpose of culture is toward the progress of civilization, culture, unity to the values of good / Divine. To go to the process of values of good / Divine it takes a vehicle of legitimacy that must be temporarily appreciated by humans, namely human
behavior that is cultured as a 'form of communication' to the Divine, the Creator to reach the level *ma’rifat* Divine.

Thus what is done by women weavers as caretaker of the tradition is as an activity of 'communication' with God in order to perfect life on earth in order to maintain harmony of life together among the community. So as to create harmonious peaceful life.

**Reference**


PROBLEMS OF BALINESE LOAN WORDS IN TRANSLATION

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ABSTRACT
In translation the target language does not always have direct equivalent for a word which occurs in the source text. This problem of non-equivalence is induced by some reasons that there are several types of non-equivalence in translation (Baker, 1992). One of the types is non-equivalence induced by the use of loan words in the source text. This study concerns non-equivalence at word level and focuses on the strategies used to translate Balinese loan words in the text of Indonesian into English. The data are taken from a bilingual book of Indonesian and English. The Indonesian text is entitled Janda-Janda Korban Terorisme di Bali (Sebuah buku kisah nyata dari kejadian Bom Bali) and the English one is entitled Widows of Terrorism Victims in Bali (A book of true stories of the Bali bombings). The existence of Balinese loan words in Indonesian text shows that the source text comes with two contexts of culture. They are Balinese and Indonesian culture. The result shows that to overcome the problems of loan words, the translator applies strategies which include translation by more general word, by loan word, by loan word plus explanation, by a more neutral expressive word, and by omission. The strategies applied by the translator make the readers of English text have no understanding about the cultural meaning of the loan words used. Among the strategies applied, translation by using loan word is the most appropriate.

Keywords: loan words, non-equivalence, translation strategies, cultural meaning.

I INTRODUCTION
Translation is a kind of communication which involves different languages and different cultures. Every language will come with its surrounding culture that the source language (SL) will be with its culture and the target language (TL) will also be with its own culture. The difference in culture between the source and the second language causes problem in translation as an intercultural communication. The translator must apply appropriate strategy that the result of the translation is adequate.

When the translation deals with finding the equivalence of word level, the word to be translated does not always have direct equivalent in the target language. Baker (1992: 20) calls this non-equivalence. The problems of non-equivalence in translation are very common since there is a difference among languages and every language expresses its culture in different way. Different languages will have different concentrations of vocabulary depending on the culture. So the translator cannot avoid her or himself from a problem of non-equivalence. The problems of non-equivalence are caused by some conditions of the source text to be translated. They include: (a) The source-language word may express a concept which is totally unknown in the target culture; (b) The source-language word may express a concept which is known in the target culture but simply not lexicalized; (c) The source-language word may be semantically complex; (d) The source and target language make different distinctions in meaning; (e) The target language may
have specific words (hyponyms) but no general word (superordinate) to head the semantic field; (f) The target language lacks a specific term (hyponym); (g) There are differences in physical or interpersonal perspective among languages; (h) There are differences in expressive meaning among languages; (i) There is often no equivalent in the target language for a particular form in the source text; (j) There are differences in frequency and purpose of using specific forms; and (k) There is the use of loan words in the source text (Baker, 1992: 21-25).

A loan word is a lexical item (a word) which has been 'borrowed' from another language, a word which originally was not part of the vocabulary of the recipient language but was adopted from some other and made part of the borrowing language's vocabulary (Campbell, 1998: 58). A translation which involves the use of loan words in the source text will not only deal with the culture of the source and the target texts, it also deals with the culture of the loan words. A text with loan word is surrounded by two cultures, the culture of the source text and the culture of the source language of the loan words. The translator who works on the translation dealing with a text containing such loan word will be faced with more complicated cultural differences. He or she must be able to function as mediator that the target text is acceptable for the target readers. The translator must be able to apply appropriate strategy to handle this problem. The strategies which can be applied to overcome the problems of the use of loan words in translation include: (a) Translation by a more general word; (2) Translation by a more neutral/less expressive word; (c) Translation by cultural substitution; (d) Translation using a loan word or loan word plus explanation; (e) Translation y paraphrase using a related word; (f) Translation by paraphrase using unrelated words; (g) Translation by omission; and (h) Translation by illustration.

The problems of loan words are commonly found in a text which contains culture-specific concepts. This present study deals with the problems of translating Balinese loan words from Indonesian into English. The source of data is a bilingual book of Indonesian and English containing loan words of Balinese culture-specific concepts. The Indonesian text is entitled Janda-Janda Korban Terorisme di Bali (Sebuah buku kisah nyata dari kejadian Bom Bali) and the English one is entitled Widows of Terrorism Victims in Bali (A book of true stories of the Bali bombings). It is a parallel corpora which is unidirectional. This study is to answer the problems:

a. What translation strategies are applied to translate Balinese loan words?
b. What is the most effective strategy?

The consideration in choosing this book as the source of data since the translator of this book is a Balinese woman. The translator is supposed to have a good understanding about Balinese culture which surrounds the source text that she will be able to work with her own background knowledge of Balinese culture to solve the problem of Balinese loan words found in the Indonesian text. The data are in the forms of word phrase and classified based on the strategies applied by the translator. The source and target texts are compared and the analysis is done at word level.

II RESULT AND DISCUSSION

Based on the data found in the bilingual book of Indonesian and English, most of the Balinese loan words are words of culture-specific concept. They are not shared in Indonesian. When they are translated into English, the Balinese loan words are translated in various strategies. The strategies include: translation by a more general word, using a
loan word, using a loan word plus explanation, by a more neutral expressive word, and by omission.

1. Translation by a more general word
   a. SL: Setelah upacara ngaben dilaksanakan, keluarga kami merasa jauh lebih tenang (Dwi Yani, 2016: 67).
      TL: After doing the cremation ceremony, our family felt calmer (Agung Lea, 2016: 65).

   b. SL: ... tiba-tiba trance (kerjaun), berlari keluar rumah tanpa selembar benang menutupi tubuh menuju sanggah (Dwi Yani, 2016: 49).
      TL: ... suddenly in trance, running out of the house wearing no cloth towards the temple (Agung Lea, 2016: 49).

Some of the loan words found in the Indonesian text to be examined are translated by using a more general word. Ngaben and sanggah are Balinese words and not found in Indonesian. The concept of ngaben and sanggah are not known Indonesian and also in English culture. To create the closest equivalent in English, the translator used a more general word for ngaben and sanggah. Ngaben is a kind cremation held by the Balinese people completed by such a specific ceremony and religious activities. Sanggah is categorized as temple. Many kinds of temple are found in Indonesia and the temple which is only for the Balinese is called sanggah. When these loan words are translated by using a more general word, the cultural meaning implied in these words become lost. The target readers will not clear description about the when, how, and why the ngaben is held by the Balinese people and what kind of temple the sanggah is.

2. Translation using a loan word
      TL: After the otonan ceremony, I lulled Koming in his room (Agung Lea, 2016: 64).

   b. SL: Sementara bli Made hanya mewarisi sepetak sawah 15 are dengan ayahan sanggah, pura dan kegiatan sosial di desa (Dwi Yani, 2016: 57).
      TL: While Bli Made only inherited us with a piece of 15 are rice field, along with a range of responsibility we had to fulfil, such as ayahan sanggah, temples and social activities in the village (Agung Lea, 2016: 55).

   c. SL: Tidak lagi mampu bergadang mengerjakan “jahitan”, sementara kebutuhan anak-anak, kebutuhan menyama braya makin meningkat nilainya (Dwi Yani, 2016: 51).
      TL: I was no longer able to sew until late at night, while on the contrary, the children’s needs and the needs for menyama braya were increasing (Agung Lea, 2016: 50).

Source language texts in these data also contain some Balinese loan words, such as otonan, ayahan, and menyama braya. There is no concept of these words in
Indonesian. These loan words are culture-specific concepts that there is no direct equivalent in the target language. When they are translated into English, this becomes a problem to find the equivalent since these concepts are also unknown in English. The decision made by the translator is by keeping those loan words as the target texts. When the target text contains such a loan word, as a consequence, the readers of the target text cannot catch the meaning of the text as a whole. The target text will be more acceptable and understood by the target readers if the loan words in the target texts are added with some more information.

3. Translation using a loan word plus explanation
a. SL: Pasalnya kami yang Hindu, beban menyama braya, upacara, beradat perlu menjadi pertimbangan pemerintah (Dwi Yani, 2016: 41).
TL: The reasons, We the Hindu Balinese people, are loaded with menyama braya activities, ceremonies, traditional obligations, which should be considered by the government (Agung Lea, 2016: 40).

b. SL: Nanti, saat anak-anak menikah dan mepamit dari sanggah ayahnya, saya dengan senang hati juga mepamit, jelas Rastini (Dwi Yani, 2016: 31).
TL: “Later, when the children were going to get married and ‘mepamit’ from their father’s ‘sanggah’ (family shrines). I myself would also be happily ‘mepamit’, “ explained Rastini (Agung Lea, 2016: 31).

Menyama braya in this example is also a Balinese cultural word that this becomes a loan word in this Indonesian text. This concept is not known in Indonesian and also in English. To create a dynamic translation, the translator tries to add some information in the target text. It is done by giving a kind of classifier in that loan word. In Balinese culture menyama braya is a kind of activities done by Balinese people to maintain the social relationship among Balinese people. So, the classifier added in the loan word is activities. menyama braya is translated into menyama braya activities. Although the readers of the target text do not know the cultural meaning of menyama braya as a whole but they have an understanding that it is a kind of activities.

The problem of translating a Balinese loan word into English by using a loan word plus explanation is also found in the second data. Sanggah which is a Balinese cultural word and becomes loan word in Indonesian is an unknown concept in English. The translator translates it by keeping the loan word and added by information of family shrines. By this information the readers of the target text will have an understanding that sanggah is not for all Balinese people but only for the people of the same family.

4. Translation by omission
TL: Arriving at home, the neighbors started coming to give help. “The neighbors thought Bli Made was in the village, while the people in the village thought he was in Denpasar working” (Agung Lea, 2016: 54).
Because the concept of saling kaden is unknown concept in Indonesian, the writer of the Indonesian text uses this word as a loan word. This concept is also unknown in English. To create an appropriate translation, the translator tends to omit that loan word. It is possible for the translator to omit this loan word since the function of the loan word in the source text is just to emphasize. The consequence is that the speaker of the source text is more expressive by emphasizing to what she is expressing while the target text is not.

5. Translation by a more neutral expressive word


TL: “I completed the ceremony the ceremony not just for Bli Badrawan, but also for mother and grandmother in law. Hopefully later we would be able to hold a tooth-filing (mepandes) ceremony for the children,” she continued (Agung Lea, 2016: 25).

Astungkara in the source text is a Balinese loan word. This word is used by the Balinese people to express the feeling of thanking. This word is used by the Balinese in an expressive way. When it is translated into English, it becomes more neutral. The word chosen by the translator is hopefully.

III CONCLUSION

Balinese loan words in Indonesian text are translated into English through the strategies which include: translation by a more general word, using a loan word, using a loan word plus explanation, by paraphrase using a related word, by omission, and by a more neutral expressive word. The most appropriate strategy applied is translation by a loan word plus explanation.

References


ABSTRACT

Indonesia claimed to be the country in South East Asia even in the world who has the most diverse culture and heritage. According to Indonesia Education and Cultural Data and Statistics Center (Pusat Data dan Statistik Pendidikan dan Kebudayaan), Indonesia cultural heritage divided into two. They are tangible cultural heritage and intangible cultural heritage. Nusantara music classification could be the great example for both tangible and intangible cultural heritage. The instrument is obviously a cultural heritage but the composition of the sound, the value, the treasures that contained in it is certainly an intangible cultural heritage that can only be perceived with ears and common sense. The visualization of tangible heritage is not difficult because the heritage can be touched and seen. But how do we transfer the idea about the intangible cultural heritage to public? A research called Nusantara Project started with those idea as the background. The participants are STD Bali students who learned Modern Design History at their class and tried to implement various kind of design style to visualize the intangible cultural heritage. The design process is started with research, ideation, and design output. The design output is a digital poster with 1:1 size ratio where it could be easily posted and shared through social media such as Instagram. This project aim is to make the student conscious and love Indonesia cultural heritage and share it to public.

Keywords: Nusantara Project, Intangible, Cultural Heritage

1. INTRODUCTION

Indonesia claimed to be the country in South East Asia even in the world who has the most diverse culture and heritage. According to Indonesia Education and Cultural Data and Statistics Center (Pusat Data dan Statistik Pendidikan dan Kebudayaan), Indonesia cultural heritage divided into two. They are Tangible Cultural Heritage and Intangible Cultural Heritage. The Tangible Cultural Heritage (TCH) is a cultural heritage that can be perceived with the eyes and hands, such as various artifacts or sites around us. Included in it, of course, such as temples and other ancient architecture, a keris, pottery/ceramics, an area, etc. The Intangible Cultural Heritage (ICH), by contrast, is a cultural heritage that can not be perceived with the eyes and hands but is clearly around us. 9

The ICH to be determined is the Intangible Culture that exists in the territory of Indonesia in accordance with the 2003 UNESCO Convention10, namely tradition and oral

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10 Text of the Convention for the Safeguarding of the Intangible Cultural Heritage, accessed at
expression, including language as a vehicle of intangible cultural heritage: performing Arts; People’s customs, rites, and celebrations; Knowledge and behavioral habits concerning nature and the universe; Traditional craft skills. Until 2016 there is 150 Intangible Culture registered in Directorate General of Culture, Ministry of Education and Culture. There are 15 criteria used as a reference in establishing a Cultural Work into ICH by the Expert Team.

Nusantara music classification could be the great example for both tangible and intangible cultural heritage. The instrument is obviously a cultural heritage but the composition of the sound, the value, the treasures that contained in it is certainly an intangible cultural heritage that can only be perceived with ears and common sense. The visualization of tangible heritage is not difficult because the heritage can be touched and seen. But how do we transfer the idea about the intangible cultural heritage to the public? A research called Nusantara Project started with those idea as the background.

2. OBJECTIVES
Based on the mentioned research background above, Nusantara Project has three objectives;
1. To introduce Indonesia ICH with a unique visualization.
2. To trigger the awareness of Visual Communication Design (VCD) student in Sekolah Tinggi Desain Bali (STD Bali) about ICH.
3. To implement the various design style learned by STD Bali student on the project.
4.
3. NUSANTARA PROJECT
The participant of Nusantara Project is VCD student from STD Bali who learned various design style at Modern Design History class taught by the writer herself. The design style they have learned include Art Nouveau, Vienna Secession, Constructivism, De Stijl, Bauhaus, The New Typographic Style or Swiss Style, The International Typographic Style, and various graphic designer’s style which left a strong impression on the student.

4.1 Brainstorming

At the end of the semester, they are given a final task to visualize the ICH using the design style they find suitable or easy to actualize. At the first stage of the project, they are assigned to form a small group to conduct a small research finding out what is included in Indonesia Heritage. They started brainstorming session with their friends and mapping out their finding. Based on their mind map observation, most of the students have a difficulty in grouping the Cultural Heritage.

4.2 Learning Process

The second stage of the project is learning about Indonesia TCH and ICH. They are given a short lecture about what is TCH and ICH to help them classifying their finding on the first stage. After the discussion is done the class is finished with a conclusion that ICH is still foreign to them and could be a great topic for a final project.

4.3 Design Brief

Based on the collected data, there are 150 ICH listed on 2016. Each student is given a random ICH that they will research as a design brief. They are expected to gather as much as the information they could get on the internet such as an article, photo, and write a summary about their assigned ICH to help them visualize it into a digital poster.

4.4 Ideation

The fourth stage is deciding which design style they want to use as the foundation of their poster design. They must present 3 alternative designs with different design style to develop their idea about ICH they want to visualize.

4.5 Design Process

After one design style is chosen, the student started their design process with the summary as the supporting data and information. They also need to learn and understand the characteristic of the design style they want to implement. The visualization process was not easy because they still have a difficulty in determining what is the characteristics of the design style they want to use in pursuance of ICH visualization. The discussion session is opened several times to
assist them synchronized the information about ICH they want to show with the chosen design style.

5. OUTPUT

5.1 Digital Poster

The output of the design process is a 1:1 size ratio digital poster which has uploaded on Nusantara Project Instagram. They put the summary on the caption to help the audience understanding their work. The digital poster output is very interesting because it has ICH as the local value and western design style influence at the same time. It also gives a new excitement and exposes a different impression to Indonesia Cultural Heritage.

Output Sample 1 by Rano Surya Wiguna

ICH Name: Apeman Yaqowiyu  
Origin: Jatinom, Klaten – Central Java  
Category: People’s customs, rites, and celebrations  
Summary: Yaqowiyu is a tradition in Jatinom, Klaten to give people “Apem” (traditional bread) by throwing it to the crowds from a high stage. People who get the bread is believed to get prosperity.  
Design Style: Vienna Secession. Vienna Secession is a design style originated from Vienna, Austria. The characteristic of this design style is clean, simple, blocky slbas to fluidly calligraphic forms.

Output Sample 2 by I Gede Astika Yasa

ICH Name: Joget Sonde  
Origin: Sonde, Ranggeng Pesisir, Meranti, Riau  
Category: performing Arts  
Summary: Joget Sonde is a performing dance choreographed by Cik Minah in 1960’s. This dance occasionally performed at the wedding celebration to express the happiness.  
Design Style: Art Nouveau is popular in France and Germany in early 1900. The characteristic of this design style is sense of unreality, exotic, sensuous, maidenlike, plants and flowers.
ICH Name: Dayok Binatur
Origin: North Sumatera
Category: Traditional craft skills
Summary: Dayok Binatur is a traditional way to cook a chicken. The cooked parts will be arranged exactly like a live chicken. This food usually cooked for wedding, new house celebration or dead ceremonial which has a symbol of protection from misfortune.
Design Style: Psychedelic is an art movement popular in 1960’s. The characteristic is use of bright contrasting colors and loud textures, optical vibrating effect of graphic lines, use of curvilinear shapes, illegible type.

ICH Name: Tanduak Dance
Origin: Labuak Tarok, Sijunjung, West Sumatera
Category: performing Arts
Summary: Tanduak dance is a welcoming dance for the royal guests. This dance have to be performed before the guests can enter the palace. As the changing of the time, this dance also performed as the gratitude for the rice harvest.
Design Style: Constructivism is an art movement started in Russia. The characteristic is emphasis on geometric shapes and experimentation.

5.2 Evaluation for The Future Improvement
To improve the similar project in the future, the student give their feedback and fill a questionnaire. Below are the responses from 34 students who participate in the project.
50% of participant says they know Indonesia Cultural Heritage divided into two; tangible and intangible.

The difficulty of gathering data and information: 61.8% said not difficult, 29.4% said normal, 8.8% said difficult.

100% of the participant says the project has a positive impact for adding insight.

97.1% says the project enhance the pride of Indonesia Cultural Heritage.

There is also some difficulty which the student faced when doing the project. The frequently given feedback is about the difficulty in getting the information about the ICH on the internet. Some student needs to change their assigned ICH to another one to gain more data. The second obstacle is to find a matching design style with the ICH information. Some student had a hard time in visualizing the ICH information into a matching design style. Ether their lack of understanding in design style or the limitation of their design skill.

6. CONCLUSION

Based on the output there are three conclusions for this project. Firstly, this project could be a new way to introduce the ICH to the public. The unique output of the digital poster made by VCD students from STD Bali gives a new perspective to visualize the ICH to the public. With a different way of presenting the information, the public will be curious to know more about the ICH. Secondly, based on the questionnaire, 100% of participant says the got a new insight about Indonesia Cultural Heritage. We can conclude that this project is a success in increasing the awareness of Indonesia Cultural Heritage for VCD student at STD Bali. This project could be a kickoff for a teaching methodology in VCD to inspire the student about local wisdom. Thirdly, the design style used by the student for ICH visualization is implemented pleasantly. It means the student will have no choice but to learn about the design style characteristic in details to implement the style into their
work. In that way, Modern Design History class will be more interesting and the materials they have learned will stay longer in their mind.

REFERENCES


BETAWI SEEN THROUGH THE COLORS OF ONDEL-ONDEL

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ABSTRACT
A part of the building form of ondel-ondel is its color, which had been through transformation from time to time. As disciples in the world of color theory, we learn that color can have certain meaning and shows ideologies, as happen in Betawi community and ondel-ondel. Events and conditions in social culture, politic, economics and other influenced the shape ondel-ondel, including its color composition. Color theory by Kobayashi come to be the basic reference in mapping ondel-ondel color composition according to each time period as happened in historical approach, which was limited from 1970 to 2014. The study is intended to view the ideology behind this transformation of color that had taken place, the expanded horizon of ondel-ondel form as a way to preserve Betawi culture and acknowledge its dynamics.

Keywords: colors combination, ondel-ondel, shifting, Betawi community

I. INTRODUCTION
Color no longer considered as a simple matter in concepts and practice on culture, especially in art. In daily life, using color is a practical manner, rarely observed and persistence deeply. This is because color is one of element design that digested and processed more by feeling, not thought, so color often regarded as something unimportant. Colors are using for esthetic, communication and marketing. Unwittingly, colors are given a special identity to special things in time, place and its own situation. Color is constructed as a label for social culture reality and forming social semiotic.

Color was created as a social culture reality’s label and formed social semiotic. In Bentoel Red Advertising, red was labeled to describe courage and virility. Red is also labeled for PDI Perjuangan populist. Green in Orde Lama period was a label for military. Meanwhile, green in Orde Baru was meant Muslim community. Those were social labels that can created social semiotic (Hoed, 2011: 175). Although many colors used in daily life practically, colors in Indonesia still in symbolic and decorative (Darmaprawira, 2002: 103-104).

Color is also a symbolic element, which is very important in Jakarta culture life, for example a yellow color that used in flag, in mourn context having a grief meaning. Beside yellow in the grief context (yellow flag), Oren color (Betawi, means orange) is also a color of Jakarta icon. Oren color overwhelms Jakarta in during a football game Persija
(Jakarta Indonesia Football Unity). Oren were using as a must attribute by the Persija supporters that known as The Jack Mania. If yellow color pretending to traditional marker, so oren color pertaining to sign contemporary. Nearly any element of life and cultural matters, Betawi community always use bright colors, was combined in such away that created the impression full of shade of colorful. Betawi typical colors (colorful) mean rousing and majesty; describe cheerfulness, blushes, and firmness in life of the capital.

In Betawi art and culture, using many colors does not have structure definite color. There is no requirement use of particular color in certain place, time, or objects. Contrast color combination (tabrakan: in Betawi means opposite) is a perfect world to describe Betawi colors structure. The color manifestation in Betawi culture can be found in ondel-ondel apparent looked, because ondel-ondel (1 pair of ondel-ondel complete with a troupe of music retinue) always use a combination of bright colors, rousing and contrasted. It was of contrasting colors in one ondel-ondel with partner, and also with a troupe of counterpoint the music. This contrasting colors combination (striking) is capable of being a communication tools and identity of Betawi community. The giant puppet is always up with bright colors and contrast typical Betawi colors (colorful), ondel-ondel is also almost present in the activities arts and Betawi culture, such as wedding, circumcision, and other folks ceremonies.

In the beginning, ondel-ondel is ancient culture old Betawi while still wrestling in the agrarian sector. As the passage of time, when the industrial and entertainment services sectors entering Jakarta, in 70-an by Ali Sadikin, the governor of Jakarta at that time take from own culture neglected, launched ondel-ondel as Jakarta’s icon (Samantha, 2013). Since then, ondel-ondel was back manifested in Betawi community life in performing arts and decoration form. From time to time, ondel-ondel undergoes change in elements and looks, including color in it.

The ondel-ondel’s color combination changes from time to time was not just happened and was able to illustrate how Betawi represent the daily culture. Kobayashi Color Image Scale was used to analyze the meaning of ondel-ondel color changed. Based on research that title Automatic Design of Colors for Magazine Cover, said that Kobayashi color theory offer the color theory through psychology, systematic, and pragmatic. Kobayashi Color Image Scale has a semantic point of view and color esthetic in color scale, which engage the color combination with the objects, life style and human choices. Kobayashi Color Image Scale investigates the meaning that can be construct from colors and its combination (Jahanian, 2016). With this changes, can be seen how some interest (social culture, politic, religion and economic) affect the color used in ondel-ondel that influence the meaning and aesthetic of colors in that time. How the pulling and bargaining between different parties influence the culture.

II. METHODOLOGY
Color research that focus on Indonesia culture is rare, especially Betawi’s culture never has been done. It is probably due by Betawi known as a heterogeneous community and mingles into acculturation matters. Study Betawi’s culture is being difficult because not easy to obtain accurate data and detail in form of writings and oral (literature and interview).

This research used qualitative methods by doing interview and documentation to get actual experience into Betawi life, used historical approach to create the timeline of ondel-ondel’s colors, and analyzed by Kobayashi’s Image Scale Color to find the meaning...
of Betawi’s lifestyle in composition of ondel-ondel’s colors. System and social relation that build social, behavior, aesthetic and association of color combination would be described. Uncovered structure that happen in Betawi culture (color) and find out the relation that occurs. Focused on the changing of color combination in ondel-ondel.

The research put color as a main study, social studies as support to observe the situation and social cultural interaction as an effort to understanding the values and cultural symbol system at the time. Color is a visual communication medium that perceptible by society convention on symbol convention that had been. Culture background user influences to context color. Cultural change is the dynamic that happens because of conflicts between different culture elements.

III. RESULT AND DISCUSSION

In order to become an icon that must be accepted by the all Betawi people, ondel-ondel undergo many changes. Frightening and scary form must be humanized. Magical and sacred elements must be removed. The function is no longer as barrier reinforcement, but a receiver and guest entertainer in popular party events. This period is called the Personification period (Purbasari, 2015: 27-29).

The ondel-ondel development does not stop only until the personification form only. When Azhari Bendawi (Head of Coordination of Da’wah Islam) served as the head of Jakarta Culture Departement in the 80’s, proclaimed the use of cukin (sarong in the neck) as a decoration alternative to substitute sling for ondel-ondel man and matching sarong tied at waist, under the shirt. The combination of cukin and belt buckets resembles a demang suit, Pitung outfit and student boarding clothing. The changes provides interpretation that ondel-ondel has been Islamized, religious and soleh. This period is called as Religion period (Purbasari, 2015: 29-30).

In next, ondel-ondel was in the freedom period, free to be creative, free to express through the crowd and parade. Ondel-ondel is not longer appears in a pair but bulk. They were not longer in same size, but varied. Their appearance is more like a human, with a friendly smile, makeup, dimples and so forth. The ondel-ondel life was full of orders from many interests, not just for culture but also politics, economic and social. This period is called the Commercial period (Purbasari, 2015: 30-31).

The ondel-ondel color combination changes was a research object that is divided into 3 periodization based on historical approach. The mapping of ondel-ondel color combination would use Shigenobu Kobayashi’s color theory. Using Kobayashi’s color mapping (semantic color theory) was expected to be able to interpret the life and characteristics of Betawi society at that time. The ondel-ondel’s simple appearance that uses striking colors typical of Betawi was able to present the Betawi color culture that shows Betawi typical culture that is often said to be melting pot, meeting of various ethnic Nusantara, China, Hindu, European, Arab and Portuguese.

The ondel-ondel color combination in Personification period has its own color character. At that time, Jakarta was in development and ondel-ondel elected to be the Jakarta’s icon. Searching Betawi community identity had been done. Coconut flowers colors was changed to be many color (colorful) in meaning courage and tenderness. The color of ondel-ondel faces are red and white, meaningful courage and tenderness. Ondel-ondel color at this period tends to dark with low intensity level with contrast accent in some elements, such as sling, belt and toka-toka. The ondel-ondel color mapping in Kobayashi’s Color Image Scale describe ethnic traditional esthetic.
Ondel-ondel in Islamic period has different color and unique colors combination. While Jakarta was full of religious (Islamic) such as Fatwa MUI case regarding the impediments joining the Christmas, Tanjung Priok, and mysterious shooting down, causing Jakarta local government needed the legitimacy to regain community sympathy, one of them through culture. The cukin; new element of man ondel-ondel as a substitute of a sling, complete with matching cloth as a belt binder where the machete is pinned. Cukin reminds the Pitung, Betawi warrior, the pesantren student and the Malay suit of Demang. Since that ondel-ondel as circumcised, be a Muslim and become the native Betawi culture. Cukin color usually contrasts of the shirt, it made cukin could be seen more clearly from a distance. Religious period in Kobayashi’s Color Image Scale gave bright color esthetic with low contrast level, delicate and dynamic. Calm, warm, harmony and dignified. Green is not a dominant color in this period, but usually there were green in some element, such as stangan, cukin, sling, and etc.
The Commercial period on ondel-ondel is a period that ondel-ondel was given freedom to be creative, both in form and colors. The emergence of color combination with high contrast across elements. Color in ondel-ondel, start from coconut flowers to jamblang fabric, gave the blink impression using satin and metallic material. Color was combined in such way to describe the festivities, cheerfulness with bright colors (colorful), high intensity (contrast). There was no particular meaning to be told in the combination, its existence only to create a vibrant, cheerful, dynamic, energetic (passionate), and active atmosphere. In Kobayashi’s Color Image Scale mapping, the atmosphere presents the festival color aesthetic.

Gambar 3. Kombinasi warna dalam ondel-ondel periode Komersial dan Color Image Scale Kobayashi  
(sumber: balipost.co.id, poskotanews.ocm, Mita Purbasari, 2014, 2016)

IV. CONCLUSION

The changing color in ondel-ondel based on its historical development, gave its own association and aesthetic on every time. The struggle, pull out and the bargaining that occurred in socio cultural, political, religious and economic in ondel-ondel color combination through Kobayashi’s Color Image Scale, was able to describe the pattern of Betawi life from time to time. Beside craftsmans (the artists), rulers (the regulation maker) and subscribers (art connoisseurs) who became actors of changes, the development of fashion technology and textiles at that time as well as determining the combination of these colors.

The colors combination in ondel-ondel in Personification period gave the association of the emergence of Betawi community icons with ethnic traditional color aesthetic or earthing colors. At Religion period, color combination in ondel-ondel gave associated the emergence of Betawinees Islam with soft delicate, dynamic, harmony aesthetic or harmonize color. Commercial period is period that gave the use of bright and contrasting color combination. At that time, raised Betawi cosmopolitan people who were vibrant, cheerful, and energetic with festival colors aesthetic.

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Every nation has a different treatment tradition. The tradition depends on the ingredients of medicine around them. Traditional medicine is known to have two large classes, namely drugs with plant material known as herbal therapy and drugs from animals known as Zoo Therapy or animal therapy. This study examines the Zoo Therapy or animal-based changes from the Javanese tradition. This research is descriptive explorative research. Researchers tried to describe the forms of Zoo Therapy with material from animals that exist in Javanese society. The forms studied include (1) ingredients, (2) ways, (3) usefulness, (5) their perceptions. Treatment with animals has long been used by the people of Java. The usual tradition is the use of chicken eggs are believed to increase stamina. How to use is usually swallowed raw when the egg has just come out of the chicken. The eggs are selected from the first egg-laying eggs that are often called "eggs of tembean". Based on the study of the manuscript, there are some animals used for treatment mixed with mystical traditions. Some of the animals are not familiar known to the Java community because it is almost extinct. For example, animals named face (a type of monkey) is believed to have efficacy for the treatment taken from various types of body parts such as blood, skin, bones, fur, and so forth. This tradition is related to the Ramayana story about the monkey / monkey is magic. Another ingredient is the mouse or the mouse deer. The conclusion obtained that treatment with animals needs to be studied as part of the Nusantara culture. Some may still be relevant and continuing and some may have been abandoned.

Keywords: zoo therapy, animals, ingredients of treatment

1. Introduction

Any community, ethnic, or tribal group must possess cultural richness in the form of a treatment tradition. In the scientific world, the tradition is called ethno medicine. In terms of therapy, ethno medicine is divided into two, namely herbal therapy and zoo therapy. Herbal therapy is the treatment of an ethnic business using plant materials while zoo therapy is a traditional treatment using animal ingredients. Ethno medicine is a source of modern medicine. Therefore information on the use of medicinal plants by local communities or indigenous tribes is essential for drug development because many plant extracts for modern medicine are found through this approach (Plotkin, 1988; Cox, 1994).

In connection with this, this research tries to reveal things about the system and practice of zoo therapy of Java community in Surakarta and its surroundings. This research is done because the practice of zoo therapy is already widely done in the community, but the study of it is still very little.

Documentation as an academic effort is an important step in the assessment effort and provides a rational basis for the effort to determine the policy on these total assets. It should be recognized that these local wealth if not reviewed, will disappear or
there will be attempts by other communities to claim to be part of their traditional wealth. Not long ago Malaysia claimed herbs as part of their culture, while in Malay tradition (Malaysia); they only know the herb kampong. The term herbal medicine they take from the wealth of Javanese tradition with the many immigrants from Java to Malaysia. Related to the problem, this research is an effort to assert about the existence of ethno medicine practice, especially zoo therapy as part of cultural wealth of Indonesia.

2. Method

This research uses descriptive approach by describing the existing zoo therapy models in Javanese society, especially area called SOLO RAYA (Subakartawonosraten: Surakarta, Boyolali, Karanganyar, Wonogiri, Sragen, and Klaten). In particular, this approach classifies the description stages in 4 sections, namely:

1. Attempts to document the zoo therapy system in Javanese society,
2. The attempt to validate several types of zoo therapy in order to see the feasibility in the use of zoo therapy today,
3. Policy study on the utilization of zoo therapy of Java community for various interests (therapy, tourism, attractions, alternative joy).
4. The development of ethno medicine is also a wealth of Indonesian nation that can be developed for various purposes such as the excavation of local wisdom in health, tourism attractiveness materials, culinary development materials, and knowledge of traditional medicine that can be developed in modern medicine as an alternative.

3. Discussion

Discussion of medication in the community tradition is included in the study of folklore. In particular, this study may be included in ethno medicine. Ethno medicine is a type of medical knowledge of various ethnic groups in the world. In addition to it, in the ethno medicine is known two large groups, namely plant-based known as herbal or therapy herbal treatment and treatment with animals or called zoo therapy. Between the two kinds, there must always be mixing between them.

3.1. Ethno medicine

The term ethno medicine derives from two words ethno + medicine which means as ethnic medicine (community group). In accordance with etymology, ethno medicine can be interpreted as a study of health and health care in traditional societies concerning tradition and also the beliefs embraced by an ethnic. Traditional treatment practices are still practiced by using medicinal plants, prayers, mantras, dances or ceremonies as well as other practices that tend to still be performed on traditional societies. Ahimsa et al (2005: 13) states that ethno medicine is the things that are related to health and health care. Topics can deal with the types of illness and disease and handling traditionally by using medicinal plants, with prayers, mantras, dances and ceremonies, or with other traditional practices. Ethno medicine is a traditional medical practice that does not come from modern medicine. Ethno medicine grows and develops from the knowledge of each tribe in understanding the disease and the meaning of health. Understanding the disease or theories about the disease certainly different in each tribe. This is because the cultural background of experience and knowledge of each tribe is different in understanding the disease, especially in treating the disease (Wicaksono, 2011: 13). Ethno medicine is a branch of anthropological studies that examines health-related behavior called Medical Anthropology.
3.2. Earlier Research

In Indonesia, ethno medicine has been the concern of some researchers. Rosita SMD, Othi Rostiana, E. R. Individual and Hernani (2007) from the Medicinal and Aromatic Crops Research Institute have researched ethno medicine in Gunung Gede Pangrango. This study came to the conclusion that the utilization of medicinal plants in the treasury of ethno medicine science and technology by the Sundanese tatar community in the area of Mount Gede Pangrango has been eroded or faded. The types of diseases treated with medicinal plants by the community of Mount Gede Pangrango is a mild disease that often infected in the region. In the area of Mount Gede Pangrango, has collected 23 types of diseases with 72 prescriptions medicinal herbs, using 80 types of medicinal plants. The use of medicinal plants in the area of Mount Gede Pangrango is only an alternative, so the depreciation of the type and number of medicinal plants in this region is relatively low.

The Virapongse (2006) study in the Kui tribe, Northern Thailand produced an ethno medicine study of traditional treatment practices (Kui healer) involving 388 practitioners. The results of the study showed a remarkable result because in the Kui tribe found 100 healthy conditions, 9 types of treatment methods, 347 types of medicinal materials, and 14 social factors demography practical ethno medicine Kui tribe. The study showed that treatment with animals was not used in the Kui Tribe. Local resources for treatment also affect the way they use medicinal materials. In addition, the influence of their Buddhist religion prohibits killing animals.

Julis and Muswita (2013) have reviewed the practice of ethno medicine among the Batin Tribe, Jambi. This study aims to inventory the use of medicinal plants based on symptoms of disease / disease in the Batin Tribe in District Tabir Merangin District Jambi Province. The research was conducted by survey method, by interviewing 5 Battrea (dukun/ balian) in the sub-district. The results of the study found 86 types of medicinal plants used by the Batin people. Medicinal plants are obtained from yard, fields, riverside and forest. Part of the plant used includes leaves, stems, roots, fruit, flowers, bark. Dosage herbs wear simple sizes like a handful, strands, a piece, and finger size. In general the people of Batin use herbs for various treatments. The ability to use this herb is obtained over a period of generations. In general, medicinal plants are still obtained in the wild as on the banks of rivers and forests, some medicinal plants have begun to be cultivated in home gardening. Apparently among the Inner Tribe, Jambi tradition uses animals as a medicine.

A study of ethno medicine treatment has been done by Sajem and Gosai (2006) on Traditional Medicine at Cachar Hills, Assam, India. Sajem and Gosai’s paper is not about the treatment of zoo therapy, but the herbal therapy. However, this paper is great because it has succeeded in documenting the traditional knowledge of medicinal plants that are being used by indigenous Jaintia tribes that reside in some isolated bags of northeastern India. This study was conducted through a structured questionnaire in consultation with tribal practitioners and has documentation of 39 species of medicinal plants belonging to 27 families and 35 generations.

To cure various forms of disease, the use of higher ground plant parts (76.59%) of underground plant parts (23.41%). From the plant part of the soil, the leaves are used in the majority of cases (23 species), followed by fruit (4). Different underground plant forms such as roots, tubers, rhizomes, tubers and pseudo-spheres were also found to be used by the Jaintia tribe as a medicine. In all, 30 types of diseases have been reported to be cured using the 39 medicinal plants of this type. The most important of these types of
medicine research is to underscore the potential of ethno botany research and the need for documentation of traditional ecological knowledge related to utilization. Medicinal plants for the benefit of the larger of humans. This is what inspired researchers to document the animal medicine nationally and internationally is still scarce.

Apparently, ethno medicine is indeed a medicinal treatment with herbs. Research Puspitawati, Sulian Ekomila, and Noviy Hasanah (2013) about ethno medicine in Bagan Village, Deli Serdang show that their ethno medicine is dominated by the use of herbs. This is actually quite intriguing because this treatment is done by fishing communities close to the animals (fish), but they do not know zoo therapy. In fact, some societies use lan’s wealth as drugs such as whale oil, shark fins, dugong fish oil, and so on.

Etno medicine can be a solution for economic and public health problems because by using materials that are grown / produced by it has reduced the funds that should be required for treatment. But the problem is not because it can not be done; only the community seems reluctant to do the planting materials ingredients. So although this can actually be an alternative solution to economic and health problems, but only a few people are willing to do it. Similarly, if they are reluctant to plant the plant, but there are other ways to get it, that is by buying the market, but this seems to be reluctant to do them (Sulian Ekomila, and Noviy Hasanah, 2013: 126). The study of ethno medicals was done by Sharma (2002) in an article entitled “Ethno medical Studies on Fern and Fern Allies of Hadoti Plateau, Southeastern Rajasthan”. This study is interesting because it focuses on the use of nail trees for treatment in Rajasthan, India. The area is geographically located from 75015 ‘to 77020’ south latitude and 23047 ‘to 25055’ North Latitude. It is traversed by the range of Mukundara Hill, a branch of the Vindhyan variety and fed by the Chambal River and its tidal rivers like Parban, Parvati and Kali Sindh. Apart from the hills and mountains, this part of southeastern Rajasthan is covered with dense forests, vast agricultural fields and open grasslands. The tribes that reside in this area include Sahariya, Bhil, Kanjar, Sansis, Gadia Lohar, Mogya etc. and they often utilize wild plants including ferns and fern allies for the treatment of various diseases. These data provide materials for safe, cheap and effective remedies for some of the diseases found in humans.

3.3. Urgency of Zoo Therapy

Ethno medicine is part of anthropological studies and also concerns about folklore. This research on medicine can support health development considering that most of the findings of modern medicine are also derived from ethno medicine traditions developed and clarified with modern science. Ethno medicine is also a wealth of Indonesian nation that can be developed for various purposes such as the introduction of local wisdom in the field of health, tourism attractiveness materials, culinary development materials, and knowledge of traditional medicine that can be developed in modern medicine as an alternative that is now developed by China extensively and intensively.

Several countries such as India, Thailand and China sought to elevate traditional medicinal systems, into one of the treatment alternatives and part of the tourist attraction. The Chinese zoo therapy system is now part of an exciting tourist attraction, especially in Hong Kong. Indonesia has not paid enough attention to this zoo therapy, while some of the zoo therapy still exist in the countryside as part of a natural treatment system and in some cases alternative medicine.

Documentation as an academic effort is an important step in the assessment effort and provides a rational basis for the effort to determine the policy on these total
assets. It should be recognized that these local wealth if not reviewed, will disappear or there will be attempts by other communities to claim to be part of their traditional wealth. Not long ago Malaysia claimed herbs as part of their culture, while in Malay tradition (Malaysia); they only know the herb kampong. The term herbal medicine they take from the wealth of Javanese tradition with the many immigrants from Java to Malaysia.

Related to the problem, this research is an effort to assert about the existence of medicine practice, especially zoo therapy as part of cultural wealth of Indonesia. In particular the purpose of this study is divided into 3 stages, namely

1. Attempt to document the system of zoo therapy in Javanese society
2. Efforts to validate several types of zoo therapy to see the feasibility in the use of zoo therapy today.
3. Policy review on the utilization of zoo therapy of Java community for various interests (therapy, tourism, attractions, alternative joy).

3.4. Javanese Therapy Zoo

The Javanese have a tradition of treatment with animals since hundreds of years ago. The tradition of treatment is usually mixed with trust or ritual. In Primrose Betal Jemur Adamakna found treatment and mystical ritual with the face (kind of) apes are now no longer known and bulus (tortoise). This property has something to do with the Ramayana story in which there is a story about the troop of monkeys. In Serat Cenethi found the efficacy of woodpeckers, which among them also for treatment. On the other side there is also the efficacy of the mouse or the mouse deer, which in addition the mystical needs can also be used for medicinal purposes.

The animal that is widely used for traditional medicine today is chicken. What is often used is chicken eggs. In Javanese culture, chicken eggs used as medicine are chicken eggs that came out first from chickens that had not previously laid eggs. This egg is called a leaf egg. From the word tembe which means new laying. The poultry group is believed to be a medicine. Disease that is cured with chicken eggs is to increase stamina. Chicken eggs are also believed to nourish the body, good for all ages. How to consume chicken eggs there are 3 types:

1. Eaten raw. In the Javanese tradition, chicken chicken costing eaten raw. To eat this egg white is usually discarded first because according to Javanese belief egg white can cause eye pain (trakum). This is in contrast to today's prevalent view that egg yolks are not well eaten because they contain lots of cholesterol.
2. Mixed with herbs. Chicken eggs are usually used in addition to herbs. Nowadays also developing chicken eggs mixed with milk, honey and ginger so it becomes a health drink STMJ (egg milk honey ginger).
3. Eaten as a side dish either fried or boiled that is believed good for the health of children and adults. In general, Java meat consumption is low; more protein is obtained from eggs.

Chickens also have other benefits for treatment. Brain and chicken cocks can be used to absorb snake venom by sticking it when it is fresh. Water wash chicken meat to bathe the person exposed to chickenpox / cangkrang so quickly get out and get well soon. Chicken cemani when applied to be believed to strengthen the penis. Meanwhile, another type of poultry, the crow can be used to cure asthma by the way the crow's meat is burnt to charred then drunk like a coffee. Liver crow is also efficacious to increase sex drive by burnt until charred ago made like coffee. The crow bile is useful for removing wedge by
draw on the outside of the eye. When applied to the outside of the penis, it is efficacious to increase penis tension.

Types of animals that are familiar with humans are goats. Some parts of the goats that are believed to cure diseases are kikil (flesh of the leg). Kikil is believed to increase leg strength, especially for parents who feel weak. Kikil is also believed to increase sexual strength and strengthen the feet. Goat meat is believed to increase sexual arousal. Part of the meat that is believed to be the most potent for that purpose is the lodok (spinal cord) that is eaten raw.

To maintain health, goat bile is also often used as a treatment material by eating raw and taken in a state intact (gallbladder does not break). By drinking goat bile is believed to improve health and not bitten by mosquitoes. Goat dung is also believed to reduce high heat in children's diseases. The way of treatment is to take three goat droppings (inthil / srinthil) and then given hot water and placed on the forehead of a child suffering from heat pain.

Part of the body of the elephant that is often used as a means of health care is ivory. Elephant ivory is often used as a pipe for smoking. Smoking with elephant ivory pipe is believed to strengthen teeth. The reason for this idea is to take the strength of the teeth from the elephant, which is the ivory part of the tooth (tusks).

Pigs are animals that are not consumed by Javanese society. Pigs are considered able to expel jinnie (spirits), and then the Javanese are there who use pork oil for treatment. According to the belief, when there are children who are convulsive, delirious, or high heat, it is a sign that the child is seized with spirits. To keep the spirits from coming, the pork oil is used to coat the joints in a circle. This method is believed to prevent disturbance of spirits.

Camels are not animals that habitat on the island of Java. However, among the Javanese community many also believe that the camel's heart can be used to cure asthma. The trick is to dry the liver of the camel, after dry and then dipped in hot water and water in drinking. Another way is to make the liver into charcoal like coffee, then drunk like coffee time. The other way is to make the heart become charcoal like coffee, then drink like coffee time.

Javanese people do not commonly eat dog meat, even considered taboo. But if for medicated, dog meat can be used so often called jamu (medicine). Some diseases that are believed to be cured by eating dog meat are lethargic, lacklustre, and skin diseases. Dog meat is believed to generate work morale, courage, and increased sexual endurance. According to informants, children gangsters before the activity is often preceded by eating dog meat and liquor. To take advantage of dogs, dogs usually do not need to be slaughtered. Some ways are done to kill this animal before the meat is taken. The first is by snaring his neck to death and then beaten his body to make the meat soft. Another way to put a dog's head in a watery bucket is to kill it in the third way by being given potas (poison) so that the animal instantly dies.

In Surakarta researchers found no treatment tradition using horse meat. This tradition is found in Yogyakarta, especially in Kotagedhe region. Horse meat is believed to increase stamina body. Part of a horse that is usually used for treatment is the horse penis.

Gendhu squirrels or squirrels are rodents that live in trees. This animal is believed to cure diabetes (kecing manis) by eating meat. According to Javanese beliefs, for men who are sterile and have not obtained offspring, then it can be treated by swallowing a squirrel pistol.
4. Conclusion

Javanese tradition has a rich tradition of treatment with animals. Animals used in general are animals that exist around the Javanese. However, due to outside influences, some medications are used from outside animals such as camels. Javanese medicine tradition uses the concept of sympathetic magi, which is transferring the power of animals to humans. For example, the power of goats, chickens, elephants to humans. The types of animals that are familiar with humans are chickens and goats. Chicken especially used is eggs. Some parts of the goats that are believed to cure diseases are kikil (flesh of the leg). Kikil is believed to increase leg strength, especially for parents who feel weak. Kikil is also believed to increase sexual strength and strengthen the feet. Goat meat is believed to increase sexual arousal. Part of the meat that is believed to be the most potent for that purpose is the lodok (spinal cord) that is eaten raw.

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APPRECIATION OF VISUAL ARTS OF HOMELESS CHILDREN AT SEKOLAH BIMBINGAN JALINAN KASIH (SBJK), KUALA LUMPUR

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ABSTRACT
This study is a space for the appreciation of the art of homeless children through visual arts activities produced. There are three important aspects that are the focus of the study, namely the appreciation of visual arts in the work, the aesthetic value and general awareness of homeless children. The study's limitations only focus on students who attend school at the Sekolah Bimbingan Jalinan Kasih (SBJK), Kuala Lumpur. This study uses qualitative methods through case study. Methods of data collection involves interviews, work analysis, audio recording and visual recording. A total of 15 respondents were selected consisting of 12 SBJK students between the ages of 7 and 12 years and 3 of them were the school administrators. The results show that there is an influence on the environment and behavior in the work that is expressed as a representation of the visual experience of the homeless children at SBJK. As a result it is able to uncover the process of feeling homeless children in visual arts through the art appreciation approach implemented. In conclusion, this study proves that environmental elements influence creativity and create identity in style and process ideas in the production of works. The results of this study are expected to serve as a guide and improvement in the teaching and learning process in the future.

Keywords: Art appreciation; esthetica value; visual art; general awareness; homeless children

Introduction
This writing is a study of the appreciation of the visual arts produced by homeless children at the Sekolah Bimbingan Jalinan Kasih (SBJK), Kuala Lumpur. Efforts to interpret and understand visual stories in artwork such as paintings will lead to the importance of visual art appreciation of artistic children's artwork at SBJK. The appreciation of visual arts in this writing implies the process of appreciation, observation and assessment of a work of art as a tribute to the work itself. SBJK's homeless children are the main focus of this study and the appreciation of visual art is made on the expression that comes in the form of contrasting, paintings, intrinsic functions and meanings behind their visual work.

In terms of language, appreciation means the recognition and appreciation of a literary or artistic work (Kamus Dewan Edisi Keempat, 2012). Appreciation comes from the Latin ‘appretiatius’ which is mentioned in English as ‘appreciation’ which means appreciation, judgment and understanding (Kamus Dwibahasa Bahasa Inggeris - Bahasa Melayu, 1994).

Art appreciation is an activity like watching, appreciating and is one of the areas of art criticism. Interpretation of the artwork can be understood when we have the opportunity to appreciate it (Mohd Johari, 2004). He quotes Zakaria Ali (1998), that art appreciation or appreciation is a practice that requires full involvement of the senses and touches. The activity of presenting something to a person is an activity that is undertaken to understand something, to appreciate and to do overall assessment (Alfred North
Whitehead, 1991). According to Feldman (1981), appreciation is an active and creative process to gain an understanding of a work effectively. The appreciation process requires the retort logically in terms of the meaning and value of a work (Smith, 1966). While Nooryan Bahari (2008), expressing appreciation is a process that is realized consciously by a person in understanding artwork and giving interpretation of the meaning contained in a work. In addition, appreciation is also an attention to something (Jarrett, 1991). He also noted that the adoption of something is a charm, worthwhile and enjoyment in learning it.

In addition, art appreciation helps to stimulate public interest in visual arts and then cultivate them in their thinking and appreciate the beauty (Syed Ahmad Jamal, 1991). The aspiration to create art-literate societies will be achieved through education. This vehicle will be able to assist and further develop visual arts into a field that is economically able to contribute because art-literate societies will spur art and commerce activities (Robiah Sidin, 1994). The purpose of the curriculum is not only for social needs or to engage pupils with the physical and social world, but to fulfill the political, economic and trade objectives of the country (Robiah Sidin, 1994).

The purpose of art appreciation enables students to understand the aspects of aesthetic value, the understanding of art elements and the socio-cultural values embodied in art and craft outcomes. It can also relate self and its own results with other results based on visual perception. Likewise with art appreciation activities, we can see the relationship between our own work and the work of others in which we can build confidence and understanding of the arts (John A. Michael, 1983). According to John A. Michael (1983) in his book ‘Art and Adolescence’ there are two approaches in the art appreciation of logical approaches and psychological approaches. This logical approach is in the form of a traditional and requires a mere intellectual understanding and is a lot to be asserted to the assumptions and reasonableness of those who see a work of art. Some logical approaches to logical activities include reading and reviewing work when it is produced, aims, techniques, media, processes and aesthetic values that the producer wishes to convey.

While psychological approaches include things that are more geared towards personal feelings, more emotional and inner feelings towards the production and appreciation of a work of art. This approach will leave a very effective and profound experience. This psychological approach will be more realistic and accept the 'response' and the opinions of others. The effect of the reaction will be more noticeable on the materials and tools used (John A. Michael, 1983). There are various suggestions by some art education experts on the appreciation process. Feldman (1996) proposed art appreciation activities based on perceptual and intellectual processes through four levels of description, formalistic analysis, interpretation and evaluation.

The description process is a drawing activity by observing artworks and describing the visible properties of colors, lines, shapes, colors, strings and composition elements that are principles and structures. While the next process is a formalistic analysis that examines the relationship of visible properties such as art elements, principles and structures that include expressive quality analysis activities such as mood and mood as well as the activity of describing the style of a work. Next make interpretation to look for the meanings that appear to the visible properties of the subject, the symbols, the elements of art, the principles, the structure, the pattern and the material to explain the meaning. The final process is evaluation to evaluate based on appropriate criteria such as
authenticity, composition, technique and function and to evaluate artworks based on their individual and social sense.

Art is part of a culture that brings beautiful, subtle soft, easy to hear or spoken, easy to see and to explain something. 'Art' comes from Greek, bringing meaning to efficiency and ability, something safe, satisfying the senses through senses or senses. Art is a culture sparked by all human groups as each group of people has a natural fit of love for pleasing and sensual art. Art is an activity of human phenomenon. Humans produce art as a way of understanding life or communicating ideas with other human beings. Art has been created by humans as a means of communication by creating visual art symbols driven by feelings, observations and experiences (Lazzare & Schlesier, 2008).

According to Feldman (1996), visual arts is an effort involving teaching and learning to create and understand art, as well as knowing about the world and ourselves through art. Art is the arrangement of human relationships with pleasing forms in which they extend appreciation and achieve satisfaction when we are able to appreciate unity between a formal relationship with the perception of appreciation (Herbert Read, 1959).

According to Ibn Khaldun (2002), visual art is the truth, the beauty and the goodness in which it contains aesthetic and logical characteristics. Aesthetics contain beauty elements in terms of their composition and their effects in total (Nasir Ibrahim, Iberahim Hassan, 2003). In conclusion, Visual Arts Education can produce harmonious, critical, creative and productive human beings through the application of basic visual arts applied in primary and secondary schools.

Visual artworks that are formed through the combination of different materials are called mixed material or mixed media. Apart from photography and films pioneered in the 19th century, by the middle of the 20th century, modern technology has produced new visual arts media such as video and computers. As a form of communication, visual arts conveys a variety of meanings from thoughts, feelings, and observations (Preble, Preble and Frank, 1999).

Jaffri Hanafi (2004), quotes Horowitz (1985) in his book 'More Then You See: A Guide To Art' defines art as a concept that contains certain elements of support and it does not concern the facts of reality and reality. He also describes art as an object created by an individual creatively, possessing certain qualities and recording the actual experience of the individual. Referring to the Malaysian Education Development Plan (PPPM, 2013-2020), lack of scientific fountains resources to homeless children, especially visual arts. In addition, vaginal children at SBJK are not widely covered in education and are merely backing up to entities seeking to gain popularity (Corporate Bodies and NGOs). In addition, lack of replenishment to programs that lead to physical activity in developing homeless children's personal skills (Department of Social Welfare, Malaysia, 2014). Furthermore, planning and approach to basic syllabus is still weak against the success of homeless children in recognizing and understanding Visual Art Education (National Education Policy 2012).

**Research Objectives**

In particular, this study aims at first: identifying the subject matter in the context of visual art, secondly: analyzing the form of visual arts in the academic context, third: interpreting the work presented in visual and fourth art: assessing and clarifying the relationship Visual arts works produced with the meaning of the social environment.
Research Questions
The questions to be studied are as follows: First: What is the subject matter of the homeless children at SBJK in visual art?, Second: Is the form of visual artwork processed by homeless children at SBJK?, Third: Does the meaning presented in the visual art work are related to the social environment? And Fourth: How does visual art work plays an important role in the social environment?

Importance of the Research

Limit of Research
This research focuses on SBJK homeless children and the development of Visual Arts Education. Visual Arts (2D) works of homeless children at SBJK is a study that will be based on instructional planning by researchers and assignments by field experts. The location of the study was at the Jalinan Kasih School of Education, Kuala Lumpur. Information will be collected visually, visual art, visual recording and related documents. Frequency of study time is subject to the timetable set by the school, which is according to schedule of Visual Arts Education 6 hours a day per week.

Research Methodology
Researchers will conduct studies in the exploration of qualitative methods. The design approach used was observation (participated). The researcher uses field expert services in evaluating the findings of the study. The researchers will then arbitrate the follow-up recommendations.

Conceptual Framework

Visual artworks produced by homeless children at SBJK will be reviewed using the Art Critical Models by Feldman (1996) and Social Theory of Bandura (2001). The Feldman Art Critical Model (1996) has four main steps of description, formalistic analysis, interpretation and evaluation. But the assessment will be made after the discussion of the three aspects as a conclusion. While Social Theory of Bandura (2001) consists of three main elements namely cognition, behavior and environment.

The appreciation process aims to find out what the person wants to convey in the work of art he produces. The resulting artwork serves as a means of communication and reflects on children's thinking (Koster, 2001). Knowledge in art principles is crucial in understanding the significant forms of painting produced. This appreciation process is important so that the knowledge about the characteristics of the children’s paintings at SBJK is not misinterpreted. For adults, visual art is often associated with beauty and perfection, but for children the resulting work is both discharge and expressive (Lowenfeld, 1975).

Then the researcher will see how far the visual art works are influenced by the cognitive factors, behavior and environment of the homeless children at SBJK. The Bandura Social Learning Theory (1997), emphasizes the role of the environment in the formation of human personality. According to this theory, humans will shape feelings, values and behaviors by observing what is happening in their environment. Bandura (1997) also considers that children and adolescents are in line with the needs of parents and the community.

According to Bandura (2001), individuals, behaviors and environments interact and influence the social learning process. One's behavior is created as a result of the interaction between factors in the individual and the environment in which they live. Behavior leads to a process or method of thinking, working, working according to changes in the subject whether formal or not. Visual art works can also be influenced by the personal characteristics of the homeless children themselves. While the environmental factor meant by Bandura (2001), are elements of humanity such as the influence of parents, teachers, peers and communities. In addition, non-humanitarian elements such as the influence of the various types of media that a person receives while undergoing their life processes.

In addition, the environment in which SBJK’s homeless children are able to uncover the process of flavoring during their work. It is an adventure of life that is endowed in various forms. According to Bandura (2001), the three elements of cognitive, behavioral and environment are closely related to each other which not only influences the individual and the environment but the environment can also affect individuals and their behavior. Through this research, the researcher will find the implied meanings of the visual arts produced based on Feldman Art Critical Model (1996) and Social Theory of Bandura (2001).
Examples of drawing SBJK students

1. Azman b. Ahmad
   9 Tahun
   ‘Rumah Impian Saya’

2. Fazri b. Abdullah
   10 Tahun
   ‘Rumah Impian Saya’

3. Khairul b. Ahmad
   10 Tahun
   ‘Impian Saya - Bermain di padang yang luas’

4. Daniel b. Mohamad
   9 Tahun
   ‘Memori yang menyeronokkan - Lawatan ke Putrajaya’
Conclusion

In conclusion, visual art appreciation is an assessment of a work of art whether recognizing, evaluating and appreciating the art elements contained in a work produced. In this study, art appreciation will be made on visual artworks produced by homeless children at the Jalinan Kasih School (SBJK), Kuala Lumpur. The results of this study are expected to provide accurate information on the importance of art appreciation to visual artworks of SBJK children's art and indirectly this study is expected to develop the understanding of individuals and groups that are collecting data on art appreciation. Additionally, it provides exposure and enhancement of the understanding of the community involved in art and cultural works relating to art appreciation and its relation to the socio-cultural system. This study is also expected to provide educators with information about the importance of art appreciation in understanding and interpreting the implied meaning of a work of art. The findings are also expected to provide guidance and references to Visual Arts Education teachers, students, students and other researchers who wish to conduct research in this area.

Appreciation of art is the human mental ability in giving feedback, assessment and appreciation of the work of art that gives rise to the fascination with its enjoyment and understanding. Appreciation attitude is an attitude dimension that includes knowledge and skill and attention. Appreciation also has a dimension of behavior that needs to be trained continuously because the level of appreciation of each person varies. Therefore, to develop this appreciation process needs to be nurtured since the children's stage in order to embrace critical thinking and mutual respect. The appreciation activity is to produce aesthetic experience as well as to introduce cultural values and to enjoy, assess and appreciate a work of art.

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EXPLORING NEW MEDIA TOOLS IN MOTION SENSOR FOR LEARNING 
ULEK MAYANG FOLKDA NCE

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ABSTRACT
The Ulek Mayang is a cultural folkdance from Terengganu and almost forgotten due to the globalization. The richness and the unique qualities in Ulek Mayang dance steps should be represent rather to forget them. This research is aimed to explore new media tools using motion sensor as medium to learn and understand the richness of story in Ulek Mayang folkdance. It is important to explore the creation of a gesture activated and body movement using motion sensor technology such as Microsoft Kinect Xbox and others. This allows people from various culture and background to learn the Ulek Mayang folkdance by themselves and to help choreographer or dance practitioners in dance performance. In other words, motion sensor can be described as a new media tool for dance learning. This research contributes selection of motion sensor to learn Ulek Mayang dance steps and this will be a good start of preservation to the folkdance.

Keywords: Ulek Mayang; folkdance; new media; motion sensor technology

Introduction
Dance has certainly been an important part of ceremonies, rituals, celebrations and entertainment since before the birth of the earliest human civilizations. However, in modern world, the community and young people are less interested in understanding the local heritage. The western influence are more entertaining to them whilst the local heritage such as Ulek Mayang are less concerned on. The lack of sources of Malay folkdance especially in digital content give greater difficulties to access for the younger generation and worsen the situation. In addition, entertainment nowadays contributes to this negative situation. Thus, a proper documentation and preservation work of Ulek Mayang should be implemented and converted into a new media as this approach is more pleasing to the eyes of today’s generation. The lifestyle of young generation and their thinking is different from older generation. Thus, the development of new media application is important as a medium to represent Ulek Mayang dance steps. According Zainuddin (2009):

“Unfortunately, traditional activities are facing alternative modern recreations and plays. They also have to face the fact that many open spaces, particularly in big cities, have changed into buildings, etc. The traditional activities are diminishing, filled up with modern or ‘electronic’ activities and they need special efforts to save them.”

Today, creativity and technologies are possible media in aiding the heritage to shine again. Ulek Mayang legacy should be reintroduced with the new digital technologies and by using tools such as motion sensor technology, body movement can be recorded and digitised in three dimensional (3D) with ease. The folkdance should be reinterpreted and presented in a new dimension as technologies travel fast in today’s era. In addition, the
new inventive approach should help in revitalising and preserving our local cultural heritage. Furthermore, the Y generation needs new freedom in what is considered as acceptable art, and creation particularly in *Ulek Mayang* dance steps.

**Ulek Mayang**

In Malaysia, there are dozens of folkdance as a reflection of previous culture heritage of local community. One of them is *Ulek Mayang*, a Malay folkdance from Terengganu, a state in the East Coast of peninsula Malaysia. In ancient time, *Ulek Mayang* is known to be a ritual performed by a ‘Bomoh’ or shaman to cure soul or spirit of an ill person. Soon after many years, it turns into a unique folkdance. The performers involved in the *Ulek Mayang* folkdance are fishermen and in reality, fishermen plays the performance for fun. However, later, *Ulek Mayang* was not only played by the fishermen but also by the farmer and common people in Terengganu.

‘Ulek’ or ‘ulik’ means singing or music lullaby before fall asleep. In Sunda-Indonesia, *ulik* means to check or to survey. The words ‘mayang’ stands for coconut flower. According to Oxford dictionaries, *mayang* has several meanings including a description of a blossom of the coconut palm; areca and sugar palm that still in its sheath; a type of star; or a type of tree. *Mayang* may also commonly used as a depiction of a woman hair, ‘*mayang mengurai*’, which means long and wavy hair. The word mayang also can be found in one of famous Malay rhymes in *Kurik Kundi Merah Saga*:

- *Selendang mayang dari Bali,*
- *Pakian anak tuan puteri*
- *Jangan dikenang orang yang pergi,*
- *Orang yang dekat sudah menanti.*

Originally, *Ulek Mayang*’s performed by a group in one direction. The show begins with four male dancers dance unconsciously and one of them (shaman) holds the ‘*mayang pinang*’ while the princess played by seven female dancers (refer to figure 1 and 2 at below). Most part of the song did not change a lot except for the ‘*pantun* and *seloka*’ removed and replace with a song ‘*Lagu Penghantar Penunggu Balik*’ as a closure of *Ulek Mayang* performance. *Ulek Mayang* is a folkdance and is not only imitating movement of the characters found in the story. It is a form of body movement and expression that combines with storytelling. According to Arts Curriculum (1999), dance is the art of gesture and movement. It provides aesthetic and cultural education, opportunities of personal expression, and exposure to a wealth of traditional, social, theatrical, and contemporary forms.

![Fig. 1: Traditional costumes for the dancers of Ulek Mayang](image-url)
As far as intangible cultural heritage is concern, *Ulek Mayang* is a folkdance that needs significant attention. Nowadays, in modern world, the community and young people are less interested to know the local heritage because they are more expose to the entertainment and values promote by the Western. Using technology and creativity in new media that are now available, *Ulek Mayang* should be reintroduced through a new dimension of digital media to preserve the local cultural heritage and not to be swallowed by the stream of time.

**Motion sensor technology**

Motion sensor is a device that able to incorporate into various devices that exist surrounding. To be exact, motion sensor can be found in our daily life such as smart phone, water tap, lights and more. Besides, most of places, for example parking lot, used this sensor to permit dispenser for parking lot and to track free lot for cars to park in parking area. Motion sensor technology was found and has been used decades ago. The first motion sensor has been used in military. Then eventually, it has expanded to several of field.

Generally, there are two types of motion sensors, which are passive sensors and active sensors. However, there are different kinds of motion sensors and uses such as Passive Infrared (PIR) sensors, Microwave Ultrasonic, Dual or Combined (hybrid) sensors and more. A motion sensor is a device for motion detection. It is also known as motion detector, a device that contains a physical mechanism or electronic sensor. It can quantifies motion that can be either integrated with or connected to other devices that alert the user of the presence of a moving object within the field of view. It may works based on a wide variety of function and needs. Some of the motion sensors may work upon vibration, sound and more.

Today, motion sensor has grown widely especially in games industry. In 2006, Nintendo released Wii Remote, also known as Wiimote. It is the primary controller for Nintendo’s Wii. The Wiimote has motion-sensing capability and the pointing device used accelerometers and optical sensor technology. The next motion sensor that has been released is Playstation Move. It has magnetometers to track the Earth’s magnetic field and computer vision via the PlayStation Eye to aid in position tracking. Another popular device for motion sensor is Kinect by Microsoft (released in 2010). The Microsoft Kinect motion sensing system is directly detect to user’s body, which means no hand-held
devices are needed. Potentially, the motion sensor has uses that go beyond providing and improving daily life. Motion sensors have good potential as learning devices or in edutainment purposes. In order to save and preserve *Ulek Mayang*, motion sensors are a medium or device that can be used to connect the complexity of dance. Most of the motion sensor needs additional devices to track motion, which may use additional software to calibrate. Examples of motion sensor technology adapted in gaming are PS3 Move, WII and Xbox Kinect.

**Potential Use of Kinect for Ulek Mayang Preservation**

Kinect is Microsoft’s motion sensor add-on for the Xbox 360 gaming console. This special device provides a natural user interface (NUI) that allows users to interact intuitively and without any intermediary device, such as a controller. Kinect, an RGB-D sensor providing synchronized colours and depth images used in gaming industry special for Microsoft Xbox game console. According to tecgtarget.com, Kinect is a “depth camera, which ‘sees’ in 3D, creates a skeleton image of a player and a motion sensor detects their movements. Speech recognition software allows the system to understand spoken commands and gesture recognition enables the tracking of player movements.” It can provide a natural user interface, allowing users to interact without any intermediary device using a 3D human motion-capturing algorithm. Although Kinect was developed for playing games, the technology has been applied to real-world applications as diverse as digital signage, virtual shopping, education, telehealth service delivery and other areas of health IT. Kinect can be used far beyond in gaming industry not only because of the function but also the price is much cheaper than most 3D cameras and motion sensor devices available in the consumer market.

<table>
<thead>
<tr>
<th>Sensor devices</th>
<th>Wii Remote Plus &amp; Sensor Bar</th>
<th>PlayStation Move Eye &amp; Motion Controller</th>
<th>Xbox 360 Kinect Sensor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remote Plus: IR camera (128*96 pixels), 3D gyro sensor, 3D acceleration sensor @ 100Hz. Sensor Bar: highlighting IR LEDs.</td>
<td>Ps Move Eye : 640* 480 pixels @ 60fps 320*240pixels @ 120fps with directive microphone. Motion Controller: 3D gyro sensor, 3D acceleration sensor, geomagnetic sensor.</td>
<td>Depth camera: 640<em>480 pixels @ 30 Hz, distance range 0.7m - 6.0m. RGB camera: 640</em>480 pixels @ 30 Hz. Multi-array microphone.</td>
<td></td>
</tr>
</tbody>
</table>

| Sensing capabilities | 3D information of acceleration and rotational angular of the controller. 3D position | 3D information of acceleration, position and rotational angular of the controller. | 3D information of position and orientation of objects |
information of the controller (limited).

| Advantages | Hand motion detection with relatively high temporal resolution. *SDKs are opened to the public (e.g., Wiimote Lib). | 3D hand motion recognition with high temporal, high spatial resolution and robustness. | No need for holding controllers. 3D gesture recognition. 3D scene recognition. SDKs are opened to the public (e.g., OpenNI). |
| Disadvantages | Limited detection to hand motion. Difficulty in detection of 3D hand position. | Hand tracking only (upper body motion can be estimated by using Inverse Kinematics, but the estimation accuracy would be worse). | Low temporal resolution. Difficulty in occluded motion recognition. Difficulty in recognition of motion that does not change depth information (e.g., arm axial rotation). |

Table 1: Comparison based on Motion Sensor Game Console (Source: Modified from Tanaka, 2012)

The framework below suggests the crucial part that connecting between dance and motion sensor is movement. Movement of a dance must be visualised through projection. A choreographer and cultural practitioner expertise are important to guide and to evaluate the dance.

Fig. 4: Framework for learning Ulek Mayang using Motion Sensor

How Kinect connects to dance is shown as below (figure 5). User can learn to dance by duplicating the movement or gesture visualised on screen. By duplicating the gesture, user may learn how to dance in a right way. After tracking, the user is able to know the exact dance movement in the Ulek Mayang. However, if the user moves in the wrong way, Kinect will gives a signal to the screen and the user may know the error in dance from the projection. Interactive and attractive visual of movement is necessary to keeps user attach to the Ulek Mayang dance.
It is hope that the initiative proposed in this paper can pave a new dimension of learning folkdance, especially in preserving the cultural heritage of *Ulek Mayang* and capture interest from the public and young generation. All the efforts made for this preservation should be given national attention with the initiatives of the cultural workers and policymakers.

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THE BLENDING OF LOCAL CULTURE AND CHINESE VALUES IN CREATING LASEM BATIK

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ABSTRACT
This article seeks to understand Lasem batik as a cultural acculturation. Lasem Batik is a mixture of Javanese culture and Chinese culture that form a unique blend. Lasik batik is a cultural engineering potential to build a good correlation. The research method is descriptive method. This research uses qualitative method with object of study of Lasik batik from cultural point of view. Research show that that harmonious blend of Javanese coastal culture (Lasem) with Chinese culture is caused by longstanding relationships. The situation is established when the traders from China unfortunate transverse and settled in Bandar strategic in Nusantara with the spirit of mutual need. Around the 14th century the number of people in Java recorded about 100,000 people who showed a real influence in various aspects of life. Lasem as the oldest port city that has been influenced by Chinese tradition is potentially widespread on the north coast of Java and gives characteristic batik in coastal areas. With the presence of marine shaped motifs and images of dragons (Liong) also Burung Hong or flower teluki as a flora typical of China, indicating a harmonious blend in Lasem batik.

Keywords: Local Culture, Chinese Value, Lasem Batik

INTRODUCTION
One of the artworks of Nusantara culture that is admired by the world is batik as traditional wastra which is produced through batik. Batik as a cultural masterpiece noble Nusantara archipelago is inseparable from various influences based on historical facts, but the most dominant influence is the environment then the outside culture. According to information sources, the times and the environment are irrefutable and can not be separated from the process of batik development until whenever (Dullah, 2002: 7). The shape and pattern of batik ornaments combined with the manufacture techniques, as well as a reflection of traditional background and content of local cultural aspirations that make batik as the nation’s cultural heritage. The visual embodiment of batik is not only beautiful, but merges with the moral and customary principles. In classical batik there are symbols or signs that can not be understood in an iconic way, because it contains symbols of belief, philosophy and conception of harmony alive.

Technically, the process of batik through three stages, namely pelilinan, dipping and pelorodan. This batik technique is an original skill possessed by the ancestors of the Nusantara archipelago since centuries ago. In terms of immersion there is a fact that indicates that the coloring material is used from indigenous herbs of Nusantara, such as indigo, indigo or tarum. Batik activities, especially in Java grow and flourish and produce a variety of batik rich in color and motif. Early development of batik comes from the Keraton Solo and Yogyakarta which full of subtle and meticulous meaning. The existence of different types of batik Solo and Yogyakarta with batik in the north coast north coast
of Java shows that batik Indonesia has a variety of shades. Among the coastal batik that can then be known is like in the area of Cirebon, Pekalongan, Lasem, Tuban and Madura which has the characteristics of each environment.

Lasem Batik is one of the cultural products inherited from the ancestors to have the specificity and the beauty of the color. It is said that red batik Lasem batik can not be imitated by batik in other areas. The red color of Lasem batik by the community known as the pithik getih (red chicken blood) as its distinctive color. In the development of batik Lasem experiencing the process of cultural acculturation among the migrants who interact with the community Lasem. Therefore Lasem batik is known as the result of expression of various cultures, especially the influence of Chinese mythology. Based on the script of Babad Lasem, it turns out the history of Lasem batik is closely related to the arrival of the entourage of Admiral Cheng Ho in 1413. Since then known decoration such as Bird Hong, Liong, Bunga Seruni, Banji combined with the typical red color of China.

METHOD
This study was a descriptive study. The research take place in Lasem, Rembang Central Java in the last two years, where the researcher intended to study Lasem batik. The data source of this study consisted of informants, books and documents, and events in around Lasem. In the present study used in-depth interviews, document review, and observation. Researchers used data triangulation to get valid data.

Informants consisted of batik entrepreneurs, experts batik, batik employees in Lasem and outside Lasem. Document consists of books and data. Data sourced from printed books and resources searching the internet. Meanwhile, the event consists of various aspects related to the use of batik like batik, batik making, and so on.

ACULTURATION OF LOCAL TRADITION ELEMENTS WITH CHINA CULTURE
The Indonesian Nusantara archipelago is in the midst of the traffics of foreign trade and culture that cause various nations to stop. In saming trade various activities carried out by migrants, such as spreading religious ideology, even fostering family relationships and settled in Indonesia. Since the arrival of the Portuguese, Dutch, Japanese and Chinese existence of Indonesia began to be known by other nations. Similarly, the Chinese people who establish trade relations including bringing culture and customs. When there is a relationship with various nations has been going on including cultural meetings that add repertoire treasures batik decoration in the Nusantara archipelago. Like the example of Chinese mythology on ceramics in the form of stars has become a new idea of the creative power of art works of the Nusantara archipelago. Historically, several races (Mongolian, Caucasian and Negrito) have formed an archipelagic environment with the sea as its bearer. The environment is known as the Nusantara archipelago that includes the island of Sumatra Irian called the country 'homeland'. The presence and spread of culture in the Nusantara archipelago has opened a new dynamic in the process of the history of life of Indonesian society. Immigrant nations with their ideology and philosophy of life has been able to build a sociocultural configuration in the Nusantara archipelago. Anthropologists, sociologists and psychologists are more interested in studying patterns of behavior or patterns of action rather than patterns of behavior, because they are determined and influenced by reason and soul. In the period of development and dissemination of foreign ideologies in the Nusantara archipelago its values are absorbed in local (local) cultural traditions. In contact relationships with nations outside its territory.

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there is a mutual influence in various fields including in the field of culture. The presence of other nations into the Nusantara archipelago has also affected the local arts, especially in coastal areas and ports. Culture and art from the outside then absorbed, filtered and combined with the uniqueness, beauty and personality itself. Chinese culture is thought to have entered the Nusantara archipelago since the beginning of AD, while Indian culture came along with the introduction of Hinduism in 150 AD (Djoemana, 1990: 4). In coastal areas contacts that occur not only with foreign countries, but also contacts between regions of the Nusantara archipelago, for example the famous Madura people as a sailor who often stop the port of Lasem and Indramayu, so that in batiknya there is a similarity pattern.

The existence of acculturation of local cultural traditions (Javanese) with Chinese culture, making anthropology studies included within the framework of contact theory, the notion of acculturation is a social process of a particular culture confronted with other elements of culture that gradually lead to the loss of personality itself (Koentjaraningrat 1983: 251). In some areas of Indonesia there is a process of acculturation which then enriches the existing cultural treasures. In the case of the city of Lasem, its regional ideology has a peculiar characteristic when alternative (foreign) ideologies co-exist with the ideology of the Java Coast. Thus in this case it includes a co-existing rational ideology, but it can also be called an emergent ideology as it emerges outside the dominant group (Java) after the entry of Chinese ideology.

Lasem is one of the coastal areas of northern Java that are influenced by Chinese ideology, resulting in a harmonious art form particularly in the art of batik. Various literature mentions that Lasem batik as one of the classic variants with distinctive patterns and patterns. Based on the text of Lasem story it turns out that the history and development of Lasem batik is closely related to the arrival of Admiral Cheng Ho’s entourage in 1413. The manuscript tells that the crew of Dhan Pahawang Tzeng Ho from China, Bi Nang Un and his wife Na Li Ni from Champa choose to settle in Bonang Lasem after seeing the kind nature of Java. Then Na Li Ni started batik-patterned Hong Bird, Liong, Seruni Flower, Banji, the currency with the red color of Chinese chicken blood. Some of these motifs then become characteristic and uniqueness of Lasem batik. Thus the decorative variety of Lasik batik traditional conservative character, meaning that the resulting batik motif is a creation that influenced the ancestral culture and legend of China.

In the acculturation process it appears that the Chinese people are willing to adopt the local Javanese tradition culture in the case of batik. The presence of harmonious contacts between Chinese culture and the Javanese coastal tradition of Lasem has grown a mutual attitude between the Chinese and the coastal Javanese who have been established for a long time. The Chinese adopted batik to fulfill the needs of their spiritual ceremonies, such as on the altar table of batik cloth painted with religious stories, such as the dragon’s sacred animals, hong birds or swastikas and banji forms. Batik cloths used for religious purposes include tokwie (altar cloth), muklie (table cloth) and wall decoration altar (Dullah, 2002). The acculturation process of both cultures has created a culture of balance between Javanese coastal cultural traditions and Chinese culture. The existence of the touch of cultural values has also resulted in the harmony of mutually beneficial cooperation philosophy and is able to get rid of inter ethnic conflict.
ELEMENTS OF ELEMENTS OF DESAIN IN BATIK

One of the cultural heritages of the ancestors of the Nusantara archipelago is batik Lasem which has a feel of beauty, especially in terms of red color typical Lasem. As a cultural tradition in batik current batik Lasem has become a regional superior industrial products potential. Lasem's greatness can not be separated by the name of Cheng Ho, known as Sam Po Kong, which means three Buddhist heirlooms. Admiral Cheng Ho sailed into the western Indian Ocean that was sent by Zhua Emperor in the Ming dynasty at the beginning of the 15th century, which eventually settled on the north coast of Java. In its development there is a harmonious contact between the two cultures that foster mutual influence that produces a distinctive character. Broadly speaking the embodiment of Lasem batik motifs are divided into two groups, namely flora fauna marine biota and flora fauna that is influenced by Chinese culture. The combination of both design elements in the form of motifs of both cultures is then a characteristic of Lasem batik.

The harmonious blend of Javanese coastal culture (Lasem) with Chinese culture is caused by longstanding relationships. The situation is established when the traders from China unfortunate transverse and settled in Bandar strategic in Nusantara with the spirit of mutual need. Around the 14th century the number of people in Java recorded about 100,000 people who showed a real influence in various aspects of life. Lasem as the oldest port city that has been influenced by Chinese tradition is potentially widespread on the north coast of Java and gives characteristic batik in coastal areas. With the presence of marine shaped motifs and images of dragons (Liong) also Burung Hong or flower teluki as a flora typical of China, indicating a harmonious blend in Lasem batik.

Visually the embodiment of Lasem batik has developed so it has three stages of the category from the beginning until now. The three types of batik Lasem known as the classic batik (people), Laseman batik and contemporary batik. The classification of Lasem batik is based on the motif and color, and the production technique. Early development of Lasem batik begins with batik process commonly done by the batik in other areas such as writing techniques. Similarly, the process of coloring through natural dyes that vary as sogan color, blue, yellow, orange and purple. In addition it does not leave the typical color Lasem batik known as the red color of chicken blood. The motive describes the condition of the people of Lasem at that time, namely forced labor in breaking the stone for the construction of the road. Therefore, among its motives is called watu kricak motif (little stone) which became part of the tradition of Lasem culture as a symbol of transition, so known as the classic batik / folk.

The next period is a category called Laseman batik, which in its development influenced by elements of art and culture of China. The result of the touch of values and the blend of elements of the two descriptions of culture resulted in Lasem batik, after the immigrants who had mingled with the local population. Based on the acculturation of these two cultures gave birth to a 'new culture' positive and rich nuances as the beginning of the birth of Laseman batik. The embodiment of batik Laseman is a batik that has typical Chinese motifs, such as Dragon animals, Lok Can, Peacock, Butterfly and rose plants, lotus, seruni and so forth. These motifs were adopted from Chinese beliefs and mythology, previously found in Lasem classic batik, but batik technique is done by combining various motifs without losing the identity, characteristic and character of classic Lasem batik.

In the development of Laseman batik developed into what is called contemporary batik Lasem, which until now received appreciation from the community. The
contemporary batik type of Lasem is not tied to traditional motifs, but is more influenced by fashion trends and contemporary fashion featuring free expression. Batik is also known as batik ‘New Style’ or ‘New Style’ is very diverse, so much in demand by all community groups. Some characteristics of the previous type of batik (classic and Laseman) remain a rich diversity of Lasem batik, such as red and batik technique. Among the contemporary batik motifs Lasem is known and developing today is the motive of Three Affairs, Morning-Evening, Day-Night and Tumpal Clorat. The function wear of this type of batik more diverse follow the fashion / fashion, so harmonious with the needs of today’s textiles.

Batik produced in Lasem patterned typical, especially the red color that can not be imitated by batik in other areas. Another distinctive feature lies in its combination of Chinese cultural influences and local culture, northern coastal culture. It is as a logical consequence and a relationship between ethnic Chinese and Ethnic Javanese, not only socially but economically. The overseas Chinese traders who came to the Lasem area had a great influence on their batik style. In its development, Chinese traders became batik entrepreneurs, while indigenous indigenous people only as workers or batik workers. This situation is regarded as a mutually beneficial cooperation, the Chinese traders have the capital and the population of Lasem have skills. As an aesthetic expression Nusantara archipelago, Lasem batik with Hong and Dragon bird motif is considered as the original pattern of Laseman batik. Both motives are considered as a symbol of Chinese culture, for example the motif of the Dragon is a symbol of power, courage and powerful dashing. In addition there is a frangipani flower motif that has a philosophy value, which is a shade and calm when people are under the tree, even when it died. In addition, seaweed motif (Latoh) has a philosophical meaning that the human life continues to reproduce breed. As social beings, man can not live alone, but must build relationships with others, integrate and help each other. Some Lasem batik cloth is often worn by Chinese women, therefore Laseman batik is often referred to by the term Encik batik.

Lasem batik in the development of experienced ups and downs in the 1950th to the 1980th. One of the Chinese batik entrepreneurs named Sigit Wicaksono aged 80 years has pioneered batik business since 1942. In the heyday Lasem batik has been exported abroad, including to Suriname, this is because it has advantages compared to batik from other regions. Lasem Batik is able to compete because in addition to the distinctive and interesting motifs of its fine-quality materials, in addition to the red color that characterizes the red blood of the chicken that has similarities with Chinese red characters. Until now, Chinese businessmen hire batik workers from the villages around Lasem. Generally the batik is a woman who has batik skills as an odd job while waiting for the harvest season.

Since the recognition that Indonesian batik is a masterpiece of Indonesia’s indigenous cultural heritage by UNESCO, revive and lift the wriggling batik. These conditions also give the spirit to restore the glory of Lasem batik as in the past. The various constraints faced have not guaranteed the sustainability of its development in preserving and maintaining its existence. Nevertheless the development of Lasem batik can be used as a model of harmony in the acculturation of Javanese and Chinese culture which is reflected in the embodiment of batik. This is evident in the area that states the area of 'Small China Heritage' Lasem and the oldest pagoda. The description describes the moral message as a form of Lasem batik character, so it can be used as a concept in building the character of the nation.
CONCLUSION
Some types of traditional batik in the ancient Nusantara archipelago in its creation is based on the conception of beliefs and customs. However, the classical batik embodiment in the northern coastal areas does not all contain elements of symbols associated with beliefs. In traditional coastal batik often present the motif with the forms contained in the local environment. In Lasem batik motif is a mere extent with symbolic meanings adapted to the shape, for example watu kricak motif (krikil stone) describes the condition of society. Although some of the classic batik motif that developed in the palace also colored the development of coastal batik. Since the arrival of China in various ethnic regions, especially in Lasem, there has been cultural contact, when the values of Chinese cultural traditions are exposed to high Javanese culture. Chinese culture has introduced a new perspective that is in line with human values and ensures the growth of creativity for the arts of culture including in the creation of batik. Based on the fact, the rationale behind the creation of Laseman batik proved to continue and accommodate local local cultural traditions. Some of the findings on Lasem batik motifs are embodiments of a design blend that expresses the local cultural values of Lasem (north coast of Java) with Chinese cultural values.

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CITRA BODY WOMEN IN DIGDO IRIANTO PAINTINGS

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ABSTRACT
The research aims to describe: 1) the background of the creation of the painting of the theme of the female body, 2) the image of the female body in the paintings of Digdo Irianto. The study was conducted in Tegalgiri Nogosari Boyolali March - August 2017, using the approach of cultural studies. Data sources use: informants, places and events, archives / documents. Sampling technique using purposive sampling. Data validity techniques use source triangulation and informant reviews. Analytical techniques using interactive models, consisting of: data reduction, data presentation and conclusion. The results of research can be explained that the background of Digdo Irianto in presenting the object of the female body in the painting is motivated by various things, including: 1) the beautiful female body charms, exquisite and exotic, 2) the appreciation of the "power" of women's body in life, 3) The desire to make a visual note of the female body with various characters with the gestures of the body in the painting. The image of the female body that appears in Digdo Irianto's painting: 1) is soft, is present through long loose hair, shaded eyes, quiet facial expression, body movement grace, 2) sensual, presented by gestures and curves of body parts such as butt large, sensual lips, 3) mighty, presented by the visualization of muscular thighs, strong fingers gripping the pestle as a male symbol.

Keywords: image, female body, painting

INTRODUCTION
The presence of an art work in society is influenced by the cultural background in the society. It cannot be denied, because artists are parts of the society who involve in practicing the culture which is commonly practiced. Popular culture practice which is developing in Surakarta has given contribution in the presence of artworks in paintings with various style and imagery. A female figure is an object which oftenly painted by an artist on their canvas. It cannot be denied, since the sensation behind the presence of a woman can be extracted for thousands meanings and images which can be a stimulus for an artist to be visualized in a painting. Female’s body can be framed in complex images, gentle, sensual, soft, peaceful, strong, exotic, etc. The images will always grow along the culture’s development that stands with it.
Figure 1. Digdo is painting female’s body.

The painter Digdo Irianto is a painter from Surakarta which consistently exposes adult female’s body as the object of his painting. For many years, he wandered to find the meaning and images of female’s body through the paintings and unpattern lines and expressive of paintings. His loyalty and consistency toward female’s body object is undoubtful. Painting by painting he created always talks about the dynamic of female’s body which is blend into the current of popular cultural practice nowadays.

Digdo’s addorance toward female’s body can be seen through the line curve on his paintings. For him, canvas is the world of the women theirselves, it means every time he sees a blank canvas, he soon creates the image of a woman in his imagination. The memories about his life’s experiences when touching down with the woman’s world always he puts on a painting which is also manifestation of the value and image to be communicated to his appreciators. Apparently, to understand and to dig more about Digdo’s women world, is there a need to research what becomes the background of his continuely creating female’s body on his paintings? As well as the images on female’s body on his paintings?

RESEARCH METHOD

The research was conducted in Tegalgiri Nogosari Boyolali on March – August 2017. The research was based on social-critical method using cultural studies approach, which is the life style of some particular people. Ideology holds important role, so there is no meaning which universally applied (Ratna, 2010). The main sources of the qualitative reserach used are: informant, place and event, archive/document (Moleong, 2009). The sampling technique used purposive sampling (Sutopo, 2002). The validity data technique used source triangulation and informant’s review. Analysis technique used interactive model which consisted of: data reduction, data presentation, and conclusion.

RESULT AND DISCUSSION

The presence of an artwork generally based on the concepts of the ideas as the background. In line with the paintings of Digdo Irianto, the presence of women’s body has the background of concepts which developed based on his experience and his beliefs. There are some explanations of women’s body presences on Digo Irianto’s paintings.

The Background of Women’s Body Object Presences on Painting

As a man, Digdo Irianto has natural instinct in adoring women figure, the figure that become a strength for himself to do his daily activities. In his statement, he straightly stated that: “a woman is a beautiful creature and has amazing attraction, moreover if a woman has an exoticism that is not owned by other women, so this is an enchantment which complement her”. Every one has different taste, that is why the perception of beauty and exoticism of oneself is different. The definition of beauty and exoticism
according to Digdo is definitely different than the others. According to Digdo, the beautiful and exotic woman is one who has stronger muscles than mostly women, a large assortment of buttocks, and long black hair that loosely covering some of his body. Those perspective of beauty and exoticism can be seen from his paintings. Painting a woman’s body by drawing the body as it is would not be enough for him, he would change the curve by bolding the curves which will give him a sensation.

The strength and power of a woman of Digdo Irianto’s version is also a powerful stimulus to be visualized on his paintings. The strength and power of a woman are not phisically described, but more in spiritual aspect. He encountered with many strong and powerful women who face their burden in life, a burden which might be hard for some other women, but in his daily life, he became the witness of those strong and powerful women in facing their life. Based from the experiences, he tries to make visual notes on to his paintings. The spontaneous and expressive lines on his paintings are the symbols of appreciation toward the strength and the power of those women.

Every female figure has different body characteristics, therefore, Digdo also intends to appreciate the difference. His belief in the strength and weakness in the exquisite and exotic perspectives of every woman is placed in a proportional context. His paintings attempt to bring the diversity of gestures to show the strength sides of each woman. For Digdo, Gestures of the body in the painting is the power of the work, therefore he is very concerned about the issue of body gestures as the bargaining power of the artistic side of his painting.

**Woman’s Image on Digdo Irianto’s Paintings**

The female figure in popular culture is the field for the growth of image. In the event of a sign-free game, the body is produced as a series of texts: a collection of signs, combined with certain semiotical codes, produces various meanings or effects of Raditya (2014). Digdo’s observations and experiences in everyday life have shaped his perception of the image of women in real life. The precipitation of the image of the woman in his heart becomes a stimulant to lift it into the paintings he creates. Digdo brings many images to the exposed female body, the diversity of the image is a manifestation of the values of femininity that he believes. Through his paintings he would reveal about the wilds of the image of women in the packaging of popular culture. The image of women in Digdo’s painting can be described as follows.
The image of women's tenderness is evident in real life, as well as in Digdo's paintings which there are compositions of the curves of the female's body parts to the gestures of the body as a whole. Softness is identical with the wiggling line. The visualization of long-stretched black hair to the shoulders, smiling-face expressions, the shade of the eyes, and the graceful body gestures reinforce the image of such tenderness. The tenderness that Digdo believes is the destiny of a woman. Although nowadays it is also not easy to find women who are soft, but in Digdo's mind the softness of women is a powerful weapon to subdue his heart. It melts and is helpless in the softness of women.

Sensual image is presented through the visualization of the body of a woman who exposes curves of the body, the buttock is always presented with a large enough size, and thick lips to strengthen the sensual impression. Digdo's simple painting style without displaying the details basically invites the people to instantly feel the image lifted on each painting. Digdo does not want to tell the sensual parts of the body in detail, but he just wants to convey that in parts of the body the sensuality values are present.

The image of a strong and powerful woman he conveys through legs form, especially the strong thighs and contains muscles that tight. The choice of the foot object as a symbol of strength is not without reason, because strong legs can support a mighty body. Fingers of strong and firm hands gripping pestle strengthen the image of women's body strength. Visualization of Digdo's painting conveys the message that in a body that is always soft but in the inside, we will find strength which is different from the strength of a man. The power of women is a force that always get along with the tenderness itself.

**DISCUSSION**

Female's figure is an object that is often created by painters as the objects in his paintings. The power of sensation that exists behind the female body display presents a variety of meanings and images that are overlapping. The painter Digdo Irianto as a female admirer, finds deep meaning about the beauty and exoticism of women's bodies. Beauty and exoticism are like two sides of a coin that are complementary and inseparable. The beautiful and exotic version of Digdo might not the same as other people's version, the existence of the muscles of the body is more robust than most women, the curve of a large ass, and long black hair that decomposes to cover part of his body, there lies the beauty and exoticism are.

Beauty and exoticism can synergize with strength and power, the female body as a medium where the image is built, and the image could be changing. The female body as a cultural object has a diverse image, mutually growing alternately with the acceleration of time available. Popular media culture does not indicate the lives of real women (Strinati, 2016).

Now, women can be both soft and quiet, but in certain situations can turn into fussy and irritable. The image is not static. This condition also applies to Digdo’s painting, which between one painting with another can be different image of woman in exposure. As a human, the painter also has a changing psychological condition as to speak to the image of women like what they want to present on his canvas. Frames can be used spiritually or philosophically, but it can also be used with a frame of popular culture, whereas both are of course the opposite. The female body can be spiritual, but it can also be physical. Digdo's paintings, of course, rely on the approach of spirituality, which not only indulge in physical beauty but also try to invite dialogue with appreciator in digging the content of meaning and the image that is in it.
Based on the results of the discussion on the process of work Digdo Irianto in exposing the body of women into the painting scheme can be made as follows:

![Flowchart diagram]

**Scheme 1. The process of painting work Digdo Irianto**

**CONCLUSION**

The painting of the women’s body created by Digdo Irianto backed by his admiration for the beauty, exotic, strength and power of female figures in the frame of spirituality. Through the paintings he tried to explore the spirit that is behind the physical appearance of women. A woman’s body that radiates her spirit. Through the body of women, Digdo presents and conveys a variety of images, there are the image of tenderness, sensual, and strength and courage. The image of a non-static body of a woman he painted with expressive brushstrokes with simple shapes without expressing in detail.

**REFERENCE**


JAVANESE CULTURAL VALUES IN SAMBATAN TRADITION AS NATIONAL CULTURAL ROOT IN BOYOLALI

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ABSTRACT
People in Plemburan village, Teras, Boyolali still do the sambatan tradition up to now. Sambatan is a local wisdom in the form of working together in a special purpose without any payment. This local wisdom is one of the instruments to face the dangerous global media which can threaten Javanese culture sustainability. That is why Javanese people should hold the culture strongly. Qualitative descriptive method is used in the research; the researcher observes the phenomenon directly in the location. Sambatan tradition as Javanese culture should be developed in order to eliminate the influences of strange culture that is not suitable for Javanese people. There are three things which should be explained about sambatan tradition. They are (a) what is the form of Sambatan in Plemburan village and how is it done (b) what the benefits for people are (c) how is Sambatan tradition connected in this modern time? The results of this research are as follow. Sambatan in Plemburan can be in building house, making tombstone in the thousandth day of the death, or in wedding ceremony. The activity starts with oral invitation a week before. The benefits of sambatan are maintaining relationship, community harmony, lighten the burden of the host. Sambatan in Plemburan village is happily and sincerely done to help the villager. This tradition is deserved to be preserved as Javanese culture.

Keywords: sambatan, culture, tradition, local wisdom, culture root

FOREWORD

1. Problem Background
Javanese culture has many various form. It has many customs and traditions. They can be in the form of ceremony for infant in the pregnancy until he or she dies. The Javanese customs and traditions are usually done in mutual assistance full of kinship. As explained by Koentjaraningrat (1994) there are seven elements of culture. They are religion system, religion ceremony, system and social organization, knowledge system, language, art, system of living, and system of technology and equipment.
In the Javanese society, that many traditions are still existing, there is an interesting and unique tradition called sambatan. According to Banyuadhi (2015: 186) sambatan and gotong royong (mutual help) are the same in the application, that is working together collectively with the same purpose. Sambatan is one of Javanese root culture that strengthen national culture. People do the sambatan, for example, if there is someone’s house is broken. The neighbors come to fix the house up without payment.
The word *sambatan* derives from *sambat* ‘to ask for help’. So, *sambatan* means ‘to ask other people for help in mutual way.’ In the *sambatan* there are some meaning follows.

1. Asking help to the neighbors
2. Lightening the burden of *sambatan* host
3. Uniting the neighbors in the tradition full of kinship

People should have the feeling of togetherness and concern toward each other. Javanese has an ancestor advice saying *Tansah welas asih mring sesama* meaning ‘always love each other.’

There are some reasons why *sambatan* is chosen as the topic. They are:

1. The *sambatan* tradition still exits at Plemburan village
2. The *sambatan* tradition has some advantages such as fostering togetherness, love each other, and improving the mutual help
3. The reseachers was born and raised at Plemburan village, and knows much about the *sambatan* tradition done by the people.

According to Raymond William (in Mudji Sutrisno, 2005) there are three usage for the word ‘culture’. They are intelectual development, individual spiritual, way of life which covers activity, belief, and personal or society habit. Raymond’s theory (1976) is similiar with other experts’ theories.

Human beings are cultured creature. According to Koentjoroningrat (1992) culture involves all thought, creation, and other creation which does not come from the instinct, and that’s why it can only be expressed via learning process.

Cultural element such as *sambatan* potentially acts as local wisdom. Characteristics of local wisdom are (1) able to withstand the influence of outside culture (2) able to accomodate the outside culture in appropriate way (3) able to integrate the outside culture into the original one. According to Rahyono (2009: 7) local wisdom is human intelectuality owned by an etnic through experience in the society. The tradition has adhered strongly in the society and pass long journey; as long as the society’s existance.

*Sambatan* is one of local wisdoms. The essence of life, according to Javanese people, is searching for peace by living modestly focusing on togetherness. The life is simple, peaceful, helping each other; it creates harmony in social environment and nature. Mutual help and togetherness is the essence of human life who always need each other. People are aware of their weakness and that’s why they overcome it by helping each other.

Research method which is used in this research is descriptive qualitative method. The function is to describe the values of local wisdom *sambatan* at Plemburan village. The instrument of the research is the researcher herself. The data is obtained by observation, interview, and documentation at the time the *sambatan* is being done.

This research is executed at Plemburan village, Tawangsari, Teras, Boyolali. The researcher came to the activity to collect data by observing, interviewing, and taking some pictures.

### 2. Problem Formulation

The problem formulation in this research can be identified that *sambatan* is a tradition in Javanese culture; it is an important part in the Javanese life because
it has a very good purpose. That is why Javanese people still continue the sambatan in this globalisation era. By paying attention to the identification above, the problems can be formulated as follow.
1. In what way do Plemburan people do the sambatan?
2. What are the benefit of sambatan?
3. How is the sambatan executed in the modern society?

DISCUSSION
People of Plemburan village still have the sambatan tradition. Usually the person holding the sambatan let the neighbors know that he will renovate part of the house, make henhouse, or make tombstones, and others. Than the neighbors come at the time specified to help the sambatan holder. So the object being done in sambatan is individual. Unlike the sambatan, the objects in gotong royong (mutual help) are usually public interest such as fixing the village road, erecting mosque, erecting safety post, or cleaning the sewer. The word sambatan is derived from sambat meaning ‘to ask help to others’ and gotong royong is compound word meaning ‘mutual help’. Both words have similiar meaning, that is, work together to lighten the burden.
People in the village do the sambatan voluntarily regardless the position, rank, and level. They do not get any payment; they just inten to lighten the burden of sambatan holder. They help the sambatan holder in the form of physical help, ideas, building materials, or prayer. There is a Javanese proverb sepi ing pamrih rame ing gawe ‘no individual interest and exited at work’. This proverb is very suitable to describe the sambatan. The sambatan holder usually provide people who help with drink, meal, and snack. They come at about 8 in the morning and do the work according to their abilities. At about 10 they take a break to have hot sweet tea and snack. During the break they talk each other, laugh, and full of friendship. It’s only about 30 minutes. Then they go on the work till about 12 at noon. They eat big meal. They have rice, vegetables, and side-dish. Snack and meal are mostly traditional food. During the break usually the sambatan holder plays traditional music Gugur Gunung ‘come and work together’ which lyric gives spirit for working and help each other. The lyric is as follows.

Gugur Gunung ‘Working Together’
Ayo kanca ayo kanca ngayahi karyane praja ‘Come on, Friend, we work for our country’
Kene-kene-kene-kene gugurgunung tandang gawe ‘Come here we work together’
Sayuk-sayuk rukun bebarengan ro kancane ‘united harmony with friends’
Lila lan legawa kanggo mulya ning negara ‘Working sincerely for the glory of the country’
Siji loro telu papat maju papat-papat ‘One, two, three, four. Come forward in four’
Diulang-ulung ake mesthi enggal rampunge ‘Done in relay; it must be finished fast’
Holobis kontul baris holobis kontul baris ‘Let’s go’
Holobis Kontul baris holobis kontul baris ‘Let’s go’
The lyric of the song can give spirit for people to work together helping each other to lighten the burden of the sambatan holder.
1. Form and Procedure of Sambatan Tradition
   
a. House Building
   If there is a villager who wants to build or repair the house by means of *sambatan*, he will inform that to other villagers orally. He can ask RT ‘block’ leader to inform about the *sambatan* to his block members. People will accept the information happily. They work with jokes so that they do not feel doing heavy work. They also bring the equipment needed with them such as hoe, shovel, sickle, etc. There will be a coordinator that direct the work as a whole. The coordinator will arrange who dig the earth, take the stone, erect the pillars, and put up the roof.

b. Tombstone Building
   Tombstone will be built after 1000 days after death. It is called *nyewu* meaning ‘a thousand days’. In Javanese tradition, death rituals are done many times. The rituals are periodically done, for example: (1) three days after death (2) seven days after death (3) forty days after death (4) a hundred days after death (5) *pendhak pisan* ‘first period’ a year after death (6) *pendhak pindho* ‘second period’ two year after death (7) *nyewu* ‘1000 days after death’. Usually Javanese people will build tombstone after *nyewu* in the form of *sambatan*. People in the village are orally informed before the day determined. Usually before going to the graveyard, they come the the *sambatan* holder to have breakfast and hot tea. After that they go to the graveyard to build the tombstone.

c. Wedding Ceremony
   Steps for wedding ceremony in Plemburan village are done at least two days before. The *sambatan* is done to make traditional decoration from young coconut leaves. It is called *tarup*. People surround the *sambatan* holder come together hand in hand doing everything needed to make the wedding ceremony successful. The decoration, yellow young coconut leaves, also functions as a sign that the family is having wedding ceremony. They also make *bleketepe*. It is simple decoration from green coconut leaves. It functions as wall or roof. They also find other decoration materials such as special bananas which still have the leaves and the stem, various leaves, and cane stalk. Those decoration materials have some symbols and good hopes towards the brides.

2. The Benefits of Sambatan
   
a. Maintaining Brotherhood
   People of Plemburan village think that their neighbours are their relatives although they do not have blood ties. By doing the *sambatan*, their brotherhood will increase. They work in *sambatan* according to their ability.

b. Fostering Harmony among Villagers
   In the *sambatan* tradition, people get together regardless of the age and the wealth. They work together with one purpose; and they help in the form of
food, ideas, man-power, pray, or money. That is why the harmonious relationship will increase.

c. **Lightening the Burden**

_sambatan_ can finish the work very quickly because many people take part in it. Really, the villagers can get the benefit from it. It can cut more than 50% time consumed. And from the economical point of view, _sambatan_ holder does not need to pay the man-power. He only has to provide food and drink. Even, sometime the _sambatan_ holder receive donation or contribution.

d. **Improving Hospitality**

In the _sambatan_ tradition, people get together, work, and have jokes, help each other. The _sambatan_ holder is happy because his burden is decreased; and the _sambatan_ doers are happy because they can meet and share with others. They are busy with their own business; but at the _sambatan_ daya, they get together. Hospitality can be improved in this way.

e. **The Relevance of Sambatan Tradition with Modern Era**

In the modern era like this, _sambatan_ is still done in Plemburan. They do it when they build or renovate houses, build tombstone, or hold the wedding ceremony. They do the _sambatan_ without any payment; they do it sincerely. Those who are rich or poor get together in the _sambatan_. People of Plemburan village still maintain this tradition.

**CLOSING**

1. **Conclusion**

_sambatan_ is javanese tradition, and Plemburan village strongly maintains it. It can be in the form of house renovation, tombstone building, or creating public fasilty. They usually do the _sambatan_ at holiday from morning till evening. The invitation is orally informed. They can get many benefit from the _sambatan_ such as maintaining brotherhood, fostering harmony, lightening the burden, and improving hospitality.

2. **Suggestion**

_sambatan_ tradition in Plemburan village should be done continously for many benefit can be taken from it. Beside, by conserving the _sambatan_, the next generation do not lose the identity; they are strongly united in building the community.

**BIBLIOGRAPHY**


EXPLORING SOCIAL VALUES ON LOCAL TV PROGRAMS IN BALI

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ABSTRACT
Television has become a special need for everyone since the necessary to find various information are easily obtain from TV programs for free. One matter which cannot be denied from the existence of TV programs is that it may be useful for education process. Local TV programs in Bali provide some social values which at one time can deliver benefits in the education process for Balinese community. Those social values may attach to the social life of Balinese community so that many aspect of field can be preserve and maintain through the existence of local TV programs in Bali. The social values consist of creativity, conservation, education, religious and entertainment values. These 5 values also can be adopted in the process of character and moral building for Balinese so that they can be more aware of local genius that Bali has.

Keywords: Social values, Television, Local TV Programs, Bali

INTRODUCTION
Currently the growth broadcasting media has taken important role in significant field. Lemish (2007) stated that television has been given considerable importance in many countries as a source and a tool of teaching. The success stories of using television for education in many countries has negated the concept that television is basically on entertainment oriented medium and it is hostile to thoughts. In addition he also mentioned that television is adaptable and can follow different approaches when used in the different educational situations. The medium is used for formal, non-formal and informal education. To support formal education, television usually function as supportive and reinforcement tool. Television can be attached with school curriculum and time tables. When systematically organized it takes the form of school broadcast. In non-formal education, television has a more specific role to play. When used as a part of multi-media communication tool, television can directly or indirectly teach the subject matter.

The age of television has led to a decline in the amount of time and effort that younger students devote to reading and literacy based activities. “Typically, television tended to displace other entertainment activities, including radio, movies, and comic books reading for school-age children (Neuman, 1991, p.21).” It is uncertain that there is a strong correlation between literacy rates and television due to a few factors. There is an increase in television shows over the years that do promote literacy such as Sesame Street. Some children’s television programming does have high educational standards. As well, due to urbanization, there are also a higher percentage of students who are able to attend schools and receive a proper education in today’s day and age. The percentage of children in elementary schools in BC increased from 87 percent in 1930 to 92.5 percent in 1962 (Statistics Canada, 2009). Educators became more experienced as well, with the
Teacher qualification standards increasing. In 1952 22% of teachers had a university degree compared to 57% in 1973 (Statistics Canada, 2009).

Television and visual media helped to develop the beliefs and values of our culture. Media programming is produced as a response to society’s values and norms. “In their view, children around the age of six lose interest in quality educational programs when they enter the school system; the only way to bypass children’s resentment of instructional content is to focus on social aspects of the programs (Lemish, 2007, p.199). Nowadays, it has influenced education and teaching practices. Educators have had to adapt and provide lessons that not only educate but entertain the learner. It has been shown that attention spans have decreased since the prominence of television. Reading is not seen in the same esteem as in previous generations. “Reading was not regarded as an elitist activity, and printed matter was spread evenly among all kinds of people (Postman, 1985, p.34).” This is not a new phenomenon. Whenever a new technology is introduced there is often a change in educational philosophy to adapt to the cultural shift. We have seen it more recently with modern internet technologies. After all “The medium is the message (McLuhan as cited in Postman, 1992, p14).”

The impact that television has had on education is dramatic. It has helped to change the dynamics found between teachers and students. Children are being raised with the television turned on for a large portion of their lives. They enter school acclimatised to the views and beliefs that are found on television. Attention spans have been adjusted accordingly and this negatively affects the quality and type of education that is transmitted to the student. Reach is a major advantage with TV ads. Despite criticism for high costs, advertisers have the best chance to reach a large audience through television. Reach is the total number of people exposed to your advertising message. Companies focused on generated brand awareness often have reach as a major objective. It is not uncommon for the most highly rated prime-time television shows to have 20 to 30 million viewers on a given night. Television also offers the greatest creative opportunity among the traditional media. It has visual elements like print and audio like radio, but it also has dynamic movement. Advertisers often try to tell stories within their ads that have an impact on the audience. Creativity can give greater meaning to a brand beyond its basic product. With TV, you can target emotional connections, incorporate characters that the audience can relate to and offer multi-sensory appeal.

Concerning to this matter, the growth of TV industry in Bali has meet the overall discussion above since many program are provided by several local TV in Bali to be used as education media. One of essential function performed by those local TV are some program which used Balinese as the main language in order to preserve the existence of Balinese language within the community. It is not only cope with the effort of preserving language, but it also offers social values which can be applied to the teaching of character building, especially for young generation in Bali. Dwiyani (2014) stated that there were some values of social norm that adopted by some TV programs in Bali which has been affected by some factors such as government policy, ideology, creativity, community and globalization. Those factors create social values which gave benefits to the life of Balinese community, such as:

1. Creativity Values

The existences of creativity value that can be seen in local TV programs in Bali are those which apply Balinese language as the main language. Here are the creativity values
undertaken by local television stations to continue to work on providing a selection of local TV programs that can satisfy home viewers:

A. Subtitle

The used of Balinese language on local TV news programs sometimes may give some difficulties for those non Balinese-native. Some news program found in Bali local TV, such as Gatra Bali (TVRI), Orti Bali (Bali TV), and etc has provide the solution by giving extra subtitle during it is aired. The language transfer from the news narration into the subtitle becomes creativity form to be given by the local TV program to the viewers. At the same time the viewer can achieve their understanding of the news and also the can learn how to use Balinese properly in the formal situation.

B. Format Types

The format types refer to concept and basic idea of the TV programs. One form of local TV programs in Bali which offer innovation and attraction known as interactive programs. The interactive format can involve home viewers as live performers by making phone calls while the program is aired. The format of program can be seen in variants of Balinese performances such as gegirang and geguntangan (TVRI Bali), gita shanti (Bali TV), entertainment content such as dedalu and Bali metembang (TVRI Bali), Tembang Bali and Bali music video (Bali TV).

C. Re-run

Various events related to great art are often carried out in Bali, but unfortunately some people may not have the same chance to involve with it. For example the Bali Arts Festival (PKB) which is held once a year. As been stated before that because of specific reason which caused some people cannot not watch or involve to this event, therefore, local TV in Bali made re-run program. This format helps people a lot to watch the event although they cannot watch it live.

2. Conservation Values

Ajeg Bali has become tagline for most program TV offered by local TV in Bali. It contains a mission to maintain local genius that Bali has. Local TV in Bali has offer some programs that are able to encourage and motivate Balinese to be more aware and understand the existence of local genius in Bali. The conservation values which can be found within local TV program in Bali are:

A. The Preservation of Balinese Language as Mother Language

The preservation of Balinese language as a mother tongue can be seen through the application of Balinese language as the main language on some TV programs (some example has been discussed earlier). The benefit of this effort is mainly focuses to the process of Balinese language for the children, teenagers and adults.

B. Conservation of Traditional Performances

Various traditional art events are offered by local TV programs in Bali in the form of traditional drama (drama gong), arja, bondres, and traditional puppet. By presenting this traditional art programs, it is expected that children, teenagers and adult will be more motivated to learn and able to preserve traditional performances in Bali. The main goal of this expectation that is in the
future, Balinese should be able to create innovation in the process of creating traditional performances.

C. Bali Culinary Preservation

The introduction to Balinese culinary has been offered by some local TV in Bali. The packaging of this TV program has been attractively offered to the viewers. Some chefs from famous hotel in Bali have been interviewed as the expert of culinary, especially Balinese culinary. By viewing this program, Balinese might be able to practice themselves in cooking Balinese culinary from the expert for free and live from the TV program.

3. Education Values

As well as a formal education process, community or television viewers, especially the people of Bali are entitled to get information from programs that provide educational values that certainly beneficial for character and morals of Balinese people. The education information can be obtained through local TV programs such as news program. The community can achieved insight into the conditions of various aspects of life surrounding them. Various moral messages can also be found in traditional performances which are usually stated through casual dialogues by delivering some advices given to the viewers. By listening and sorting education values which transferred through local TV programs in Bali it should educate Balinese people to behave more properly with others.

4. Religious Values

Through a spiritual TV programs offered by local TV in Bali, Balinese people will gain enlightenment to improve the quality of their religious life. By watching and listening directly from sources who are competent in the field of religion will lead to the perception of good things so that good principles of religion will be improved and maintained.

5. Entertainment Values

The entertainment values of each TV programs offered by local TV in Bali will give variants impressions to the viewers. It can be affected by the viewers’ interest to the programs. The concept of entertainment in TV programs is that the satisfaction for the viewers after the watch some programs. Then at least it can represent the feeling of comfort of the viewers. With a variety of event formats provided by local television stations in Bali, at least it is able to provide beneficial entertainment to its viewers according to their individual choice.

Conclusion

Local TV in Bali has a great task as broadcasting media which should provide many positive benefits to its viewers. There 5 social values which have taken as essential things to be aware of, such as:
A. the value of creativity
B. Preservation value
C. educational value
D. religious values; and
E. entertainment value
These 5 social values should be applied especially in maintaining Balinese local genius through innovative TV programs. This should be applied so that education goal in character building for Balinese can be achieved continuously.

References


THE ROLE OF “AJEG BALI” DISCOURSE IN IMPROVING THE ART CRAFTS FOR CEREMONIAL ITEMS IN GIANYAR BALI

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ABSTRACT
In an effort to anticipate the eroding noble art and culture values of Bali as the impacts of tourism and globalization, Bali Post and Bali TV promote a discourse on “Ajeg Bali”, which means to uphold and preserve Balinese culture to keep it from falling under global cultural hegemony. It is promoted through intensifying various events such as traditional and religious ceremonies as well as ritual of prayers held in temples and shrines throughout Bali, locally known as “Religious Recreation”. The increase in activities of ceremony and religious recreation has led to an increasing demand for artistic and attractive facilities for various ceremonies. Craftsmen see this as a promising opportunity and begin to improve their creativity in producing new ceremonial items that retain Balinese identity. Throughout Gianyar Regency, craft centers producing ceremonial items begin to flourish, such as those in subdistricts of Tegallallang, Sukawati, Tampaksiring, and Blahbatuh. The rise of art crafts for ceremonial items need a holistic study that employ the methods of observation and interview to determine the impact of Ajeg Bali discourse on the recent development in art crafts. The results of this study are expected to benefit the craftsmen, entrepreneurs, local governments, and academicians in conducting their comparative study for further development of art crafts.

Keywords: Ajeg Bali, religious recreation, ceremonial items

I. INTRODUCTION
A. Background
It is undeniable that in this era of globalization Bali as a tourism area is not free from foreign culture influence. While Balinese are flexible and selective in accepting foreign culture, Balinese scholars and policy makers are very anxious and worried by the swift flow of foreign influences into highly respected Balinese cultural traditions. Various efforts and actions have been done by the provincial government of Bali in anticipating this so that the Balinese cultural tradition will not be forgotten in its own home. Bali TV, as a means of local communication, launched the program “Ajeg Bali” to maintain and restore Balinese culture to remain steady and solid. The discourse of Ajeg Bali began to be formulated when Bali experienced a major disaster, i.e. the Bali Bombing I on October 12, 2002. Bali Bombing is a sign, a warning sign, for the people of Bali to remain wary of maintaining the harmony of Bali and its identity, so that "Ajeg" will not wither away. This is where the discourse to make Bali steady or “Ajeg” came up. “Ngiring sareng-sareng ngerojegan jagat Baline” (Let us all join together to keep the identity of Bali) (Agung, 2005: xii).

The discourse of Ajeg Bali has received a warm welcome from Balinese people. This can not be separated from the modernization and globalization that takes place in the people of Bali in a great and complex way, and, at the same time, threatening their identity (Atmadja, 2010: 3).
Local people began to realize how important it is to preserve Bali’s identity in all
dwalks of life: in terms of attitude toward life, of how to communicate properly, how to
dress appropriately in traditional Balinese clothes, and how to interact politely, and how
to implement all activities related to tradition and religion based on Balinese identity
referred to as bertaksu, or having a strong and holy energy. Balinese also began to
increase the value of their spirituality, in addition to performing various ceremonies, and
also a lot of prayers in various temples all over Bali. This is often referred to as "Religious
Recreation", which is a religious devotion while traveling.

As the activity of religious ceremonies and religious recreation increased, Balinese
people need various forms and types of unique and beautiful ceremonial items. People
always try to get the latest variant of ceremonial items with a strong Balinese identity to
place their offerings.

This has become a wide-open opportunity for ceremonial facility makers to
produce new creations with high artistic values. Various shapes and types of ceremonial
items emerged, either those made of woodcuts, weaving, prints, or assemblies. What
most interesting is the use of joining ornaments assembled into a dominant artistic shape
applied either to carvings, prints, batiks, or Sunggingans.

Gianyar is one of the craft centers for ceremonial items, spread across several
districts of Tegallalang, Sukawati, Blahbatuh, and Tampaksiring. Various shapes and types
of crafts for ceremonial items were created in those places. They include wanci, tokasi,
pemuspan, and bokoran, made of wood, rattan, palm leaves, with wood carving, weaving,
molding and sungging. It is interesting to study such a phenomenon and to explore further
the effect of Ajeg Bali discourse on the development of craft arts, especially those created
for ceremonial items in Gianyar. The study will focus on various shapes, types, and
techniques of creating art craft for ceremonial items, especially those made for placing
the offerings. In addition to enriching the ideas for creation, it is also intended to provide
teaching reference resources for teaching and learning process on campus.

II. LITERATURE REVIEW
A. Review of Ajeg Bali Resource

Efforts to preserve Balinese culture is one of the important things to do through
various activities. This not only about preserving certain traditions in Bali, but the culture
of Bali on the whole. Good Balinese people are those that concern and preserve Bali
culture, as well as promoting the sustainability of the respected culture of Bali (Beratha,
2004: viii).

Ajeg Bali refers to upholding of the practices and teachings of Hinduism in Bali, or to
preserving Bali culture and its treasure of natural beauty. Such effort, however, will be
meaningless without the Hinduism teachings that are fundamental in realizing Ajeg Bali
(Titib, 2004: 1).

The people and culture of Bali are both Hinduistic in nature. Hinduism functions as
the foundation, the root and, at the same time, the soul of Balinese culture. Discussing
Ajeg Bali means also discussing Ajeg Hindhu (upholding Hinduism). As long as Hinduism
is steadily practiced in Bali, with a dominant influence, the culture of Bali will remain
preserved. On the contrary, if Hinduism was no longer dominant, the steadiness of
Balinese people and culture will become questionable (Pitana, 2004: 36).

Being steady or ajeg doesn’t mean that Bali has become stagnant, static, withered
away, or susceptible, nor does it means that Bali has become unproductive or
conservative. By Ajeg Bali, we mean Bali that is holistic, democratic, intact, secure, united, equitable and prosperous, physically and spiritually healthy, in accordance with Hindu teaching: “Moksartham Jagadhita Ya Ca Iti Dharma”, the realization of which is a communal work (Karepun, 2004: 47).

Ajeg Bali means Bali (Sekala-Niskala) that is supported by the Balinese with advances in science and technology that rest upon hinduistic values. For that reason, a steady Bali (or Ajeg Bali) can also means a Bali that develops in line with the advances in science and technology, as well as in the mindset of Balinese inspired by hinduistic values. In effort to maintain the steadiness of Bali, it is appropriate that ajeg Bali advocates base themselves on Tri Semaya: Atita (the past), Wartamana (the present), and Nagata (the future).

Some of the views above elucidate that Mengajegkan Bali means preserving the culture of Bali by exploring and revitalizing some virtually endangered elements (atita), preserving what we have (wartamana), and develop them in accordance with the place, the time, and the object (nagata). Some of the above views are relevant to the dynamic of art craft for ceremonial items in Gianyar.

B. Review of Art Craft Resources

In general, craft works can be understood as any work that use regular tools, require particular skills, meant for basic home industry, and functionally serve to fulfill daily economic needs. Craft work is strongly reflecting the cultural and geographical environment in which the work was created. The process of its creation reflects the aesthetic, ethic, and logical values as well as the natural environment and local socio-cultural resources (Rohidi, 1999: 41).

In such a situation, it turns out art crafts can be dynamically developed in accordance with the interest of customers, as evidenced by the development of certain craft objects that are considered as having a lucrative market opportunity. Craft arts made of wood, bamboo, rattan, and leather began to attract investors (indigenous and foreign) to invest in the development of small-scale industries and handicrafts (Gustami, 1991, 8).

Indonesian art craft has three advantages that include abundant raw materials, skilled workers, and unique and diverse cultural potentials to produce distinctive craft products. In an effort to successfully enter a wide market network, these products need to be tailored to match the latest trends in the community. They should be made appealing to the target customer segments. For that reason, the aspirations and needs of society should be thoroughly understood. Proper product design in terms of shape, function, technique and material used is highly necessary (Anas, 1999: 5).

In art craft, design plays a very important role in an effort to actualize the production representation, which must be accepted openly to achieve optimal product quality. The design refers to the idea of modern production by considering the function, shape, material, manufacturing techniques, and marketing efficiency. To address the issue requires the intensive role of designers with a far-reaching vision to direct production to acceptable quality standards for global markets (Nuarta, 1999: 2).

Handicraft production activities that based themselves on natural resources and laborers are among the options to increase foreign exchange. This will have a double effect on skills improvement, employment provision, and increased local revenue. Increased handicraft exports have also play a more significant role, under a new policy of regional autonomy, in supporting local revenue (Danusastro, 1999: 1).

The above description makes it clear the importance and the significant role that art craft plays in supporting all aspects of community life, either as a means in various
activities, as a medium in supporting the economy of society, or in increasing foreign exchange. Art craft for ceremonial items is among Balinese art works that is highly potential today to be developed amid the increased public interest in spirituality in their daily life.

III. RESEARCH METHOD

The present study employed a qualitative research method that includes observation, interview, and document analysis. Among the reasons for using this method are easier access to what actually happens, immediate representation of relationship between the researcher and the respondents, more sensitive and adaptive to the encountered values (Moleong, 2013: 10).

The research has been conducted in the region of Gianyar regency because the art craft centers can be found in several sub districts of this regency: Tegallalang, Sukawati, Payangan, and Tampaksiring. Various shapes and types of the art craft for ceremonial items are made in those places with particular materials, techniques, and appearance.

The study population includes all types of art craft for ceremonial items found in Gianyar Regency. The samples were collected from 3 art craft centers and 3 craft vendors for each sub district that is considered to be representative. The sampling was based not on the number, or random sampling, but on the purposive sampling technique for the reason that each region has it own distinct art craft products.

For optimal data collection, we conducted literature review, observation, interviews, and documentation.

The data analysis process includes the following steps: First, data identification, i.e., collecting verbal and visual data, either through literature review, observation, or interview. Second, data classification: selecting or classifying data that have been identified based on data types and characteristics. Third, data selection: sorting the data considered to be irrelevant and lacking in contribution to the discussion. Fourth, data analysis conducted on the basis of the adopted technique, i.e. qualitative data analysis technique. The qualitative data will be presented in a description.

IV. DISCUSSION

It is something to be proud of that along jalan pariwisata, which used to be the center for various art craft items, now has popped up art shops selling various shapes and types of art crafts for ceremonial items. In traditional markets we found also many stalls that offer art craft items for ceremonial items with their own uniqueness. In addition, what’s more interesting is the many mobile kiosks offering those art craft items. Among those are pick-up cars that stop and parked upon any public street to display and sell items for ceremonial items. This indicates that many art craft items for ceremonial items have been produced by artisan crafts and are easily found in the local areas of Bali province. Creativity and innovation of craftsmen in creating highly varied works has led to a dynamic development of craft art items for ceremonial means. This can be seen from the varied shapes and styles of the items, offering advantages in model, function, appearance and packaging. Product advantages are managed carefully by artisans to attract potential customers to buy their products. Many of these craft items serve a very practical function and therefore the customers can easily and immediately utilize them. Trays or pans to place gebogan offerings, that used to be available only in the form of base tray, have now
been enriched with several bases to place fruits or traditional foods. They can be installed easily, quickly, and neatly, as well as healthily, because all of the offering items are stacked, not pinned down.

Technically, the development of craft items for ceremonial means is strongly facilitated by the existing modern technology. The existence of a new technique to reproduce art craft items makes it possible to produce them in a large scale easily and quickly. While, so far, craft products are made by hand from wooden materials, now they can be reproduced from fiber glass. In addition to easier and quicker to manufacture, the advantages of using this material provide lighter weight and longer lasting, as well as termite proof. Ornament motifs can be displayed neatly with high details, almost exactly similar to those in the model.

To build a very strong Balinese identity, all products are decorated with very unique and intricate ornaments. Most of the space is filled with very prominent carvings and finished with gold foil that wrap out all the ornaments, so the items look very luxurious and elegant. People will feel very happy and proud to bring offerings to the temple by means of a very luxurious and elegant-looking offering tray. They feel they have offered all the best and the most beautiful they have to God the Almighty.

The finishing layer can also applied by directly spraying gold paint, without polishing. Spraying technique can be applied especially for basic color or product finishing in one color. Brushing technique can be applied for certain details in ornaments, or for items that require multicolor application. It requires a very high skill to make finishing with polishing techniques to get a soft and neat result. Sunggingan technique with color gradation is one of the proper finishing techniques applicable to the existing carvings or ornaments carved directly on the product.

Bright colors characterize the craft items made for ceremonial items, leaving an impression that those are luxurious and glittering products. Bright colors also leave us happy, cheering, and joyful impressions that represent the feeling of a person who have made a sacred offering to God the Almighty. In the presentation of offerings, it is not allowed to feel sad or sorrow that will render the devotion to be untrue or insincere. Visually, the bright colors show us that the ceremonial items are indeed look elegant, luxurious, and beautiful, symbolizing that they present the best and most beautiful offerings.

In addition to reproductive techniques with prominent engravings, ceremonial items are also widely created with other techniques, depending on their model, type and function. The webbing technique is also widely used in the art craft created for ceremonial items, especially the types used to place closed offerings, called Tokasi. The ceremonial item is used to place the offerings for people who intend to perform the devotion of prostration in the temples located far from their place of residence. These days, an increasing number of people carry out religious tour, locally referred to as “Rekreasi Religi,” to express devotion to God the Almighty. They are very happy not only because they can visit a certain area, but also perform religious devotion, as well as getting together with their family members. Tokasi is the most appropriate ceremonial item to bring with during the religious tour.

Increased spirituality among local people today represents the implementation Ajeg Bali discourse to preserve Bali culture based on Hindu teachings. People feel obliged to participate in preserving Balinese culture. All events related to religious traditions are carried out by upholding the unique and original local cultural values. Ajeg Bali discourse
has a positive effect on the improvement of art works for ceremonial items in Gianyar, Bali.

V. CONCLUSION

The discourse of Ajeg Bali has a significant effect on the development of art craft for ceremonial items in Gianyar. In an effort to take part in Ajeg Bali implementation, local people have increased the number of traditional and religious events by performing various ceremonies and prayers in various sanctuaries, either those located in Bali or outside Bali (religious tour). To support the implementation of such events, various ceremonial are made available in a number of shapes and functions. The increasing need for ceremonial items among local people has supported, either directly or indirectly, the rapid development in their creations.

Various types and shapes of ceremonial items have been created by offering beautiful motifs and practicality in their use. The materials used are also quite varied with either manual processing techniques or technology-assisted techniques. With the discovery of reproductive technology, the creation of art craft for ceremonial items developed very rapidly with unique and interesting shapes. Woven technique is also strongly dominating the creation of art works for ceremonial items, either made of bamboo or rattan materials. In addition to the interesting shapes, aesthetic value is also added by carving the ornamental motifs on the product, which is done by technique of engraving and sunggingan techniques.

Ceremonial items serve not only practical function, but also social function to designate social status in the community. Many people opt for luxurious and elegant ceremonial items, because in addition to dedicating the best to the Almighty, they also want to show their identity as rich persons among community members. Local people will be very confident when they present offerings using luxurious and glittering ceremonial items as a sign that they enjoyed a well-established life.

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Designing packaging design to pack culinary Ayam Betutu in the city of Denpasar is manifested as an attempt to make this culinary, as one iconic souvenir the Balinese specialty to tourists. This is done because the existing packaging design has not met the criteria as a packaging souvenirs. In this design the sample of Ayam Betutu that is used as the case study is Ayam Betutu Lina with the product characteristic without gravy, wrapped with aluminum foil as primary packaging. Designing steps done through several steps consists of; 1.) Idea Phase, 2.) Design Phase, dan 3.) Feasibility Phase. The concept chosen is Balinese traditional nuance with promoting traditional material Upih (palm stem), then applied to one of visual design elements in Ayam Betutu Lina packaging. Packaging graphical element such as logo as brand identity, colour, illustration are designed referring to the concept above, so that it produce design production prototype as a solution to make ayam betutu culinary as one of iconic souvenir Balinese specialty in Denpasar city.

Keywords: Packaging Design, Ayam Betutu, Balinese Specialty Souvenirs

A. INTRODUCTION
Ayam Betutu has an authentic taste with a unique blend of base genep and sambel matah unique Balinese chili sauce. To make this culinary as an iconic souvenir the typical Balinese packaging is required to be interesting. In the city of Denpasar there are several restaurants that provide Ayam Betutu culinary as a main menu consists of 1). Ayam Betutu Gilimanuk Specialty, 2). Ayam Betutu Nia, 3). Ayam Betutu Liku, 4). Ayam Betutu Warung Laku 168, 5). Ayam Betutu Lina, 6). Ayam Betutu Ibu Ray, 7). Ayam Betutu Bu Koming, 8). Ayam Betutu Rama, 9). Ayam Betutu Galuh, 10). Ayam Betutu Bu Wulan, 11). Ayam Betutu Bali Ning Dewata, 12). Ayam Betutu Kadek Wati, and 13). Ayam Betutu Men Tempeh. Ayam Betutu menu served in each restaurant varies. There is Ayam Betutu with gravy and there is served without gravy. Aside that it can be enjoyed on-site, Ayam Betutu is also sold as a typical Balinese souvenir. Packaging design used by restaurants that serve Ayam Betutu culinary still does not meet the criteria, viewed in terms of materials, packaging forms, packaging graphic design and information as a means of product communication to consumers. The packaging used is dominantly using plastics, and paper. Few use traditional packaging. Besides, the way of packaging still has not paid attention to the standard, so this Ayam Betutu has a short shelving life especially if the culinary is made as a typical Balinese souvenir. The lack of knowledge and insight that the seller has about packaging and the graphic design aspects of packaging makes the look of the Ayam Betutu packaging design made as souvenirs less interesting. Good packaging design should be able to attract attention visually, emotionally and rationally, so as to add value to the packaged product (Dameria, 2014;51). To answer the problems above, efforts are
necessary to revamp the packaging design used to pack *Ayam Betutu* culinary as souvenirs.

In this design, *Ayam Betutu* sample that is used as case study is *Ayam Betutu* Lina with characteristic product without sauce, packed using aluminum foil as primary packaging, which is packaging material that directly cover *Ayam Betutu* (Dameria, 2014: 43). The use of aluminum foil as the primary packaging can extend culinary storage of *Ayam Betutu* Lina up to five hours. Innovation of packaging design is needed for *Ayam Betutu* Lina culinary worth carrying by tourists as souvenirs. Packaging design as one of the clusters of Visual Communication Design has a major role in efforts to increase the appeal of *Ayam Betutu Lina* culinary. Visual Communication Design is an art in conveying information or messages using visual language delivered through the media in the form of design, one of which is through packaging design. The design process generally takes into account aspects of function, aesthetics, and various other aspects, through research, thinking, brainstorming, and from pre-existing designs (Anggraini, Nathalia, 2014:15). Through the improvement of packaging design, it is expected to build a positive image of *Ayam Betutu* culinary and make the city of Denpasar has an iconic souvenirs, a specialty that can improve the brand image of Denpasar in the minds of tourists. As well as famous Palembang with *Empek-Empek*, and Padang with its *Rendang*.

Based on the description on the background above, the scope of the problem on this design are 1). How to apply the concept of traditional Balinese nuance as the foundation in creating the design of *Ayam Betutu* Lina packaging as an iconic souvenirs Balinese specialty in the city of Denpasar. 2). What materials and techniques are used to create innovative design of *Ayam Betutu* Lina culinary that has special characteristic? Through this design is expected to create design innovation culinary packaging of *Ayam Betutu* Lina by presenting a new system refers to the concept of traditional Balinese nuances.

**B. METHODS**

Creation Methods

In general the method used in the creation process of packaging design to mengemas *Ayam Betutu* culinary as iconic Balinese souvenirs are tergambar in the process as follows:

![Picture 1.
Phases of Packaging Design Creation to Mengemas Ayam Betutu Culinary.
Source: Julianti, 2014:53](image)

1. Idea Phase

Idea phase is the first step done in the process of work’s creation. Idea phase begins with the stage of the ideas discovery in the form of a reference in the work. Citing Masri’s opinion in visual strategy (2010:27). Concepts can be understood as a strategic rationale
for achieving one goal. Concepts are thoughts, and didn’t have operational trait. The concept requires implementation and is a plan.
Idea phase is obtained based on public opinion of the packaging design used to pack ayam betutu culinary. Based on that opinion, the ideas that came out then discussed, filtered and selected which ideas are appropriate to the needs.

2. Design Phase
The creative process in designing packaging design for Ayam Betutu products refers to the format and information that has been determined. All stages of the creative process are always based on material studies, form studies, color studies, letter studies, and composition/layout.

3. Feasibility Phase
At this stage the prototype components are made using materials and equipment that are similar to the actual conditions (Julianti, 2014:53).

C. RESULTS
1. Idea Phase
Designing Ayam Betutu Lina culinary packaging design is designed by looking at previous packaging design that has not been well designed. Therefore, this design begins by making the logo design as a brand identity, continued to the packaging design stage. The design concept of Ayam Betutu culinary packaging is a Balinese Traditional Nuance. This concept is chosen because ayam betutu product is Balinese culinary specialty presented as souvenir product to tourists. This concept is then applied to the visual element of packaging through the design stage.

2. Design Phase
Logo Design as a Brand Identity of Ayam Betutu Lina
Ayam Betutu /Lina logo design is made by showing the chicken icon that represents Ayam Betutu products. The logo as a brand identity is mandatory information that should be listed on a package (Dameria, 2014:158). Chicken icon as a picture mark (Rustan, 2009:21) is made by combining line elements, so as to form a chicken figure. The stages in designing the logo consists of three namely:

A. Form Study
The picture mark on the logo is taken from the head of the Chicken. It is intended to inform the product. The logo design is made in silhouette by combining the curved lines that make up the chicken icon. The logo icon communicates the message that this product is made using quality ingredients (kampong chicken) by blending tradition value packed modernly. The outline lines that make up the chicken icon give the impression of an expressive & creative. It reflects the character of the Balinese who is famous for their creativity in making arts and crafts. This reflects the creativity of Ayam Betutu Lina brand, in processing the blend of Balinese traditional spices to produce a culinary with Balinese authentic taste. Dedicated to tourists visiting Bali.
b. Studi Typography

Typography studies are done by collecting and identifying font types that conform to the concept of Balinese traditional nuance. The type of typography/letter chosen is the type of font Savoye LET Plain: 1.0. Provide a traditional impression with the character of the curved shapes refer to the form of Balinese script. This type of font is very typical with traditional Balinese aksara. The second typeface is the Philosopher font type, used as the text body (Balinese Cuisine). The choosing of this type of letter gives a modern impression. This is apparent in simple and clear letters.

![Typography Study](image)

Picture 3.
Ayam Betutu Lina Logo Design Process.
Source: writer’s document, 2017


c. Color Study

The colors chosen as the brand color of the Ayam Betutu Lina brand are terracotta and brown (brownish-red) colors that depict the classic and nuanced impression of tradition. The use of this color as a means of communication of authentic Balinese products (Dameria, 2014:72). This color sorting is inspired by the color of the paras material used in the traditional buildings in Bali dominantly using the color. The use of terracotta color refers to the color of the color brand of Denpasar City. To provide sweetener accents, used cream color gives the impression of modern tradition.

![Color Brand](image)

Gambar 4.
Ayam Betutu Lina Color Brand
Source: writer’s document, 2017
d. Traditional Nuance Elements

Traditional nuances on the packaging design to pack culinary *Ayam Betutu* Lina is a palm leaf motif as aesthetic element of packaging. The use of palm leaf or in Balinese called (*Upih*), gives traditional impression. It is inspired from one of the traditional packaging materials used by Balinese people, before it was presented in plastic and paper packaging. This is what wanted to be presented in the design of the designed packaging. Although using paper material, but traditional authenticity still presented by utilizing modern technology. Below are photos of *Upih* that serve as the aesthetic element of secondary packaging.

3. Feasibility Phase
Primary Packaging Design

The primary packaging design is made based on the previous packaging using aluminum foil to package the product. The use of aluminum foil aims to keep the product warm. The use of aluminum foil provides perfect protection (100%) against moisture, oxygen, and light (visible and UV) (Julianti, 2017:51). In this design packaging, the use of aluminum foil is still used, but wrapped again with plastic airtight safe for food (Food grade) with vacuum technology. Vacuum packaging is a packaging method by removing all air from inside the packaging before welding (Julianti, 2017:174). At the top of the primary packaging, labeled with size 11x7.5cm, made from sticker paper. Labels on primary packaging function as a medium to include text about product information to consumers. This Packaging Label is intended to package the product of chicken 1/4 kg (16x11cm). The use of plastic is meant to prevent leakage, so it is safe to carry as souvenir.
Secondary Packaging Design
Secondary packaging design on this design using food grade paper material type ZL 300gr, equipped with visual element packaging in the form of illustration of product photography (ayam betutu). The use of this illustration is intended to provide information to the target consumers regarding the content of the product.

So it can be used as visual appeal. Moreover, this product is made as Balinese specialty souvenirs. The use of food grade paper material plastic coated on the inside of the packaging is intended to prevent leaks from occurring above the packaging surface which may affect packaging aesthetics. Secondary packaging is a type of carton packaging (folding carton) made using cardboard, cut, and folded in the desired shape (Julianti, 2014, 60). The form of packaging is made of 17x12x5cm size box and without the use of glue and staplers so it is safe and does not contaminate the product, as well as easy to open and close. The visual element of the packaging is layout with the principle of symmetrical balance complete with the required information of the consumer and becomes mandatory information that must be listed on the packaging. The information consists of: Brand name (Betutu Lina), Product name, product type, net weight, product description (on label), product composition, and Producer address (Dameria, 2014;158).

On the secondary packaging, the use of product photographs by photography techniques is used as communication of the actual content of the product to the consumer. Overall the visual element of the packaging is made by displaying the illustration Upih (petals of palm leaf) that represents the traditional impression. The packaging design is then manifested in prototype form as a reference.

D. CONCLUSION
The application of Balinese traditional nuance concept on the design of Ayam Betutu Lina is applied as the foundation of creation through several stages such as 1.) Idea phase is done by collecting ideas obtained from the community about the design of the packaging like what is desired. These ideas are then made reference and put into design, 2.) Design phase through logo design as brand identity. The logo icon used is a chicken icon that is stylized using an expressive and creative expressive outline technique that communicates that Ayam Betutu Lina brand is processed by combining traditional flavors to maintain authenticity. Color selection consists of red terracotta, brown dank rem inspired from the color of stone material used in the traditional building of Balinese society. The visual
elements of the design of the selected packaging icon is Upih (palm leaf) gives a traditional impression. Illustration as a means of product communication using photography techniques featuring Ayam Betutu Betutu with elements that are identical with traditional Balinese nuances such as frangipani and poleng motifs. 3.) The feasibility phase is performed to create the packaging design as a design reference. The materials and techniques used are classified based on the type of packaging used. Primary packaging is in direct contact with the product using food grade plastic materials and aluminum foil. Ayam Betutu packed first using aluminum foil then wrapped with food grade plastic. After that in vacuum with vacuum technology that is airtight to keep the product longer. In the primary packaging there are labels made of stamped paper printed with digital print techniques. While the secondary packaging using paper material ZL weight 300gr, made in the form of folding cardboard without glue and staplers so it is safe to use to pack food. Printing technique used is digital print print technique.

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TRADITIONAL DANCE IN GLOBAL ERA:
RODAT PERFORMING ART IN BUGIS KEPAON VILLAGE, BALI

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ABSTRACT
The aim of the present research is to comprehend the essence of Rodat Performing Art in Bugis Village, Kepaon, Denpasar Bali in global era. This present research is done because there is an imbalance between assumption and reality in the field. Generally, dances growing in Bali are in Hindu nuance because its society are dominantly Hindu. However, the fact is different. In the life of Bali society, there is Rodat performing art that is in Islam nuance. The questions are: (1) What ideology does work behind Rodat performing art so that the dance is preserved by Bugis society in Bali until now? (2) How is the implication of Rodat performing art preservation for society and culture of Buginese in Bali? This research uses qualitative method. Types and data sources, both primary source and secondary source, of this research are obtained from observation technique, interview, FGD, and literature study. All data is analyzed critically in the perspective of cultural studies. The research result reveals that: (1) Buginese society in Bugis Kepaon Village, Bali still can preserve Rodad performing art until now because of the ideology of religion, the ideology of aesthetic, the ideology of self actualization, and the ideology of culture; (2) The preservation of Rodat performing art until now has positive implication on strengthening social relations, identity, and culture of Bugis in Bali.

Keywords: Ideology, Symbol, Rodat performing art in Bugis Kepaon Village, Birth of Prophet Muhammad p.b.u.h Ceremony

BACKGROUND
Rodat is a traditional dance of Buginese danced by a group of boy dancers accompanied by Kedencong and Jidur musical instruments (Tangine, 1993:11). According to elder in Bugis Kepaon Village, Bali, term of Rodat is from Arabic “Aroda” which means willing to achieve a goal. It is similar to Rodat performing art in Bugis Kepaon Village performed by its society on every birthday ceremony of Prophet Muhammad p.b.u.h is aiming that they can get peace, welfare both spiritual and physical. Besides being valued as ceremonial dance to get peace and welfare, there are also society valuing that Rodat is from the word “Rodada” which means turning around. It is so because Rodat performing art is danced with a number of dance variety performed inversely, repeatedly with balance. Impression of aesthetic experience which is so deep towards the show of Rodat performing art makes society mention its traditional village as Rodat.

Society in Bugis Kepaon Village, Bali frequently performs Rodat performing art in the context of Birth of Prophet Muhammad p.b.u.h. The local society believes that rhyme uttered by Rodat dancers repeatedly in Arabic can make their life peacefully and welfare. Rodat performing art, believed by society, is made together with Nazam, Maulud, Barzanji, Zapin, Hasidah, I Nasyid and Berhadrah are from Arabic. Islamic rhyme meaning praise to God and Prophet Muhammad is done by local society to thank His blessing.
Dance is the expression of beautiful and rhythmic movement of its actors to deliver a message through symbols. It is same as message expressed in Rodat performing art shown by its society on every Birth Ceremony of Prophet Muhammad p.b.u.h in that village. Through Islamic nuance symbols, they invite their society to always thank His blessing. Rodat performing art in Indonesia grows in some areas like South Borneo, Sambas Borneo, Sragen Central Java, Lombok, Bali, and others. In Bali itself, Rodat performing art grows in some Islamic villages like Bugis Loloan Jembrana village, in Karangasem, and in Bugis Kepaon Village, Denpasar. Rodat performing art out of Bali Island like Sragen, Central Java, and others is performed very crowded because it is accompanied by musical accompaniment consisting of various instruments like violin, marakes, Dab, and guitar. Different from Rodat performing art in Bugis Kepaon Village, Bali is only accompanied by Kedencong and Jidur musical accompaniment (Tangine, 1993:11).

However, enthusiasm of local society in performing Rodat performing art is extremely high. It can be seen from its society attitude started from preparation until show of Rodat performing art. The crowd of Birth of Prophet Muhammad p.b.u.h in Bugis Kepaon Village Bali is considered as the momentum of special culture for the society in that village. Not only attended by local society, but also non-moslem society in the village watch Rodat performing art. As the effort in order that Rodat performing art in Bali keep continuing, society of Bugis Kepaon Village frequently holds competition, and festival of Rodat performing art. Festival of Rodat performing art is even frequently attended by King Pemecutan as ruler, area head in Denpasar. According to society figure in Bugis Kepaon Village, the attendance of King Pemecutan in festival of Rodat performing art has been running since Independence Era of Indonesia. It is caused by the historical relation between Buginese and society in Pemecutan Village, Denpasar in fighting against Dutch. Society of Buginese in Bugis Kepaon Village, Bali are in full spirit to preserve Rodat performing art. It can be seen from its society attitude to always strive to have that performing art in festival events of traditional dance followed by neighbouring society in Denpasar. Enthusiasm of society in Denpasar coming to Bugis Kepaon Village to watch culture moment in every festival leads to some questions, such as: (1) What ideology does work behind Rodat performing art so that the dance is preserved by Bugis society in Bali until now? How is the implication of Rodat performing art preservation for society and culture of Buginese in Bali?

Rodat performing art becomes significant to be investigated because it has theoretical and practical values. In theoretical values, research result of Rodat performing art is expected to be able to improve knowledge for arts education aspect. Besides, in practical values, it is expected that it can enrich performing art in Bali and enrich cultural elements in Bali.

**IDEOLOGY BEHIND RODAT PERFORMING ART IN BALI**

**Ideology of Religion**

The establishment of performing arts is not separated from human adjustment with their environment (Hall, 1997). Local social values and demography values also influence the form of performing art. Local human behavior is also influenced by superstructure ideology in it (Sanderson, 1993). Superstructure (value system, belief system, and customs) are the foundations and mindsets of relevant community (Spradley, 1972). Socio-culture, demography, and superstructure are arts ideology for a community...
both in creating or in preserving it until the existence of performing arts are sustainable (Geertz, 2004).

Based on data analysis result, it can be found that Rodat performing art until now frequently performed by local society in Birth Ceremony of Prophet Muhammad p.b.u.h. They seem prepare performance danced by boy dancers in a serious movement. Thus, it is not wondering if Rodat performing art danced by society of Buginese in Bugis Kepaon Village is really impressive. Moslem and non-moslem society in Denpasar come to watch the performance. Based on the phenomenon, it can be understood that society in Denpasar accepts Rodat performing art as their entertainment who is mostly Hindu.

Deconstructively, Rodat performing art is aesthetical practice mobilized by collective belief in Bugis Kepaon Village. To investigae performing art especially dance, it can be seen from performance, coreography, movement variety, performance structure, performance stage, and other relevant elements. Form is a physical element that can be observed as media containing certain values such as idea, opinion, and theme. There are three components that become attention in discussing form of performing arts such as sign, message or text; actor; audience as message receiver delivered through certain symbols. Opinion of actors are delivered through signs and symbols. Through a ceremony involving power relation, it expects that their social componen can be set more for collective interest in this era. The process of construction is absolutely directed to positive image creating for society in Bugis Kepaon Village through social control in order to enforce harmony of locaal society. Religious activities can grow respect and disciple to create harmony for its society life unity (de Zoete and Spies, 1938).

Harmony construction created through obedience ceremony followed by Rodat performing art can legitimate dominan political power, identity, action orientation, even until sistematic communication distortion in Kepaon Islamic Village. Buginese in Bugis Kepaon Village until nowadays praises His existence through Islamic verse symbols in Rodat performing art. The religious practice keeps continuing peacefully because there is an ideological hegemony that is planted strongly by their ancestors. Through Rodat performing art, society is able to improve their comprehension on Allah’s existence. Even, the religious practice is believed as source of happiness in welcoming Birth Ceremony of Prophet Muhammad. God has the highest value regarding to religious obedience. Implementation of religious values can be seen from greeting and song of society to Allah that use Islamic verses.

In accordance with its context, Rodat performing art shown in birth ceremony of Prophet, then its performance composition is set based on the event. In certain action, the dancers sing rhyme containing Islamic religion. Ideologically, ceremony moment done by society in Bugis Kepaon Village has roles in reintegrating the dependence between human and Allah as center of religiousity. In that context, every Buginese in Kepaon Islamic Village can keep their kinship solidarity through Rodat performing art in every birth ceremony of Prophet Muhammad. Religious ritual is a religious belief expression. Belief is needed to solve impasse from death problems, injustice, and life suffer (Hobart, 1987). Therefore, Rodat performing art conducted on every birth ceremony of Prophet seem as spiritual needs of Buginese society in Bugis Kepaon Village. The needs seem central in the middle of life complexity of Buginese society in global era. Although they are busy with gaining income, but they still pay attention on Rodat performing art in order to improve life quality. Until nowadays, the sustainability of peaceful Rodat performing art in Bugis Kepaon Village, Bali can be made becayse of religious ideology similarity
regarding to natural resources and its society. Besides, the belief of Buginese on anima is the cause factor why Rodat performing art is the heir for generations until now in the middle of its society sinergy. The strength of religious ideology that makes Buginese life in Bugis Kepaon Village keep being loyal to show Rodat performing art with full of happiness feeling.

**Ideology of Aesthetic**

The beauty of performing art contain aesthetic essence. The beauty of Rodat performing art showing beauty elements that can be seen from its dance movement variety which is harmonious with its musical accompaniment. Harmony essence of a performance will be able to achieve if balance concept can exist among movement variety, stage pattern, and musical accompaniment (Ruastiti, 2010). Aesthetic of performing art can be understood through symbols expressed through dance movement variety, songs presented by actors. Aesthetic of Rodat performing art is expressed so harmonious with its musical accompaniment containing messages, advices, and guidances in Islamic nuance. Aesthetic of Rodat performing art has colors, identity, and specialty itself which is in Bugis culture nuance. It can be seen from its performance structure shown with dance concept of Buginese tradition conventionally.

Begin with *sholawat*, make one line, make two lines, make four lines, and continued with self-defence attraction in four lines, two lines, and ended with *sholawat* of Rodat performing art shown in traditional aesthetic concept. Beauty expression on a artwork covers harmony, contrast, balance, variation, difficulty, and unity (Picard, 1996). It is also same as Rodat performing art shown with fashion make up like war soldier by 22 until 45 male dancers. They dance with composition of 2 dancers acting like soldier commander and 1 dancer acting like lepri. They sing songs containing religious messages accompanied with *Kedencong* and *Jidur* musical accompaniment by 15 drummers. Rodat dancers wear natural facial make up and clothes like uniform of soldiers with Islamic aesthetic ideology in it. The dancers wear blue clothes and white trousers. All dancers’ clothes has silver line in their trousers. To beautify clothes, the dancers also wear attribute like position sign. The dancer leader brings a sword decorated with flower in its point. On the right shoulder of dancers, tuft is decorated as well.

Beauty (*sundaram*) of Rodat performing art covers balance, harmony, and completion values. It is expressed through stage pattern manifested by Rodat performing art dancers. The beauty of this performing art is valued as pure truth concept. Coreography of Rodat performing art is also valued as manifestation of truth, purity, and loyal present to God, the Creator. Therefore, the dancers of Rodat performing art feel glad, happy, and satisfied because this indeed can make them feel so. Rodat performing art accompanied with *Kedencong* and *Jidur* it unites dance message that Rodat performing art is an Islamic ceremonial dance. It can be understood through the nuance of performance strengthened by accent, attribute, and tempo of musical accompaniment. The presence of *Kedencong* and *Jidur* besides used as character comprehension, but it is also used to strengthen beauty nuance of Rodat performing art tersebut.

Dance is made from aesthetic elements like movement variety, music, vocal, and fashion make up to deliver certain messages to audience. It is also similar to this Rodat performing art. Aesthetic ideology that is the base of this performing art that can be understood to be taken as reference of aesthetic of Bugis ethnic performing art which is still preserved until now in the life of dominantly-Hindu society in Bali. Hierarchically, the
beauty of performance is always liked by audience because of its aesthetic. However, it is different from Rodat performing art in Bugis Kepaon Village. Society in Bugis Kepaon Village likes Rodat performing art because they value it as ceremonial dance. The only one truth on logocentrist hierarchy like that is denied with assumption to not to be trapped in absolute truth which is far from reality. Discursive disclosure is passed by *differance* phase on hierarchy for critical comprehension. Through that mechanism, it is not only its aesthetic function based on religion and cultural preservation ideology. Behind Rodat performing art, birth ceremony of Prophet Muhammad p.b.u.h frequently shown in Bugis Kepaon Village, Denpasar, Bali.

**Ideology of Self Actualization**

Rodat performing art can empower actors from negative influences. Every individuals has doubt, ignorance, or even anxiety to express and improve their potency, so that it is permanent and not maximum or even not known. To improve self potency, society in Bugis Kepaon Village mediate it with a performing art in Birth Ceremon of Prophet Muhammad in order to enhance their competence. Sometimes, anxiety and doubt on self competence make someone run from challenges and possibilities that they are facing. Ideologically, self actualization on that phenomenon motivates every individuals to be braver to perform in public (Picard, 1996).

Actualization in that performing art always attracts audience praise as the form of appreciation toward self action. It makes happiness, enchantment, and longing to involve in that performing art stage. The dancers actualized in that performing stage will always appreciate certain experiences even if it is frequently repeated as enjoyment, enchantment, and amazement. Besides, amazement has implication toward thankfullness and respect during the event of Prophet Muhammad Birth which then motivate to appreciate everything in the social life. Rodat performing art gives opportunities for dance artists to actualize themselves as group of heroes who are ready to fight in the war field. The dancers, expectedly, have trained themselves as heroes and left their daily habits to adjust discipline and self control through role as dancers of Rodat performing art in the performance stage. In accordance with Rodat performing art, the art coach is responsible for making every dancers get used to be competent in facing all social challenges. Besides, Rodat performing art aims to be role model to make heroic vibration alive among audience through birth ceremony of Prophet Muhammad p.b.u.h in Bugis Kepaon Village, Bali.

Character representation of a brave, strong, and tough hero is expected to motivate every artist to then examine and challenge himself to improve his skill for independence and welfare. Therefore, they voluntarily leave security and comfort to participate in birth ceremony of Prophet Muhammad. So that, they can be more independent. The attitude making ideologically aims that artist generation can maintain their principles on decision they make and not easy influenced by some problems or other interests (Ruastiti, 2010). Autonomically, when they are able to fight against social influences, they can make it through ways that they believe it is good. The form of actualization at least has minimized the dependence and omitted needs on security when taking risks, mistakes, and old habit releasing that becomes frightening danger and collective burden. Ideology of self actualization in performance operate in opening actors’ horizons on struggle essence in their environment. As the role of a hero in Rodat performing art, they can see weakness more and strength of others especially in their
braver to open up mind on critiques, suggestions, or advises from other people. It is significantly done for self acceptance in life. This heroic attitude, expectedly, is spread to all participants so that it can make tolerance and patience in personal and other people receiving even if they have different cultural background on their generations. Therefore, this will minimize or remove the greed and attitude disobeying other people’s rights in strong interpersonal relationship among society in life.

**Ideology of Cultural Preservation**

By seeing cultural activities taught to the dancers, it seems that during the process, it supports social life in that village. As the moment when they show the Rodat performing art, the dancers have obtained informal education about religion, arts, and history. The involvement of dancers in that performing art obtaining dance skills deserves to get the cultural heritage. Besides, the art group of Rodat performing art in showing the performance is always supported by society in Bugis Kepaon Village because it is in line with local tradition reflecting tolerance and togetherness. It also gives self prestige that motivates human zest to preserve culture through Rodat performing art both actively and passively. The dancers of Rodat performing art who have mastered dance materials indirectly are beneficial for continuing cultural values of the local society. It is same as Rodat performing art that can have implication for cultural preservation. Rodat performing art, in that context, is considered very important for actors because elemental culture in it is considered the most relevant to keep social unity among generations. Rodat performing art that has been preserved for generations are the witnesses and proofs of their existence of an art taste.

**IMPLICATION OF RODAT PERFORMING ART FOR SOCIETY LIFE**

Performance totality of aesthetic elements of Rodat performing art in Bugis Kepaon Village has given implications on strengthening internalization of religious, social, and cultural values on its actualization for local society. Therefore, the form of aesthetic of Rodat performing art has been specialty and pride of society in Bugis Kepaon Village, Denpasar. The comprehension of implication of Rodat performing art is to read change indication for cultural advancement of society in Bugis Kepaon Village. Art human is not a separable peace, but it is an emotional experience that cannot be separated from life experience (Tenzer, 1991). Conversely, the performing art can influence strongly as stimulus for maintaining social and cultural identity in Bugis Kepaon Village, Denpasar Bali.

**Implication in Social Dimension**

The beauty of Rodat performing art has given social implication for every performers in Bugis Kepaon Village. The art beauty can be a source of worthiness for themselves (Herbst, 1997). The beauty enables to change human emotion to be more release in satisfaction, happiness, which then can make life more spiritual (Vickers, 1989). In other definition, Rodat performing art born from beauty experience of supporting society will make them feel happier, more glad, and more spirit in their life, especially in social life. It is also stated by Malinowski in Nasikun (2000: 12) that function of every elements on a structure is aimed to fulfill needs. It is as the biological, psychological, and socio-cultural requirement for conducting Rodat performing art which is considered as collective works having integrated function for Buginese life in Bali.
Through Rodat performing art, audience and artist have close relations both as friend, family, or colleague. Thus, performance and composition of Rodat performing art in audience’s eyes is not the only one amuzement. Performance totality has implication on audience impression missed by them when gathering at that day. The art can be a symbolic war field because it can care, improve, and change their audience. In that relation, Rodat performing art functions as developer and enforcer of self identity or community identity. Therefore, Rodat performing art is part of social struggle from society in Bugis Kepaon Village through beauty expression shared to the close people to participate in keeping and supporting and loving arts as well as wisdom of their cultural religion in the middle of social change stream that is occurring. In that context, cultural values are revitalized through rhymes and expression of symbolic movement in Rodat performing art to make cultural internalization better in the middle of society life. Cultural values internalization then will strengthen social relation of unity character of local society in the dynamic of some life problems. It also contributes both for elder and artists in society. First, succession as artistic responsibility holder. Second, the strengthening of belief. Third, succession toward popularity improvement of artists in audience. Fourth, implication for enforcing social relation among parties including Pemecutan Temple party. Last, group popularity of Rodat performing art has implication of pride of every individuals in Bugis Kepaon Village social life.

Implication in Culture Dimension

The essence of beauty must be in line with cultural concept of its supporting society because art works are cultural products integrated with social cultural system. In the phenomenon of Rodat performing art di Bugis Kepaon Village, the strong foundation of cultural concept which supports the existence of Rodat performing art most until now in Kepaon is genealogy of local society and truth value of Islam. Historically, local society perfectly is Moslem Buginese, but they participate in upholding glory of Puri Pemecutan. The sadness of that heroic events is kept by Rodat performing art together with the birth moment of Prophet Muhammad as spiritual hero. Therefore, through Rodat performing art, all life problems regarding to environment, social, and Divinity can be solved fast. Thus, Rodat performing art not only has aesthetic value, but it also has socio-religious value for its society. The existence of Rodat performing art becomes significant for the life sustainability of religious, social, and superior characters of local culture.

Rodat performing art contains multicomplex characteristics portraying life essence values in performance pattern in unity specialty of aesthetic harmony. Philosophical values united in rhyme and attitude of dancers in Rodat performing art media, so that Rodat performing art is not only an entertainment, but it is also an example. In other meaning, the performance gives image for society watching it who is from common society level to be society category who care more on culture of Buginese in Bugis Kepaon Village because the performing art still transmits a number of social values of the society. Rodat performing art indirectly gives implication for cultural configuration unity of Buginese in Bugis Kepaon Village, Bali so that it is often that relatives, colleagues, and people of Bali in Denpasar are not left behind by Puri Pemecutan in order to watch Rodat performing art shown in every birth ceremonies of Prophet Muhammad in Bugis Kepaon Village.
CONCLUSION AND SUGGESTION

Based on the explanation above, it can be concluded that: first, Rodat performing art in Bugis Kepaon Village is preserved in Bali social life who dominantly believes in Hinduism because of religious, aesthetic, self actualization, and cultural preservation ideology; second, preservation of Rodat performing art gives implication on strengthening identity and social pride of Buginese in Kepaon Village, Denpasar, Bali.

Based on the investigation, it is suggested for Buginese society in Bugis Kepaon Village to keep maintaining aesthetic preservation of Rodat performing art. It can be done both theoretically and practically. Academically, it is suggested to keep investigating, observing cultural elements existing in Rodat performing art as one of superior cultural elements of Buginese in Bugis Kepaon Village, Denpasar. Practically, action of cultural revitalization in Bugis Kepaon Village, Denpasar is expected to be kept doing because it can strengthen the existence of Rodat performing art in Bali.

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CULTURAL DIVERSITY, CUSTOM AND ARCHITECTURE IN BALINESE TRADITIONAL VILLAGES (FORMS LOCAL IDENTITY)

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ABSTRACT
The Balinese Indigenous people is called *Bali Aga* or *Bali Mula* or *Bali Kuno* that they live in the highlands area, mountains, hills, as well as along the lakes. They scattered mostly in the north of Bali, some of them located in the middle and east area of Bali Island. *Bali Aga* village is traditional village in Bali that applies original customs, traditions, architecture, and it differs from other villages called *Bali Apanaga* that mostly located in lowland area which have influence from Majapahit Kingdom period. The research conducted through literature review, observation in randomly villages selected, and interview to the village leaders. The research investigates cultural diversity to forms local identity of *Bali Aga* villages. This paper explores the cultural diversity of *Bali Aga* and *Bali Apanaga* for its customs and architecture that still extant although the growing of globalization gives impact to the human life. The early result of the study shows that some of *Bali Aga* village have vision to be a tourism destination, such as Penglipuran Village, Pengotan Village, etc., however they still implement original tradition in their live, governance and architecture. Generally *Bali Aga* villages apply *ulu apad* system for traditional governance. The village have a linear pattern, the housing with linear pattern and compound pattern. The research seeks to offer information to enhance knowledge of locality especially in Indigenous villages.

**Keywords**: cultural diversity, *Bali Aga* villages, local identity, Bangli Regency

Introduction
One of international tourism destination in Indonesia is Bali Island. Bali has lush of tropical rain forest that beauty the natural environmental of Bali. Bali is also having around sixty two of Indigenous villages across Bali Island (Yudantini, 2015) as part uniqueness of Balinese culture, tradition and architecture. Many scholars observed Bali Aga villages particularly in depicting exotic of Bali, socio-culture of Bali as well as lack of infrastructure condition of Bali in the past which illustrated by Muller (2011). The Indigenous Balinese people of *Bali Aga* refused new influences including norms and cultures from Majapahit Kingdom period. They settled in the mountains and highlands area, and Reuter (2002a) named them as “the Mountain Balinese”. Reversely, Bali *Apanaga* is the Balinese who adopt influences from Majapahit Kingdom era, where they mostly live in plain area in the south of Bali. These two differences form Bali wealthy in customs, cultures, and architecture as cultural diversity form the Balinese local identity. This research investigates the cultural diversity of *Bali Aga*, especially the custom and tradition that has been adopted from generation to generation. The research also explores the architecture of Bali Aga villages; including village and housing pattern. The uniqueness of Bali Aga villages makes the village as tourism destination for its natural environmental nuisance, and as a place for socio-cultural and architectural research.
In this research, methodology is used through study case of Bali Aga villages in Bangli Regency. The literature review, observation and interview are also applied to get better information regarding condition both tangible and intangible of Bali Aga villages in Bangli Regency.

Cultural Diversity Understanding
In the world life, people live in a community that creates differences and varieties of human characteristics, customs, tradition and architecture. Lee (2017) stated that diversity “is nothing more than a difference from the majority.” He denoted that the culture is divided into two, majority and minority. The culture is norms which as a rule for people for their activities and behavior. Lee is also depicts the functions or advantages of cultural diversity that make our place become more interesting, stronger and better.

“Cultural diversity makes our country richer by making it a more interesting place in which to live. Cultural diversity also makes our country stronger and better able to complete in the new global economy.”

The strong place of cultural diversity is also stated in Johannesburg Declaration (2002) that “Our rich diversity.....is our collective strength.” Further, the UNESCO Universal Declaration on Cultural Diversity (UNESCO, 2001) appoint the cultural diversity for heritage in humanity which emphasizes on:

“[c]ulture takes diverse forms across time and space; understanding of moving from cultural diversity to cultural pluralism; cultural diversity as a factor in development; and cultural diversity presupposes the respect for human rights.”

Cultural diversity brings Bali as prominent island for tourism destination in the world with having unique culture and tradition and with tropical landscape and hospitality. This Balinese cultural diversity makes Bali with its own local identity as Thousand Temples Island, Island of the God, etc.

Balinese Traditional Villages: Bali Aga vs. Apanaga Villages
Mostly the desa tua/old villages in Bali are located around the mountainous areas and the hills. Reuter described the desa tua people as “the mountain Balinese” (Reuter, 2002a, p. 13) or Bali Aga or Bali Mula or Bali Kuna, and as an “ethnic group” (Hauser-Schaublin, 2004; Reuter, 2002b). Bali Aga means the ‘highland Bali’, and the Bali Mula or Bali Kuna means the ‘original or ancient Balinese’ (Covarrubias, 2974; Reuter, 2002b). The word ‘aga’ has a relationship with ‘arga’, meaning mountain which is derived from the Javanese language (Dinas Pekerjaan Umum, 1989). The Bali Aga villages have a different village leadership structure and membership. The village leader role is held based upon the order of the age of marriage of the villager; therefore the village leadership is collective in its nature. The village membership is divided into the core villager (krama desa inti) and the non-core villager and the two entail different rights and obligations. The old village’s rule of village lands is very strong resulting in a very strong village custom regime and a strong institutional authority’s structure. For example Bali Aga villages do not burn a corpse but undertake this through the ngaben ceremony that cremates the corpse symbolically. In social governance, Bali Aga life demonstrates unity and friendship in the homogeny of social life. Bali Aga does not use the title of Tri Wangsa (three social statuses) in their daily life but rather nyineb wangsa (bury the noble’s status).
Meanwhile *Desa Apanaga/Apanase* is a village located on the mainland Bali, particularly in the south Bali. *Desa Apanaga* is strongly influenced by Kingdoms of the past. The *Apanaga* Village is embodied on the plains in the *desa adat* that has *Kahyangan Tiga* temples (Kahyangan Desa temples) and a village lead by single leader called *perbekel/bendesa* whom is aided by a committee or *prajuru adat*. In general, most villages in Bali are included in the *Desa Apanaga* type. The type of this village has emphasized by Lansing (1983, p.114), citing from Korn (1932), that the *Apanaga* has strong connection to the Majapahit era:

Korn termed the majority type of village of the *wong* Maospahit “*apanaga*” emphasizing their subordinate relationship to the Indigenous aristocratic courts of pre-colonial Bali.

These two types of Balinese villages are also depicted by Korn (cited by Runa, 2004) has distinguished Indigenous villages in Bali into two types based upon location; the highlands Balinese village (*Bali Aga*) and the mainland Balinese village (*Bali daratan*) (Korn, 1932; Runa, 2004. To Korn the highlands Balinese village is the oldest village and most of them are located in the mountainous areas. They are few in number but have more variation to villages on the mainland village, and they also still display pre-Hinduism characteristics (Hindu-Bali). In contrast, the mainland village is a younger village type. Most of these are located on the mainland of south Bali, and they are influenced by the Hindu-Javanese from the Majapahit Kingdom period.

**Cultural Diversity, Customs and Architecture in Balinese Traditional Villages**

1. **Bali Aga Villages**

Cultural diversity is resulted from human activities and behavior in the society, including the norms, customs, and rules of the villages. In these Balinese traditional villages, both *Bali Aga* and *Bali Apanaga* have own characteristic and uniqueness that still extant, especially the *Bali Aga* villages are still adopting their original custom and tradition. Dwijendra (2009) has differentiated between *Bali Aga* villages and *Bali Apanaga* that distinguished by location, caste system, and Majapahit influences. Traditional housing in settlement pattern of *Bali Aga* has twelve pillars called *tampul roras*. The housing pattern is linear and is located in a row without fencing between each house. This linear pattern creates a plaza in the center of village which functions as a place for social and religious activities. Plazas can be found in several villages including Tenganan Village, Julah Village, Bugbug Village, and Bayung Gede Village. Housing is located spatially in a lower place; whereas the higher place is reserved for sacred functions such as temples. Houses are orientated to alleyways but not orientated to the village main road (plaza). The use of *Tri Loka/Tri Bhuana* (three worlds) conception in the housing zone links people to the God (Bhur), human beings (Bwah) and spirits (Swah). Also *Tri Angga* (three divisions of bodies) divides houses horizontally into three zones i.e. primary yard for family temple, middle yard for house building and thirdly the outside yard.
In the socio culture and community can be described that communal life in the society includes togetherness and mutual aid in ceremonies, house building etc. They have parallel relationships with members of that community. There is no caste status adopted in Bali Aga villages. The Bali Aga governance is through the Ulu Apad system that depends on the Kubayan Tengen (right side) and the Kubayan Kiwa (left side) (Reuter, 2002a). Funerals involve using grave stones, coffins or sarcophagi however an open funeral only occurs in Trunyan Village. Spirits are called by the Bhatara Da Tonta in Trunyan Village which mentioned in the inscription of Trunyan Al (833 Caka) and Trunyan B (833 Caka). In these inscriptions depicted that it is allowed to the Turunan (Trunyan) villagers to build shrine for the Bhatara Da Tonta (Ardika, 2009). There are several deities including the Wind religion, Syrnbu religion, Kala religion, Brahma religion, Indra religion, etc. There is an upstream and downstream concept (luan-teben) for the sacred zone and the impure zone.

The livelihoods of the Indigenous people are hunter and farmer and they use traditional equipment such as a chopper, drawstring, etc. There is a kinship system of close relatives and distant relatives, male and female castes, and there is a core family (batih). The organization system is called ‘hulu ampad’ or ‘ulu apad’ where every family is involved in traditional and religious activities. There are groups named banua and gebog especially charged in the Penulisian temple, Kintamani Regency (Reuter, 2002a). Further, the Bali Aga political system is flexible. They have not abandoned their ancestral traditions, and
there tends to be deliberative system. Especially in law system, the inscription of Bale Agung Kintamani talks about a ban on cutting down the trees such as mejegau wood, kapes wood, etc. The rule of cutting down of the village’s tree is also found in the Tenganan Village which selectivity of tree management in Tenganan Village to maintain tropical rain forest (Yudantini & Jones, 2015b). In some Bali Aga villages have unique marriage system. There is ban upon marriage within families or where there is a blood relationship, it can be found in Tenganan Village. Other uniqueness in Bali Aga villages is language. There is no hierarchy in language (sor singgih), nor is there any differentiation in language between adult and the youngster. Most Bali Aga villages have very varieties types of dances, traditional music, and other arts. Example for this is Pandanus war in Tenganan Villages that celebrate annually in ngusaba desa. The knowledge system is dogmatism wherein they accept what is. In agriculture there is an astronomical system directly linked to the months (kasa, karo, katiga, kapat, keenem, kepitu, kaulu, kasanga, kadasa, desta, sada). The Bali Aga believes that magic and spirits of ancestors were divested to the people and that these occupy an important position in the village including kubayan, jro bahu, penambing and pengulung.

2. Bali Apanaga Villages

The characteristics of the Bali Apanaga that get influences from Majapahit era. Socio Culture and community of the villages are influenced from Indian culture and Hindu-Javanese religion. The use of the Tri Mandala concept to define the holy temple zone into three zones (jeroan/primary, jaba tengah/middle, jaba sisi/impure) relates to the concept of Tri Bhuana (three worlds), i.e. Bhur/God, Bwah/human being, and Swah/spirit. It is believed that the Tri Hita Karana philosophy arrived in Bali via a Kuturan priest who introduced the Kahyangan Tiga temple and other temples in the village. A village contains of a small community including hamlet and a family. A village has individual land village and common village land (karang desa), temple land or customary communal land (tanah jaba pura/pelaba pura). The livelihoods of the people are as farmers using a subak irrigation system, as fisherman, and as traders. Equipment is made of iron and an iron worker is called empu and pande family. The housing pattern uses Balinese traditional architecture, including temples, palaces, etc.

![Figure 2: Natah pattern in the housing of mainland area of Bali](source: Yudantini, 2015)

There is a kinship system known as Catur Wangsa (four types of society based on obligation). There are Brahmana (priest), Kesatria (leadership/King), Wesia (trade), and Jaba (common people). The organization system is collective and led by Bendesa Adat or Kelihan Adat and is dynamic and democratic (Badan Pusat Statistik, 2011). There is a social community called sekeha or sekaa such as sekeha teruna (youth organizations), sekeha
subak (traditional irrigation communities), etc. In the political system, thus curates laws especially Hindu laws that are based on Majapahit influences and this is called Bali Customary Law.

The marriage system of Bali Apanaga is adopting a common marriage system and nyeburin system. Nyeburin marriage system can be explain that “daughter can and often do become successors through uxorilocal marriage” (Reuter, 2000b). Marriage procedures are based on the teachings of Manawa Dharma Sastra and that are linked to religion. There is different language (sor singgih) level in daily life, polite language and structured. There can be found in the inscriptions, the chronicles and traditional rules (awig-awig). In the art, there are three types of art including dance, music, and fine arts. The knowledge is based upon evaluation and requires logic to realize the truth of knowledge. Mostly Apanaga people embrace two beliefs, Hinduism and Buddhism that are respectively based on the teachings of a Mpu Kuturan priest about the Kahyangan Tiga Concept and a Danghyang Dwijendra priest about the Ciwa Sidhanta Concept. There is also worship of the Tri Murti divinities (Brahma, Vishnu and Siwa).

Conclusion
The differentiation between two types of villages in Balinese traditional villages, Bali Aga and Bali Apanaga give uniqueness and riches the customs and tradition of Bali Island, as well as the architecture of each type of village. From the diversity of culture, Bali as one tourism destination has its local identity as a place with unique custom and tradition. Moreover Bali Aga adopts their original traditions and beliefs that make Bali Aga villages different to common villages in mainland Bali area. It is becoming interesting to visit and study in deep the Bali Aga Villages for its culture and tradition.

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TRADITIONAL GAMES BALI AS MEDIA ESTABLISHMENT OF CHARACTER AND ATTITUDE OF CHILDREN TOLERANCE

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ABSTRACT

Amid the rampant modern game based on advanced technology, traditional Balinese games tend to be marginalized. This scientific work discusses the existence of some traditional games, namely megoak-goakan, meong-meongan and curik-curik and its implications in the formation of character and tolerance of children. This paper is the result of qualitative research whose data obtained from the observation, documentation study and in-depth interviews with 10 informants, namely educators and observers of Balinese culture. Data analysis was done descriptively qualitative-interpretive by applying semiotics theory and learning behaviorism Theory. The result of the study shows that the traditional Balinese game, ie megoak-goakan, meong-meongan and curak-curik were a form of traditional Balinese game which have the format of movement and singing collectively which has important educational value in the effort of personality character building and child tolerance attitude. Some of these traditional arts have implications for cultivating democratic attitudes, building togetherness, teaching leadership, discipline, honesty and responsibility, fighting spirit, and tolerant practices and multicultural awareness of receiving, acknowledging and respecting fellow human beings. Attempts to explore and utilize traditional gameplay as an arena for the education of personality traits and fostering the attitude of child tolerance need to be developed.

Keywords: Balinese traditional game, character building and tolerance, Indonesian children

1. Introduction

Competition among nations in this era of globalization is increasingly competitive. It takes a superior generation who can adapt and survive in exploiting opportunities in all fields. The superior generation is a generation that has a future character that not only mastered science and technology, but also has a spirit of tolerance in living the life of a multicultural nation of the archipelago.

The character of the child's personality can be built through the game. According to Freud and Erickson (in Santrock, 2006: 273) the game is a very useful form of human self-adjustment, helping children master anxiety and conflict. Because pressure is released in the game, the child can overcome life's problems. The game allows the child to release excessive physical energy and relieve pent-up feelings.

Educational experts claim that the game is a fun way of learning because by playing children learning something without learning it. Something learned, will be a valuable experience and kept in the mind of the child. The game is fun and exciting because it satisfies the child's exploration drive. This impulse concerns the desire for information about a new one. The game becomes a tool for children exploring for novelty, full of surprises and oddities (Santrock, 2006: 273).
The traditional game is a cultural activity to meet the need for motion, art, social, and culture that is done in a non-coercive manner. Traditional games excavated from their own culture contain noble educational values. Traditional games conducted in groups can lead to democratic attitudes and behaviors among children involved (Made Taro, 1999).

Indonesian society has diverse cultures, arts and traditional games. In Balinese life for example, there are games megoak-goakan in Panji Village, Buleleng, game med-medan in Sesetan Village, South Denpasar, curated in some places in Bali as well as game meong-meongan from Karangasem.

Traditional games such as megoak-goakan, meongan-meongan and curik-curik can determine the character of individual personalities. Personality is the dynamic organization of psychological systems within an individual that determines its unique alignment to the environment or the general features of an individual as expressed in the distinctively distinctive features he exhibits to others (Elizabeth, 1978, Jalaluddin, 1998).

Today, the existence of traditional games is becoming unpopular and endangered, due to the presence of modern game types based on advanced technology (HP, Ipad, internet). Individually children today tend to be timed by the kind of off-line or on-line toys available on the Internet. Though this modern game is not always educating for the younger generation.

Indonesian children need to be allowed to play traditional games that exist in the life of the community who gave birth to them. Besides as entertainment, the traditional game is full of positive educational values for the development of the personality character of elementary school children. This paper discusses two things: (1) why play megoak-goakan, meong-meongan and curak-curik were very important in children’s education ?, (2) how it’s implications in the formation of personality character and attitude of child’s tolerance?.

This paper is the result of qualitative research whose data obtained from the observation, documentation study and in-depth interviews with 10 informants, namely educators and observers of Balinese culture. Data analysis was done descriptively qualitative-interpretive by applying semiotics theory and learning behaviorism Theory.

2. Traditional Game and Child Education

In the life of Balinese people, megoak-goakan, meongan-meongan and curik-curik is a game and entertainment that requires spontaneous physical movements. This is in accordance with the characteristics of children at a young age that is still unique, behave spontaneously, without consideration, cheerful and want to know something in the environment (Solehudin, 1997: 39).

Some of the traditional games belonging to the Balinese community that contain the value of education for the next generation are megowak-gowakan, meow-meongan and curek-curik. Besides being an educational medium for developing children’s character traits, these three traditional games can also foster attitudes and tolerance for future generations born and developed in the multi-ethnic Indonesian society.

a. The Megowak-Gowakan game

Megowak-gowakan game is located in Panji Village Sukasada District Buleleng Regency tangible like a snake. The player forms a one-line formation that will look like a serpent winding when the gowak chases the nut. Typically, megowak-gowakan game held in central jaba Pajenengan Temple. Because this place is no longer adequate, now the tradition of megowak-gowakan moved to the field of Panji Village.
The tradition of megowak-gowakan was done routinely every year that is on the day of Ngembak Geni, the day after Nyepi feast to remember the fame Ki Barak Panji Sakti in conquering Blambangan (I Gusti Nyoman Tiga, 46 years, Kelian Panji Village Service). The game lasts for one day, usually starting in the afternoon from 15.00-finish. In addition, the traditional games of megowak-gowakan can also be played at certain times, such as the anniversary of Buleleng Regency as well as the independence day of August 17 with the concept of art that attracts tourists more but does not eliminate the cultural tradition values contained in the game Traditional megowak-gowakan itself.

The number of participants is approximately 40 people. Good composition is the son of 20 peoples and the daughter of 20 people and alternated between sons and daughters. If no composition can be changed adjust to the condition of the participants. Participants can be reproduced depending on the breadth of the playground. Participants of traditional games megowak-gowakan is young men, besides that people who have families can come play. This means that the traditional game megowak-gowakan can be played by anyone with a note can play this game to completion. In the beginning when the government of Ki Barak Panji Sakti traditional game megowak-gowakan done by kings, war leaders and warriors. For further development the game is inherited and played by young men or young local generation.

In the traditional game megowak-gowakan was not necessary special equipment. It only takes a rather wide field to perform this game and a scarf or a strong belt because it will be used by the friends behind him and water to inundate the field with the aim that the game participants do not feel too hot. In addition, if the traditional gameplay games will be staged on certain days if there is a request from the government to enliven a particular event then use more appropriate equipment such as uniforms in accordance with their respective plays, kris, tedung, train, gamelan, Torches etc. to attract a higher aesthetic impression.

In the execution of this traditional megowak-gowakan game, gowak chase and catch the nuts until it can, after gowak managed to catch the beans then gowak and nuts that have been playing into the middle of the line. Next, the next first person will become a gowak and the next most rear person becomes a nut so now comes the new gowak and beans. The new gowak also chases and catches the new beans until, after gowak catches the beans and gets into the middle of the line, then another gowak and new beans appear in sequence order, and so on until all the participants can play. If gowak give up before catching nuts then gowak considered defeated and the winner is bean.

b. Meong-Meongan Game

The game is played by children aged 6-13 years, both women and men. This game has its own facilities, infrastructure and game process. The necessary facilities and infrastructure in the meow-feeding game are the pitch according to the number or the number of participants. The field should form a rectangle and well the flat surface area. Participants of at least 8 participants.

Furthermore, the meong-meongan process generally includes two stages. First, the preparation phase: (1) the participants choose a child to lead the game; (2) the participant enters the playground by forming the row of one, (3) the row will be formed into a circle, all the participants facing the middle of the circle where the appointed leader is located; (4) the leader will hold a sweepstakes or sut to select 2 participants who will play the role of meow (cat) and bikul (rat). All participants must show their palms, then the leader will touch all palms with his index finger in a sequence from a player to another.
player following clockwise or vice versa. The draw was accompanied by a sut tok pitu song sung by the game leader: "Tok pitu single getter magedi embarrassed, Tok pitu single magedi embarrassed." "Tok pitu tunggal getok magedi malu. Tok pitu tunggal magedi malu. Tok serempengan tunggal getok malempengan", (5) after the drawing has been completed, 2 selected participants will perform a sut to redefine who plays the role of cat (cat) and bikul (mouse) so that the game can be started. This time sut called sut tultalti, which plays an important role in this sut is the fingers of the hand. Each player must be able to play and understand the meaning of the game of the finger. Sut tultalti has 3 forms of hands ie, hands clenched = stone open hand = two fingers upright (index and middle finger) = scissors. Through sut tultalti is decided, for example the winner becomes bikul (rat) and the loser becomes meong (cat).

Second, the stage of performing the game of meow-meongan: (1) begins with the song of meong-meongan song by all participants: "Meong-meong aih ja bikule. Bikul gede-gede buin mokoh-mokoh. Kereng pesan ngarusuhin." This song was sung twice, first when the circle participant moves clockwise, the second when it moves the opposite: (2) after the word ngarusuhin, then the chase between meong (cat) and bikul (rat) begins; (3) the participants who form the circle, holding hands to protect the bikul (mouse) from the pursuit of meow (cat), so bikul (rat) will be safer in the circle but not allowed so long in it; (4) meow (cat) will try to chase the bikul (rat) because if not caught then its role as meow (cat) will not be replaced by other participants so that will make him exhausted himself; (5) the chase will stop when the cat is able to catch the bikul (rat) by touching the part of his body. Before the bikul (rat) is caught then the game must be continued; (6) The game resumes after the bikul (mouse) is caught by the meow (cat) and they will alternate the role or other peseta that will replace it. The duration of the game of feeding can not be determined, depending on the success of the cat (cat) capture the bikul (rat). The game of meong-meongan can be continued again after a new pair that has been prepared.

c. Curak-curik’s Game

The game Spicy or dragon game is performed in groups, played by at least 4-5 people, 2 people as a gate maker (left-right), the other neutral line up to form a circle of 8 passes through the gates that are made. This game is accompanied by the following brave songs: Curik-curik semental layang layang boko boko, tiang meli po_h-e, aji satak aji satu_s ke_peng, mara bakat anak bagu_s pe_ceng, enjok-enjok. In this hectic game, participants can learn to understand each other, learn to work together, and practice their dexterity in counting.

By looking at the content and the process, some traditional games belonging to the Balinese community have important educational values. Through these tradesional games, unwittingly children interact with each other Bisa. They learn to work together, learn democracy, learn leadership, understand each other, test dexterity and so on.

3. The Implication of Traditional Games for the Establishment of Character Personality and Tolerance of Children.

Megoak-goakan, meongan-meongan and curik-curik is a traditional game. In general, traditional games are also recognizable by people's games, usually played by children to fill their free time after school or at rest or school breaks, playing with peers is a very enjoyable moment especially if the game has an impact Positive to support the lives
The traditional game has important meaning for the formation of the child's personality.

In general some of the traditional Balinese games have implications: (1) as a reflection of a democratic life. This is illustrated when all participants choose a leader on the basis of mutual agreement; (2) as a fair and responsible leadership process; (3) reflect the development of disciplined, honest and responsible attitude; (4) teaches the spirit of striving for results; (5) as a form of shared solidarity, mutual acceptance, recognition and respect (multicultural nature).

Furthermore, some of Bali's traditional games also contain knowledge, attitude and behavior associated with the child's social-psychological development. In this regard, the traditional games have several benefits, namely: (a) train the development of sensory and motor child; (B) mentally train and develop self-confidence; (C) as a medium for socializing children with peers; (D) establishing togetherness; And (e) train solidarity among peers. In this connection one of the educators in Denpasar City expressed his opinion as follows:

"In addition to training the aesthetic power (art), traditional games can be a means of fertilizing the values of solidarity, caring for others, as well as practicing honesty, emotional stability, and other leadership values that are indispensable for the formation of children's personality traits Ririn, 42 years, interview March 1, 2017).

The traditional games: megoak-geokakan, meong-meongan and curak-curik contains important educational values. It is in the opinion of the pesikolog that traditional games have inherent benefits, build a more humane personality, form a social context through social interest, lead to inherent needs and encourage mutual ownership, avoid isolation, build cooperation and to reduce interpersonal relationships. Playing in groups has several benefits, namely: (1) can increase expectations; (2) to establish a sense of belonging; (3) sharing of information; (4) reduce the altruism side; (5) correcting faulty family functions; (5) building social skills; (6) facilitating the community; (6) as a model of related proficiency; (7) forming emotional and cathartic support; (8) helping others; (9) building a more meaningful and purposeful life susana (Schaefer, 2003).

In an effort to develop children's character traits, traditional games have advantages over modern games. As a product of mass culture, modern games require sophisticated technological devices (laptops, Ipads, HPs), are individual, and their impact only touches logical and aesthetic dimensions. Meanwhile, traditional game as a product of local wisdom (local genius) requires only, natural means (without cost), can gather together and its impact can touch the ethical dimension, in addition to logic and aesthetics.

According to Sholehuddin (1997: 80), a game can build intellectual skills as a child engages in activities that demand his thoughts. While children exchange ideas through language, painting, making decisions, and solving problems, and while feeling the difference between fantasy and reality are examples of playful moments that can contribute to the development of a child's intellectual abilities. In general, often associated with spontaneous children's activities, there are five definitions of the game that are fun and have intrinsic value in children, have no extrinsic goals, motivation is more intrinsic, spontaneous and voluntary, no compulsion and free Chosen by the child, involves an active role in the participation of the child, having a particular systematic
relationship with something that is not playing, such as creativity, problem solving, language learning, social development and so on (Mariani, 2008).

Building personality traits is a lifelong process. The development of character in each individual is influenced by innate factors (natur) and environmental factors (nurture). According to developmental psychologists, every human has innate potential that will be manifested after birth, including the potential associated with character or virtue values (Latifah, 2008: 49). In line with that Confucius declares that man basically has the potential to love virtue, but if this potential is not followed by education and socialization after human beings are born, then humans will be able to turn into animals, even worse (Megawangi 2003: 33).

In the formation of this environment the role of the educational environment becomes very important. Therefore, a person who behaves dishonest, cruel or greedy is said to be a person of ugly character. While people who behave honestly or helpful help is said to be a person of noble character. So the term character is very closely related to personality (personality), in which a person is called a person of character if his behavior in accordance with moral rules.

Some traditional games such as megoak-geoakan, meong- meongan and curak-curik can be used as educational media in training the development of sensory and motor child; Train confidence, leadership principles, democracy, cooperation and multiculturalism, that is, accept, acknowledge and appreciate others. In addition, the traditional game is very important for the formation of personality traits and build the cultural unity of tolerance of the Indonesian nation. By playing together, children are directly educated in building attitudes and behaviors of democracy, accepting, acknowledging others. They also learn to appreciate the others that are very important in the life of this diverse nation of archipelago.

According Megawangi (2003: 23) children will grow into a character person if he grows in a character environment as well. With so nature every child born holy can develop optimally. Therefore there are parties that have an important role that is: family, school and community. Although every child is born with a good trait but in its development he needs a good environment also to be able to produce good character too. Teachers or educators at school have a decisive role in conserving traditional games (Primayoga, 2015).

Traditional games belonging to the Indonesian people such as megoak-goakan, meongan-meongan and curak-curik was a requirement with educative values that are useful in the formation of children’s personality traits. The values contained in the game performed by the child repeatedly can be an imprint and become the shaping of the character and behavior of the child. This is in accordance with Bandura’s proposed behavior theory that repeatedly stimulated stimuli will generate positive feelings and can influence the behavior of imitation by a person (Rakhmat, 2012: 238).

Some of the benefits of the traditional games include the child’s self-training in the development of social attitudes, being resilient, agile, honest, patient, and disciplined in order to achieve the desired results. This is in accordance with the opinion of Windhu (1991/1992) that children’s play is essentially an integral part of the formation of the child’s personality both in the process of internalization of socialization and in the formation of culture (institutionalization). Values contained in the culture is very necessary in an effort to educate the life of the nation, especially the effort to realize the whole man. Folk games as well as traditional sports are rooted and developed in the
community need to be conserved and developed continuously so as to enrich the repertoire of local culture.

By exploring the potential of local arts, then multicultural awareness can be grown. Through the traditional game, multicultural values become very important in the midst of the social situation of Indonesian life which is colored by the symptoms of conflict between today's groups. Conflict is still in the stage of a variety of views that tend to cornering fellow citizens, including the potential views of clerical groups with nationalist groups that in some degree they actually have the same awareness of nationalism. This in the life of society can be anticipated by reversing the spirit of multiculturalism through traditional games.

In general, the existence of traditional games in the life of the archipelago is now threatened with extinction due to the urged by a more interesting modern game. Like the proverb "better late than never" or better late than not doing anything at all, then the rescue effort against the traditional game of the game becomes a joint responsibility. All parties have an important role in the effort to explore, rescue and socialize the tarditional game that contains many meanings of education in the development of the character of the child's personality. The role of family, school and surrounding community becomes important in socializing and applying the noble teachings contained in traditional games. In addition, the school and family also have a very important role in maintaining the sustainability of some traditional games that proved to be effective as educational media for the development of the character and spirit of child tolerance.

4. Conclusion and Suggestion

4.1 Conclusion

The traditional Balinese game of megoak-goakan, meongan-meongan and curak-curik was a form of traditional Balinese game which has a collective movement and song format that has important educational value in the effort of personality character building and child tolerance attitude. Some of these traditional arts have implications for cultivating democratic attitudes, building togetherness, teaching leadership, discipline, honesty and responsibility, fighting spirit, and tolerant practices and multicultural awareness of receiving, acknowledging and respecting fellow human beings.

4.2 Suggestions

In an effort to anticipate the disintegration of the nation, the effort to explore and utilize traditional games as a platform for the education of personality traits and fostering the attitude of child tolerance needs to be developed.

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ABSTRACT
Fine art, especially art painting, shows a significant development if associated with the environmental issues. Consumerism culture in our society that is not in accordance with the culture to manage waste materials creates our environment full of junks. This condition causes environmental problems. Recycle art is an effort made by artists to recycle junks to become painting media which have aesthetic values. The research intended to create a fine art painting by applying recycle approach using materials like papers, metals, and cloths. The research was done in NN Studio, RT 04 / 07 Kismorejo, Jaten, Karanganyar from April to August 2017, and the method used were brainstorming, exploring, and evaluating. The result shows that the creation of a fine art painting can be done in various stages, namely brainstorming idea/theme, preparing tools and materials, identifying material characteristics, exploring materials and techniques, evaluating work, and finishing. The media used were paper cardboards, newspapers, bread bags, lurik and batik cloths, jeans, and license plates. Each material was treated by maintaining and strengthening its characteristics. The fine art painting that was produced had different images in every part of the work. Combination of cutting, tearing, pasting, and painting techniques could create calm, peace, soft, tense, dynamic, and rough images as the manifestation of the artist’s individual expression that led to the selected theme. Material exploration on the junks and innovative working techniques could produce a recycled fine art painting that had different aesthetics value than using other conventional media.

Keywords: exploration, painting, junks, recycle art

INTRODUCTION
Global culture has affected people lifestyle. The condition does not only occur in big cities like Jakarta, Surabaya, Bandung, etc, but also in small cities, like Surakarta, in which the majority of the people are consumptive. The excessive level of society consumption without being accompanied by a strong motivation to preserve the environment will result on the accumulation of waste materials in the environment. They still can be beneficial to the needs of human life, but some are useless and must be destroyed or recycled in their functions.

Junks consist of various materials, such as plastic, metal, paper, cloth, etc. Thus, it needs a creative solution which has significant meaning for community life to reduce the number of junks. The solution is to use them as media to raise public awareness in managing the environment and recycle them to become creative community products. Furthermore, if the products have economic values, they will increase the community income.

Painters as part of the community have a duty which is equal to the rest of the community members. While other common civilians may only bury the junks, or sell them...
to second-hand traders, painters should have different solution. In this case, painters are expected to produce real products that serve to add value, whether the economic or aesthetic value in the society. Through their creativity, painters should be able to recycle junks to become fine art paintings that have uniqueness.

The process of making fine art paintings using junks as the media is not easy, since each has different characteristics. Each material needs different treatments. Painters must select the materials that are suitable with the desired image of fine art paintings. Furthermore, using creativity in determining the contextual theme may increase the critical, innovative, and creative values. The complexity of the recycled materials for fine art paintings requires specific, organized, detailed, and in depth study to be beneficial for knowledge development on recycled fine art paintings.

LITERATURE REVIEW

Art is man’s creative ability in response to nature; an ability to handle problems which demands solution and a special capacity to transform an idea into creative concept deemed to be something interesting, functional, or inspiring (Dwi Marianto, 2017: 3). Etymologically, ‘art’ in English is a translation of ars from Latin, which is then a translation of tekhnē in Greek. Tekhnē is the root- word of technique or teknik which means an ability or skill based on knowledge and particular method to produce an object or a certain effect (Martin Surajaya, 2016: 22).

Painting involves intuition capacity, which is a capacity to process various sense potentials to produce an image through painting. Painting involves disclosure elements of language, style, and manner of expression which is intertwined one to another in forming the text of paintings (Pilliang, 2003). Paper is material which constitutes conflicting nature; temporary and perennial, soft and strong. It can act as a filter or a barrier. Virtually, it is not limited to a particular paper and how it can be manipulated. Since it is generally cheap and easy to find, paper consists of various exploration and experimentation. Therefore, paper becomes a perfect medium for artistic expression. One example of contemporary artists exploration on the paper’s aesthetic quality is through collage technique. Collage can be considered as an artistic composition of materials and objects pasted on a paper’s surface with the blends of line and color. The term “paper collage” is derived from French papier colle, which literally means attached paper (Irma Damajanti, 2011: 85-86).

Thus, creative art painting is a painting that can solve the existing problems in life. In painting, a particular method can be applied to produce specific effects or certain images. All art media have their own uniqueness, and so papers have the artistic potential for artistic expression which can be realized through exploration and experimentation.

DISCUSSION AND RESULT

Painting as a form of a fine art certainly is different from other forms. Its unconventional media based requires different treatment compare to those using the conventional media. This condition is also strengthened with the need of the desired image.

1. Visualization stages of recycled art paintings
   a. Brainstorming the Idea

   Idea/concept is the most important aspect in painting, considering that idea is the foundation of the art work. A good idea should be contextual and actual. Contextual means that it is intended as an issue that happens in the social life so that the society
can comprehend it. Actual means that it is intended as thing or recent problems in the community. This kind of idea is certainly appealing and sensational. Based on the context and actual problems, the developed idea will give fresh, interesting, and sensational image.

Based on the results of brainstorming, ideas in the fine art painting entitled “Kontradiksi” (contradiction) meant to question the contrast between consumptive passion and indifference to consumption residue in social life. Consumptive culture in the society caused psychological, economical, environment, and sociological impacts in daily life. The idea of the art work started from the hedonic culture: excessive consumption. A hedonist was stuck in a trap image of a rich that had purchasing power. Actually, not all people were rich but they behave like they were rich. Substantially, consumptive society are being eaten by the need of images which contrast the real life.

b. Tools and Materials Preparation

Tools and materials are the important aspects in forming the work. The tools were brush, scissors, bowl to mix glue, and grinder. The materials were paper, cloth, metal, tape, and wood glue. The choice of materials was based on practical and substantial consideration. Practical consideration means that the items were easy to find and available, while substantial consideration means that the items also supported the idea visualization. The quantity of each materials were different, however the dominant was paper.

![Picture 1. Materials to create the paintings]

<table>
<thead>
<tr>
<th>No</th>
<th>Materials</th>
<th>Characteristics</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Papers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Cardboards</td>
<td>stiff</td>
<td>Internal and external part</td>
<td></td>
</tr>
<tr>
<td>b. Newspapers</td>
<td>thin</td>
<td>Both sides</td>
<td></td>
</tr>
<tr>
<td>c. Bread Bags</td>
<td>thin, limp</td>
<td>Internal and external part</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Cloths</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Jeans</td>
<td>limp, big linen fibers, textured</td>
<td>Both sides</td>
<td></td>
</tr>
</tbody>
</table>
d. Media and Technique Exploration

The exploration process of the technique and media application was done after all material characteristics were comprehended. Each media determined the techniques which would be applied, since each media required different treatment in order to produce certain image. The exploration result on the applied media and technique can be identified as follows:

<table>
<thead>
<tr>
<th>No</th>
<th>Materials</th>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Papers (Cardboards Newspapers, Bread Bags)</td>
<td>Tear, Paste/ Collage</td>
</tr>
<tr>
<td>2</td>
<td>Cloths (Jeans, Lurik, Batik)</td>
<td>Cut, Paste/ Collage</td>
</tr>
<tr>
<td>3</td>
<td>Metals (License Plate)</td>
<td>Grinder, Paste/ Collage</td>
</tr>
</tbody>
</table>

The exploration process began with sorting the available media. The next was tearing and cutting each media suitable with the need. After piece by piece were materialized, it followed by pasting into painting media using wood glue appropriate with the desired structure or shape. Several considerations were needed in cutting and pasting process, such as size, form, texture, and effect. Pasting technique using glue and tape were applied in all used material. Pasting material could be done intersecting and overlapping. Forms that appeared on the paintings were abstract forms which accentuated contrast image.

e. Work Evaluation

Evaluation process done after the work had been finished, yet it was not able to meet the need. This process was done to dig the weak parts or those which were not optimum.
The result of evaluation showed that the work had not shown any center of attention/ domination. The composition in the overall field of work was still even. The presented texture was not optimal. Each material characteristic needed to be made stronger in order to optimize the contrast of each part or as a whole.

f. Finishing

The finishing process was done to maximize art work’s display so that the work was completely finished. Based on the findings of weak parts of the art work, the work was then processed again by maximizing those weak parts, for example, on the work that did not show the compositions desired by painter, the parts were rearranged to produce the desired composition. The finishing touch on those parts was referred to each material’s potentials to be explored further in order to remove its weaknesses. After there was no more weakness found, the work was considered finished.

The chart of the recycled painting production flow:

2. Image of Recycled Art Painting
In the practice of painting, each medium had different visual character, and it gave consequences to the painting’s image resulting from combination of the media. Media of the art painting were papers, metals, and fabrics with different characteristics and basically had unique potential as they were combined in one painting.
The exploration of junks could produce an art painting which had aesthetic values compared to other media, especially conventional media, such as paints. It was intended that the treatments for every material were different. Paper cardboards and newspapers with various existing images and text were strong potentials. Therefore, it was not necessary to paint, to shape, to write text, as it was enough to use the original forms relying on the authenticity principal on the materials. Similarly, cloth, like lurik, batik, and jeans, had already demonstrated its fabric uniqueness. Lurik with its contrasting colors and firm lines, batik with its flexible motive, and jeans with its texture could provide abundance of the painting image as a whole. Metal like license plate with its hard/solid character could provide abundance image of paper and cloth. The synergy and overlap of various characters from each material could construct the painting images as a whole. The combination of cutting, tearing, and pasting techniques, and also adding acrylic paints on particular parts were able to create quiet, soft, flexible, tense, dynamic, and rough as a manifestation of painters’ individual expression that led to the selected theme.

CONCLUSION

Painting shows significant development related to the environmental issues. Consumerism culture in Surakarta society that was not accompanied by the culture to manage the consumption residue would result dirty environment. The explorations of junks done by a painter in producing fine art paintings art work had different aesthetics value differ with those using the conventional media. The working process through brainstorming the idea, preparing tools and materials, identifying material characteristics, exploring materials and techniques, evaluating works, and finishing could to produce a piece of fine art painting in accordance with the era. Relying on the originality of material characteristics, as well as the application techniques that were suitable with the characteristics of paper cardboards and newspapers with various existing images and
texts, they had strong potentials. Also, the cloths, like lurik and batik, showed the uniqueness of its material. License plates which had hard character were able to provide abundance image for paper and cloth. The synergy and overlap of various characters from each material could construct the painting images as a whole. The combination of cutting, tearing, and pasting techniques, and also adding acrylic paints on particular parts were able to create quiet, soft, flexible, tense, dynamic, and rough as a manifestation of painters' individual expression.

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MOTION ANALYSIS OF THE MALAYSIAN FOLK DANCE
“ZAPIN LENGA”

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ABSTRACT
Zapin had been introduced in the Malay world with the arrival of Muslim missionaries and Arab merchants in the fifteenth century. The original form of Zapin Arab has given evolution and intensification to numerous substantive forms of Zapin, mutually known as Zapin Melayu. Zapin Melayu has widely been performed during spiritual and social events of religious significance, weddings and circumcisions. Zapin Lenga is a Malaysian folk dance within Zapin Melayu and specifically known as Zapin Johor. Zapin Lenga was originated in Muar, one of the district in Johor state and the only oldest Zapin Melayu repertoire that had been found in Johor. Zapin Lenga comprises of six-step patterns, known as ‘langkah’ that were performed only by the males during the olden days. In order to preserve this intangible cultural heritage from losing by the meaning of social effects such as globalisation, we have used Motion Capture (MoCap) technology in recording and digitising the human motions. Technologies have widened the appreciation and distribution of cultural heritage beyond communities and nation’s frontiers. In this paper, we present a primary work in preserving the dance movements of Zapin Lenga through Laban Movement Analysis (LMA) including Body, Effort, Shape and Space in order to identify qualities on dance movements. The dance movements have been analysed by considering musical rhythm using segmentation method. The movements of the dancer were segmented and the distances between markers were measured to define speed. The result of the speed determines the velocity and acceleration of the motion in correspond to the music. This research contributes not just limited in the application of digital cultural preservation, but can be extended for training and education, animation and game, as well as museum exhibition.

Keywords: Malaysian Folk Dance, Zapin Lenga, Motion Analysis, Motion Capture, Laban Movement Analysis

Introduction
Heritage is defined as a valuable legacy not only of each nation but also of humanity as whole. This legacy is brought from the past, where people are living with today and what will be carried to the future generations (UNESCO, 2015). It can be seen as one of a unique symbol of generation’s identity (Dewulf et al., 2013). In conjunction of classifying on both tangible and intangible heritage by UNESCO, it reflects on the importance of preserving as well as restoring the valuable assets of our cultural heritage. According to Matusky (2015), preservation is the management step, which is related to the process of keeping something. Cultural heritage can be reflected through dances, games, music and other practices that had been formed. It also can be seen by the beliefs, values and norms of the respective society (Abd Manaf & Ismail, 2010).
Intangibles heritage can be found in myths, folklores, ancestral line and cultural manifestations including language, food, traditional dances, customary, plus everyday ritual and norms including festivals and ceremonies (Hennessy, 2012 & Sun, 2010). In this study, we emphasis on methods for digitisation, analysis and dissemination of folk dances. The research describes on method using Zapin folk dance as a representative for the analysis purposes.

Folk dances are dances that have been developed by people of a certain country or region that reflect the life of the community and that has been transmitted from generation to generation. Folk dances are relatively improvised form of intangible cultural heritage, as it is adapted over time and across different geographic locations (Boamah et al., 2012). Folk dance is a form of dance which originates as a cultural expression from people around the world. Although each folk dance has basic stages of variety steps and postures, folk dancers will usually enhance and frequently improve the dance pattern with their own style and preferences. The implication of these stylistic transformations is that there is no single certainty ground for a folk dance. There are numerous methods one can use to learn dancing. For example, one may use a self-learning approach, for example, by utilising books and videos (Kassing & Jay 2003).

Research based on dance learning experiences provided facts that learning to dance is eased through both physical and observational learning (Cross et al., 2009). Dance students generally master the choreographic aspects of the dance quicker, for example, the basic steps, patterns and postures, but take extensive time to learn the dynamics movements (e.g., flow and weight). Motion capture technology has enabled the documentation and preservation of intangible cultural heritage such as performing arts including dance. Nevertheless, digitisation alone is not enough to transmit information on folk dances. Therefore, interactive virtual reality on 3D applications, for example, games (Tang et al., 2011) and dance learning platforms (Magnenat-Thalmann et al. 2008), have arose as teaching aids for users to learn dances.

Dance is arguably the most complex entity to decipher or captured in notation, in still or moving state, because of its kinaesthetic nature. One of the core aspects of motion analysis is the understanding of different types of human movements such as basic human actions (e.g. walking, running or jumping) and stylistic variations (e.g. emotion, expression or gender) (Aristidou, 2015). The main part in the explanation of a dance performance is that been portray by the intensity of respective movement, reflecting its nuance. According to Lukins (2016), the nuance, along with the shape and energy required to carry out the action can provide additional evidence with regard to the style of the performance. Motion evaluation for example that used algorithms are limited in their capacity to attain the stylistic elements of dance performances (e.g., the emotion, expression and interaction). However, choreographers and movement analysts take into consideration movement characteristics that show the style of the dance, which play a vital role in the evaluation of movements. Folk dances are deemed under the classification of intangible cultural heritage that could easily be threatened because of their fragility. Intangible cultural heritage is associated to tradition and living expressions (Idris et al., 2016). The need to protect this ancient asset is imperative as it reflects the irreplaceable value of our generation’s identity.
Based on the principles of movement, specifically using Laban Movement Analysis (LMA) (Maletic 2011 & Laban 1987) components, the research aim to extract the nuance of motion and use it for motion evaluation and comparison purposes by determining the speed, velocity and acceleration hence calculating the body movement angle to reflect the artistic movements. LMA is a multidisciplinary system, combining contributions from anatomy, kinesiology, and psychology that draws on Rudolph Laban’s theories to describe, interpret and document the human movements. It is one of the most broadly used reference on human movement analysis, and has been used widely to explain, describe and document the dance movements over the last century.

Zapin

According to Jahnichen (2008), Zapin is one of the few identification of an intellectual and creative tradition of the Malay Muslim community (Jahnichen, 2008). Zapin is one of the traditional dances that had been formed fusing between Malay-Arabs people, which involved dance and music. Then, Zapin develop through the structural performances style including step patterns and dance motifs. It is an inventive idea where it has been influenced from the Indigenous population from Southeast Asian Islamic communities, in which various music and dances are created (Md Nor, 2011). In the old days, only males were allowed to perform the dance. As time passed by, female dancers are able to participate. Zapin used to be performed only for the religious ceremonies but through the years it has become a way of traditional entertainment within the society.
Since the coming of the Hadrahmi-Arab traders, Zapin had taken roots amongst Malay Islamic communities within the region and becoming the oldest traditional performance in the region of the Straits of Malacca. Zapin itself had been known with various names such as Dana, Zafin, Jipin and Jepin (Djohan Hanafiah, 2000 and Tom Iburr, 2000) in Malaysia, Brunei, Indonesia, Singapore and Southern Thailand. According to Md Nor (2009), Zapin had already become one of the most widely spread Malay-Islamic folk dance in insular Southeast Asia. In Malaysia, specifically there are two types of Zapin, namely Malay Zapin and Arab Zapin. The main difference between these two types of Zapin is related to its dance and music.

There is three main structural parts of Zapin comprises of the opening part or known as ‘taksim’, the second part ‘kopak’ which involve steps and varieties of dance motifs and lastly the closure part or ‘tahtim’. Dance in Zapin are divided into two main positions, comprising of the legs and hands. Legs in Zapin means footsteps movement with your feet and lower legs slightly closed. Most body position will move like waves. On the other hand, for the position of the hands of the dancers, the dance moves were motivated by the work done in everyday life such as motives to paddle, picking flowers meanwhile the right or left hand rests on the shoulders (Mohd Darif, 2010).

Figure 3 Zapin according to three main classifications on dance, costume, music and instrument

Zapin dancers have to master the basic steps of dance comprising of eight beat dance basic steps. Each of the dance basic steps and its correspond arm and hand movements is the most basic unit of movements. After the fourth count combined from both feet to become an eighth beat phrase forming step patterns, which are recognized as ‘langkah’ in Malay (Md Nor, 2009; Hilarian, 1990). Step patterns build up by dance motifs which are known as ‘ragam’ in Malay by people (Tengku Rahimah Daud, 2000). There can be up to 23 dance motifs such as in the original Zapin Lancang Kuning which still follows the dance rules accordance to the structural step patterns. The basic movements in Zapin rely on how the dancer moves their legs and follow the steps according to the rhythm of the music. The time consumed to learn each ‘langkah’ or step patterns may differ between individuals because it requires the capability to master the structural performance on basic steps of the dance that create each langkah. Hence, a zapin dancer must be able to master the grammatical units of each Zapin dance from the basic steps to varieties of step patterns. Once the dancers are able to master the basic step patterns hence they can
dance according to the dance motifs within certain types of Zapin. Initiation of the dance motifs within each Zapin usually is based on daily activities that take place within communities.

While the steps in each dance may only require the capacity of leg movement and coordination, it is totally a different situation for the arm movement and hand coordination where skills, knowledge and talent play a very important role in blending the whole gestures. In Johor, there are approximately fifteen Zapin that had been recognized such as Zapin Lenga, Zapin Parit Bagan, Zapin Muar and Zapin Putar Alam from Muar, Zapin Pekajang from Gelang Patah, Zapin Tenglu and Zapin Pulau from Mersing, Zapin Tanjung Labuh and Zapin Kores from Batu Pahat, Zapin Sri Bunia and Zapin Parit Mastar from Pontian and Zapin Dayung from Ayer Hitam, (Noorariza, 2013).

Figure 4  Zapin Lenga ‘Langkah Asas’ (Ayam Patah)

Motion Analysis

Motion capture (MoCap) technology is an effective method for digitising art performances and is becoming progressively popular in the preservation and dissemination of dance performances. Technically the captured data can be of very high quality that allows stylistic variations and improvisations on dance that cannot be easily identified (Aristidou, 2014).

In this paper, we present a primary work in preserving the dance movements of Zapin Lenga through Laban Movement Analysis (LMA) including Body, Effort, Shape and Space in order to identify qualities on dance movements. The dance movements have been analysed by considering musical rhythm using segmentation method. The movements of the dancer were segmented and the distance between markers were measured to define speed. The result of the speed determines the velocity and acceleration of the motion in correspond to the music used. This research contributes not just limited in the application of digital cultural preservation, but can be extended for training and education, animation and game, as well as museum exhibition.

Figure 5  Suit wearing and marker placing
Body Component
The BODY component primarily develops body and body/space connections. It describes the structural and physical characteristics of the human body and is responsible for describing which body parts are moving, which parts are connected, which parts are influenced by others, what is the sequence of the movement between the body parts, and general statements about body organisation.

Effort Component
The EFFORT component describes the intention and the dynamic quality of the movement, texture, feeling tone, and how the energy is being used on each motion.

Shape Component
SHAPE analyses the way the body changes shape during movement. It describes the static shapes that the body takes, the relation of the body to itself, the way the body is changing toward some point in space, and the way the torso can change in shape to support movements in the rest of the body.

Space Component
SPACE describes movement in relation with the environment, pathways, and lines of spatial tension. Laban classified the principles for movement orientation based on the body kinesphere (the space within reach of the body, the mover’s own personal sphere) and body dynamosphere (the space where the body’s actions take place, the general space that is an important part of personal style).

![Figure 6](Image)

**Figure 6**  Body classification for motion analysis (Joints)

<table>
<thead>
<tr>
<th>Joints on Left Body</th>
<th>Joints on Right Body</th>
<th>Additional Joints</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB</td>
<td>DE</td>
<td>CF</td>
</tr>
<tr>
<td>BC</td>
<td>EF</td>
<td>IL</td>
</tr>
<tr>
<td>GH</td>
<td>JK</td>
<td>NO</td>
</tr>
<tr>
<td>HI</td>
<td>KL</td>
<td></td>
</tr>
</tbody>
</table>

*Table 7*  Constant parameters between joints
According Wu et al (2009) and Kovar and Gleicher (2004), motion matching or comparing algorithms typically use discrete motion samples that represent body postures to compute an aggregate or cumulative distance metric between the two body postures. The majority of methods on motion analysis can be grouped into those using (i) the velocities of respective joints, (ii) the distances between the positions of body joints, and (iii) the angular differences between respective joint pairs, or a combination of these methods (Aristidou, 2014). In correspond to the methods on motion analysis, researcher has used the combination of these three methods as described in Zapin Lenga motion analysis on the next subchapter below.

i. Zapin Lenga Motion Analysis using the velocities of respective joints

Speed is the measurement of how fast or slow an object is moving. Speed is a scalar quantity because it can be measured into a numerical value. Meanwhile velocity, on the other hand, is the direction in which the object is moving. It is the rate at which the object is changing its position. Velocity is a vector quantity, meaning it consists of two fundamental characteristics. It can be described by both using numerical value as well as by the direction. Formula for speed and velocity are shown as below.

\[
\text{Speed} = \frac{\text{Distance}}{\text{Time}}
\]

\[
\text{Velocity} = \frac{\text{Change in distance}}{\text{Change in time}}
\]

Acceleration is the measurement of how much the velocity of an object changes at a certain point of time, which is usually in one second. Thus, the velocity of a moving object can either increase or decrease over time.

\[
\text{Acceleration} = \frac{\text{Change in velocity}}{\text{Change in time}}
\]

Time menu format where the Timing Controls Time Format menu displays the frame rate by which the timeline is divided by frames-per-second (fps). Researcher used 120fps to record the dance movements (As recommended by Motion Capture manual).

<table>
<thead>
<tr>
<th>Time Format</th>
<th>Descriptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>120 fps</td>
<td>Displays time with 120 frames in a second. This format is useful when working with motion capture data</td>
</tr>
</tbody>
</table>

Table 9  Time format to calculate motion
ii. Zapin Lenga Motion Analysis using the distances between the positions of body joints

Figure 10  Distance measurement between body joints

The distance between the positions of body joints (markers placement) have been measured using Motion Builder tool that enables user to see the measured distance when working in orthographic view. The distances between the positions of body joints is crucial in determining \([i]\) Zapin Lenga Motion Analysis using the velocities of respective joints. The measured distance in the scene determine the distance for speed calculation that set as a base in furthering the calculation for velocity and acceleration. The distance measurement units always face the current camera view allowed the measured distance to be seen in any camera view.

iii. Zapin Lenga Motion Analysis using the angular differences between respective joint pairs

Figure 11  The cosine rule to calculate angle

Figure 12  Body classification for motion analysis (Angles)

<table>
<thead>
<tr>
<th>Angles on Left Body</th>
<th>Angles on Right Body</th>
<th>Additional Angle</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \theta_1 )</td>
<td>( \theta_2 )</td>
<td>Angle Inclination Joints NO</td>
</tr>
<tr>
<td>( \theta_5 )</td>
<td>( \theta_7 )</td>
<td></td>
</tr>
<tr>
<td>( \theta_3 )</td>
<td>( \theta_4 )</td>
<td></td>
</tr>
<tr>
<td>( \theta_6 )</td>
<td>( \theta_8 )</td>
<td></td>
</tr>
</tbody>
</table>

Table 13  Angles between constant joints
Experimental Results

We measured the dance motion of an expert dancer on Malaysian folk dance, Zapin Lenga using motion capture. The motion capture system composed of 12 digital cameras and real time capture software. The dancer was asked to wear suits with 51 reflective markers and dance to the traditional musical rhythm known as Lancang Kuning song. As shown in Figure 14, we highlight particularly on the expert dancer’s left leg, AC and right leg, DF (Refer to Figure 6) between joints of AB and BC that determined the $\theta_1$, and joints DE and EF that determined the $\theta_2$ (Refer to Figure 12). AB, BC, DE and EF are all constant parameter mark as AB / DE is (0.40m) and BC / EF is (0.36m).

We focused on the Zapin Lenga ‘Langkah Asas’ Ayam Patah (Refer to Figure 4) that started from $t = 61$ s to $t = 71$ s within the total of 402 s comprises of 48240 fps of the whole Lancang Kuning dance to musical rhythm song (total duration of 11 s for one dance pattern or known as ‘ragam’). From the dance movements obtained, the angles were calculated using The Cosine Rule (Refer to Figure 11).

<table>
<thead>
<tr>
<th>Time (s)</th>
<th>Frame (fps)</th>
<th>Distance between joints (AC) on left leg (m)</th>
<th>$\theta_1$ ($^\circ$)</th>
<th>Velocity (ms$^{-1}$)</th>
<th>Acceleration (ms$^{-2}$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>60</td>
<td>7200</td>
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<tr>
<td>71</td>
<td>8520</td>
<td>0.61</td>
<td>106.65</td>
<td>0.14</td>
<td>0.02</td>
</tr>
</tbody>
</table>

Table 14: Experimental result on $\theta_1$, Velocity and Acceleration based on distance Joint AC
Table 15  Experimental result on θ2, Velocity and Acceleration based on distance Joint DF

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
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<td>0.73</td>
<td>147.65</td>
<td>0.00</td>
<td>-0.04</td>
</tr>
</tbody>
</table>

*Noted that t = 60 s is the starting point for the measurement of the dance.

Figure 16   Change in θ1 and θ2

Figure 16 gives the changed in θ1 for the left leg movements and the changed in θ2 for the right leg movements on Zapin Lenga dance. For the left leg, the dance movements started from an angle of 51.14° at t = 60 s and then a sudden increased on the angle of 123.58° at t = 61 s that showed dance starting point. The left leg showed a similar pattern of movements to that of the right leg. However, it is interesting to note here, the angles of the left and right legs were the same (142.60°) at t = 64 s meanwhile the greatest difference in angle was at t = 66 s. At this time the left leg had an angle of 104.15° while the right leg had an angle of 138.14°. Throughout the movements of the dance, it was observed that the angle of the both left and right legs were in between the values of more than 90° and less than 162° for the period of t = 61 s until t = 71 s.

Figure 17   Change in Velocity 1 and Velocity 2
We also studied the velocities of the dance movements for the left and right legs. Figure 17 gives the information regarding the velocities of the dance in with a sudden increased of velocity at $t = 61$ s which was 0.34 ms$^{-1}$ for the left leg. The right leg moved faster than the left leg during this moment. Both legs correlated with a sudden changed of angle from $51.14^\circ$ at $t = 60$ s to $123.58^\circ$ at $t = 61$ s. For the right leg, a sudden changed of angle from $20.36^\circ$ to $142.60^\circ$ at $t = 60$ s to $t = 61$ s. The velocities of the dance movements fluctuated from value of $t = 61$ s $(0.34 \text{ ms}^2)$ to value of $t = 71$ s $(0.14 \text{ ms}^2)$ for the left leg. The right leg velocities changed from $0.58 \text{ ms}^2$ to $0 \text{ ms}^2$ for the same period of time. There was no movement for the right legs at time $t = 71$ s.

![Acceleration (ms$^{-2}$) for left and right legs movements](image)

Figure 18 gives a plot of the acceleration of the dance movements for both the left and right legs. For the left leg, the dancer started to accelerate at $t = 61$ s of 0.34ms$^{-2}$ which was consistent with the increment of the angle on the right leg at this second. Then the dance movement decelerated at $t = 62$ s of -0.21 ms$^{-2}$. The acceleration of the dance movement is zero at $t = 70$ s. This indicated that there was no changed of velocity during this period of time. At time $t = 61$ s the right leg accelerated faster than the left leg. However, at $t = 62$ s, the right leg decelerated slower than the left leg. At $t = 67$ s, the right leg accelerated while the left leg decelerated.

**Conclusion**

The movements of left and right legs in Zapin Lenga dance were extracted quantitatively. The dance movements on both legs within Zapin Lenga dance began with of a sudden movement and accelerated with legs angles were widely opened. We also observed some slowed movements for example at $t = 62$ s in which both legs movements decelerated. The dance also indicated some leisurely, relax and simple movements at certain instant of time which is at $t = 70$ s. In future, we plan to analyse the angle of rotation that reflect the artistic movements which is known as ‘Lenggok’ or ‘Air Tarian’ in Zapin Lenga.

**References**


ABSTRACT
This is a continuation of research about illustration in ancient Java manuscript, particularly several visual data documented from the period 1800 -1920. Some of the ancient Java’s Manuscript with visual illustration is well documented and had various visual forms and strong local characteristic. The uniqueness shown in the styling, the way of expressing, theme and visual object. Visual concept in illustration on Java’s ancient manuscript is a way of communicating thought also a reflection of Javanese at the time. Based on research and analysis on a number of illustration on ancient Java’s manuscript in the period 1800 – 1920 is chosen as analysis sample, indicated a continuation link both from the esthetic concept and the way of visual communication through visual reading in Javanese cultural-social study. Whilst some changes occured, those are also manifest that a dynamics interacton in local culture and several external culture since the hindu’s time until the Europian colonisation. Above all characteristics, there particular link that is the way of naratively and denotatively visual communicatton. A simplification concept 2 dimensional form in wayang styling. The tradition of manuscript illustration was as form of communication to convey thought and social messages as well. Those were done hereditary for the Javanese whom still understand it. Unfortunately modernization brings those precious manusript less understood by the generation these days.

Keywords: Illustration, traditional Javanese visual communication, 1800- 1920 colonialism, ancient Java’s manuscript, stilation.

1. Introduction
Ancient Manuscripts are artefacts that showed the intellectuallity and high culture achievement of a nation’s. The texts recorded the wealth thinking of the nation’s, because it was the source of knowledge and history about the past of the nation’s socio-culture. One of the tribes in the archipelago who has the legacy of an ancient manuscripts is the Javanese society. Some of Manuscripts in period of 1800-1920 were documented in various libraries in Indonesia, as well as private and even in a number documented of foreign libraries such as in the library of Leiden University, Netherland that documented most of ancient Indonesian Manuscripts and partly Javanese Manuscripts. The Javanese manuscript showed of the evidence that writing culture in Java has been a concession since centuries. The uniqueness of the Javanese manuscripts visual form is an achievement of the creation of artwork, which also showed the high sense of aesthetic in the field of the arts.
Javanese manuscripts in period 1800-1920 mostly contains teachings of philosophy and Javanese believe arranged in the form of literature named macapat, containing the story of Panji or heroism, packed in the story puppet. The narrative of the story is an analogy
to the exposure of the kings whom struggled at the time, wrieted in Javanese letters. It is Mahabharata (991 - 1007M) and Kakawin Arjuna Wiwaha, (11th century) by Mpu Tantular. (Sri Mulyono, 1975: 182-184).

In the Majapahit Era the manuscript was reinterpreted by Mpu Sedah. The wayang art puppet story was localized and composed, that contained the symbols of the Javanese believes. The story book of Serat Dewa Ruci and Serat Arjuna Wiwaha, is a represantation of syncretism and acculturation of Javanese and Hinduism culture. This Books became the reference of wayang stories and its variants until now. The most famous manuscript that tells about the Majapahit gloriou time, is the Pararathon Script written by Mpu Tantular and the Negarakertagama written by Mpu Prapanca. Boths manuscripts illustrated the glorius era of Majapahit, that harmonize Hinduism and Buddhism in the order of complexity into a harmonious and philosophy way of life of Javanese society at the time.

The first period when Islam began to spread around Java in the year 1200-1500, there is a process of Islamization by Islam intellectuals, that led to change the paradigm of Hindu Buddhist religiosity to the paradigm of Islam, then became the belief of Muslim Javanese spirituality. At the time it is also called as the golden age of Islamic Javanite literature because of the increased writing adaptations of Al Quran and Hadist. The education system of Padepokan Hinduism is then continued to be the Islamic education system that is known as Pesantren until now. In the pesantren, of writing and reading culture are growing rapidly and has an impact on the development of book culture and the writing of Islamic literature. The rewriting of the Qur’an and Hadist and its interpretation that led to the development of the arts of calligraphy and the Malay Arabic manuscripts. At that time it is called as the golden peak of Islamic culture and intellectualty of the Indonesian nation, because not only in Java, but in various regions of the archipelago literacy activities are the Arabic and local languages and Malay language is poured into Malay Arabic letters.

The egalitarian system of Islam succeeds in shedding the distinction between the hierarchical order of the Majapahit empire. Harmonious Islamic mysticism and sufysticism are acculturated with the local mystical world deeply rooted in traditional Javanese society. The important thing in the spread of Islam in Java is the education system that serves as an Islamic learning.

At the time of Islam, also the paper-making technique developed very rapidly which is intended for writing the teachings of Islamic life. The paper is called daluang paper, containing illumination and drawing illustrations, the paper-making technique is still used until today. The second period of Islamic propagation occurred after the return of the best students who was sent to the land of Mecca finished studying the religion of Islam directly in the place of birth. The process of Islamization by the second Islamic intellectuals between the years of 1650-1800 and causing the process of improving the quality of religion and spirituality of Javanese Islam among the Javanese intellect and nobility. This can be traced from the side of the development of it’s transformative thinking, the ideas reflected in the Javanese texts of the mid-nineteenth century. The egalitarian system of Islam has succeeded in further destroying the distinction between the remnants of the remnant feudalism and the hierarchy of the Majapahit kingdom. Harmonious Islamic mysticism and sufysticism are acculturated with the local mystical world deeply rooted in Javanese traditional society. Pesantren system is growing and become an important factor in the spread of Islam in Java, it is the education system that serves as learning of Islam through the method of artistic activities. One of them is the productivity of script
manuscript creation of communication system transformation in visual form, that is illustration picture.

Although during the Dutch colonialism the development of Javanese arts and culture had experienced a gap in the early period of the 17th century until the mid-18th century. This is due to the politics of *divide et impera*, the Dutch system of slavery (*cultuur stelsel*) which resulted in civil war between Javanese kings, as well as the insurrection of the Dutch government continuously until the last Javanese war was the Diponegoro War (1800-1825). In this period there were important cultural events in Java that caused a change in the order of life of Javanese society. The changes that led to modernization resulted in the influx of European cultural influences in various aspects of life that led to the intellectual thinking of the Javanese society. Then bring up the "modern awareness" movement that extends widely in Javanese society and the desire to become a sovereign nation. (Florida, 1995). These hopes are expressed in the intellectual activity of the creation of artwork and the writing of new creative literary works. After the power of the VOC (Verenigde Ost-Indische Company) was taken over by the Kingdom of the Netherlands carried out cultural strategy, the scriptwriting activity is supported by the Dutch Kingdom which ultimately encourages the revival of Javanese literature. This period by the researchers of Literature and History of Indonesia is also called Javanese literary revival period that is considered "asleep" after such a long time. Called the classical Javanese literary renesans, marked by the many rewrites of Javanese literature with the old adaptation of literature and the creation of new literary works, as well as attempts at translation of foreign literary works by kings and their poet. (Damayanti, 2007).

2. **Old Javanese Manuscripts Illustrated Period 1800-1920**

Javanese literatures that can still be appreciated are manuscripts made in the period 1800-1920. The manuscripts of this period reinterpreted the wayang stories from the Majapahit period which were later re-interpreted, developed and adapted to Islamic principles. So in tracing the creation of manuscripts of this age, it can't be separated from the role of Islam. In addition, in tracing and understanding the creation of old manuscripts of Javanese, it can't rule out the interrelation with wayang art, because the important events of the kingdom and the story of the Javanese kings are often analogous to the story of puppetry written in Javanese literature. So the development of Javanese culture is always considered in line and paralleled with the story puppetry, because by understanding the story and figures Javanese puppetry is also an effort to understand the character and philosophy of life of the people of Java. The "Mpu Seni" in Java became creative because it departed from the "knowledge" or artwork that had existed before, that knowledge became a tradition. The development of Javanese arts since pre-Hindu, Hindu-Buddhist, Islamic, and colonial periods, in essence is a development in the creation of cultural and aesthetic forms that refers to the development of art and culture that apply and in accordance with the needs of society in his era.
The manuscript of this period is mostly written within the last 150 years of the colonial period - until the Indonesian Independence Revolution. Javanese manuscripts are important notes and are often related to important events occurring during their creation so that they always have historical value which is the result of composition from the earlier periodical texts. The earlier Javanese manuscripts were mostly arranged in the form of macapat tembang while in this period it has its uniqueness because most of the Javanese manuscripts contain illustrations. According to John Pemberton in his book,Java (2003) some of the manuscripts made in this century contain the impact of Dutch colonial culture on Javanese culture, especially on Javanese court (Surakarta and Jogyakarta). For that reason, the Javanese manuscripts of the 18th and 19th centuries are historical records and one of the cultural artefacts that are important to be understood and examined because the Javanese script of the period of 1800-1920 is likely represent the cultural phenomena of the time. Understanding the tradition of writing and drawing tradition in Java, the equivalent of the term "writer", namely the word panulis, panyerat whose meaning is that people physically perform writing or writing back (anulis, anyerat) copies of a manuscript. The author is the composer (panganggit, pangiket). The authors usually have the ability to predict the future and even be able to realize that prediction in the future. A writer or writer in Javanese tradition is an active actor in power / carriage and given full freedom in interweaving and binding (words) or texts in a productive textual way to produce a work. So writing is a highly respected activity, the author is synonymous with intellectuals who are strategically capable of recording the sociopolitical-sphere.
"Painter" is someone who physically performs a "drawing" activity of someone who is capable of painting, coloring and assembling images into something imaginary and communicating them into a meaningful meaning, in Javanese called penyungging. So "Penganggit" is usually also a "penyungging" that is able to interpret and describe, and coloring (menyungging) then tied it with nedhak / nurun. The meaning is the freedom of composing words in copying (nurun, nedhak) manuscripts, which then even gave birth to a new version of the text that he wrote back (tiron), and the paper is rewarded as an original work creation into a new context.

The Javanese intellect took advantage of this situation to unite the power of society under the auspices of the palace. Writing becomes a trigger for cultural movement. The manuscripts containing the image of the ultimate goal are to unite the people to rebuild the moral and mental deterioration of the Javanese society which is ambiguous by the Westernisation, the influence of western materialist culture and the Dutch capitalist system. On the other hand the Dutch then carried out the politics of cultural strategy, since then the European colonies and the Dutch intervention directly enters the cultural area of Java society. This strategy has an impact on the change of indigenous Javanese mindset that has been degraded both physically and materially. (Florida, 1995).

In harmony with colonial cultural policy and strategy, the court is not allowed to politicize and directly terminate Javanese public relations with the outside world. Kings are herded into priyayi because they no longer have military power and fleets. However, both spiritually and noetic, there is enlightenment that caused the framework of thinking of the Javanese society to change and this has an impact on the changing of the creation of cultural products. Changes occur also in the creation of Javanese manuscripts, the poets agree to use modern symbolic means of communicating social messages with visual language in the form of more modern illustrations adapted to changes in the way of thinking of society. The illustrations in the old manuscripts of Javanese period 1800-1920 reflect the picture of the complexity of allusions and collisions with Western culture. A shift in the values of life, the shift of spiritual-religious thought to profane-capitalist thought.

3. **The Form of Visual Communication Illustration Image on Java Script Period 1800-1920 as Socio-Culture Symptoms of Java Society.**

4. Figure illustration on Javanese manuscripts period 1800-1920 visually communicate messages about change of Javanese people cosmology, where Javanese cosmology no longer oriented to palace as center of supreme power of earth, change of concept about king as God and the palace no longer as center of *buwana* (world). Although the King and the nobles are still important figures in the history of the king of Java, but at this time re-emerged the hero of the people of Java. Everyday life stories about people's lives are revealed that show the egalitarian conditions and important people's role at that time. It also explains more disguisingly about the absolute power of the king and the palace. Illustrations in this context are not abstract images that are difficult to interpret, but they are works of iconography because they represent a representative of reality. Picture illustration is a media delivery of messages that have a particular mission. In the creation of an object of choice undergoes form processing in such a way that it has a social meaning, ultimately aesthetic rather than the perfection of its form but is caused by the concept of the incarnation that is created to be good and communicative. (Tabrani, 2005). The techniques and conceptions have been used for generations even though changes have remained adjusted, and are still referring to the rules of the creation of the preceding drawings.

<table>
<thead>
<tr>
<th>Illustration on Manuscript &quot;Serat Babad Pacinan&quot;, 1840, collection of Museum Sono Budoyo Jogjakarta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Communication is Denotative Narrative</td>
</tr>
<tr>
<td>Visual narration of ethnic Chinese groups in Blambangan, Java, who rebelled against the Dutch.</td>
</tr>
<tr>
<td>Styling Wayang puppetation refers to the wayang beber style of stilt,</td>
</tr>
</tbody>
</table>

**Table 1. Reading Illustration Picture "Serat Babad Pacinan", 1840, as Visual Communication Media**
The visual appearance of illustrations in the Javanese manuscripts of the period 1800-1920 shows the continuity of the visual and uniqueness. Styling Illustrations in Javanese manuscripts mostly still show the tendency of puppet shadow style especially the style of Beber Javanese (16th century) Wayang Puppet and Wayang Kulit Jawa (16th century) which is quite dominant. It shows that at that time wayang is an art that is highly appreciated by the people. It also shows the Hindu-Buddhist-Islamic paradigm still rooted in Javanese society (Amin, D, 2000).

![Illustration](image)

**Serat Blambangan Purwasutran, (1797-1815) collection of the British Library, London.**

Visual Communication is Narrative Denotativ Visual Narration
Regarding the time of General Daendels when there was a compromise of the Blambangan king and the Dutch, the rebellion of the Blambangan community resulting from slavery.

| Styling Stylized figure of a realistic-looking human being |

**Table 2. Picture Reading Illustration of Blambangan Fiber Purwasutran, 1797-1815**

As a visual communication medium,

The Islamic paradigm is reflected in the egalitarian concept and the essence of the oneness of God. The pre-Hindu paradigm is reflected by the appearance of the three images of nature, man, transcendence and occultation (microkosmos-metakosmos-macrocosmos) and the concept of Javanese language. The theme of the manuscript consists of variants of the story of *Pewayangan, Panji* (the story of Javanese heroes), History of the Javanese kings, Stories of the Prophets and Guardians are also folklore that has Islam in it. The typical visual shape reflects the conditions of the day and the dominant styling is the *Beber and Wayang kulit Javanese* puppet stiltations.

The visual form of Java’s illustrations is largely a picture that is still recognizable to its form. Foreign cultural influences seem significant but will not eliminate local Javanese characters. That is flat/dwimatra, puppet stilts, ornamental ornaments, figures of supernatural beings (*denawa / giants / punakawan*), the character becomes a common thread that connects this colonial period to Javanese past. Showing the Hindu paradigm into a continuous thread of visual concepts.

Illustrations of this period show the development of puppet-styled styles into new forms of wayang styling that still refer to the grip, to the form that deforms the puppet stilts into a new form. This change is both formal and informal learning. Formal social interaction occurs between Javanese artists and Western art concepts brought by European artists when drawing portraits of Javanese kings in the palace or indirectly from the already
developed images and portraits in Europe. (Damayanti, 2007). The change in visual communication in Javanese illustrations of the period 1800-1920 which seems quite clear is also the styling of the stylists changes to the naturalistic and realist styles, the meditative symbolic nature of gestures and human faces represents a change to expressive metaphorical properties. The change of visual communication is a denotative narrative way through disguised messages, which have layered meanings and are cultural codes disguised in the picture. The relation appears in contents, visual language, communicative and narrative nature shown in illustrative drawings.

Figure 5. Reconstruction of human figure characters with a stylized style that still shows the concept of Wayang Beber stilt and Shadow Puppets, but the anatomy change undergoes a more realistic. (Damayanti, 2007)

The development of new media, techniques and visual concepts led to the visual formation and stylization of illustrations in Java script to be adjusted and certain changes adapted to the function and the media character. The influx of Western modern knowledge influences the concept of art, as well as the broader role of the manuscript, in addition to being used as a propaganda tool of understanding and politics, as well as a visual communication medium in education as an effort to educate the people. It is important that the old manuscripts of Java period 1800-1920 contain illustrations which are visual communication media of Javanese society which become tradition from generation to generation and still understood by some Javanese society. Illustration in the 1800-1920 Javanese manuscripts represents the cultural phenomena of the time, made by educated people who are familiar with the codes and social symbols of Javanese society. The picture becomes a representative visual and text form and becomes an intelligent communicative medium.

Conclusion
The conclusion from the reading of language and sociocultural study of Java in a number of illustrations in old Javanese manuscripts period 1800-1920 selected as sample analysis as follows; The illustrations of the Javanese manuscripts of the period 1800-1920 undergo changes adapted to space and time. Visual Concept Illustration is a visual communication media of Javanese society that reflects the life of Javanese Social-Culture of Colonial period. The Illustration on the Java Scripts period 1800-1920. The concept of creation and how to draw Illustrations in the Old Java Manuscripts of this period show the existence of a continuous thread of both aesthetic and visual communication. Despite the change and development, it shows that in Javanese arts there is dynamism due to the interaction of local culture with various outside cultures from Hinduism to European colonial times.
Characteristics that became the connecting thread is the way of visual communication that is narrative denotative and the concept of simplification of the dwimatra form through puppet style. The tradition of drawing illustrations on the old manuscripts of the Javanese community is a way of communicating the thoughts and messages of social messages that are handed down through generations to the legacy of the way of communication for the Javanese people who still understand it.

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EXPLORATION STUDY OF KELINGKAN AS AN INSPIRATION ON CONTEMPORARY PRODUCTS

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ABSTRACT

*Kelingkan* is embroidery uses the two-hole flat needle and flat gold or silver metallic threads. It was usually stitched on the voile fabrics as scarves instead of clothes and it wore on the right or left shoulder or as the head cover for the special events and occasions. At past, *kelingkan* was classified as the Malay attire accessory that can only be worn by the nobility because of the adulation belief on gold. The attire demonstrates the tolerate ways for the people to communicate with their life and it is the non-verbal language for determining the people status. Therefore, the surface embellishment of *kelingkan* is lesser known because it was strate circulation just among the patronage. There is less exploration on *kelingkan* applicable on the potential interior decoration among the practitioners and designers. Then, this study has documented the features of the traditional embellishment *kelingkan* scarves and also designing the pattern for contemporary interior decoration inspired from *kelingkan* and applied it using silkscreen-printing technique. This study used qualitative approach, which involved the interactive interviewing with the *kelingkan* expertise, and experienced academician. The secondary data was collected from the museums visited and the literacy writing. Besides, the consciousness towards the uniqueness of *kelingkan* process methods and materials extended this study in exploring the *kelingkan* with silkscreen printing with the pattern arrangement of Frieze Pattern and Wallpaper Pattern. Hence, the knowledge and the practical must be parallel with to get the ideas development of the *kelingkan* stitches elements. Then, it used to apply for the contemporary interior decoration.

Keywords: Kelingkan, Silkscreen Printing, Frieze Pattern, Wallpaper Pattern, Contemporary products

1.0 INTRODUCTION

The splendid and expensive textiles always bring very significance roles in Malay culture. The beauty, aesthetics, and intricacy of the Malay Textiles proved that scrupulous of skills and the great of Malay artisan. These decorated fabrics show how the local people
communicate with the outsiders. Gold thread embroidery developed at the end of the 19th century using ribbon yarn and flat needles. In Perak, the Sultan’s Consort, *Raja Permaisuri*, embroiders the design of *tekatan*. Then, it was highly acclaimed by Leonard Wray, a British Contemporary as the excellent craftsmanship. It’s extended to the royal patronage as a royal gift and exclusive decorated textiles.

2.0 KELINGKAN

2.1 HISTORY IN GLANCE

Throughout the history of utilization of the gold from the religious belief into the production of the metallised textile apparel, it was started from the Greece and the China developed it in its own technology. Then, it was brought by the China and India as the merchandises to Asia as the developer for the gold work ornate (Higgins, 1993). Bajaj (2011) also stated that the art of the gold work begins to thrive in Asia before it was developed to Europe. It demonstrates the materials and the technology play a significant way in flourishing the gold work of art.

At the same time, Higgins (1993) says the culture of Islam give a big impact in the textile development including the influence of the metallised textiles. Islam has conquered the Syria, Egypt, and also Persia, this fast exploitation of Islam emerge the countries include the China. There are several views about the gold and silver admission. Azah Aziz (2006) acclaims *kelingkan* comes from the France words ‘clinquant’ and also comes from Turkey. Azah (2006) and Zubaidah (Disember 2015) have a same assumption on Turkey as the place where the metallic thread was thriving. However, there are writing show that, *kelingkan* comes from India as stated by Sopi & Nadia (March, 2014) and Kamil Salem (2006).

Instead of that Kamil Salem (2006) has given the derivation of the kelingkan as the combination of the words ‘keling’ and ‘torn’ (Kamil Salem, 2006). Derivation of the word ‘keling’ is widely used as the Indians who came from the southern India and as traders they stay in several countries such as Brunei, and Indonesia (Kamil Salem, 2006). However, in Bali, keling is used to indicate a stripes textile, which used in the religious function (B. Hauser-Schäublin, 1991). Then, the word ‘torn’ means type of cloth based on the ancient Cambodian language and in Thai language ‘kham’ means gold. Hence, the derivation and the acknowledgement of the word keling (Indian merchant), torn (types of clothes) and Thai language Kham (means gold) can give a conclusion that kelingkan is one of the textile from India brought by the Indian traders and decorated with gold.

3.0 CONTEMPORARY INTERIOR PRODUCTS

Contemporary becomes a genre and increasingly the multi-sensory experiences to the audience. It gives the innovations, medium, style, and definitions abound, as the interior decoration in general involve with the loose items such as wallpaper, cushion, curtain, furniture, and many more which are can purchased individually (interiordezine.com, 2013). It is different with the Cargill (1994) who explained that the interior design is a process in designing the interior space, which is framework of the room. There are different in defining the interior decoration and design, however, contemporary interior style shows the design look in trendy and follow the style at any current moment (OnlineDesignTeacher.com, December 2015).

According to Leah (2012), contemporary design means the existing and occurring, or living with human being at the same time. Therefore, contemporary can be anything in twenty
years further and it is what you are living with. Dorothy Todd and Raymond Mortimer says in Sparke (2008), the decoration shows the products of our civilisation as what we read, doing activities and our morals. In the Malay culture, Cheah (2008) has stated that the interior decoration has been used and embroidered using metallic thread and it was mention in the Malay court chronicle (hikayat), ballads (syair) as the visual of soft furnishing describes the royal splendour.

The combination of the contemporary and the traditional gives a concept of transitional interior design. Transitional means the blend concept of the traditional and the contemporary style in decorating the interior (Michelle Radcliff, 2015). The elements of the transitional gives a distinctive style because combining the motif from kelingkan on the interior products accessory like cushion, table runner, lampshade, floor cushion and wallpaper. The accessory defines itself as a group of the welcoming materials in the room space of house to provide a scheme or theme for the entire room (Cargill, 1994).

4.0 RESEARCH METHODOLOGY

This paper is focusing the exploration on the inspiration of kelingkan using silkscreen printing in implementing them into the contemporary interior products. The data collected from the museums visit and the literacy writing. The kelingkan motifs were arranged in the wallpaper pattern and the Frieze Pattern inspired from the developed kelingkan motifs and the original motifs. Then, the pattern was applied as a concept of contemporary interior products, which include the products of cushion, floor cushion, table runner, lampshade and the wall decoration. The processes of the research methodology were illustrated in the Fig. 1 flowchart as below.

![Fig. 1: Research Methodology Flowchart](image)

5.0 DESIGN PROCESS

5.1 KELINGKAN COLLECTION

*Kelingkan* motifs are traced from the photos, which are collected from the observations and the secondary data’s’. The motifs are traced and developed using manual sketches and also the software of Adobe Illustrator CS6 (Ai) to make the vector images based on the elements of *kelingkan* as illustrated in Fig.2. According to Pearce (2006), motifs designs have a lot of possibilities and it can be from the traditional images and also the photography. Hence, the documentation method on the *kelingkan* motifs gives various motif designs to be applied in the products.
5.2 DEVELOPED KELINGKAN PATTERN

5.2.1 FRIEZE PATTERN

Frieze Pattern also known as Frieze group and it usually used as decorative border for room wallpaper. It has seven types of repetition, which consist of the body-structured border and small repetition for completing the border. Below is the example of _kelingkan_ motifs repeated with Frieze Pattern with the code of 12. They were consisting with codes of 11, 12, 1g, m1, 1m, mg, and mm.

Fig. 3: Examples of the Frieze Pattern with the repetition code of 12

5.2.2 WALLPAPER PATTERN

Wallpaper pattern also called as Wallpaper Group was the sumptuous wall cover decorations using the systematic way in presenting the motifs. After the glorious time of amazing abundance colours and forms, just after 1960s, there are ubiquitous of wallpaper pattern that has been evolved as one of the topics material (Fischer, 2008). Wallpaper pattern consist of seventeen types of movements and it form the amazing effect for developing the pattern using _kelingkan_ motifs.
6.0 ANALYSIS AND FINDINGS

6.1 KELINGKAN LAYOUT ANALYSIS

*Kelengkan* has a distinctive layout for the scarves and it was stitched with the borders, main motifs, and also the scattered motifs on the scarves body. This study has used the pattern arrangement of the Frieze Pattern and the Wallpaper pattern, then it was analysing based on the repetition that has been used by the practitioners into the traditional scarves. In this pattern analysis, this study has analysed the examples pattern from *kelingkan*, Selangor style of *kelingkan*, and *keringkan*. Below are the analyses of the *kelingkan* layout based on the *kelingkan* scarves. The analysis was referred to the Frieze Pattern and Wallpaper Pattern coding and movements. It used the simple repetition, which is the translation repetition. Besides that, Frieze Pattern repeats for the border code used in *kelingkan* scarves are 11, 1g, and 12. Meanwhile, only two wallpaper pattern used in the body on the scarves repetition, which are p1 and p3m1.

6.2 LINES PRINTING ANALYSIS

Lines are the important elements in the *kelingkan* motifs stitches. In this experiment, it shows three types of lines, which one can be use best as the design repetition. The first motifs on the lefts show the line used is too wide to represent the *kelingkan*’s metallic thread. Meanwhile, the last motif line is too fine and small. The printing paste seem fade because of the motifs is too small. The best *kelingkan* effect with the elements is the middle motif. The size is similar as the *kelingkan* thread and it easily seen and effect on the fabric. Then, the result from the *kelingkan* layout analysis and the lines printing analysis used to develop the final products that consist as below.
Fig. 5: The silk screen printing used silver colour on the cotton fabrics show the three types of the lines which are thick, medium, and very fine lines.

7.0 FINAL PRODUCTS IDEATION

7.1 CUSHION

<table>
<thead>
<tr>
<th>CUSHION IDEATION</th>
<th>ANALYSIS</th>
<th>CUSHION IDEATION</th>
<th>ANALYSIS</th>
</tr>
</thead>
</table>
| Project 1        | ![Image](#)  
: *Kelingkan* motifs were repeated in the Frieze Pattern - translation and horizontal glide reflection (1g). This motif was arranged in compact motifs arrangement but with space to give the element of balance. | Project 2  
: ‘Teluk berantai’ motif is one of the kelingkan patterns. In this project the motifs were printed in the alternating with the plain red colour of velvet. It was printed using the silver colour paste. | ![Image](#) |

**TABLE RUNNER IDEATION**

<table>
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<tr>
<th>ANALYSIS</th>
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</table>

The table runner ideation that has been printed on the cotton fabric with the pattern arranged of Frieze Pattern. It was arranged using translation, horizontal line reflection, horizontal reflection and half-turn (1m) movements.

<table>
<thead>
<tr>
<th>WALL DECORATION</th>
<th>ANALYSIS</th>
</tr>
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<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>The three same patterns that were arranged into zig zag movements to get the other pattern than p31m arrangement. The kelingkan motifs were arranged in Wallpaper Pattern, which are, involved the rotations and with reflection, there are some rotation center does not lie on any reflection axis.</td>
</tr>
</tbody>
</table>

8.0 CONCLUSION

Design criteria are the explicit goals for products in order to achieve the successful point. In aesthetics value, kelingkan was recognized by its exclusiveness of usage. It used as a wedding head cover or veil. At past, kelingkan shawl is only used for royal patronage attire and was stitch by the young maiden and also the Sultan’s Consort (Raja Fuzyiah Raja Tun Uda, 2004). The used of gold and silver thread shows the great cultural tradition for the Malays (Siti Zainon Ismail, 1994). Kelingkan should not be worn by men but exclusive for women. Besides, the concept of the contemporary design is used as the new concept on the kelingkan motifs by applying it with interior products. Besides, the usability of this kelingkan study is for implementation of the kelingkan motifs into the interior decoration. It included the cushion, table runner, floor cushion, lampshade, and wall decoration. The usability of the products can be used and targeted to universal used and focusing on the living room or leisure space. The applicable motif design on home furnishing gives a new experience on the pattern because usually kelingkan motif only stitched on the scarf and special occasion. Moreover, the combination of the modern and traditional style with the Frieze and Wallpaper pattern give a sense of transitional style design for interior products. Technically in the production of the interior products, there are several materials used for the products such as cotton with different colour of fabrics. Besides that, the silkscreen technique with gold and silver paste is used to imitate the flat ribbon threads of kelingkan. Therefore, the design criteria are important to get the detail on the products and the dimension of the study. As the conclusion, this study has answered and achieved the research questions and the research objectives which can be conclude that the traditional kelingkan must be documenting in the both knowledge and the practicality. So, then the quality and the Malay heritage may remain in the Malay culture. Besides that, the
exploration on the inspiration *kelingkan* cannot be replaced with the traditional *kelingkan* but it can be one of the new approaches in the fast technologies nowadays and not replacing *kelingkan* with the new technique.

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MORALITY VALUE IN POSTER
CASE STUDY POSTER WAYANG KULIT SHOW BY GESTISUTIS

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ABSTRACT
The main purpose of this research is to understand the moral values of human life contained in the poster wayang kulit shown by GestiSutis Group. This research used descriptive qualitative approach. The data obtained through interviews with GestiSutis Group, observation, content analysis, and focus group discussions. The data obtained were analyzed by Design Review approach. The results of this study found that first, Wayang Kulit Posters by GestiSutis as poster publication of the event as well as poster work for aesthetic purposes. Secondly, Wayang Kulit posters GestiSutis was created by combining Visual Communication Design and Graphic Printing Design disciplines. Thirdly, the Wayang Kulit poster by GestiSutis as an aesthetic expression still instills the moral values of life that exist in wayang kulit kulit puppets.

Keywords: morality value, poster, GestiSutis.

INTRODUCTION
A poster is usually reproduced broadly with a particular interest that is persuasive (Safanayong, 2013). A poster is created from various reasons, posters can also be used as a medium of aesthetic expression. And a poster has the opportunity to be a work of art or a design that closely with aesthetic and artistic qualities.

GestiSutis was founded in Solo on September 8, 2011. The group consists of: Randy Eko Prasetyo (30) and Eka Rahmawan (30). GestiSutis has created 37 pieces of Wayang Kulit Puppet Poster design. All posters narrated the wayang kulit plays ever staged in the city of Solo and surrounding areas.

In the wayang there are values of the Javanese way of life in facing and overcoming the challenges and difficulties of life (Ciptoprawiro, 1986: 79). In line with Sukirno’s thoughts, wayang kulit can also be a life guide to regulate behavior and realize its essence as a human being. In addition, it also contains spiritual values that is as a way of relating to the creator (Sukirno, 2009: 24).

GestiSutis interprets the puppet plays, and is subsequently represented in the form of a poster design. Through Design Review, will be revealed the moral values of life that existed on Poster Performance Wayang Kulit by GestiSutis. The design review is a way to observe, examine, consider, and revisit more carefully the Wayang Kulit Posters design by GestiSutis (Ardhianto, 2016: 16). In this case, GestiSutis Wayang Kulit Poster Performer is positioned as a design work, then analyzed in depth and systematically.

ANALYSIS
Design Review have four important stages that must be passed, among others: (1) Descriptive, describing and exposing elements of existing elements in the design work; (2) Formal Analysis, reveals how the basic elements in a design work are formed in a visual
display; (3) Interpretation, interpreting the meaning of the design work, and (4) Evaluation, determining the quality of the design work and aligning the design work with the environment, the particular period, or at the time of the design work made by designer (Adityawan and R & D Team Concept 2010: 32 in Ardhianto, 2016: 16-17, Bahari, 2008: 9-14).

**DISCUSSION**

a. Descriptive Stage

Dewa Ruci poster was created in 2014, and printed limited to 10 pieces (serial). Dewa Ruci's poster is one of 37 posters that respond entirely to the wayang kulit. In a sense, the play is the title or name of the puppet story repertoire presented (Nugroho, 2012: 74). This poster responds to the wayang kulit puppet plays in Setinggil, Keraton Surakarta, on January 7, 2014, with the mastermind of Ki Gilang Pandu P. And Ki Eko Prasetyo, S.Sn. The tool used in creating Dewa Ruci poster uses oil ink for screen printing / silkscreen, with light blue and dark blue in gradation. The media used is a yellow type of Buffalo paper, A2 size (42 cm x 59.4 cm).

In the poster, GestiSutis presents an illustration of two figures, a stunted body with radiating lines and a larger figure. Both figures are in the middle of the poster, with facing each other position. GestiSutis also presents a wave of ripples. There is a cloud form as background.
Furthermore, GestiSutis displays a headline text with consecutive compositional capital fonts, center, and different sizes: "Wayang Kulit " is smaller than the "Dewa Ruci" text, but still larger than the "Lakon" text. The bottom of the sub-headline contains the information about the puppeteer and the location of the Wayang Kulit puppet show with the capital font arranged in the center, namely: "Ki Gilang Pandu P. and Ki Eko Prasetyo, S.Sn.", and "Bertempat di Setinggil Keraton Surakarta". The other sub-headline is on the left side, which is the date date of the wayang kulit performance with the capital form, "7 Januari 2014". On the right side, the timing of the show "Jam 21.00 S/D Selesai". GestiSutis displays visual harmonious decorative carvings as the overall frame of the image, and wraps the emblem of the Surakarta Kerajaan (Sri Radya Laksana) at the top. There is also the identity of the group's name with a blue stamp, and the writing of handwritten numerals with pencils under the poster.

b. Formal Analysis Stage

Dewa Ruci's poster is neatly and harmoniously arranged. This neatness is reviewed on how to arrange it from top to bottom sequentially, or called "Sequence I" (Rustan, 2009: 74-76). Other layout principles, namely: Emphasis, seen from two figures and the text "Dewa Ruci" more prominent; Balance, characterized asymmetric; And and Unity, the same color and line characters (Rustan, 2009: 78-84).

The depiction of GestiSutis objects is illustrative. The illustrations are shown as narrating a particular scene, visible from facial expressions to highlight the characters (McCloud, 2007: 79-80), gesture or body language depictions showing the body position of the displayed figure (McCloud, 2007: 103), and background as Setting a location for the impression of time and space (Mataram, 2014: 56-58). Large-bodied figures are performed in the form of a description of the form emphasized on the GestiSutis interpretation of the characters, by describing them as being considered to represent the characters (Kartika, 2004: 43). The visual style characterizes the Art and Craft style; Emphasizing the quality of the decorative and ornate lines, typography is specially shaped to unite, there is a sense of priority in the object shown (Meggs, 2012: 176-179, 195; Sunarto, 2013: 49-50). The technique used to create is Conventional Graphic Art technique, which is a screen printing technique with the creation media in the form of silkscreen (Dharsono, 2004: 37-38). According to Deni, another feature of Conventional Graphic Art is GestiSutis doubling its poster work with certain limitations in accordance
with the expected artistic performance, and providing its identity for the work of the originality of the work, and the edition number (interview with Deni Rahman, December 24, 2014, Solo).

c. Interpretation

Lakon Dewa Ruci's comes from Nawaruci's lyrical prose (tembang) (Poerbatjaraka, 1964: 70-71). Lakon Dewa Ruci's basically tells about Bima that his Teacher advised (at Duryudhana's insistence on wanting Bima's death), the Dorna Resi, to find Kayugung Susuhing Wind at the summit of Mount Reksamuka and the purifying water of life, Tirta Perwitasari Mahening Suci at the base Ocean. At the end of the story, the water of life is the God of Ruci; A dwarf-shaped god.

Dewa Ruci poster by GestiSutis seemed to have a function as a media publication event. Proven text as a message of performance information, in the form of: (1) Theme of Dewa Ruci (2) mastermind information, (3) time / date of performance, and (4) location location of the show.

Furthermore, this Dewa Ruci poster also shows value as a product of aesthetic expression, from the GestiSutis experience of the Lakon Dewa Ruci. Perseption and his aesthetic experience of the Lakon Dewa Ruci became the basis of creative work in creating poster design work. In Marleau-Ponty's thinking, perception is part of expressive and creative acts in the practice of the artistic world (Marleau-Ponty in Ed. Johnson 1993: 76-120). Dewa Ruci's poster presents an illustration of scenes that become point of view, that is when Bima met with Dewa Ruci. As a big-bodied wayang figure is a portrayal of characters from Bima who have large stature, dashing, and long hair unravel, and are steadfast, brave, and knight.

Through GestiSutis interviews, they have the perception that Dewa Ruci is a symbol of Manunggaling Kawula Gusti. GestiSutis imagines this Dewa Ruci as a spirit in the soul of Bima. In this sense, phenomenologically GestiSutis interprets that Dewa Ruci's play narrates the discovery of one's identity from its contemplation. So in the poster of Dewa Ruci's face is illustrated similar to Bima's face. Bima is also illustrated with gestures bowed as if reflecting (introspection) and recognizing its identity. In his contemplation, comes the Dewa Ruci (representation of the Milky) dwarf figure is a discourse to Bima, that the water of life is within the human soul itself.
The aesthetic experience on Lakon Dewa Ruci is the reason GestiSutis makes poster designs that are rich in spiritual values and values of life morality. By exploring one’s identity, one gets closer to his God. In addition, being mature, respectful, humble, and deprived of his own will gain the knowledge of the perfection of life in harmony with God’s will.

d. Evaluation

Verbal and visual elements that are displayed by GestiSutis, especially on the theme of the show's theme information along with the illustrations of scenes that become the point of view, can make it easier for the public to know the core of the story of Dewa Ruci (Hoed, 2008: 3). The GestiSutis way on illustrating the scene does not leave the values contained in the core of Dewa Ruci’s story. Thus, GestiSutis’s Dewa Ruci poster became rich in morality, aesthetic, and artistic values. In his creative work, GestiSutis has been able to broaden what is observed and inspire him to be the poster of Dewa Ruci (Quinn, 2008: 23).

Unfortunately in compiling the text of information, GestiSutis less attention to the readability of the font, the factor of ease of reading (Rustan, 2011: 74). In addition, looking at the limited number of posters production, it felt less reaching the wider public. Decisions on the use of only one color on the poster, also reduce the artistic value.

Nevertheless, GestiSutis has been able to combine the discipline of Visual Communication Design with Conventional Graphic Art in its creative work of creating posters. From the context of his time, GestiSutis has successfully appreciated the art of traditional shadow puppet performances that is supreme, and able to provide education about the values of puppet morality through the media poster.

CONCLUSION

In this research, it is found that, Poster Puppet Performances GestiSutis have some interpretation of function. First, this poster is a poster as a media publication event. Posters for cultural performances like this are a kind of cultural poster. Second, the poster of Dewa Ruci by GestiSutis is also a poster as a media of aesthetic expression. GestiSutis creates posters that combine the displays of Visual Communication Design with Conventional Graphic Art. Thirdly, GestiSutis was able to instill the moral and spiritual
values of Dewa Ruci’s life on poster work, so it can be used as educational media in the modern era.

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Rahmawan, Eka (30), Owner of GestiSutis. Boyolali - Indonesia
FROM ORAL CULTURE TO READING CULTURE IN VILLAGE LIBRARY

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ABSTRACT
This study aims to analyze the efforts made by the village library managers in making the culture of reading in the community. Until now oral culture still dominates activities in the community through oral communication, storytelling, or storytelling has become a habit of several generations before. The existence of learning resources in the form of library plays an important role as a means of fostering reading culture that can be obtained for free by the community. In addition, the rapid development of information technology and media has worsened the reading rate in the community. The research method used with the approach of cultural studies through the taking of data from documents, observation, and in-depth interviews. Research sites in rural areas in Ungaran District, where village libraries are called "Warung PasinaonP. Data were analyzed by qualitative descriptive method. Data validity was examined by triangulation technique involving key informants residing in the research area. The results of this study resulted in the conclusion: (1) the efforts undertaken by library managers in trying to change the habit of reading the culture of society are still experiencing many obstacles, especially related to habits that have long existed in the community. (2) The type of village library service has been pursued with innovative services and involves various stakeholders who are concerned about education to try to familiarize the reading culture in the community. Various learning facilities and infrastructures in village libraries have been provided for the community including using the information technology approach.

Keywords: reading culture; village library; community

a) INTRODUCTION
Book is a window to the world. By reading a book, we can know everything about the world. Reading is a very useful activity because by reading, we can add to the growing knowledge, increase information and improve intelligence (Miller & McKenna, 2016). Reading activities in Indonesia can be categorized as low. The low reading culture in Indonesia is not only happening among students but also teachers including teachers and lecturers who have low reading level.

Culture is a system in society as an inheritance that contains rules or norms of life that will be passed on to the next generation. If the current culture of reading in Indonesia is low then what culture will be inherited to the next generation, the Generation who will lead Indonesia forward. Historically, Indonesian society is not a society that has a culture of reading. Since then, Indonesia has been introducing the values of life through song, tale or dance. Most written inscriptions are narrated through songs while moral teachings are more often taught through stories or fairy tales. This is what causes the Indonesian people do not have a hobby of reading. But culture can be changed by habit. By changing the habits, the effort to build the reading interest of the community can foster a reading culture (Al Husaini, 2013). It is hoped that reading will
be a necessity for every society. The things that need to be done by the government and private sector to increase reading interest are holding events related to reading, for example book review competition, writing scientific papers, debate forums and the like on a national scale. This event is expected to generate interest in reading society that will be done continuously so as to generate a tradition of reading. From the tradition that over time will develop into a reading culture (Kalida, 2011).

Research ever conducted from World's Most Literate Nations in 2016 puts the five Finnish countries, Norway, Iceland, Denmark and Sweden as the top five in information literacy. Indonesia is positioned 60 of 61 countries, just above the Botswana country (Miller & McKenna, 2016). This means that the Indonesian people are in the second position at the bottom in terms of interest in reading books. This is certainly not an achievement, but an irony if we look at facilities and supporting facilities that are already available. How many libraries were built in Indonesia? The number is thousands. Every local government has a regional Library, each school has a library, and every university must have a library. But why is our reading interest so low? In comparison Malaysian people each read at least three books a year. Japanese society and developed countries everyone can read at least five to ten books per year. While the people of Indonesia the opposite, from five people read a book per year. This is probably better than UNESCO’s 2012 study on Indonesia’s reading rate index of only 0.001. With that number, meaning that out of 1000 people, only one person seriously reads a book.

b) RESEARCH METHODS
This research is to analyze the effort done by the village library managers in making the reading culture available in the community. Until now oral culture still dominates activities in society through verbal communication, storytelling, or storytelling has become the habit of several generations before. The existence of learning resources in the form of library plays an important role as a means of fostering a reading culture that can be obtained for free by the community. In addition, the rapid development of information technology and media has exacerbated the level of reading in the community. The research method used with the approach of cultural studies (Alasuutari, 1996; McRobbie, 2005; Saukko, 2003; Schwoch & White, 2006) through the taking of data from documents, observations, and in-depth interviews. Research sites in rural areas in Ungaran District, where village libraries are called "Warung Pasinaon". Data were analyzed by qualitative descriptive method (Faggiolani, 2012). Data validity was examined by triangulation technique involving key informants residing in the research area.

c) RESULT AND DISCUSSION
The results of this study are as follows: (1) the efforts undertaken by library managers in trying to change the habit of reading culture in the community are still experiencing many obstacles, especially related to the habit that has long been inherent in society. (2) The type of village library service provided has tried with various innovative services and has involved various stakeholders with concern for education in Ungaran Regency to try to familiarize the reading culture in the community. Various learning facilities and infrastructure in village libraries have been provided for the community including using the information technology approach.

The low interest in reading in Indonesia is influenced by several factors. First, the low number of new books published each year. The case in Indonesia is the number of
publishing books that appear indie but the book manuscript to print does not match the number of books published. On average per year Indonesia can only publish about 8,000 titles/year while neighboring Vietnam can publish about 45,000 titles/year. Secondly, the Indonesian people's habit in daily life. For example when in public places such as bus stops or community cafes tend to cool with gadgets, chat with friends or daydreaming. Unlike the Japanese people who always carry books while traveling. So, when they are waiting for the bus at the bus stop can still take a time to read books or newspapers even while walking fast they can still read the book (Gong & Irkham, 2012). Third, the development of speech culture that presents various programs in the form of audio-visual causes the Indonesian people prefer watching the show on television than to read the book. The tradition of watching and listening to entertainment shows on television is considered more fun to keep Indonesians from reading culture. This kind of tradition can weaken reading culture in Indonesia and trap people into speech culture.

The condition of reading interest in the community causes the culture of reading in the life of our society including late. The history of our society is more dominated by oral cultures which are inherited downward. Although the actual remains of our past civilization both in the form of temples, inscriptions, and ancient manuscripts in the form of writing. But only certain elites are able to read and understand the shape of symbols and ancient manuscripts. While the ordinary people, because of the ability to read and write low only able to understand something orally delivered unilaterally by the elite community.

The low reading and writing ability of the community leads to a low reading culture (Chettri & Rout, 2013; K. K. Palani, 2012). Reading is not something that is common in people's lives. Reading is only an elitist culture that can only be done by limited circles. This problem continues, even until the colonial period is over. In colonial times only elite natives were able to access education. While the ordinary people are very limited opportunities to enjoy education. This condition gave rise to differences in reading culture in the community. The native elite class educated by Dutch colonial educational methods would later become indigenous with the European style, where reading a book is an obligation. While the ordinary people make the culture of reading is limited to only normative life. The era of independence brought a great change in the life order of Indonesian society. As a newly independent nation, many things must be done to achieve the ideals of independence. Reading culture becomes one of the challenges that must be addressed immediately. This issue becomes a homework for the government, publishing industry, and literacy activists in Indonesia. Challenges are getting heavier with advances in information and communication technology. TV shows are now dominantly becoming the main entertainment community (Sukmana, 2009). In addition the advancement of the internet also became a new millennial generation culture.

The issues and challenges above must be addressed so that interest in literacy and literacy can grow in the life of the community. The role of education (village library) is very important to realize the culture of growing interest in reading back (Siregar, 2009; Sutarno, 2005, 2008). The role of society through simultaneous campaigning can also be done continuously. In the end interest in reading will grow not because of the construction of a luxurious library and the large number of books published, but the interest in reading books should be nurtured from the beginning so it is expected to become a new culture for the community to progress in science.
Although the condition of the village library and reading park is still a lot of concern, at least these facilities can bridge the community in accessing reading material without having to spend money. Ironically, now many libraries are representative, but the number of visitors is very low. So, what we focus on here is the reading culture. How to make people more fun with pages than to look at television is our common challenge. One way is to adjust reading material to the environmental and community characteristics in which a reading garden or library will be established. Pragmatic reasons for the benefits of reading a book should be put forward. Because, getting used to read can not be separated from the perception of the needs and benefits of certain information from books that have been read.

For example, when establishing village libraries or reading parks in agricultural areas, where most people work in agriculture, park managers should socialize what reading materials can be found in the reading park and what the benefits are for the surrounding community (Holt & Holt, 2010). For example, first multiply books on cultivation of crops or side business for agricultural workers. This is important because Indonesians have a habit of first finding out useful information directly on practical actions done in daily life before knowing anything else. It also avoids any gaps between what people read and what they encounter in real life. For, literacy will not actually deprive individuals of their own identity.

Given the importance of reading this culture, Soekarno's first President in the mid-1960s called on all Indonesians to get used to reading in order to increase knowledge. The second President, President Soeharto in the determination of the May Month as the National Book Month on 2 May 1975 in Pontianak, the establishment of September as the Reading and Reading Month and Library Visit Day on 14 September 1995 at the State Palace, Jakarta, the establishment of the National Book Endowment Movement on Dated December 7, 1995 at the Hilton Convention Center of Jakarta, and the inauguration of the Perhimpunan Masyarakat Gemar Membaca (PMGM) on 31 May 1996. Literacy Day, Library Visiting Day, Reading Month, and Endowment Book of 1995. In addition, the National Book of Book Congress Held date 29 sd May 31, 1995 in Jakarta. The declaration, the inauguration, and the congress were intended for the whole Indonesian nation to pay attention to reading as an element of the nation’s culture. Then, President Megawati Soekarnoputri called on all components of the Indonesian nation to succeed the National Reading Movement in 2003. Finally during the reign of Kabinet Indonesia Bersatu (KIB), President Susilo Bambang Yudhoyono launched the Library Empowerment Movement in the Community on 12 May 2006.

It takes a long time to strengthen our people's literacy culture. It takes a long breath from all elements of society to make it happen. Culture of society to be not only fond of even gandrung reading requires a serious effort both from the Government and the community itself. Developing and improving reading interest related to library materials so that the national movement enjoys reading into the duties and responsibilities of the National Library (Library Law, Article 17). However, learning to be able and skilled at reading so that become individual habit and in turn become society culture can not be separated from learning process at formal and non formal education institute by society in Indonesia.
CONCLUSION

In addition to government and private family role also contributes to accelerate the growth of reading culture. The family is the first environment that should transmit reading interest to its members. After that go to the formal education environment that is able to provide facilities and infrastructure that can increase reading interest of learners. So, efforts to increase reading interest in the community through the village library will be more quickly realized. It is difficult to change the speech culture into oral culture. But start from now to reduce oral tradition and improve reading culture. In formal educational institutions oral traditions dominate the process of teaching and learning so that reading interest and want to have reading books is not a top priority for students or students. Reduce oral traditions such as seeing and listening by multiplying reading and writing.

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THE ART HISTORY: PAST, PRESENT, AND FUTURE

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ABSTRACT
The visual traditions of Indonesia have held clues since prehistoric parietal art and stone sculpture, furthermore it would be continued by the invention of temple relief and statue from Hindu and Buddhist era until Islam Scriptures came in to Nusantara (Motherland). Art is a foundational artwork for human in contemporaneity. Besides ancient craft artifact from past, Archeologist are able to get result of human origin and their daily life since prehistoric. Nonetheless, the invention of the artifact was found on base visual element through spots, line, shape, color and texture which is still used as visual elements. Visual tradition history Indonesia will be delivered in study of Art History which stands as a chance for lecturer in classroom to be competent, to convey visual tradition that has connectivity and meaning to students on nowadays and It would be useful in their future. Some media, such as: movie and animation are adequate to help students struggle in their study, though the lecturer has to find method which capable to assist students get their connectivity about art existence in the past, present, and future, then use the knowledge for their life in future. That is a time for Indonesia Art History study afford huge contribution, students are expected to understand the meaning not as a folklore. In this study, students are able to analyze the tight relation between past and present also inspiring their future.

Keywords: history, art and method

PREFACE
Teaching Indonesia Fine Art History at college is challenging for its lecturer. This is because in the beginning of learning History, students feel bored. History as unimportant study could be like disinterested by cause of learning method equitable with story in the past Students in college feel disposed burden to connect between past history, now and future. First remark in classroom during first day teaching-learning was uninterested, they felt sleepy and bored. Amount of students who told History was interesting and fun just some. If student in the classroom were 50 people, they told History interesting around 15-20 people. The situation happened as a challenging for lecturer in Indonesia Fine Art History. Whereas this study not only related with history but also fine arts world. Why does study of Indonesia Fine Art History feel important to be explained in the level of Visual Communication Design study? Indonesia Fine Arts History will bring knowledge about long journey of Indonesia fine art since prehistoric until now. Eventually the purpose of this explanation study either students can understand knowledge of prevailing Indonesia fine arts history and the students will expected to improve their skill to be critical thinking into the top level, therefore they can more active in analytical thinking and more creative in the present or in the future.

This writing will be divided into 4 parts, in the second part, there is explanation about teaching situation in Indonesia Fine Arts History class. Part three talks about Learning Method in Indonesia Fine Arts History class and the last one is conclusion of
experiment result in the classroom after found the learning Method Indonesian Fine Arts History which is not only entertain for students and bring the mission to achieve the purpose of learning in the classroom.

**The Situation in Indonesia Fine Art History Class**

Education field is the enormous are indeed. The limitation scope is reaching a whole experience and human understanding about education. In learning process there us a goal that wants to achieve, in this case to get process of transfer knowledge and skill that needed in order to useful for themselves, their environment and country, based on Nuranisaa in Conduction of Program Evaluation study of Visual Communication Design III Fine Arts and Design Department University of Tarumanegara.

According to Nuranisaa, the learning focus is studying learning method and not only grasps substance of study but also for long life learner. The Principled of learning process:

1. Student center
2. Learning by doing
3. Social ability improvement
4. Imagination and cognitive improvement
5. Problem solving skill improvement
6. Creativity improvement
7. Skill to use knowledge and technology improvement
8. Awareness developing as good civilian
9. Long life learner
10. Combination of competition, teamwork and solidarity

If the lecturer can build atmosphere of effective learning process with that mentioned above, students awareness about new thing will appear. However process to explain the study but also can be applied surrounding lecturer and students. This case happened because by classroom ambiance that was built in learning process which is positive, interactive, recline but seriously and fun. It will arise student motivation increasingly.

Visual Communication Design is a design inquiry field that has to have basic skill of creativity to create something. Prime basic skill in creation is the knowledge which is wide and it has technique to conduct the visual drawing correctly and interactive.

However in learning process of fine arts history is expected through knowledge enrichment about fine arts history in pre historic until present, student is able to accept the challenge to solve problem critically, the creation is innovative and conduct it as expert does.

The creative learning process not only in the practical class but the biggest challenging is theory class that has stereotype, history only study words which is boring for students, make them sleepy and uninteresting because studying history only memorizing the script that explained by lecturer.

The lecturer does not interpret the substance of study only, but the lecturer should be able to mange classroom in order to make Indonesia Fine Arts History class becomes the class which can develop skill and produce new idea and inovation in Visual Communication Design environment that remind us nowday is the century changes faster. It makes every single minute is priceless and full of history meaning.
The inspiration of changing the teaching method in History of Indonesia Art class come from Michael Moore who shared research video in youtube page about education system in Finland, explained the interview result with Finland Education Minister, Krista Kiuru about the secret of education in advance that achieve world first rank is reduce the time for student to finish their homework. Approximately, the whole worksheet is done at school or spend time to finish homework only 10-20 minutes. Krista added that the time should be used to appreciate student, whoever student still has a time to play, take a time for himself or herself and socialize.

The principal in Finland Leena Liusvara explained that timeline at school shortest in the world is 20 hours in 5 days in school. It means at school only 4 hours per day including break time 1 hour. In this situation child’s brain can be relax. The brain that works harder will give impact to pause learning process which is not effective.

On the two last decades, the brain lateralization is upgrading. The one of result is differentiation function between hemispher left side and right side or famous in bahasa “otak kiri” dan “otak kanan”.

>> Two part of the brain with different functional

According to the article on Healthy life sites, human will have dominant area the way he or she is working with their brain activities. If he or she working with analytical and systematical probably he or she dominant with left side of the brain. But if he or she is creative and artistic will probably dominant in the right brain. This invention of left and right brain is the invention of psychologist analyst and Nobel winning Roger W. Sperry.

The power of the left side of the brain is more working with talk and analytical in accordance with the system. Often called digital brain. Favorite activities are reading, writing and computing. According to the Sperry’s research, left brain more logical, orderliness, think linear, mathematical, based on fact and working with words.

While right brain work more base on picture or visual and intuition. His or her brain more work in analogous manner, creative but the way thinking is unorganized. According to data from Sperry, right brain associated with imagination, thoughtlessly holistic, intuitive, have souls of art, harmony and balance, not working a lot with words, describe through feeling, dreamy.

Next, a team of neuroscientist to the research and is Sperry’s theory is right? After have two years of research, the team found that the brain or hemispheric, it is actually brain contains billions of nerve cells. A complicated highway system nerves working together in order to communication. Although both functions differently, they
complement each other. At one time, humans did not use only one side of the brain hemisphere alone.

Both when human work when thinking logically or creatively, humans get input information from both sides of the brain. For example, the left hemisphere is thinking using words, then the right brain helps explain the context of words and emphasis his or her voice. If the left brain is studying math, the right brain will help compare and estimates.

Understanding the brain situation works, then in general humans have a variety of choices how he learns or sees a problem. Due to the fact both sides of the brain have different specialties. So the learning process becomes very individual and different from one student to another.

Nessy Hill adds in her video Secret to Creativity that creativity was once associated only with the art world, but today, creativity is concerned with solving problems across the sphere of life. In addition to the ability of the human brain is generally creative, open attitude and able to take risks is also the ability of individuals in managing their creativity. Thus creativity can be taught and trained.

Creative thinking ability can be obtained from creative learning process. Especially in Visual Communication Design that will produce creative human resources then the learning method must be creative in order to produce a creative student. Creative students will produce creative art work.

**New Learning Methods History of Indonesian Fine Arts Class**

It is time to evaluation. The time management in the classroom becomes so important, so the content presented is not merely a theory. Trying to practice the 10 principles of learning, then the method of learning that initially a lot of exposure because it is a mere theory, began to be changed with several variations of learning methods. Then the way used in the class is as follows:

1. **Student centered:** Lecturers as educators provide the widest opportunity for DKV students to process the exposure that has been given in the classroom, one of the methods is to familiarize the Focus Group Discussion.
2. **Learn by doing:** DKV students not only get theoretical exposure, but are also given the opportunity by practicing the theoretical results or insights they have gained with their group mates. For example, practice of drawing artifacts in museums. Students become more familiar with the artifact.
3. **Develop social skills:** Students as social beings are accustomed to interact with various human characters that play a role later can appear to be a group leader, acting as a writer, data seeker or as Illustrator. Division of roles like this can be a picture of students in the real world of work.
4. **Developing curiosity and imagination:**
   Giving the students an opportunity to find out an artifact in depth, then imagine past artifacts can be reprocessed and become something useful in the present. The creativity of the students began to be trained.
5. **Develop problem solving skills:**
   Students are accustomed to getting problem cases and accustomed to find many alternatives to solve the problem. An example is through a case of figuring out a new product that can be created from inspiring artifacts in the past.
6. **Develop student creativity:**
DKV students with the ability to think and taste if trained to be creative in finding many alternatives that require a lot of insight and science, apart from books, movies or can visit the museum or gallery.

7. Develop the ability to use science and technology
Science and technology is a facility that DKV students must understand and can help them work. The way that is used not only to search and process data, but can be up to the stage of the realization of the thought process solution is.

8. Growing awareness of being a good citizen:
Through the course of Art History of Indonesia, lecturers can openly cultivate a sense of love and respect for the work of their nation’s creativity to the next generation.

9. Life-long learning:
Because history is always created quickly, the student is instilled as a lifelong learner, so he always wants to self-correct and learn a lot of knowledge from around him.

10. Combination of competition, cooperation and solidarity:
Not all students are happy or comfortable to compete, so cooperation and solidarity continues to be built in between, completing a work in groups, presenting it in front of other friends will form students who have confidence, responsible and foster a sense of togetherness. Students compete in a healthy way. The ten principles are then translated into activities in the classroom. So the DKV students not only get theoretical exposure, but the lectures are focused on themselves, the students have a good memory of an artifact in the past because of drawing and researching the visual code in it, until finally, from the visual codes that have been parsed can be an idea New to become a product of the present or its future. So creativity is also honed and especially in the Art History class of Indonesia. With the density of material content in one day, there were no complaints of drowsiness, lack of enthusiasm and laziness in the class of Indonesian Art History. Here are the details of the activity photo:

>> Invite students to visit museums or galleries so that students not only learn in the classroom. This activity adds insight and love to Indonesian art and culture
After doing activities outside the classroom, students collect data on selected artifacts then presented.

The next activity is to present the artifacts of his choice and decipher the visual codes in the artifact. Student friends can offer suggestions and criticism.

The last presentation is to create new products inspired by artifacts in the past. Products created with unique ideas are evident from the inspiration of the past for use in the present and the future.
Bibliography


PERANAKAN BATIK OYE SOE TJOEN; PREDICTING THE BIRTH OF A LEGEND

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ABSTRACT
Batik is a color distortion technique established by UNESCO as the Intangible Cultural Heritage from Indonesia. Batik Peranakan is one type of batik diversity derived from the acculturation of Javanese with Chinese culture, where Batik Oey Soe Tjoen became the most exquisite Peranakan batik from Kedungwuni. The descendant of Oey Soe Tjoen keeps the tradition and batik knowledge inherited from generation to generation, making it the key to success as well as the greatest threat to the sustainability of Peranakan batik. Lack of pembatik regeneration and the emergence of printed batik support the prediction that batik Oey Soe Tjoen will stop producing in the next ten years. The purpose of this research is to know the phenomenon in the acculturation of Indonesian and Chinese culture, so as to overcome the preservation of traditional culture problems, especially in Batik Peranakan Oey Soe Tjoen. It uses historical and ethnographic approaches by interviewing, observing and documenting the process of batik tulis in a given period at Oey Soe Tjoen's workshop. This research proves that there is a value of local wisdom that derived from a process of traditional cultural inheritance, especially in the layered process of acculturation between Chinese with Javanese culture.

Keywords: art history, cultural theory, ethnography

INTRODUCTION
The northern coast of Java can be seen as a ‘frontier,’ areas with high cultural acculturation (Komunitas Arsitektur Vernakular, 2008). Mixing between local and immigrant cultures contributes to the uniqueness of the patterns of dwelling, the patterns of working and the product they produce. One of the acculturation appeared in the form of batik. Batik is a pictorial fabric made by using hot wax and canthing to cross the color in the process of dyeing (Iswhara, 2012). Batik Peranakan as part of Batik Pesisir is the result of acculturation of Javanese with Chinese culture, where Batik Oey Soe Tjoen is the best Peranakan batik in Indonesia. This exquisite batik has been handed down from generation to generation since 1925 by the Oey family, a Peranakan family originally from Kedungwuni.

Oey Soe Tjoen who came from pembatik family, decided to run his own batik business after he married Kwee Tjoen Giok Nio. He decided to work in this field, at that time there was only a few exquisite batik business in the Pekalongan and surrounding areas so that the greater business opportunities (Liong, 2014). Oey Soe Tjoen's ability to work on fine batik, supported by his taste of colors and intricate details of motifs make Peranakan Batik Oey Soe Tjoen even more famous overseas.

Procedures in the process of design, produce and coloring of batik Oey Soe Tjoen, including the knowledge of mixing colors and ingredients for the hot wax, passed down from generation to generation only to the descendants of the Oey family. This inheritance is the key to success as well as a threat to the existence of this Peranakan batik. Lack of
pembatik regeneration by quality standards and the presence of batik printing technology with a much more affordable price helped build the perspective that within ten years the batik Peranakan Oey Soe Tjoen will stop producing. Therefore, this study aims to determine the phenomenon in the acculturation of culture that occurred in the Indonesia, especially in the north coast of Java, namely between Javanese with Chinese culture. So it is later this research can support the preservation of cultural traditions, in particular on the conservation of batik Peranakan Oey Soe Tjoen. Some of the theories used in this study include the theory of cultural acculturation and Peranakan people as well as the product they produce, with cultural conservation theory.

![Theoretical Framework Chart](image)

**Figure 1: The Theoretical Framework Chart**

**METHODS**

Oey Soe Tjoen batik workshop located in Kedungwuni area, south of Pekalongan. Pekalongan is famous for its sophistication of pattern, color and batik making process and it makes Pekalongan as one of the city in Indonesia which became the core reference of UNESCO to designated batik as an intangible cultural world heritage originating from Indonesia in 2009.

This study is using historical and ethnographic. The historical approach is used to find more about the history and the progress of Oey Soe Tjoen batik through literature studies and in-depth interviews directly with the descendants of batik Oey Soe Tjoen, Mrs. Widianti Widjaja. The ethnographic approach through observation and documentation including videography at batik Oey Soe Tjoen workshop, as well as interviews with batik makers in this batik house. This method aims to find out how the behavior of batik makers and batik process in batik Oey Soe Tjoen workshop today.
The data obtained in the form of interviews and documentation will be handled qualitatively by using theories related to culture, works and conservation efforts. Data and analysis results will be presented descriptively.

RESULTS
The process of data collection is doing structurally, according to the order of batik making process within a certain time. Starting with the course of designing the pattern, choosing the color and check the composition before going into the process of batik, where the process of making batik still maintaining the ordinance performed by the first generation Oey Soe Tjoen. Only Mrs. Widianti know the knowledge about ingredients for the batik hot wax and specific coloring processes, as a direct descendant of Oey Soe Tjoen. The knowledge is passed down from generation to generation only to the descendant of the Oey family, makes it a family heritage. As in the process of batik, only batik workers with a high-quality skill that can qualify the high standards of Oey Soe Tjoen. Some batik workers have started work since the first generation of Oey Soe Tjoen. Here is a table that describes the process of making batik in the workshop:

<table>
<thead>
<tr>
<th>No.</th>
<th>Figure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><img src="image" alt="Figure" /></td>
<td>The early stage of batik process is making the pattern. Mrs. Widianti has drawn the traditional pattern from the first generation of Oey Soe Tjoen on a thin sheet of paper. The pattern has drawn from the paper into the fabric, using hot wax. The process of making this pattern also determines the working duration and economic value.</td>
</tr>
</tbody>
</table>
2. Next stage is checking process before going to batik process. Once the pattern has been applied to the fabric, it will be spread to see the overall composition of the design. If the detail or composition is less appropriate, then the process of making the motive is repeated.

3. The batik process begins after the fabric passes the design process. This process is done on two sides of the fabric and going through several stages, according to pattern and colors. Therefore this process will repeat until it is reaching the background.

4. Hot wax examination before the fabric was washed to remove the flour. This process requires high accuracy because Oey Soe Tjoen batik has an intricate detail. Therefore, Mrs. Widianti directly performs this process to maintain the quality of their products.

5. The process of removing flour from fabric, before going into coloring or immersion. The first generation of Oey Soe Tjoen performs this process and caused discomfort to the lower body. Nowadays, the table is redesign considering the ergonomics.
Coloring or immersion process. The coloring is entirely done by immersion and not using Colet, where colet is a system using brush applying color to fabric. This process lasted for generations from the first generation until now and still maintaining an immersion tools made of wood and bamboo. The coloring process is repeatedly and takes a long time, so make the inconvenience of the lower body of workers who use traditional immersion tools. Therefore, the modern tool is modified to be more ergonomic.

The process of removing hot wax or pelorodan. The first step is by putting the fabric into an iron barrel of boiling water using a traditional wood-fired stove to produce an appropriate temperature. This process was repeated, following the process of coloring.

The process of drying. This process uses sunlight because some colors only occur when using UV light. This process runs according to the pelorodan processes. After the final drying process, finished batik will be evaluated first before entering the shipping process.

Tabel 1: Table Process of Making Batik Peranakan in Oey Soe Tjoen Workshop

From the exposure of data, the effort to maintain tradition from generation to generation done by Oey Soe Tjoen workshop is to preserve heritage as well as Peranakan culture. Mrs. Widianti as the third generation Oey Soe Tjoen still directly get involved in the process of producing batik. Here is a conservation effort made by Mrs. Widianti to maintain the tradition of batik process in Oey Soe Tjoen workshop:

1. The ingredients for hot wax and color composition
   One of the inheritance that remains until now is the ingredients for producing hot wax and color. Because Oey Soe Tjoen Peranakan batik is famous for its distinctive colors, the coloring plays a significant role, and only direct descendant of Oey Soe Tjoen can do the process.

2. The preservation of signature pattern
Mrs. Widianti as the third descendant of Oey Soe Tjoen, do the conservation of this traditional batik pattern, mostly Buketan. Buketan is a type of pattern that gets the influence of Dutch batik, usually, consists of flower arrangements with butterfly or bird ornaments. Using a thin paper, she draws the patterns then redraw it on the new paper and subsequently drawn on fabric by hot wax. This preservation effort is structurally well documented according to numbers or titles of the design pattern.

3. The using of traditional immersion tools
   The using of conventional and modern immersion tools is one of the efforts to preserve the process in Oey Soe Tjoen batik. The immersion process with traditional tool requires two people, while in the course with modern coloring tool only one person is needed. Modern immersion tool is more ergonomic but however it is more individual.

DISCUSSION
The conclusion based on findings and results is that the traditional values from acculturation of Javanese culture with Chinese are lowered and maintained by generation to generation in the Oey Soe Tjoen family. The Oey family has made the heritage preservation efforts of their batik pattern, structurally. However, this conservation effort can not materialize without involving many aspects. Regeneration of batik workers is essential in the attempt to maintain the quality of this exquisite batik. Therefore, the preservation of Peranakan cultures and artifacts also requires all levels of society. One way to preserve is by appreciating this exquisite Peranakan batik in the middle of advanced technology and information that produce Printed Batik.
However, due to ongoing research, further study is needed to sharpen the findings. Hopefully, the interdisciplinary studies will trigger similar research that will complement previous.

REFERENCE


IMPLEMENTATION OF ICT ACCESSIBILITY POLICY FOR STUDENTS OF HEARING IMPAIRMENT IN UNIVERSITY

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ABSTRACT
The technology developments from time to time more sophisticated, but the adjustment of technology is not in line with the differences or shortcomings have in university. For example, accessibility of information, communication and technology (ICT) for hearing impairment of granting is mandated by Law No. 8 of 2016 on Persons with Disabilities, article 18 of Accessibility, section (a). Accessibility for utilization of public facilities and (b). Available as a form of accessibility for individuals, while section 19 of Public Service sections: (a). Benefits that are feasible in the public sphere in an optimal, reasonable, dignified manner without discrimination and (b). Assistance, translator and provision of easily accessible facilities at public service venues at no additional cost. There is a problems of hearing impairment as one of the minority who still marginalized their rights, including in the fulfillment of ICT accessibility. Even though of hearing impairment as citizens of Indonesia have equal rights to obtain of education and information are mandated by Regulation of the Minister of Education and Culture No. 46 of 2017 on Special Education and Special Education Service in College. ICT Accessibility to assist the smoothness and comfort for students of hearing impairment during lectures learning and group discussions provided by Lecturers. Toughness of higher Education for Lectureers at the university of focus on sources, technology tools and tutors so that students of hearing impairment can improve of motivation in a variety of technological aids that everyone can use support facilities to achieve resource success Academic.

Keywords: Accessibility, ICT, Hearing impairment, University

I. INTRODUCTION
1.1 Background
Developments of technology from time to time more sophisticated, but the adjustment of technology is not in line with the differences or shortcomings by some circles including the university. For example the use of technology aids for students of hearing impairment. Students of hearing impairment f are one of the minority groups whose rights are still marginalized, including the fulfillment of the need for access to information, communication and technology (ICT). In fact, as a human, hearing impairment have the same rights to obtain education and information has been regulated in the 1945 Constitution as well as the concern of the world community through the UN and Act No. 19 of year 2011 on the Convention on the Rights of Persons with Disabilities (CRPD).

One of the rights guaranteed is the opportunity to run all of its easily activities, safely, conveniently realized through the availability of accessibility and public services. In Indonesia the availability of accessibility and public services is regulated in more detail in
Law No. 8 of year 2016 about Persons with Disabilities in Article 18 Accessibility section b reads "to obtain adequate accommodation as a form of accessibility for individuals" while Article 19 of Public Services for b reads "accompanyment, Translation and provision of easily accessible facilities in public services at no additional cost "and Regulation of the Minister of Research, Technology and Higher Education No. 46 of year 2017 on Special Education and Special Service Education at University. Both of these national-level regulations require every public building including the university to fulfill of ICT accessibility standards. The lecture room at ITB campus is one of the main functions used by all students of ITB campus and other community, so the lecture room at the university fulfills the national standard of ICT accessibility. Even if looking at the context local (ITB Campus) then the campus policy also requires new lecture rooms to ensure ICT accessibility for students of hearing impairment. Basically, students of hearing impairment need a technology that can help them to engage independently and not have to rely on people to hear, especially in matters associated with ICT. To be sure, these students of hearing impairment need a technological tool aids such as hearing aid, gadget, tablet, CART, computer and etc so can be used so they can motivate studying at the college. For that, with this activity students of hearing impairment want to show if they are able to make good communication, using technology tool aids. The accessibility of technology this aims to make the difference that the students of hearing impairment do not become their barrier to enjoying technology sophistication, to be a human " literate technology ".

In the context of implementation of ICT accessibility at lecture rooms for students of hearing impairment consisting of several spaces connected to classroom lectures, workshop rooms, laboratory rooms, courtrooms and etc will be a complete learning of how accommodation is feasible in some rooms. The problems of technology accessibility that arise when connecting old or new lecture rooms need to be solved with creativity so that the solutions do not seem to be imposed and out of existing ICT accessibility rules.

2. Literature Review
2.1. ICT Accessibility
The definition of accessibility is a freedom to enter or pass through a place; freedom to use something; a kind of road; and use of accessibility. If accessibility can be utilized by students of hearing impairment to visual communication with students of heard and Lecturers in the campus environment. Visual communication is not only straightforward but also indirect communication. In accessibility of hearing impairment or usually mentioned visual accessibility, it is defined as a convenience or freedom to see things unhindered from different places (Garling et.al (1986) and Abu Ghazzeli (1996). Accessibility and inclusion are two interrelated sides of the coin, because to be inclusive, accessibility is a requirement. Inclusive education emphasizes the principle of disability involvement in general education settings, without separation. Because these general setting often ignore the special needs of disabilities, accessibility programs are designed to ensure that the generalized settings are embedded where disability-friendly is possible and access provide to them

2.2 Hearing Impairment
Definition of hearing impairment is a situation where one is unable to capture sound through audio wave, they only utilize the visual ability to obtain information. Except, if still remaining hearing their can be used. Basically, a person who is hearing impairment
can also hear sounds in a certain decibel frequency in which the ability exists that can still be utilized, but some are not.

The cultural identity of hearing impairment several classifications as follows:

a. Total Deaf: does not describe hearing-level problems, it refers to someone hard of hearing and using Sign Language to communicate.

b. Deafness (moderate / severe) is: the level of hearing loss is severe enough that the individual is restricted within himself or his ability to process acoustic language, whether they use hearing aid or not.

c. Hard of hearing; describes someone who does not hear well. Someone may hear and understand verbal communication, but may need to use of hearing aid or technological device aids.

2.3. Understanding and Differences Impacts of Deafness on Human Sensing

Understanding and ear difference have an important role to experience lecture space, recognize the environment, absorb information, self-protection, communication, technology aids and language formation. If one of the senses does not work, there will be a distortion in the acquisition of information from outside, so that there is something missing or incomplete in the whole world of appreciation / perception of a person. Under such conditions, the person seeks another alternative to offset his lost sensory abilities so that his perception changes. Some point of view on Deaf culture and identity as follows (source: Author):

a. Myth, is many people believe that hearing impairment is a curse, sin, anathema and etc, these myths can not be ascertained how the students of hearing impairment myth in college. The importance of a hearing impairment to perceive space or the environment; Communication; and self-protection is different from the listener who can not see the beautiful or the bad, but also hear the sound of a sweet bird chirp, or the noise of a vehicle that is very noisy. However, the hearing of the whole world is just a painting or photograph. The sense of smell, taste and touch also plays an important role in the perception of space, but not as much of a sense of vision (Megawati, 2009, p. 1).

b. Structuralism, is a movement of cultural thinking which has the idea that the identity of the deaf culture has the same structure and still provided the accessibility of ICT as stated in the UUD 1945 in Article 28 F reads Everyone has the right to communication and obtain information for development their personal and social environment, and have the right to search, acquire, possess, store, process and share information using all available channels.

c. Ideology, is the offering of social change of society daily life for hearing impairment through normative thought process, example new invention in using technology tools that is Hearing Aid, cochlea implant, Gadget and so on. Not just the formation of ideas
applied to the problem of hearing impairment so as to make this concept become the core of politics. From those chapters and verses it is clear that everyone is entitled to obtain information and convey information using all available channel types. All types of channels are available, of course, various technology tools that have been growing along with the rapid development of ICT accessibility.

d. Post-Structuralism, is a mind that arises from dissatisfaction or disagreement with the previous thought of structuralism. Thus, ICT accessibility for the hearing impairment is not treated properly in relying on or utilizing technology solutions that have not been fully explored. The need of the students of hearing impairment who are not served will have an impact on the teaching and learning process. The students of hearing impairment can experience barriers to accessing education. Obstacles experienced by students of hearing impairment have an effect on their learning achievement. Barriers to learning also have an impact on the imaging of the campus environment against the students of hearing impairment academic disability with their limitations.

e. Needs and Obstacles, because their inability to listen, they have barriers in access to ICT in the lecture room. The definition of ICT is a very important thing in adding the latest knowledge and insights and the notifications we need every day. For example, a student of hearing impairment in college does not facilitate translators of sign language and note care in the form of CART (Communication of Accessibility Realtime Translation) devices or various Gadget technology and etc, they are difficult to get notes on the information conveyed by the Lecturer.

f. Deconstruction, is to reject the perception of socio-cultural changes in the form of medical models and social models. The meaning of the general deconstruction of the action of the subject constructing an object as mentioned above on e. needs and obstacles.

g. Accessibility is the affordability of ICT access for the hearing impairment because of the cost of the tools of expensive technology devices, the proportion of ICT access products and services with built-in access function is very low, according to hearing impairment, gender equality and indigenous cultural influences to use ICT in improving the inclusion conditions of economic and social life of the hearing impairment.

h. Implementation, is the application, implementation, embodiment in the real act of formulating the implementation or implementation process as follows: "Actions taken by the individual or other communities directed towards the achievement of objectives outlined in the decision of wisdom" (Van Master And Van Horn in Wahab (2002). This encourages the implementation of fulfillment of disability rights on ICT accessibility to prove that ICT accessibility for hearing impairment people can be said to be very important to help facilitate access to lecture space in the campus environment needed in daily activities. We can see the number of students with hearing impairment who use technology aids as a medium of information and communication as an example of a picture taken this picture.

3. Research Methods
The process of implementation of ICT accessibility in lecture space in ITB campus is done through several stages, namely: 1. The observation of relationship between the FSRD lecture room plan with other spaces and surrounding facilities 2. Literature study and
determination of facilities required by students of hearing impairment 3. Determine the implementation points of ICT accessibility 4. Application of design during learning process and media

4. Discussion Result
Implementation of ICT accessibility in lecture space in ITB campus is done on 2 main sections, namely system of technology and system of information that is:

1. System of Technology
Some students of hearing impairment use Hearing Aid that they have. However, also some technology tool aids, let’s take a look at the technology tools that can help them both in the college classroom and in the more accommodating campus environment as follows:
2. System of Information

The implementing of ICT accessibility process in lecture rooms for students with hearing impairment at ITB campus is done through literature study and observation on the condition in the lecture classroom. Opportunity for mature planning from the outset make the implementation of application can comprehensive and intact, so that learning activities that are easily accessible, safe and comfortable can be done by students with hearing impairment or other students. Some things that need to be a note in the implementation of ICT accessibility on campus are: a. Detailed plan details, b. Continuous control of the proper embodiment of the accommodation application.
process, and c. Creativity in solving the problem of decent accommodation availability.
This needs to be done to maintain the quality of ICT accessibility learning still in accordance with the concept and the initial goal of applying accessibility on this campus.

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ERWIN GUTAWA ORCHESTRA PERFORMANCE:
A STUDY IN POPULAR CULTURE

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ABSTRACT
This article discusses the Erwin Gutawa Orchestra performances, which are examined from a popular cultural perspective. Erwin Gutawa Orchestra is one of the orchestra that developed and has the consistency of production in the music industry in Indonesia. Erwin Gutawa Orchestra which was established since 1993 brought the format of Pops Orchestra. Erwin Gutawa orchestra performances featuring various types of music, such as pop, kroncong, dangdut, even collaboration with traditional music are packed in a flexible and attractive is able to seize the attention of various circles of society. The presence of Erwin Gutawa Orchestra became a phenomenon that quite hit the showbiz world and orchestral music performances in Indonesia, and this became an interesting phenomenon to be studied. The method used is qualitative and analytical descriptive research method. The approach used is ethnography and multidisciplinary between musicology, cultural studies and social sciences. The result prove that Erwin Gutawa Orchestra performances consists of several aspects, namely the selection of compositions and musical works that focus on Indonesian pop songs or traditions, with arrangements or orchestras created directly by Erwin Gutawa. The involvement of musicians, artists, and artistic usage and the stage has become a unified whole of show production from Erwin Gutawa Orchestra. This is done as a logical consequence of the existence of Erwin Gutawa Orchestra located in the music industry, thus making Erwin Gutawa Orchestra has different characteristics with other orchestral performances.

Keywords: Erwin Gutawa, Orchestra, Pop Culture

INTRODUCTION
Orchestra can be regarded as musical performances that only reach certain people. Usually intended for groups who have upper middle economic strata. This is understandable because the orchestra is a musical form that has a class of its own standards. Orchestral eventually become exclusive, because to enjoy it required a certain level of understanding of the audience. Orchestra in Indonesia has experienced ups and downs since its emergence in the early 19th century. This is due to the limited facilities, musicians, and connoisseurs or people who love orchestral music. This condition can be understood as the orchestra as a serious music of Western culture is quite difficult to be developed in Indonesia.

Entering the 1940s, the orchestra developed rapidly in music performances in Indonesia, there are so many established orchestras including the Batavia Philharmonic Orchestra (1940). Batavia Philharmonic Orchestra was the first Indonesian orchestra formed before independence by Indies Radio Netherlands broadcasting company Nederlandsch-Indische Radio Omroep Maatschappij (NIROM). The orchestra consists of
musicians from various Dutch symphony orchestras, who were sent to Indonesia on the orders of the Dutch empire.

After Indonesian independence, the Batavia Philharmonic Orchestra was renamed Radio Orkes Jakarta in 1950. Members involved in this orchestra has been dominated by musicians Indonesia although there still are some foreign musicians who are still helpful and settled there. Orkes Radio Jakarta, or better known as RRI Studio Orchestra became the forerunner to the development of orchestra in Indonesia.

In the early 1990s, amidst the 'golden peaks' of pop music in Indonesia, the orchestra group grew with the establishment of Twilite Orchestra (1991) and Erwin Gutawa Orchestra (1993). Orchestra performances began to enter the entertainment and music industry. Both orchestras have become a new phenomenon that occurs at the time, because the courage to make changes in the concept of orchestral music.

Entering the 2000s, orchestra performances began to increase along with the rapid development of the music industry. It can be seen from the many musical performances were held, ranging from live performances as well as the affair. Orchestra concert was held not only for official events, but as an entertainment event in several television. The orchestra has become a music format that is preferred by most people. It is characterized by the phenomenon of more and more events that use the orchestra, such as weddings, or the inauguration of a company. This condition indicates that the orchestra in Indonesia has entered the area of music and entertainment industry, and become a commodity that is considered profitable.

Based on that explanation, the existence of the orchestra no longer acts as a high culture, but has become something popular. One of the orchestras in Indonesia that has a production consistency in the music industry, as well as popular in the community because it has a character different from other orchestras is the Erwin Gutawa Orchestra (EGO).

EGO which was established in 1993 brought the format of Pops Orchestra. The emergence of EGO became a phenomenon that quite hit the world of showbiz and orchestral performances in Indonesia. This is due to the Erwin Gutawa's orchestra, specializing in moves in the music industry and more focused by playing many of Indonesia's popular musical works than the symphonies normally played by orchestras. EGO also often collaborate with traditional musicians from several regions such as Yogyakarta and Bali.

The popularity of EGOs began to rise since holding a Chrisye music concert entitled "Konser Chrisye Sendiri" in 1994, which attracted the attention of the public. Since that time, Erwin Gutawa increasingly frequent concert with the concept of orchestral music, and collaborated with many singers and musicians in Indonesia. The following successful concerts include the Chrisye Decade Concert in 2004, 3 Diva Concert in 2007, Rockestra Salute to KoesPlus in 2008, Beta Cinta Indonesia Concert that brings the work of Guruh Soekarno Putra in 2011, and Chrisye Kidung Abadi Concert in 2012.

The intensity and existence of EGO performances in the world of music industry continues until now, even Erwin Gutawa always make various innovations. Many singers and musicians want to collaborate with EGO. The orchestra show featuring a variety of musical games such as pop, keroncong, dangdut, and even collaboration in traditional music with flexible and interesting packaging, can seize the public's attention. This indirectly gives the impression that the orchestra as a serious music has changed. That is,
the orchestra has been widely recognized by society, and the use of orchestral music is not always in a special and great performances.

The achievement of the EGO which is currently one of the most popular and existent orchestras, is the result of Erwin Gutawa’s efforts to pack his orchestra to be acceptable and appropriate to the public’s taste. It has the sense that there are various changes, modifications, and innovations that occur so that the EGO has a different character from other orchestras that developed in Indonesia.

METHOD
The method used is qualitative research method. The approach used is ethnography and interdisciplinary art (orchestral music), social and cultural, so that in the end encompasses all aspects of cultural studies consisting of mentifact, sociofact and artifacts.

DISCUSSION
The Erwin Gutawa Orchestra Performances

The orchestra performed by Erwin Gutawa is slightly different from orchestral performances in general. As previously described, EGO was formed for the benefit of industrial music. Therefore, the form, style, character, and selection of the material of his performances mostly lifted popular works, or outside the mainstream orchestra performances.

The meaning of performances for EGOs is not simply to showcase music that has been prepared and then performed. EGO’s orchestra performances should include various important elements of the show, such as stage performance, stage form, support artist, to the enthusiasm of the audience. Overall this element is a major concern for Erwin Gutawa, who later became characteristic of the EGO performances to be consistent in the Indonesian music industry. The following is an explanation of the concept and musical performances Erwin Gutawa material Orchestra:

1. Composition and Musical Works of Erwin Gutawa Orchestra

The orchestra usually has a specific composition and musical works, which are made in accordance with the existing instruments. The musical works that characterize the orchestra are symphony, concerto, overture, and symphonic poem. Sisman (in Peyser, 2006: 309) states that the works for the orchestra has its own value and prestige to any musical format, although the changes but does not lose the essence basically. This is what makes the orchestra has the ability to adapt well in every period of the times.

2. Musicians, Singers, and Artists involved in Erwin Gutawa Orchestra

Performances of EGO always featuring singers, musicians, or certain artists as guests or performers who collaborated with the orchestra. This has been done by EGO after becoming home orchestra in Citra Adi Pariwara event. The EGO's commitment as an orchestra that has always been in collaboration with famous musicians and singers has begun to be seen since the first major concert that raised Chrisye as the lead singer. The concert was titled Chrisye Sendiri concert which took place in 1994. Since then, EGO always presents artists, singers, and musicians outside the orchestra as part of his musical performances.

Artists of singers and bands who have collaborated with EGO include Chrisye, Krisdayanti, Ruth Sahanaya, Titi Dwijayanti, Slank, Dewa 19, Gigi, Rif, and Kotak. Musicians and artists who have been part of EGO performances namely, Guruh Soekarno Putra, Eros Djarot, Melly Goeslaw, Indra Lesmana, and some traditional musicians such as I Gusti Kompyang Raka and Djaduk Ferianto. Erwin Gutawa also collaborated with
dance and theater artists, such as One Indonesia concert in 2014 with Kinarya GSP studio, and Musical Theater Laskar Pelangi with Riri Riza as director and Mira Lesmana as script director.

This collaboration makes EGO have different concepts and innovations in every musical performance. The involvement of musicians, solo artists, bands and supporting artists in EGO performances, is a strategy undertaken by Erwin Gutawa in maintaining popularity and existence in society. This gives more value to the EGO to gain trust from artists, singers and artists, as well as sponsors. Therefore, many artist singers, musicians or artists who want to collaborate with EGO.

3. Artistic and Stage Performance

Artistic concepts and stage arrangement became one of the important parts for Erwin Gutawa because it can increase the sympathy and appreciation of the audience to the orchestra performance. Erwin Gutawa collaborated with some stage and artistic specialists such as Jay Subyakto and Indra Yudhisthira. The task of this stage and artistic team is to create the concept of stage view, lighting arrangement, makeup and costume to match the theme of the show. Therefore, the stage shape, lighting, and cosplay of EGO performances are always different for every concert held.

Artistic and EGO concert performances also use digital technology to keep up with the times. At Chrisye's Kidung Abadi concert in 2012, Erwin Gutawa used an artistic concept that was able to show Chrisye singing along in the show. In this case, Erwin not only use computer technology and light projection in the form of a visual display, but also uses digital audio technology that can be customized with orchestral music during the concert. The result is a visualization of Chrisye that can collaborate with music and singers at the same time.

4. Audiences of Erwin Gutawa Orchestra

The popularity and existence of a music group is not only determined by the quality of the player, the music, or the frequency of the show. One of the supporting factors that influence and be able to contribute to a music group, is the audience and the environment. EGO as an orchestra has had an existence and popularity in the Indonesian music industry. Popularity and existence that has been achieved is not separated from the support of the audience and the environment.

The audience that enjoys the EGO show varies widely and reaches out to various communities. Audiences of EGO performances include musicians, singers, and artists who are associates or friends of Erwin Gutawa, as well as people who love orchestra performances. The EGO show raised more concert performances for soloists as the main artist, or held a special concert by Erwin Gutawa while still inviting top popular singers in Indonesia. It indirectly affects the amount and character of the audience who watched the show.

The variety of backgrounds, ages, and professions of audiences watching EGO performances are the impact of different concepts of the show, so as to attract audience sympathy and enthusiasm. Appreciation from audience to EGO based on research result is quite diverse. This is due to the heterogeneity of the audience that watched the show is not only a fan of EGO, but many were present to see their idol singer’s performance appear in the show.
CONCLUSION
Erwin Gutawa Orchestra's musical performances focus on the selection of pop songs or Indonesian traditions with arrangements and orchestras created directly by Erwin Gutawa. The involvement of famous singers, musicians and artists as well as the use of artistic and stage performance into a unified whole of the show's performance from Erwin Gutawa Orchestra. The result of the collaboration between the orchestra and the various supporting elements made the Erwin Gutawa Orchestra performance is different from other orchestras.

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THE VISUALIZATION OF ARJUNA AND SRIKANDI IN JAVANESE WAYANG KULIT

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ABSTRACT
Arjuna is a knight who has female-like traits in Wayang Kulit Mahabharata. On the contrary, Srikandi is a female knight who has male-like characters. Wayang Kulit uses body size, face detail, posture, clothing, and accessories in visualizing characters. As characters who have some opposite gender traits, Arjuna and Srikandi have a distinctive visualization. The purpose of this study is to identify the visual strategy of Wayang Kulit in visualizing Arjuna’s femininity and Srikandi’s masculinity. The study conducted through observation and documentation of Wayang Kulit artifacts of both characters and then performed a visual analysis based on body size, body shape, facial expression, and body position. The results show that Arjuna and Srikandi characters have similarities of face shape and body size, but have different body positions to show the character’s traits. Although the visual form both have similarities, it still appears that Arjuna and Srikandi have different gender and Arjuna’s gender position is higher than Srikandi.

Keywords: Arjuna; Srikandi; Wayang; Visualization; Paradox

1. Introduction
Wayang Kulit is a traditional art that is popular in Java, a theater that shows the shadows of story characters on a wide white screen made of paper or cloth. These shadows are produced from flat puppets illuminated by a light source (oil lamp or bulb) so that the shadow falls on the screen. These puppets are made of fine buffalo parchment, which carved with a high skill to form characters in Mahabharata story. The characters have the Javanese original shape and ornament which make them own lively expressions and even livelier when they played by Dalang as a storyteller in monologue, accompanied by a group of Nayaga who play the gamelan and Waranggana as a vocal accompanist.

As an art tradition, Wayang Kulit was held as a ritual in traditional ceremonies such as village cleaning rituals, traditional Javanese ceremonies, and so forth in the past, even though nowadays shadow puppets function more like performances. As a show that brings together many people, Wayang Kulit is also used as a medium of communication to convey proselytize, disseminate political ideas, socialize new ideas, mobilize the community, et cetera. (Sudjarwo, 2010, p.56). Wayang plays a huge role in Javanese society life since they often reflect and imitate the actions of the puppet characters (Hardjowirogo, 1994, p.33).

One of the stories often performed by Wayang Kulit is the Mahabharata story originating from India, which focuses on the war between the Kurawa (the antagonist) and Pandavas (the protagonist). One of the most important and most often told character in this story is Arjuna, the third Knight of Pandavas. He is the favorite of Javanese people
who have many nicknames, one of which is the Lelananging Jagad, Jagoning Dewa (the most masculine male of the universe, adored by the gods and goddesses). This nickname implies that the figure of Arjuna is a superior knight for Javanese society and is a symbol of the quality and toughness of a man. Javanese society considers Arjuna as an ideal representation of a soldier (Woodward & Salim, 1999). The character of Arjuna is certainly essential that coastal Islamic communities write Arjuna’s name in a traditional ceremony as a symbol of perfect human representation, together with the names of the characters in the holy book of the Qur’an (Syam, 2005).

Arjuna’s characterisation in the Indian version of Mahabharata is different from the Java version. The Indian version of the Arjuna character is described as a brave, mighty, stocky knight, and relies on muscle strength when fighting. Meanwhile, Arjuna in the Javanese version is portrayed as a very handsome, graceful, small-bodied person, and delighted to dress up (Sudjarwo, 2010, p. 484). However, Arjuna is still considered masculine by the Javanese society, he is always loved by women and has many wives. One of Arjuna’s wives is Srikandi, a female warrior who had been a Pandavas warlord. On the contrary, Srikandi has nature that is not common to the character of Putren (noblewomen) in the story. She is tomboy, outspoken, high achiever, sporty, brave, and very skillful at war. The Javanese version of the Srikandi character is also different from the Indian version, which is characterized as a woman who later becomes a man.

Based on the Arjuna and Srikandi traits, they are paradox characters. Arjuna is a male knight who has a stereotyped characteristic of women, while Srikandi is a female knight who has the stereotyped character of men. In Wayang Kulit, form and ornament inlay is used to distinguish gender, character and character personality. The interesting thing about the paradoxical of Arjuna dan Srikandi characteristic is how to represent it into the visual through the Wayang Kulit. This study was conducted to find out the visualization strategy of Arjuna and Srikandi characters that have gender paradox. The method used is Arjuna puppet artifact observation, Srikandi, and several other figures to be a comparison. The shadow puppet images in this study has been redrawn so that the shapes and the curves can be seen clearly

2. Result and Discussion
A complete set of shadow puppets is between 250 and 500 pieces depending on the size of the show, but only a few characters are aligned on the right and left edges of the screen (called as Simpingan Kiri and Simpingan Kanan), the rest sits in a wooden box placed next to the puppeteer. A large number of puppets divided into several groups based on the story needs. These groups are decorative expressive puppets based on character (good, bad, half-good), decorative expressive of humorous caricature, puppet groups (troop groups, plants, animals, buildings), wayang animals and vehicles, weapons, and spirit puppets or stealth (Soekatno, 1992, p.13). Arjuna and Srikandi belong to the decorative expressive shadow puppet group which has various size, face detail, and body position.

2.1 The size of Arjuna and Srikandi
There are six group of decorative expressive puppets based on their size: Buto (giant), Gagahan, Katongan, Bambang Jangkah, Bambangan, and Putren. Buto is a group of large characters that are the biggest and fattest, about 85 - 100 cm tall. Most of the characters included in the Buto category are enemies, from the Kurawa side, who have low intelligence, arrogant, rude, greedy and a host of other nasty traits. Gagahan character
group measuring about 70 cm, consisting of characters buto, knight, and god. The “Gagahan” comes from the Javanese word “gagah,” which means burly. Thus the Gagahan character possesses muscle power and moves roughly. The Katongan puppet group is about 55 cm in size, consisting of a family of kings, knights, and gods who are mostly well-behaved. The Bambangan group consists of two types, namely Bambangan Jangkah (wide foot position) and Bambangan (narrow foot position) which is slightly smaller than the Katongan Wayang group (50 cm), most of them are knights who behave smoothly but are good at fighting. The last group is the Putren which is very small (35 cm) when compared with the puppet groups Buto and Katongan. Wayang putren is noble female characters who have smooth movements. Putren puppet group has a longer hand length than the other puppets to almost parallel to their feet.

Arjuna belongs to the group of Bambang puppets measuring about 50 cm, which is the smallest group of wayang knight and has smooth but agile movements. Srikandi as a noble woman figure who is one of the princesses of the Panchala kingdom belongs into a puppet with the smallest size group.

2.2 The body position of Arjuna and Srikandi

The body position of the Wayang consists of the head and the legs. There are three kinds of Wayang’s head position, namely Langak (tilt upward) which describes the character of arrogant, hard, strong, brave, and alert. The others are Luruh (tilt downward) that is calm, patient, humble, kind, and manners and Longok position (half tilt upward) which is a bit arrogant, tough, agile, and alert. The positions of the puppet’s legs are Jangkah (wide open) for the characters who have hard and rough movements and Bokongan (slightly close) for them who have gentle body movements.

The combination of body position and face detail indicates the nature and behavior of puppet characters. As an example, the wayang characters with the head position of Langak and Jangkah such as Buto depict their evil characters, rough, stupid, and careless. The antagonist characters with Longok or Langak head position and Jangkah legs position belongs to the group Katongan like Sengkuni and Cakil. While the combination of head Luruh and Jangkah legs position such as Bima has a good heart, virtuous, and
valiant. The combination of other protagonist characters is Langak - Bokongan, Langak - Jangkahan, and Luruh - Bokongan.

Arjuna has a combination of head position Luruh and leg position Bokongan as shown in Figure 1, that shows he is a good and gentle character. Puntadewa, the Pandawa's first knight, who is the most honest man in the story, has the same combination as Arjuna. On the other hand, Srikandi has a mix of head position Langak and Bokongan legs, unlike other Putren figures who mostly have Luruh head position Luruh. The head position of Srikandi's shows that she is a strong, courageous, and challenging character. The Arjuna's Luruh and Srikandi's Langak head (though their legs are Bokongan) indicates that Arjuna's personality is subtler than Srikandi or in another word Srikandi's personality is not as gentle as the other noblewoman characters.

2.3 The face detail of Arjuna and Srikandi
The details of the Wayang Kulit face defining the characterization through the various types of eyes, nose, and mouth that have a distinctive combination. There are different forms of eyes, namely Liyepan, which is an oval shape like rice grain eyes, Kadelen (like soybeans) and Peten (like bitter bean seeds). The other shapes are Thelengan (like a perfect round), Plelengan (like Thelengan but larger), Kriyipan (like a crescent moon), and Kelipan (like Kriyipan but the eyeballs is full-eyed). The shape of the puppet noses are differ among others such as: pointed (with the position of the tip Luruh, Longok, Langak), blunt (different shapes between gods, knight, king, giant, warrior), round (round, eggplant round, drown), ape nose, human nose, and long nose. Some of the Wayang mouth shapes are: Mingkem (close), Mesem (smile), Gusen (gum shown), Mringis (grinning), Mrenges (open to the side), Mrongos (mouth open until all teeth visible), Ngablak (wide open), Anjeber (inner lips visible), Gugut (the bottom somewhat forward). The face color consists of black, red or pink, white, blue, gold.

There are certain rules in the face detail of the puppet characters relating to the character’s trait, the position of head and legs. Soekatno (1992, p.30) gives examples, a character with a blunt-nosed, a closed mouth, a large tall body, and the position of the head Longok or Langak, generally are good characters. Meanwhile, characters with the Dondongan eyes, blunt-nosed, a slightly opened mouth, a rather large body, and have a head position Langak, Luruh and Longok are mostly for antagonist characters.

Arjuna’s face detail combination is Liyepan eyes, the tapered nose, closed mouth and Luruh head position. Characters with these facial combinations mostly has a small body, such as Pandu, Puntadewa, Nakula, and Sadewa, but the last two characters have a head position Langak. Pandu and Puntadewa who have face details, head position Luruh and Bokongan legs like Arjuna have a delicate personality. The same face detail combination as like Arjuna, Pandu, Puntadewa can also be similar as most Putren (noblewoman characters), with variations of Luruh and Langak head positions, such as Srikandi who is a Putren but hers is Langak. Therefore, it seems that the knight characters in Wayang Kulit have visual similarities to Putren. However, Arjuna’s non-visual characterization is more feminine than other knight characters because he likes to dress up, graceful, articulate.

2.4 The Paradox
The powerful character of knights is mostly small in Wayang (Sumarjo, 2016, 353), they belong to the Bambangan group which is 15 cm smaller than Putren group. However,
these characters have the magical power to defeat the enemy with a much bigger body. Arjuna is a knight character who has similar size, face, head and leg combination to some other knights, although he has more feminine non-visual traits. Similarly, Srikandi, who does not have too many visual differences to other Putren characters - despite his head position, some Putren characters also have this position - but she is a tomboyish character.

However, the resemblance of the knight characters to Putren characters, especially Arjuna who is characterized as a feminine man and Srikandi as a masculine woman, giving rise to paradoxical conditions. This paradox is an important thing in the wayang performance, as Sumarjo (2016, 351) pointed out that the Wayang Kulit show itself is a paradox show. The elements in the puppets are prepared and selected by considering paradoxes.

This paradox arises from interdependent oppositional pairs in Javanese culture. Pythagoras had the similar pairs as well in the sixth century. His version contains ten opposing categories, such as limited / unlimited, odd / even, one / many, right / left, male / female, silent / moving, straight / curve, Light / dark, good / bad, box / longitude (Lloyd, 1984, p.3). Lloyd explained further that masculinity and femininity fall into that category, along with its accompanying qualities such as active (male) and passive (female). Therefore, males (male) are considered good, and females (feminine) are bad. In this oppositional pair, the position between man and woman becomes hierarchical.

The relationship between opposition couples is not hierarchical yet harmonious in Javanese culture. The concept of an oppositional relationship between men and women in Javanese society is described as follows: Man exists because the male (earth) and female (heavenly) couple, which symbolizes the world, which is dependent to the universe, which is dependent on God (who is independent) (Sumarjo, 2016, p 23). These male and female opposition pairs were applied to the other opposition pairs such as dark (female) and light (male), the cavity (female) and robust (male), container (female) and contents (male), et cetera.

This paradox condition achieves by something that has the traits of both oppositional pairs (the first and second contradictory patterns), which turns into something new (the third pattern) that is dependent on nothing. The independence makes the third pattern has the value of singularity - just like the singularity of God - therefore it becomes something perfect (Sumarjo, 2014, p 23).

The relation of Buto character who behave violently with the big fat body, glaring eyes, wide open mouth, big nose, Langak head and wide opened legs position is the opposite of the Putren character who is subtle with her sleek body, small eyes, tapered nose, Luruh head and his legs slightly closed. Arjuna and the knights visually and non- visually are between the characters of Buto and Putren. Arjuna as a subtle knight has a visual character like Putren, and some of his traits are like women, while Srikandi has a head position Langak and her traits are like men.

The interesting things to note is, there is a tendency that visual body Arjuna close to visual figure Putren, while Srikandi still looks as Putren. This visual is different from Kenyawandu (literally translated as a sissy woman) a character in Mahabharata, whose form remains gigantic with the position of the head of the Longok, dreadlocks, Dondongan eyes, blunt nose, and Prongosan mouth. Kenyawandu has breasts and wears Dodotan suits like a Putren character, but he does not become the most superior character like Arjuna, although his soul is male and female because his form is still like a giant despite
wearing a woman's clothing.

3. Conclusion
Considering that most of the protagonist knights have a small body and facial features like women, it seems that visualization is important in expressing the character of the character in the Wayang Kulit. Visually, Arjuna belongs to a knight group with a small body just like Puntadewa and Pandu, although his women-like nature makes him as the most masculine character in the story. Meanwhile, Srikandi who has traits such as men becomes a figure with superior ability, although visually she remains a woman.

The character visualization is indeed important in expressing characteristic paradoxical in Wayang Kulit, although it could not be separated from the non-visual attributes that accompany it. When compared to Srikandi, Arjuna’s characters are more paradoxically both visually and non-visually, while the Srikandi paradoxically is mostly conveyed through non-visual. Although both characters are skillful at war, the Arjuna power is far above Srikandi, so it makes sense when Arjuna’s paradox is more pronounced when compared to Srikandi.

4. References


LOCAL IDENTITY IN SOTO CUISINE IN WEST JAVA

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ABSTRACT

Local identity in a cuisine is formed by the meaning and characteristic of regional representation. West Java has a variety of regional cuisines, one of which is called soto. Soto is a hot soupy cuisine, which is made from meat broth. Soto in West Java is quite diverse, some of which are Soto Ojolali, Soto Bongko, and Soto Sadang. Soto is related to its history, its creator, and the meaning of the cuisine gained significance from local society. This kind of cuisine forms the perception of soto that is to be different in each region. Therefore this cuisine can be used as a representation of a particular region. This research is a qualitative research by combining literature study and field observation. The local identity of soto is analyzed by Peirce’s tri-chotomic theory of semiotics based on representations, objects and interpretations. The results reveal that the local identity of soto is related to the name of the place, the ingredients of the cuisine, and a special term that used in a region. Based on Peirce’s tri-chotomic semiotics study, social codes are also found in the way of presentation, and the manner relating to how to eat soto.

Keywords: local identity, West Java, Peirce semiotics, soto

1. Introduction

This paper reveals the local identity that exists in soto in West Java, by limiting the soto contained in Bandung, Sumedang, and Purwakarta. These three areas are chosen with the idea that the city of Bandung as the capital of West Java, Sumedang city as an area that is located near the eastern part of West Java, and the city of Purwakarta as an area located in the western part of West Java. Selection of soto cuisine becomes the object of research based on the idea that this cuisine is including popular cuisine from West Java. Soto popular in West Java include Soto Bandung, Soto Sadang, and Soto Bongko. These popular variety of soto can be considered as a culinary icon of West Java. The famous Soto of Bandung in Bandung is Soto Ojolali, and this can be regarded as a soto icon from Bandung. Soto Bongko can be regarded as a soto icon from Sumedang, and Soto Sadang as soto icon from Purwakarta.

The recipes of soto are already in Sundanese cookery book cuisine Djeung Amis-Amis published in 1951 by Balai Pustaka Publisher. In his book Jejak Rasa Nusantara: History of Indonesian Food, Fadhli Rahman, one of Indonesian cuisine historian reveals that this cookery book marks the efforts of the Indonesian government and gastronomes in the 1950s to identify "our cuisine" or cuisine that leads to the distinctive Indonesian flavor. This is represented by the use of the label "Indonesia" on recipes "Laksa Indonesia" and "Fried Indonesian" in the cookery book. The Indonesian word seems to be emphasized as a characteristic from the variety of ingredients and materials processing techniques in laksa and chicken dishes in general in the past (Rahman, 2016, p 232). Then Rahman explains that in the cookery book there are recipes from various regions in Indonesia as well as recipes considered to be influenced by China and Europe. One of the
dishes contained in the cookery book is soto, whose recipes are written along with other recipes such as rawon, curry, stew, beefsteak, gudeg, pecel and pastel (Rahman, 2016, p 233). This description explains that Indonesian cuisine is influenced by the civilization of other countries, and one of them is soto cuisine.

Soto cuisine is said by Lombard [2005] as a food that was influenced by Chinese and originally introduced in Semarang. Foods on the island of Java can indeed be said to cross cultural results from civilizations of various countries that come to Indonesia such as civilization of India, China, Arabic to European countries, and the intercurrence of various cultures for hundreds of years have produced unique foods on the island of Java without realizing has become a symbol of harmony in plurality (Maryoto, 2009). Thus, soup can be said to start developing in the area of Central Java. But until now soto can also be enjoyed in the area of West Java, with variants that vary in each region in West Java.

Variety of soto in each region in West Java has a unique name, and the basic ingredients of each variant of this soup are different from each other. This makes us interested to examine more about the variants of soto in West Java, especially about the characteristics or specific variety of soto in the area of West Java. This distinction in local cuisine is perceived as the local identity of the cuisine, as Barker [2012] suggests that identity is often associated with similarities and differences, both personal and social. This is the premise that local identity will manifest into the cultural product of society in a particular region. Thus, the purpose of this research is to express the meaning, similarity and difference of variant of soto from West Java area, namely Soto Ojolali, Soto Bongko, Soto Sadang, with discussion on the name of soto, basic material, and its presentation display. The discussion of the local identity of variety of soto uses the cultural semiotics theory by Charles Sanders Peirce, which uses representamen dichotomy, object and interpreting [Noth, 1995]. The data we use is the result of interviews when conducting field surveys to soto producers in West Java.

2. Discussion of Local Identity in Soto Cuisine in West Java

Humans at the beginning of their civilization will eat what is around them to overcome hunger, for example the plants near them like fruits, grains, mushrooms and other edible plants. However, as the development of human ability to think to find a tool in meeting their needs or sustain life from the attack of animals or enemies, humans create weapons tool. It is from this tool that the diversity of human beings in fulfilling their needs grows more and human beings begin to eat animals by using spears to hunt game, or to catch fish, and the catch is then processed by roasting on fire according to their ability at that time, which then how to cultivate food grown according to human intelligence that developed also, by steaming on the pottery that has begun to be made at that time.

Danesi [2010: 277] reveals around the year 8000 BC, humans began planting plants and raising animals for food, and from this arose agriculture and livestock as communal activities until food supplies are more secure. This meant that they had settled instead of looking for food, which by that time they had eaten whole grain as an early product of agriculture.

Parahyangan land surrounded by mountains has a very fertile soil, and produces many plants that can grow and can be utilized by the community. This is also the identity and characteristic of Sundanese food that most of its food consists of vegetables, raw
vegetables leaves equipped with chili sauce or additional fish and fried chicken or salted fish and others. However, Sundanese food is characterized by the influences of food from outside the region such as soup. Although soto is a dish that gets influence from outside the area but still has a local identity with their own trademarks. This can be seen from the name, spice and basic ingredients, and its serving.

To analyze the meaning and local identity contained in soup cuisine, it is necessary applied the appropriate theory, namely semiotics. Semiotics as expressed by Hoed [2014] that semiotics is a science that examines the signs in human life because humans have the ability to give meaning to various social and cultural social phenomena. The term symbol is very useful for understanding the notion of sign as a symbolic system. However, Hoed uses the term symbol because the word is closer to the symbolic word so it is easier to explain the notion of a sign as a symbolic system. The first must be understood is that symbolic systems constituted by meaningful social conventions must be seen in the cultural context of a community or a community subculture. In this study the theory is based on Pragmatical Semiotics by Peirce (tracheotomy / three-parties) semiotic process (meaning process and interpretation of meaning), which consists of:

1. Representamen: the sign in the first stage is obtained through the five senses
2. Object: is the second stage of spontaneously linking representamen with experience in human cognition.
3. Interpreting: interpreting objects according to social convention.

2.1 Local Identity in Soto Bongko, Sumedang

Discussion of local identity on soto Bongko, first, can be seen from the use of the name “bongko” which can be considered as a representamen. Based on the results of interviews to the seller soto bongko, the word “bongko” means big lumps, and this is manifested into the form of lontong (rice cake) that has large size. Large lontong called bongko is a characteristic of Sumedang region, and the name “bongko” is an icon that refers to the form of large lontong. Large lontong then become a source of carbohydrates are eaten together with variety of soto.

The basic ingredients of this soto broth are bay leaves, lemongrass, garlic, onion, pecan, big red, galangal, turmeric, and coconut milk. Then the basic ingredients contained in its are squash, bean sprouts and Sumedang tofu. Soto usually has additional ingredients of emping, lime and fried onions. Based on the basic flavor, it can be seen that this soto broth is milky and has reddish yellow color derived from the use of red peppers and turmeric. Then, based on the basic ingredients, it can be seen there is Sumedang tofu that becomes a typical culinary icon Sumedang. In addition, the basic ingredients used for this soup have no meat, only vegetables. Thus, Sumedang tofu and the use of basic ingredients that only vegetables mark the characteristic of this soto and this can be regarded as a specific mark from other soto with yellow broth, which usually uses meat as its basic ingredients.
2.2 Local Identity in Soto Sadang, Purwakarta

The restaurant of Soto Sadang that we visited when conducting field survey, was founded by Siti Fatimah in early 1972, and until now it is managed by Mrs. Mimin assisted by his son, Mr. Iyas. The word "Sadang" used in the name of Soto Sadang comes from the name of the place in the village of Mulya Mekar, Ciseureuh Village. Currently, there are two places Restaurant of Soto Sadng in Purwakarta, which are on Jl Veteran no 12 and another one is located r under the railway bridge. As for those which are located outside Purwakarta such as in Bandung, the restaurant can be found in Supratman Street, as well as in Rest Area 72, and all places are managed by Mimin's big family. Based on this information, the word "sadang" which is used as the name of this soto can be considered as a representamen, and sadang may be regarded as an index referring to the origin of this soto developed the name of the area called Sadang in Purwakarta.

The basic ingredients used in Soto Sadang at the beginning are the legs of cows, tripe cows, with the presentation sprinkled with celery onions, fried onions, tomatoes and emping. Beside serving cow legs and tripe, a choice of chicken is also served at the restaurant. The soup of Soto Sadang consists of a clear sauce and broth which are milky as displayed in the following picture.
Restaurant of Soto Sadang on the Veteran street is open 24 hours a day and therefore it can be visited by visitors both from inside and outside the city because of its strategic location, close to booth of Sadang toll, Purwakarta. Many foreign tourists come in, and they have their own peculiarities when eating this soto, for example, Dutch tourists prefer to have soto with clear meat, Pakistani tourists love to have soto with chicken nodes, and the Chinese prefer the soup soto with milky sauce. Based on the information, it can be considered that characteristic of Soto Sadang is the type of its gravy/sauce which contains clear gravy and milky broth, and the choice of basic ingredients derived from cattle, namely cow legs, tripe. Local identity of the West Java region contained in Soto Sadang is represented by the use of emping as an additional ingredient mixed into soto.

2.3 Local Identity in Soto Ojolali, Bandung

Restaurant of Soto Bandung Ojolali has existed since the 1940s and is now managed by the 4th generation. Soto Ojolali was first pioneered by Karta Endi who used to peddle Soto Bandung around. According to the story spread in the society, the reason why the trademark soto in Cibadak Bandung is popular with the name Ojolali, apparently related to the experience of the owner of the restaurant. The owner, Mang Karta Endi, in 1940 has a lover who comes from ethnic Jave families. However, at that time Indonesia was still in the era of independence, so many Indonesians whose lives had to move to fight or evacuate. End of the story, the lover was forced to leave him in Bandung. The lover then told Karta Endi to "not forget" herself, which in Javanese, it is "ojo lali". Then from here, the soto made by Karta Endi is named "Soto Ojolali". The first Soto Ojolali restaurant is on Jalan Cibadak No 79-81, Astanaanyar, Bandung 40272, West Java which later developed and developed by the founder's relatives, among others in several shopping centers in Bandung, such as Yogyo Bandung Indah Plaza (BIP) Yogyo Kepatihan near Masjid Raya Bandung, Kopo Square Miko Mall, and Metro Indah Mall.

Based on the results of these interviews, it can be known that the origin of the name of Soto Ojolali typical Bandung has something to do with the experience of the owner of the restaurant. Thus the word "ojolali" can be regarded as a represenem and is classed as an index because it arises as a result of the owner's experience in the past. However, based on the Javanese language, "ojolali" can be interpreted as a symbol of hope that people "do not forget" or always remember his Bandung soto.

Basic ingredients of Soto Ojolali are cut beef in rectangular shape and boiled until tender. In addition, there are sliced radishes, sprinkles of soybeans on top, as well as basil leaves. The soup is clear without coconut milk, so the meat broth is very pronounced. The smell of broth mixed with basil leaves, surawung leaves in Sundanese which is really intriguing. Characteristic of this Soto Bandung typical Soto Ojolali, there are many pieces of rectangular beef, then there are additional slices of radish, soybean seeds and Kemangi leaves and without coconut milk, as in the following picture.
Based on the basic ingredients and soup of *Soto Ojolali*, it can be seen that the basic ingredients are beef and clear broth. It can be compared to *Soto Sadang* which can be considered to have similarities, but the difference is the presentation of box-shaped beef. Then, the differentiation of this soup with other *soto* is the use of slices of radish in the *soto* soup. In addition, fried soybeans and basil leaves can also be considered as a characteristic because it is eaten as additional ingredients that complement the taste of *Soto Bandung*.

3. **Conclusion**

Based on the argument that has been described previously, the following conclusions are obtained.

1. *Soto Bongko* and *Soto Sadang* have similarities in common because they have milky soup and additional ingredients of chips (emping) when eating it. *Soto Ojolali* and *Soto Sadang* also have similarities because using beef and clear broth. Thus, it can be concluded that soup of the *soto* in West Java is divided into two types of clear and milky broth.

2. Local identity contained in *Soto Bongko* is represented by the name of *soto*, which uses the term Sundanese language "*bongko*" for large *lontong* used as an additional substance when eating soup of the *soto*. Then *Soto Bongko* uses basic ingredients of Sumedang tofu and chips (emping), and fried onions. The use of chips and fried onions is also contained in *Soto Sadang* so that it can be considered as a local identity representation of *Soto Sadang*, while in *Soto Ojolali*, the local identity are represented with soybean and white radish, which are very typical of *Soto Bandung*.

e) **References**


MINAHASA ORNAMENTS; SHAPE AND MEANING INVENTORIES

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ABSTRACT
Products of traditional culture are one of the identities of a community. Ornament motifs are part of cultural identity which give strong social memory for a society. Ornaments’ position that is full of meaning is considered as an appropriate media to transfer and socialize the philosophy and value of life of a community. In terms of cultural context, Minahasa needs a media to be recognized and acknowledged. Cultural commodities with no characteristics are regarded as the product of cultural replication. Currently, it can be assumed that Minahasa only has little superior cultural products which are considered as cultural heritage. With its ornaments’ originality, it is believed that Minahasa had a cultural history of ornaments in the past. Furthermore, this historical event has created an identity of Minahasa and began to reintroduce itself to the public since it was considered as lost culture in one of Minahasa arts. The Minahasa cultural ornaments are abundantly filled with symbols that represent the characteristic of Minahasa culture. The studies of the Minahasa ornaments’ cultural existence, their shapes and the embodied meanings are regarded as the three main matters formulas that will be answered with this research. In addition, the research also includes “waruga” (known as stone grave) as the main object reference of Minahasa ornaments. The purpose of using waruga as the object allusion is because of its continuous existence in this modern day. In addition, this research is expected to uphold ornaments’ characteristics and images as one of Minahasa cultural art.

Keywords: Minahasa, Ornaments, Waruga

PREFACE
Cultural products have many various kinds, ornaments and motifs are regarded as one of them which exist in human life. The presence of ornaments and motifs did not only create cultural image of how human conquered nature such as plants and animals as pictured on the ancient human caves. However, it also represented the human’s appreciations and interests in the value of beauty. In terms of art, ornaments and motifs can be seen as part of the production of atrial activities. Moreover, making the essence of art that prioritizes beauty is also the underlying of the presence of ornaments and motif culture that answers human need in representing the beauty value. Further, the fundamental function of crafting ornaments and motif is the process of creating more beauty. The effort of this study is to identify cultural outcomes within the Minahasa culture and society but has not been fully accepted as a local art. As an identifying research, therefore, it focuses to discover cultural elements that play an important role the true identity of Minahasa through its ornament diversities. Additionally, assuming that Minahasa ornaments can be culturally potential to be developed into becoming a characteristic icon of Minahasa culture is the motive of this research. Ornaments holda great value that can
deliver effect of interest about themselves to the people. The outcomes of this exploration are expected to become a scientific study and reference about Minahasa ornaments as Minahasa original invention. Furthermore, the shape and meaning inventories are also estimated to be able to give space in finding the chronology of ornaments development within the Minahasa culture.

ORNAMENTS
MINAHASA AND ORNAMENTS
Discussing the term of ornaments will lead us to a wider definition. Guntur started to define ornaments by matching ornaments with other words that have similar meaning such as decorative arts and ornamental arts. Basically, these terms share similar meaning that is to beautify an object by flourishing and decorating. Later on, the definition of ornamental arts specify in designing something or objects, quality and other activity to be more beautiful. Lexically, Guntur separated ornaments into three different meanings, 1) decoration, 2) something that is designed to enhance the beauty value of an object, 3) an activity enriching beauty (Guntur, 2004:1-2). According to different opinions, etymologically, Soeprapto states that ornamental art was adopted from Greek language which is ornare meaning ornaments or decoration (jewelry) (Pangkey, 2004:125). Moreover, Van der Hoop also defines that ornamental art can be drawn objects, carved or even printed to support and increase the quality and value of an object (Pangkey, 2004:125). All these definitions basically address the same thing where the presence of ornaments is purposed for the final step which is to allure. Ornamental art is not limited only in designing ornaments and shaped in two-dimension, but it also can be in three-dimension. In addition, looking from the variety of ornaments, it can be classified into several organic ornamental arts using biological elements such as plants, animals and humans as the makers whereas the inorganic ornaments are shaped from unmoving/dead things by nature (Guntur, 2004:26). As has been mentioned before, the development of ornamental art in Minahasais considered as a failure, even worse, extinction. The only one evidence of cultural existence of ornaments currently can only be found in Minahasa. Minahasa wooden-carved ornaments by JessyWenas are the continuing tradition. Further, this media movement later will establish permanent ornamental arts culture.

MINAHASA ORNAMENTS: IDENTIFICATION
Following are diverse pictures of different patterns of ornaments in Minahasa.
a) Antropomorfik Ornaments Motif

![Picture 1. Waruga with human motif in straddle position in the Sawangan Ancient Garden, North Minahasa (Taken by 2016)]
Basically, this motif is the image of human activities through the life circle. There are many different interpretations of this relic, for instance, it was believed that this patterns portrayed a process of giving birth, in which the process involved a midwife witch who was buried. Meanwhile, others would interpret this as gender. Another interesting aspect that author obtained from the interview with JessyWenas was that the relic which portrayed a woman in labor truly represented a real identity of the corpse of the buried midwife who was respectable in her time due to her role as midwife and also as the wife of the village leader. However, when the baby was positioned in reverse, it would give a philosophical meaning where death is a process of life transition from the land of the living to the one of spirit’s. A concept of second life which was deeply believed by the people of Minahasa. Death means leaving behind the life on earth and heading to heaven, which was symbolized as going back to mother’s womb. In this case, the mother’s womb was perceived as the beginning of life, as well as a medium for the journey to a new world, the spirit world.

b) Faunas Motif Ornaments

The image of fauna motif is closely related with the beliefs of people in Minahasa who considered certain animals were the messenger of God to give sign and warn human.

![Picture 2. Faunas Motif Ornaments Taken by Ronald 2016](image)

This snake motif has an interesting story because other than been deformed in merged shape with flora motif; it has a really meaningful philosophy. Further, the crawling position also illustrates a symbol of how snake is positioned in between ground and underground. The merging with the plants that is known as tambaloigives prosperity to humanity. Besides giving the meaning of prosperity, snake also represents strength and power (Pangkey, 2004:168). Additionally, these presented symbols also deliver respect and honor to the people who were buried in Minahasa. Therefore, there are more ornaments with snake motif can be found in Minahasa compare to other designs.

c) Flora (taru) Motif Ornaments

According to Minahasa people, tambalois a plant that symbolizes the meaning of abundance so it is always pictured in Minahasa. Plants with many flowers characterize the meaning of fertility and prosperity. This flora motif has aesthetic function to Minahasa.
The people believe that by making this motif the dead people who were buried in Minahasa will receive a better life in heaven (Kasendukana).

![Picture 3. Clematis Motif Ornament (Taken by Ronald 2016)](image)

d) Geometric Motif Ornaments

![Picture 4. Square Geometric Motif Ornament (Taken by Ronald 2016)](image)

These types of motifs are basically very common; almost all artifacts especially from megalithic era have the same patterns. Other than beautifying, the function of this motif is to give meaning of social religious communication. This triangle motif also symbolizes the mountain as the ancestors’ homes. The facing-up and facing-down triangle top pictures the beliefs of two worlds which are the world above and the world below (Pangkey, 2004:167).

CONCLUSION

With the existence of cultural hieroglyphs in modern day, Minahasais still considered as a cultural place. However, even though these artifacts possess ancient traditional arts and meanings, their development and sustainability are often being forgotten by the society. Inventorying the shape and meaning of Minahasa ornaments using warugaas the prime
references aims the reintroduction of potential culture of Minahasa. Moreover, lack of information about these ornamental arts is the main factor of their extinction. This situation leads to the cultural threat where the identity, value and the purpose of the local culture are disappearing. Besides from the culture destruction, modernity has also taken place within the society and replaced the significances and roles of ancient arts of Minahasa. This society is facing a danger cultural threat and this might be hard to avoid.

As the philosophy and ideology symbols, these ornaments can also be initiated as media image of Minahasa culture. This imaging process requires potential media to restore the ornamental arts as part of Minahasa culture. In addition, the social status of Minahasa ornaments as the ancient atrial outcomes is the entrance to the stage where these ornaments will be appropriately used as media tools to re-socialize ornaments as the cultural heritage of Minahasa culture. Ornaments shape and meaning inventory research can be used as scientific references in art development, especially in ornamental art. Further, the ornaments application in different means of crafts is a solution to develop the image of early cultures to modern cultures and also to prevent Minahasaculture extinction. New culture profile is a continuing process of new image establishment for a community. Additionally, this image will continue to bring the success in developing more new and old cultures as part of forming cultural identity.

The method of shaping cultural image in this research is conducted by giving meaning of hieroglyph images of Minahasa ornaments both old ones, those that enclose ancient meaning and role of Minahasa, and newly shaped ones, those which have passed the alteration of people’s perspective after the acculturation with other different cultures and beliefs. This cultural shifting is probably the effect of the entrance and acceptance of new foreign cultures (e.g Chinese and Western). From different point of view, these changes can be regarded as proof of Minahasa dynamical culture. After all, Minahasa is a welcome place where all cultures are accepted, tolerated and respected.

SUGGESTION

On the point of the purpose of this research, below are some suggestions and recommendation:

This research is the opening path for further researchers whether from outside or inside Minahasa who eager to undertake ancient cultural research in Minahasa. Ornaments shape and meaning inventory is an open product to some critics, suggestion and further research in order to review deeply the meaning of Minahasa hieroglyph motif especially. A wide meaning of ornament hieroglyph motif of Minahasa as personification of local identity gives room of different kind of interpretation.

This research focuses only on the process of Minahasa ornament inventories whereas the future one will focus more on applying brand image for these local ornaments. Lastly, there are still many more steps to validate them as true identity of Minahasa.

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GLOBALIZATION OF TRADITIONAL CULINARY OF WEST-JAVA AS SOFT POWER DIPLOMACY INSTRUMENT

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ABSTRACT

Traditional Indonesian food is one of the attractions of foreign tourists and local tourists. In daily life, food is a primary human need. In addition, the food can also be a medium of expression of various feelings. Food is also one form of interesting cultural products to be introduced from the Province of West Java. Food has an important role in cultural life, not only as a means of fulfilling the energy needs, but also has economic value. The areas in West Java such as Sumedang, Garut, Kuningan, Cirebon, Cianjur, Sukabumi, and Bogor have been known to have a variety of diverse culinary which is the attraction and uniqueness and potential to support the development of culinary tourism in West Java. West Java typical food can be used as a soft power diplomacy instrument for the Government of West Java to undertake the promotion of culinary tourism. Local government can look for food that has a distinctive taste and can be accepted by the tongue of foreigners so that it can become an icon in the international world, for example variety of soto. The research method is done by qualitative descriptive method with data derived from questionnaire result to foreign students who conduct study in Unpad. Question of the questionnaire focuses on the taste and packaging of the products presented. The result shows that the respondents support the team to introduce kinds of soto as the food icon for West Java. This results of research included in the research scheme ALG (Academic Leadership Grant) Unpad contribute positively to the development of West Java tourism, especially through the culinary icon that can be used as a means of promotion of Indonesia to the international world.

Keywords: culinary of West Java, West-Java cuisine, Sundanese food, soft power diplomacy.

1. INTRODUCTION

West Java Province is one of the provinces that attract attention because in addition to having a dense population, the province has a moderate climate and extraordinary natural wealth. With a tremendous natural wealth, one form of cultural product that is interesting to be introduced from the Province of West Java is food. Food has an important role in cultured life. Food is not only as a means of fulfilling energy needs, food has economic value as well as cultural value. Ethnic in the Province of West Java, also known as land of Sunda, is the ethnic Sundanese. Sundanese people by utilizing the existing ingredients in the surrounding likes to create a unique food in terms of names and flavors. We can mention some like colenak, combro, burayot, batagor, cireng, cimol, gehu, and so on. Food has an important role in the life of the Sundanese. This can be seen
from some traditional Sundanese traditional snacks that are raised into several song titles. For example, "Borondong Garing", "Colenak", and "Ice Candle". It reflects the closeness of the Sundanese to the type of food they love.

Wierzbika (1997: 4) says that the word reflects and recounts the characteristics of the speaker’s way of life and way of thinking and can provide valuable clues in understanding the speaker’s culture. Thus, the uniqueness and significance of the names of the traditional food of a region becomes important to be examined as an attempt to preserve traditional cuisine. Traditional Sundanese cuisine has to defend itself from the fast food strikes that now dominate Indonesian culinary, as well as the flow of globalization that removes the borders of the country due to technological sophistication and information. During this time, West Java is famous for various types of food either in the form of snacks, drinks, and main foods that have become a pride for the people of West Java and the penchant for people who come from other regions. Culinary of Sunda has become an icon of pride in tourism programs that highlight the authenticity of West Java. Foods remembered as icons can represent each region in West Java include colenak, comro/combro, misro, awug, gemblong, cireng, surabi oncom, wajit cililin, leupeut, gurandil, putri noong, asinan dan talas Bogor, manisan Cianjur, tahu Sumedang, ubi Cilembu, mochi Sukabumi, dodol Garut, tapai ketan Kuningan, better known as snacks. For types of beverages, West Java has a typical beverage type, such as bajigur, bandrek, es campur, cendol dawet, sekoeng, es goyobod. Main foods from West Java is, tutug oncom rice, jamblang rice, lengko rice, karedok, and kupat tahu. Culinary icons from each region in West Java which is the heritage of ancestors and assets of the nation must be maintained, preserved and introduced to other regions in Indonesia and abroad. Culinary arts offer a gastronomic experience of local cuisine that has a distinctive taste. Processed ingredients, cuisine look, and taste are appealing to the tastes of tourists as well as the advantages of local cuisine, so that local cuisine is generally acceptable to tourists. The potential of this local cuisine can be a way or answer to start or open the development of tourism in West Java through the development and marketing of culinary products. West Java culinary icon can be used as one form of strength of the Indonesian nation through soft diplomacy which is part of the power of a country in the arena of other nations, because in the concept of soft power diplomacy, culture is the main topic. Food has become an integral part of the international relations policy of many countries to establish and solidify diplomatic relations, create cross-cultural understanding until a gastronomic approach to diplomacy emerges.

![Picture 1: Map of West Java](https://www.google.co.id/search?biw=1366&bih=659&tbs=isch&sa=1&q=pet a+jawa+barat)
2. RESEARCH METHOD

This research uses research method called descriptive-qualitative research method. Descriptive-qualitative research method is a research method that aims to describe the things that become the object of research in gambling, this is in accordance with the definition of descriptive research methods of Djajasudarma (2000: 9) descriptive-qualitative research method aims to create a description or systemic, and accurate data, properties, and relationships of the phenomena studied. In this study, the object of the research data is the typical food of West Java which is located in big cities in West Java, such as in Sumedang and Garut.

The data are obtained by conducting survey method and questionnaire interview. The researchers go to the area to capture the culinary trademarks in some areas in West Java. Then the researchers have the instrument of questionnaire-interview sheet to give to the owner from the food brand. Furthermore, recording technique is also used in this study (Mahsun, 2005: 92-103). Descriptive research method that has been described above, generally has an inductive research model (Chaedar, 2002: 119), in order of:

1. Gathering information
2. Asking questions
3. Build categories
4. Looking for patterns (theory)
5. Build a theory or compare patterns with other theories

The first order, which is to find information about the typical foods of West Java located in the big cities in West Java that can be promoted internationally. Researcher inventoried the names of the food and the area of the food maker. Then we try to identify kinds of food which the taste and performance are familiar enough with foreign people. We made the culinary festival to have interaction with the foreigner. And the respondents are international students who are pursuing their study in Universitas Padjadjaran.

At the culinary festival, we served some traditional food from West Java, such as Soto Ojolali from Bandung, Soto Ahri from Garut, Empal Gentong from Cirebon and Soto Bongko from Sumedang. We asked the students to eat and enjoy the food then answered the questions through questionnaire from us.

3. DISCUSSION
The results of the questionnaire on culinary festival activities

Types of food served at this culinary festival are Soto Ojolali from Bandung, Soto Ahri from Garut, Empal Gentong from Cirebon, and Soto Bongko from Sumedang. Selection of soto-sotoan type based on the idea that almost in every region in West Java have typical food in the form of soup and the researcher concluded that this type of food has a taste that can be accepted by the tongue of foreign visitors. The respondents in this activity are foreign students who are pursuing their education in Universitas Padjadjaran (Unpad). The number of participants is 26 students from Turkey, India, Tanzania, Sudan, Nigeria, Vietnam, Thailand, Madagascar, Korea, China and Japan. The diversity of countries is expected to provide much input on the selection of traditional West Java food types that the taste is acceptable to foreign visitors.

Questions posed on this questionnaire include,
1. Have you ever seen the kind of food displayed in this food festival before?
2. If you have ever seen before, where did you see the food?
3. Have you ever tasted the kind of food displayed in this food festival before?
4. If the answer is yes, where did you taste the food?
5. From the variety of food offered in this food festival, which one is your favorite / your pleasure?
6. What caused you please the food?
7. Are there any flavor of food served resemblance to the taste of the food that comes out of your country?
8. What about the appearance of West Javanese food that you enjoy at this food festival?
9. What do you think if these foods are displayed at an international event?
10. What are your suggestions related to the appearance and taste of the food (West Java food) in order to be accepted by the international community or nations?

Based on the respondents’ answer, there are 15 students who mentioned that they have seen the food displayed on this culinary festival, 9 students said they have never seen the food before and 2 students did not answer the question. The students who have seen the food mentioned they have seen the food before in the dormitory, international day, Korean festival, Indonesian restaurants and in Surabaya. The answers from next question shows that 13 students said they have ever tasted the food in Indonesian restaurants, Unpad, dormitory, International Day, and in Surabaya. Another 10 students said they have never tasted the food before and another 3 did not answer the question. For the question asking the favourite food, 13 students chose Soto Ojolali Bandung, 7 students mentioned Empal Gentong Cirebon, 4 students mentioned Soto Bongko Sumedang, and 2 mentioned Soto Ahri Garut. The reasons because they like the taste, the meat is really tender, they also find vegetables on the food, that is why they like the food offered on this culinary festival.

Talking about the appearance form the food, 14 students said very good, 4 students said good, 2 students mentioned enough, and 2 students said common. Relating to the questions number 9 and 10, 20 students said they really support the team to introduce this kind of food in international event by doing little improvement such as adding more specific information about the picture of composition / ingredients, they also suggested us to reduce the oily material for the food. Based on the result of the questionnaire, we are optimist to bring the West Javanese food to global forum/event in the future.

Below is the result from the respondents.
<table>
<thead>
<tr>
<th>No.</th>
<th>Answers</th>
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<tbody>
<tr>
<td>1.</td>
<td>Have seen</td>
<td>15 students</td>
</tr>
<tr>
<td>2.</td>
<td>Have tasted</td>
<td>13 students</td>
</tr>
<tr>
<td>3.</td>
<td>Good Appearance</td>
<td>14 students</td>
</tr>
<tr>
<td>4.</td>
<td>Support in international event</td>
<td>20 students</td>
</tr>
</tbody>
</table>

4. CONCLUSION

The results of the study which refers to the results of the questionnaire stated that most of the foreign students as culinary festival participants in Unpad support the team’s goal to make the type of soup as a typical West Java food icon which then feasible to be introduced in various international events abroad. Soup food type is a typical type of West Java food with a high philosophy value and has a distinctive taste and not too foreign with the taste of foreigners.

5. REFERENCES


CULTURAL INFLUENCE IN FORMATION 'KOLAM' AMONG INDIAN SOCIETY IN SITIAWAN

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ABSTRACT
This paper will present the findings of a study to examine specifically about the art of 'kolam' by socialization process among Indians. The 'kolam' art can be defined as artwork involving hands-on skills that require creativity and inherited through informal education by the Indian community. Art drawing ‘kolam’ is inspired by floral motifs, fauna and geometric motifs. The focus of the paper is to see the influence of culture in the formation of 'kolam' among the Indian community in Sitiawan. ‘Kolam’ painted by the figures chosen as the subject of discussion by describing the whole art ‘kolam’. This research uses a qualitative approach to case studies. Data collection techniques through observation, interviews, visual recording and document studies. The data obtained will be analyzed continuously while in the field using Miles and Huberman interactive models. While this study will use interdisciplinary approaches with the concepts in cultural theory as the main theory, education and sociology theory and use the theory of Erwin Panofsky to make the appreciation of the work. Drawing a ‘kolam’ is more closely related to the beauty, perfumery and its own philosophy as well as maintaining the identity of the Indian community in Malaysia through the informal educational process.

Keywords: 'Kolam', Socialization, Culture, informal Education

1. INTRODUCTION
India is the smallest ethnic group among the three main ethnic groups in the country, which includes 7 percent of the population in Malaysia (Department of Statistics Malaysia, 2014). According to Anbalagan.K (2008), Indians were brought into Malaysia by British colonizers to make their economic policies, especially in the rubber industry. They come here to find a better life. Most Hindus, they also bring their unique culture (Sandrakantham, 2011: 41). The Indian community is rich in their cultural characteristics and still maintains the culture up to now, especially in the art of 'kolam'. The appreciation of the past tradition has always characterized the Indian community which in turn helped to maintain its distinctive identity especially in the expressive art of 'kolam' Indian culture in Malaysia. The art of 'kolam' is an Indian culture rich in art and philosophy. It reflects the cultural characteristics of the Indian community in Malaysia.

2. 'KOLAM'
One of the Indian traditions in India is the 'kolam' of paintings on the floor. According to Auke Smit (2013: 7), 'kolam' is the Tamil word meaning floor painting. It is formed using a mixture of water with white rice flour and delicate to paint the desired pattern; Even
considered a lucky symbol and a beauty object. The 'kolam' tradition began since the 'Indus Valley Civilization' (2500 BC).\textsuperscript{13} The beautiful art of thousands of years ago reflects expressive expression and has its own aesthetic value in Indian society culture. It is formed using organic and geometry motives.

3. DIVERSITY IN ‘KOLAM’
The point (pulli) can range from 4 to 108. There are two types in the point (pulli) of the 'pulli'. These dots are connected with lines to make decorative patterns, or twisted chains around the dots by connecting one loop to another, making the second shape pattern called 'pulli kolam', 'neli kolami' and 'kambi kolam'.

3.1 ‘Kottu Kolam’

![Figure 1: 'Kottu Kolam' ('Line Kolam')](image1)

Source: Women’s lives and Religions in Hindu Tradition, Shreelekha Lakshimipathy: Chenai

3.2 ‘Pulli Kolam’ ('Kolam Point')

![Figure 2: 'Pulli Kolam' ('dotted Kolam')](image2)


"Pulli Kolam" means 'dotted kolam' in Tamil. The 'kolam' of this type is drawn by forming a set of dots and the point must be clenched to produce a beautiful pattern design. Brunda Alagarsamy in his book South Indian art: Kambi ‘kolam’ a daily mathematical activity (2012) states that in the 'pulli kolam' the use of the matrix is necessary to draw the types of 'kolam'

3.3 ‘Kolam Ranggoli’

![Figure 3: ‘Ranggoli’ (colour ‘Kolam’)](image)

Source: The observation results

4. OBJECTIVES OF THE STUDY
In general, this study aims to:

i. Identify the forms of 'kolam' art work produced by the Indians in Sitiawan.

ii. Explain the aspects of the value that affect the identity of the art of 'kolam' among Indians in Sitiawan.

5. RESEARCH QUESTIONS

i. Are the forms of 'kolam' art work produced by the Indian community in Sitiawan?

ii. How does the value of the 'kolam art' influence among the Indian community in Sitiawan?

6 REVIEW OF THE STUDY
The findings from this study are expected to contribute to enhancing the art of ‘kolam’ formation in the country through informal art education in the preservation of cultural heritage. This study will contribute to:

6.1. Malaysian Society (India)

i. Understanding in depth the re-use of the art form 'Kolam' present

ii. This study attempts to examine the inseparable cultural heritage of the present-day, present and future Indian society as a paradigm of the Malaysian arts community.

7. DATA COLLECTION

Qualitative approaches and case study designs have been used by researchers in this study. In addition, researchers use interdisciplinary approaches that touch on a descriptive study. Methods of interviews, observations, visual recording and documents
have been used in collecting data in the field. Data collection is based on the purpose of the study and can answer every question of the study.

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<tr>
<th>Aspects</th>
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<td>Descriptio</td>
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Table 1: Panofsky Modeling ‘Kolam’ Art Analysis (Source: Abdul Halim Husain, 2008)

The researcher uses the Panofsky model (see Table 1: Panofsky Model Based on an Analysis of Works) as a guide to performing work analysis. Based on that analysis, researchers are making systematic appreciation of the cultural influences implied in the 'kolam' art.

**Figure 4:** Rose flower ‘kolam’ (Roja Pu Kolam)

### 1.1 Discription
The title 'kolam' is the 'rose flower kolam' (roja pu 'pond') is drawn primarily in weddings. 'The ‘kolam’ is in the category ‘Liquid kolam’ ('Niir kalavai kolam') due to a mixture of wheat flour, rice flour and water.

### 1.2 Material Aspects
The ingredients used are flour and water mix. The flour used is rice flour and wheat flour. Cotton is dipped into a batter of melted flour and paint on a cleaned floor first.

### 1.3 Aspect of Saiz
The rectangular 'kolam' measures 45 centimeters tall and 55 centimeters wide.
1.4 Aspect of Object Things
There are symbols of flowers, flower bud, leaves and geometric shape.

1.5 Aspect of Presentation
It is a 'kolam' that is painted on the surface of the floor that has been cleaned first. The ingredients used are rice flour and wheat flour that are easy to obtain and do not require high cost to paint this 'kolam'.

1.6 Aspect of formalistic
The use of elements lines is very noticeable, the movement of the planned lines and accidentally reveals the image of a repetitious circle. There is a looping effect on the motifs of roses, buds and leaves. The ability of this 'kolam' artist to create contrast effects from the use of flowers, leaves and bud motifs with a variety of facades filled the square space, thereby creating a balancing effect of the work.

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<td>Economy</td>
<td>Repetition</td>
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Table 2: The formalistic aspect in the works of 'Rose kolam' (Roja Pu kolam)

1.7 Interpretation of 'kolam' : 'Rose' Kolam '(Roja Pu Kolam')

i. Rose flowers have an emotional effect that is the fragrance of flowers giving a sense of eternal life.

ii. The three flower blossoms symbolize the brides of happy life, unite and form a basic family that lives happily and holds from one generation to another.

iii. Thorn gives the expression 'kolam' that is the thorn which gives the symbol of the guardians to protect, protect and caution from the person who destroys the happiness of the household.

iv. The leaves give a fresh message in building a happy home.

v. Flower petals give a sense that many flower petals illustrate the happily married couple. A little flower petals carry an imperfect message of life.

vi. Flower bud symbolizes the formation of a basic family that has the number of children that is the continuation of generations.

vii. The line gives meaning that line movements indicate that humans endure various obstacles in their life journey.

viii. Rice flour and wheat flour represents the sharing of life between the groom (wheat flour) and the female (rice flour) in the formation of a basic family.

1.8 Explanation of the Extra-esthetic Concept Framework of ‘Kolam’
Explanation focuses on four things that include aspects of icons, symbols, forms and meaning of symbolic interaction. The whole idea in the work will be linked to the concept of value, environment, behavior and the need for independence (see Table 3: extra-aesthetic Guide to the Art of the 'kolam' of roses (Roja Pu 'Kolam')).
<table>
<thead>
<tr>
<th>No</th>
<th>Aspects</th>
<th>Indication</th>
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<tr>
<td>1</td>
<td>Icon approach</td>
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<td>2</td>
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<td>3</td>
<td>Shape</td>
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<td>Organic / free</td>
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<td>4</td>
<td>The meaning of symbolic</td>
<td>Personal</td>
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<td></td>
<td>interaction</td>
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</tbody>
</table>

Table 3: Indication extra-aesthetic in the ‘kolam roses’ (Roja Pu Kolam)  
(Source: Abdul Halim Husain, 2008)

8. Conclusions
Hence, it can be concluded that art can not escape the question that is related to the culture of the society. This is because each artwork is made up of several concepts that illustrate its own cultural community.

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Smit, A. (2013). The Art of Longing and Belonging: Kolam as a Reflection of Women’s Complex Relations with Identity and Power in Contemporary
BEDHAYA SANG AMURWAHBUMI BY PAKU BUWANA X
SYMBOLIZES NATIONALISM AND LEADERSHIP SPIRITS

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ABSTRACT
Bedhaya is a court sacred dance with nine female dancers named batak, endel ajeg, gulu, dhadha, apit ngarep, apit mburi, apit meneng, endel weton, buncit. The word amurwahtmum means mastering the earth, in the sense of an individual having power. The king’s work is used to legitimize the King. Bedhaya dance work in idea process was adjusted with its purpose rather than rite only as it was intended to celebrate certain moments in order to be remembered and preserved in the message contained in bedhaya dance including bedhaya sang amurwahtmum. Bedhaya sang amurwahtmum was created by Hamengkubuwono X. It represents good character, modesty, good leadership, close to the people, and always thinking of protecting the people. The performance was in 2.5 hours duration and held firstly during the inauguration of Hamengkubuwono IX as the National hero located in bangsal kencana (Gold Ward). A good leader is the honest, determined, sturdy or strong one who always fulfils his/her promises. The idea was created by Hamengkubuwono with KRT Sasmintodipuro as the choreographer. It resulted in a work symbolizing leadership spirit to be the role model for the people. Good characters revealed in this work could be imitated by all people and applied to daily life.

Keywords: Bedhaya, symbol, leadership

Introduction
Culture is divided into some levels corresponding to the cultural work functioned in many purposes: ritual ceremony, art performance or even in certain events such as expression of gratitude for the establishment of padepokan, wedding, circumcision, birthday of society leader, officials or ordinary people. Art performance can also be intended to festival, art creativity competition in the presence of new innovation by artists. The work will experience an ongoing process following the time development as the cultural product develops according to the needs of all parties: spectators, cultural observers and artists (Dewi, K. N, 1993).

Cultural art can be historical building, weapon, gamelan, serat, karawitan, and dance art. Dance art work can be divided into some groups: sacred court dance, court performance dance, performance art out of court, festival and competition dance. Court dance can be divided into pair, single, group and mass dances. Dances have their own functions: customary rite and performance. The artists, spectator, and art observer’s need results in work. Dance is also categorized by the number of dancer involved: colossal (40, 50 or 100 dancers), srimpi (4 or 5 dancers according to the artist’s idea and creativity), and bedhaya keratin (9 inside court or 7, 10, 11, 13 or 17 outside court) (Prabowo, W.S. 1991).
The existence of *Bedhaya* dance in court has its sacred sequence still maintained until today: *bedhaya ketawang* is sacred as it is intended to the King’s inauguration; *bedhaya duradasih*, *bedhaya angler mendung*, and *bedhaya ela-ela* are used for ceremony and court performance; this *bedhayas* also develops thereby can be shown outside court, and *bedhaya* inside court is now intended to dance learning in art schools such as SMKI (Indonesian Karawitan Middle School) now called SMK 8, ISI (Indonesian Art Institute), including bedhaya ela-ela, bedhaya duradasih, bedhaya angler mendung, bedhaya sukoharjo (Prabowo. 1990).

Bedhaya is the group dance consisting of seven to nine female dancers with same dress and makeup in two and a half hours duration in the past and two hours now (Pudjasworo, 1993: 8). *Bedhaya* in the court was created by the kings to deliver message to the people because the king is a leader. It is the work created by the King through a thorough and professional development process. The King is considered as having power more than the ordinary people’s, so that the work created is highly taken account for its sacredness, King’s work is the one considered and meaningful, thereby believed as having mysticism (Maryono, 2014).

The message to be delivered aims to give religious advice and advice to the people. The message contained in dance work can be the story of dance, movement, and even both of them collaborated thereby producing a good work serving as role model for the people. Life ideology delivered by the King can be applied in daily life in behaving, doing activity and working (Prabowo, W.S. 1991).

The king sometimes delivers visible message through dance work but there is also the message pertaining to information about rule that should be complied with, *Sabda Raja* (the King’s Utterance) containing many things that are broken, opposed, and protested by some people today due to the freedom of expressing opinion. In the past, the King’s Utterance was an order/command thereby should be complied with, while in the present, those who do not agree with the King (Government) will protest massively.

The good attitude that can be role model for people and community exemplify the King’s leadership spirit including how the King behaves and acts. The good leader should be the role model and should give religious advice to his people. Leadership spirit should be applied to human life. To be successful, human beings should have intention, should endeavor, and submit the result to God. The good objective of life is to balance the life in the world and hereafter. The balance life will create the pious, submissive (*tawakal*) and obedient human beings. Leader is the one considered as having modest and good personality (Fransiskhi, 2015).

*Bedhaya sang amurwahbumi* dance work is the one created by Hamengkubuwana X, constituting *bedhaya* dance with Yogyakarta style. *Bedhaya* is the sacred Court dance performed by nine female dancers named *batak, endel ajeg, gulu, dhadha, apit ngarep, apit mburi, apit meneng, endel weton, buncit*. The word *amurwahbumi* is means mastering the earth, or the one having power. This King’s work is used to legitimate the King. This dance was created by Hamengkubuwono with K.R.T. Sasmintodipura as the choreographer. This work symbolizes the spirit of leadership to be the role model for the people. It is intended to reveal good character in order to be imitated by all people and to be applied in daily life.

*Bedhaya sang amurwahbumi* is a work containing behavior values of good leader. A nation’s leaders should have good behavior. The good, patient, strong/sturdy, social characters of leader will grow nationalism among the people/public. The people should
understand that the leader has heavy responsibility but he cannot assume all of burdens himself. Therefore, community should exist because without it, the leader will assume his responsibility difficultly. For the leader to undertake his duty smoothly, community’s support is needed.

Bedhaya dance work in idea process is adjusted with the objective not only for rite but also for celebrating certain moments in order to be memorized and preserved from the message contained in bedhaya dance work including bedhaya sang amurwahbumi. Bedhaya sang amurwahbumi was taken from the honor degree of Ken Arok. This story takes love story of Ken Arok and Ken Dedes. Batak symbolizes the character of Ken Arok and Endhel symbolizes Ken Dedes. Bedhaya Amurwahbumi can exemplify the spirit of leadership and grow nationalism spirit that will be expressed in amurwahbumi bedhaya dance work. The spirit of nationalism is the one caring about democracy, willingness to sacrifice for people, nation and state. Caring about the nation is very important to the nation’s progress.

Method

Data was collected through in-depth interview with primary and secondary resources (informants). Primary resource was the one mastering and having primary data. Meanwhile secondary resource was expected to provide supplementary data to complement the data obtained. Data verification and conclusion drawing were desirable to draw conclusion and to validate the data. Data of informants was desirable to complement the primary data. The data was also collected using library study and document study from serat pararaton to reveal that bedhaya sang amurwahbumi is collaborated in order to be complementary. Data validation was carried out using data source triangulation (Moleong Lexy, J, 1989).

Discussion

Bedhaya sang amurwahbumi dance contains a good life philosophy that can be the role model in daily life in Javanese people in particular and Indonesian people in general. Behavior demonstrated in bedhaya amurwahbumi has leadership spirit with its philosophical values within it. This behavior is very compatible to Indonesian personality. Eastern culture should be applied in life to make the life more comfortable, safer, and more harmonious either in the world or in hereafter. Behavior is the determinant of a successful life.

Sang amurwahbumi is defined as the ruler or holder of power. A leader’s Javanese philosophy can be role model for his people. The leader should treat his people or subordinate well, protect, and attempt to make his people prosperous. The characteristics that can be the role model for Javanese people in particular and Indonesian people in general are explained below.

1. Honesty

Any work should be done honestly, thereby resulting in maximum and good output. Honesty is needed in life as without honesty the maximum achievement will not be gained. The dishonest leader will teach his subordinates to be corrupt persons. Honesty and transparency are required in any field in doing activity and completing the work.
2. Keeping promise
The good leader always keeps his promise. The leader’s behavior is inseparable from the promise he made, so that he may not break his promise. For example, before becoming a leader, someone often promises that he will improve economy, standard of life, salary, provide free education and etc, but after he becomes a leader, he forgets all of his promises. The leader intended in bedhaya amurwahbumis is the one always keeping his promise and never denying it. The male leader will be a reliable one so that what he uttered should be accountable for correctly.

3. Resoluteness and tawakal (submissiveness)
The good leader has resolute personality in dealing with any trial and in solving any problems. A leader will be blasphemed, protested, and mocked. The resoluteness in dealing any trials will inspire his people as well. Resoluteness is desirable moreover when the leader has people with diverse characters and cultural backgrounds. People with diverse characters, and classes will affect the cultural product and here they give recommendation to the leader in many ways whether soft, stringent and anarchic. The leader should deal with any problem resolutely in order to implement the mandate and duty assumed correctly.

4. Sturdiness and strength
The good leader should have sturdy and strong thereby can deal with any difficult conditions. Experience leads a leader to deal with any problems and constraints bravely and well. The hard condition of field makes his mental strong and sturdy in any condition and any circumstance. People with diverse backgrounds do not make a leader nervous, and he can step forward certainly for the sake of people’s interest.

5. Tolerance
The role model should have high tolerance, moreover when he lead many types and many classes of society including farmers, labors, artists, teacher, and lecturer, civil servant, army, and officials. There are also several religions (Islam, Christian, catholic, Hindu, Budha, and traditional belief) embraced by Indonesian people with Islam embracing by majority people. The leader’s tolerance is required to create safe, peaceful and prosperous life. Although having power, a leader should be able to position himself in any position and situation impartially. Tolerance can be reflected by considering that all of religions embraced by the people are good and should be respected.

6. Social spirit
The leader needed is the social one. It is the one who cares about the people to grow solidarity. The social leader can be used as a role model for the people led. Loyalty and high dedication prioritizing the people’s interest are required to bring good standard of life to the people. The leader should help the people affected with natural disaster, help the disabled, and the sick ones by providing public service as well as possible.

The attitude the amurwahbumi has, as intended in this work, is that Ken Arok can be the role model in the term of his leadership spirit in order to grow nationalism among the people. He was the leader who was willing to sacrifice for his people’s interest without thinking of personal interest. Personal interest is overridden and the public interest is prioritized in relation to benefit. It is contained in bedhaya sang amurwahbumi.
Conclusion

Dance can deliver message to the community and contains philosophical value regarding the story of sang amurwahbumi having good character of caring about people, strong, patient, resolute, and willing to sacrifice for the people’s interest. Public interest transcends the personal interest. The state defending attitude reflecting the nationalism will bring composure to the people lead. The leader should protect and take care of his people. Javanese culture is reflected on bedhaya sang amurwahbumi. Arrogance, selfishness, and arbitrariness should be abandoned to make the people safe, composed, and prosperous.

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EXPLORATION OF INDIGO NATURAL DYE IN GRINGSING CLOTH

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ABSTRACT

Indigo natural dye is one of the natural dyes used in gringsing cloth dye in Tenganan Pegringisngan village, in which the process of its creation is done in Bugbug Village. The coloring process using indigo natural dye was appointed as a study aimed at preserving local values especially in the field of traditional textile crafts. The method used in this study is descriptive qualitative with ethnography approach. Descriptive method is used to describe the experience of making indigo natural dye in Bugbug village, while social interaction theory is used to study social interaction between Tenganan Pegringisngan village and Bugbug village related to the customary law about the making process of indigo natural dye. Indigo natural dye substances are made from tawum plants in the local language in Tenganan Pegringisngan village and Bugbug village. This plant has a prulaurasin component that can produce blue color. The process is quite complicated starting from squeezing the leaves of tawum, up to soaking the yarn in the jar with tawum solution to unleash indigo color and mix it with some traditional materials such as calx, fermented glutinous tape, and ash water. The finished indigo-colored yarn is sent back to Tenganan Pegringisngan village by craftsmen in Bugbug Village. Dyeing process is prohibited in Tenganan Pegringisngan village because there is a customary law about planting tree of tawum, so it is done in Bugbug Village. The process also provides mutual social interaction ties between the two villages namely Tenganan Pegringisngan Village and Bugbug Village.

Keywords: Tenganan Pegringisngan Village, Bugbug Village, gringsing cloth, indigo natural dye.

A. INTRODUCTION

The use of indigo term comes from the indigo color component (chemical element of $\text{C}_{16}\text{H}_{10}\text{N}_{2}\text{O}_{2}$). This term is then used as the name of a tree which produce natural blue color component. Indigo color comes from various plants which has the component of color elements called indican. There are more than 100 kind of source plants which mostly have Latin names of Indigofera tinctoria or Indigofera suffruticosa which grow in India and Southeast Asia, Persicaria tinctoria in East Asia that commonly called word, and Isatis tinctoria in western countries. In Tenganan Pegringisngan village, the tree is called nila, tarum, tawum, or taun. This tree is spread all over Indonesia, and nila leaves are mostly utilized as natural dye since ancient times (Mitsuo, 1997).

The making of gringsing cloth with indigo natural dye has been practiced since long time ago by the people of Tenganan Pegringisngan village. The indigo color comes from a plant called tawum (Indigofera tinctoria). However, the dyeing process is called ngames and it process is done in Bugbug village. It is caused by a rule named awig-awig that ban the making and dyeing process of indigo color in Tenganan Pegringisngan village.
This study focuses on the dyeing process of yarn with indigo natural dye and the relationship between Tenganan Pegringsingan village and Bugbug village, in relation to the making and dyeing process of the yarn with indigo color.

B. RESEARCH METHOD AND THEORY

This study employs qualitative research method. Research method is used to collect information about the indicators and describe the facts in the field. According to Kirk and Miller, qualitative research starts from qualitative observation which is contradicted to qualitative observation (Moleong, 2000:2). In this qualitative research, the descriptive method is utilized to explain the activity in the field. The research takes place in the village of Tenganan Pegringsingan and Bugbug. These two villages are located in Manggis sub district, Karangasem regency, Bali province.

The population and sample are limited to objects which can be represented and established based on the people’s population of Banjar Kauh and Tengah in Tenganan Pegringsingan village. Next, the sample is chosen from the population of weaving and dyeing craftsmen in Bugbug village, also the people who are competent on this research matters. On the other hand, the researchers take sample and explore traditional gringsing cloth for ritual and tradition of people in Tenganan Pegringsingan village. Concretely, the qualitative method explains the data about the activity of making indigo natural dye and the indigo dyeing technique called ngames for composing black color for gringsing cloth in Bugbug village.

Besides, social interaction theory, especially the social interaction of rural community, is applied. According to Soekanto (1990), social interaction is a dynamic social relationship of between person-to-person, group-to-group of people, and a person to society. The social interaction occurs when the social contacts and communication exist in the society. Social contact and interaction are the prerequisite of social process. Without those two activities, social interaction can never exist. Koentjaraningrat (1979) stated that process and interaction in the village are reflected through their working system or occupation, the value of cooperation, also system and spirit of discussion. According to Soekanto (1999), cooperation is divided into spontaneous, direct, contract, and traditional cooperation. The theory of cooperation, based on Soekanto, is applied to examine kinds of cooperation which exists in social interaction among people in Tenganan Pegringsingan and Bugbug village.

C. RESULT AND DISCUSSION

Indigo natural dye is used to give black color to gringsing cloth. Black color symbolizes Wisnu, one of Hindu’s Gods. Not only black (indigo), but gringsing cloth also has three primary colors which are red, black, white. Each color symbolizes different God who are Brahma (red), Wisnu (black), and Siwa (white).

The dyeing process in Tenganan Pegringsingan and Bugbug village is called ngames. The color is obtained naturally from a plant named tawum or taun in local language, while in Latin’s name it is called Indigofera tinctoria.

Indigo natural dye comes from any plant which has indican component. The indican molecule is broken down into two compounds: glucose, that is one of monosaccharide types, and indoxyl. Indoxyl can be dissolved with water, yet it has not produced blue color yet because indoxyl is colorless. The blue color appears only after
oxidation. The following Figure 1 shows the process of chemical color in the production of indigo color.

![Figure 1. Process of chemical color in the production of indigo color (Source: Shigemi Sakakibara, 2012)](image)

The process to produce indigo natural dye is done through these steps: a) the freshly picked *tawum* leaves and stems are soaked in a jar full of water; b) the leaves and stems are soaked until they are rotten in order to produce the color; c) the leaves and stems are taken out from the jar whilst rinsed and squeezed; d) the solution in the jar are given ca!x from coral and shell for color extraction, also fermented glutinous rice (*tape ketan*) and *pisang kayu* which have been suited to the condition of the solution as well as the temperature of the environment for hydrolysis process, and those ingredients are needed to create a shaping component of *leuco* (Mitsuo, 1997); e) all the ingredients are fully stirred, then the solution is deposited so that it created the sediment of indigo dye; and f) the upper part of sediment water is discarded so the remaining material becomes the indigo color’s paste. The color paste as a sediment from the process cannot be used directly. It must be dried so that the paste can be stored to be used as dye.

The dyeing process of yarn using indigo natural dye is described as follows: a) indigo color paste is blended with water to make a solution, then ca!x and ash water are added to produced alkali solution aimed at fermenting indigo dye into water-soluble *indican* component. The color element of indigo cannot be directly dissolved in the water but it requires a fermentation process; b) the water of indigo solution is stirred based on the condition of the dye component, then the attached yarn which has the pattern of *gringsing* cloth is dipped into the water of indigo solution—the soaked yarn which has not been oxidized will turn into green, but it will change into indigo color after it is exposed to air, c) the yarn is dried, and then dipped again in the water of indigo solution. The solution is replaced every other day in order to renew the color components in the solution so that the indigo color which appears in the cloth will be more absorbed and clear. These processes are done repeatedly that usually take three until five times of dyeing process.
After the dyeing process of yarn with the indigo natural dye in Bugbug village, the yarn is sent back to Tenganan Pegringsingan village. The making and dyeing process with indigo color is carried out in Bugbug village because of the awig-awig, or customary law, in Tenganan Pegringsingan village which prohibits that activity. The awig-awig consists of 61 articles which explains about the rights and obligations of the villagers, the preservation of the environments and cultural values. According to the people of Tenganan Pegringsingan village, awig-awig was composed around the 11th century and has been practiced and carried through generations. The elements of beliefs are put in faith and regarded as good conception; in addition, this customary law which formulates the rights and obligations between people and the interaction with nature is referred and used selectively to handle the environment. This customary law has been able to regulate reciprocal relationship between human and nature in Tenganan Pegringsingan village for decades. The following is an article that is related to tawum tree, which written in Balinese language and is translated into English.

PASAL VIII (8) ;

Mwah tan kawasa wong desa ika sinalih toenggal mandoer, tawoem, mwah manggoela, mangarak mwah, mandoer bawang, kasena, pada tan kawasan, janija amoereg Wong desa ika sinalih toenggal, tka wng kadanda ohl desa goeng arma 400; jan coral anaoer danda, tka wang goemina ne gnah anandoer, angarak, mangoela, kadaet ohl desa.

Translation;
And it is forbidden for whoever villagers to plant tawum tree, make palm sugar, wine, and plant onion and garlic, all mentioned are forbidden, and the violation must pay a fine for 400, in which when it is not paid, should the land where the palm sugar, wine is planted and produced will be confiscated by the village.

(Source: Data from the office of Tenganan Pegringsingan village, and Korn (1933 ; 233))

In Article VIII, it is written the prohibition for the villagers to plant tawum tree, and its consequence to produce indigo natural color from tawum tree. The definite reason of this article is not known, but some opinions from the villagers in Tenganan Pegringsingan village said that tawum tree (nila) is a weed that use up the soil’s fertility or nutrients quickly so that it can damage the ecosystem in Tenganan Pegringsingan’s forest. Besides, the fermentation to produce indigo natural dye creates unpleasant odor that will be inconvenient for the villagers. Those reasons make the villagers in Tenganan Pegringsingan do the dyeing process of the yarn in Bugbug village.

According to Soekanto (1999), the theory of social interaction of rural community views the cooperation between the villagers of Tenganan Pengringsingan and Bugbug village as traditional cooperation. The cooperation is bound by awig-awig, or customary law, in Tenganan Pegringsingan that prohibits the villagers to plant tawum tree so that the production of indigo natural dye and the process of dyeing the yarn are done in Bugbug village. The life pattern of the village community is tend to do the work together in cooperation based on kinship principle. With the sense of kinship, the individual
problem will be shared and solved together. Therefore, the social interaction between the people of Tenganan Pegrisingsingan and Bugbug village is based on kinship principle which has been passed through generations.

D. CLOSING

From this discussion, it can be concluded that the making of indigo natural dye is done traditionally in Bugbug village by the request of the villagers from Tenganan Pegrisingsingan village. The steps are begun with the making of indigo color’s paste and the dyeing process of the yarn to make gringsing. The customary law called awig-awig in Tenganan Pegrisingsingan village which prohibits the making of indigo natural dye makes the making and dyeing process are done in Bugbug village. Also, the type of social interaction between the two villages is based on the traditional cooperation with the values of cooperation and kinship.

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ABSTRACT
Blangkon is a traditional headscarf of Javanese men used as a complement to traditional clothing. In addition to protecting the sun, Blangkon also has a social function that shows the dignity or social position for the owner. The objectives of this study are (1) to examine the values contained in the Surakarta style blangkon, (2) to examine alternative Blangkon design development based on Surakarta style Blangkon traditional values. Blangkon as a part of the life of Javanese society is a form to show a sense of pride in local traditions and to sharpen local identity towards the preservation of Javanese culture. Various alternative development of blangkon design leads to 5 aspects of development, namely: philosophical meanings, forms, materials and motives, functions, and dimensions.

Keywords: Design, blangkon, Surakarta style

BACKGROUND
One of Indonesia's rich art and cultural heritage is blangkon. The term blangkon comes from the word Blangko which means printing blank, is a name given to the types of Iket that has been printed (Toekio, 1980: 113). Blangkon has been known as one of the Javanese cultural equipment, has even become a national cultural heritage that needs to be preserved. Blangkon is the completeness of Javanese traditional clothing that comes from Iket (udeng) a kind of Javanese traditional male head cover which consists of a piece of black square cloth split into two parts on the diagonal line so that it is triangular (Government of Surakarta City, 2017). In addition to protecting the sun, Blangkon also has a social function that shows the dignity or social standing of the owner (Tiana, Maskun & Wakidi, 2013).

Along with the development of the era, blangkon craftsmen are increasingly difficult to find, whereas blangkon as one of the traditional clothing of Java is still widely used although in a limited capacity. Currently blangkon considered as something ancient and not relevant for use in everyday life. Society views blangkon only as a dress for traditional people and is only used in traditional era. Blangkon essence as a distinguishing tool between the palace nobility with the common people, and the meaning of ethics is reflected in the life and personality of the Javanese. Therefore, it is not surprising that the blangkon model used by the people of the nobility will be different from the average person or society in general (Wahyono, 2009). Today's society prefers to use western production head coverings such as hats. The product is considered more relevant and has a better value in terms of form and function physically and socially.

The growing design culture towards the manufacture of modern products, it has always started to develop in influencing the culture and traditions of local communities. One of them is the design of blangkon making since the beginning of making blangkon form made based on the needs of local tradition (Sachari, 2007: 195). Based on
the above conditions, it can be identified as follows: (a) What values are contained in Surakarta style blangkon?, (b) How is the alternative of blangkon-based Blangkon style development?

THEORETICAL REVIEW

Blangkon Tradition Values
Nababan in Adimihardja (1999) reveals that the traditional wisdom that is reflected in local knowledge systems and local technologies in communities from different regions still considers customary values, such as how communities engage in the principles of conservation, management and use of economic and social resources. This is particularly evident in the behavior of those who have such a high regard for the natural environment as an integral part of their lives. Blangkon as part of the life of Javanese society is a form to show a sense of pride in local traditions and to sharpen local identity to the preservation of Javanese culture (Najitama, 2016).

Blangkon form is very simple, but blangkon has a high enough meaning. The meaning of aesthetics (beauty, art) is reflected in the form of blangkon that is made in such a way that exudes beauty, the meaning of dignity is reflected from the use of blangkon as a distinguishing tool between the Kraton noble and the common people, and the ethical meaning is reflected from the life and personality of the Javanese (Tiana, Maskun & Wakidi, 2013). The purpose of making the most important blangkon design is to be more practical in using traditional headgear. In making blangkon as a traditional headgear of Java society needs to be made with decorative or blangkon design with decoration to increase the selling value blangkon (Toekio, 1980: 101-108). Thus, blangkon has a very rich meaning, including the meaning of aesthetic, symbolic, economical.

DISCUSSION

Value of Surakarta Blangkon Style Philosophy
Surakarta style blangkon has differences with the style of Yogyakarta, Sundanese, or Banyumasan. Surakarta-style blangkon on the bottom (nape) is flat, while the style of Yogyakarta shaped mondholan (rounded) at the bottom. Mondholan blangkon-shaped curve or chicken egg bulge in the back of the head, the shape of mondholan Surakarta not too big and tend to be flat (Sulistyowati, 2014: 150).

Figure 1. Surakarta style blend (left) and Yogyakarta style (right).
(Source: personal documentation)
Blangkon has a section called wiron, kuncung, middle, kepet, sinttingan, and mondholan. Blangkon form has a philosophy, wiron or also called the fold on the front of the blangkon folded sideways on the left and right facing upwards. Wiron has a unique fold, as a small blangkon has a fold of seven or multiples, ie 14-17. As for the big blangkon has 19-21 folds. Beetle in blangkon means that the number of prayers in prayer is 17 cycles, while many folds 19-21 and so on have the meaning that the higher the maturity of a person is expected to perform worship other than mandatory worship, called sunnah worship (Rofingah, 2017: 261).

Development of Blangkon Design Based on Philosophical Meaning

Blangkon as part of the life of Javanese society has the purpose of form to show the pride of local tradition and to sharpen local identity to the preservation of Javanese culture (Najitama, 2016). Along with the development of the era, the public appreciation of the current blangkon began to fade. The pride of local tradition has declined. Development of blangkon design in the market has undergone a transformation based on philosophical meaning. Aesthetic blangkon no longer interpreted as aesthetic tradition, but rather more on the things that are trend and popular culture. Formerly the meaning of blangkon dignity is reflected from the use of blangkon as a distinguishing tool between the Kraton aristocrats and the commoners, has now become a medium of expression of popular love of things that are popular. As an example of blend design development Persis Solo as a supporting attribute soccer association Persis Solo.

Figure 3. Classic blend (left) and the design development of Persis Solo (right) (Source: personal documentation).
2. Development of Blangkon Design Based on Shape
Development of blangkon design based on the shape seen on the blangkon hat with a sporty impression that is the development of the form of blangkon Surakarta style with a kettle on the back. Aesthetic blangkon no longer interpreted as aesthetic tradition, but rather more on the things that are lifestyle.

![Figure 4](https://www.id.aliexpress.com)

- **Figure 4.** Classic blend (left) and design development into a blangkon cap (right) (Source: www.id.aliexpress.com).

3. Development of Blangkon Design Based on Material and Motif
Batik cloth used in blangkon has many motifs, namely: truntum motif, podang machete, kawung, and wirasat. The use of batik motif has a basic pattern as pattern formers. Until now the use of batik motifs in blangkon very diverse. It indicates that culture in society continues to grow (Rofingah, 2017: 264). Development of blangkon design based on material and motif seen in child blangkon with Angry Bird cartoon character motif very popular in market.

![Figure 5](https://personal.documentation)

- **Figure 5.** Development of child blangkon design with Angry Bird cartoon character motif (Source: personal documentation)

4. Development of Blangkon Design Based on Function
In addition to being a head protector against sunlight, Blangkon also has a social function that shows the dignity or social position for the owner (Tiana, Maskun & Wakidi, 2013). In its development, blangkon function has been shifted into a key chain as a souvenir.
5. Development of Blangkon Design Based on Dimension

Blangkon has a main function as a head cover, so the dimension of blangkon adjusted according to the size of the head of adult male or children in general. Currently blangkon dimension development is made with a very small size, even the diameter is smaller than the length of a key. Miniature blangkon is used as a souvenir that serves as decoration or display.

CONCLUSION

Blangkon as part of the life of Javanese society is a form to show a sense of pride in local traditions and to sharpen local identity to the preservation of Javanese culture. Blangkon is a cultural heritage of tradition that has the uniqueness of form, motif, color and material. Differences with each other can strengthen the aesthetic characteristics of blangkon as an icon of regional culture. Surakarta style blangkon has the characteristics of a flat form of mondholan. Unlike the Yogyakarta style blangkon typical of mondholan round at the nape. The development of blangkon design has been shifting along with the times. Various alternative development of blangkon design leads to 5 aspects of development, namely: philosophical meanings, forms, materials and motives, functions, and dimensions. The development of design makes the aesthetic change of tradition to be modern. Traditional elements begin to fade and change in the things that are trend, poluler, and lifestyle. Nevertheless, the design development still maintains the Surakarta style blangkon design that has become the grip of the blangkon artisans. Development of blangkon design based on the form is not too significant when compared with the development of motifs, colors, materials, functions, and dimensions.

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APPLYING LURIK MATERIALS INTO CONTEMPORARY-STYLE DESIGNS FOR WOMEN'S WEAR IN INDONESIA

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ABSTRACT
The purpose of the study is to promote lurik materials (striated materials) enthusiasm in order to promote the lurik materials industries to the community and stakeholders. The biggest challenge to face is creating lurik materials to be demanding in Indonesian fashion industries. This research uses a qualitative research approach with respondents from experts and extreme users, such as socialite women aged 20-35 years old. The study was conducted in the largest two big cities in Indonesia - Jakarta and Surabaya. Qualitative data collection techniques were obtained by conducting interviews to respondents and observing the activities of the process. The obtained results were utilized to measure the level of interest of the targeted market. Therefore, the application of lurik materials (striated materials) into the contemporary style and design are more appropriate in order to promote lurik as a trendy and fashionable materials for women's clothing. And finally, it can improve the existence of lurik materials industries as well.

Keyword: Lurik materials, Women wear design, Contemporary

1. Introduction
Indonesia is known for its diversity from sabang to merauke, each region has its own characteristic such as diverse tribes, and also customs and religions. Indonesia also has a diversity for its traditional textile. Most common people may only know for batik cloth, songket, weaving. Central Java known for its batik motifs however traditional material that is lurik cloth from central java is also interesting and unique as well. Lurik cloth had a very high historical value, especially in the region of Central Java, Yogyakarta and surrounding areas. This traditional cloth thought to have existed since the time of the Mataram kingdom as evidenced by the existence of an inscription dressed in lurik cloth, the word lurik itself derived from the Java language, lorek which means lines, which is the symbol of simplicity. Simple appearance and simple production but loaded with meanings (Djoemena, Nian S., 2000). In the beginning, striated shawls are not only belong to the people, but also used in the palace. In the beginning, the lurik made in the form of a shawl that serves as a kemben (breastplate for women). But now the existence of lurik increasingly threatened by the textile industry since textile industry is easier to produce and has a cheaper price, lurik is one of the traditional textiles that deserve to be recognized. In some areas the existence of lurik did experiencing some setbacks especially in production, the difficulty of marketing and lack of design. less interest happens for the younger generation. The development of fashion in Indonesia provides an opportunity to explore the beauty of striated fabrics The increasing need of life and the rise of technology can influence the clothing industry in tunjang also with the lifestyle of women, especially
career women or socialites who can support their appearance. Striated fabrics can be modified into a variety of products, such as clothing and accessories increasingly popular with fashion lovers. Life style is a style of performances, especially women follow fashion trend, because fashion is dynamic and growing. Modern fashion trends contemporary style, in the context of fashion, contemporary is defined as a style that is deconstructive and out of the path that there is in general that is with the characteristics of designs more daring, explorative, asymmetrical, and modern. The demands from fashion industry and fashion lovers began to glance at the wants and needs by still not leaving traditional materials with a modern touch.

2. Research Methods
This research is qualitative using the method of observation and questionnaire, Technique data collecting obtained from expert and extrime user do interview questioner. according to Gay & Diehl (1992) "survey observation method is a method used as a general category of research using questionnaires and interviews" , . The research object is the work of several experts such as designer Lulu Lutfi Labibi, Didiet Maulana, Stephanus Hamy, Zaskia Sungkar. Some extrime users are career women and fashion lovers. Some of these designers simply represent lovers of traditional materials striated with contemporary style design. Their work presents represent a work with a modern touch, fashion lovers of course a new thing in because in terms of design and processing of the lurik material itself.

3. Discussion
3.1. Lurik Material
Lurik is a small striped cloth, typical clothes of men in rural Java island at that time. Made of coarse cotton to wear on the less fortunate. Lurik is the basic material for making surjan for men and for women in need as chest cover, with a sheet shaped. The flowering of clothing for ordinary people at that time, penetrated into the palace as a material for the soldiers and for religious ceremonies and customs. Striated fabric itself has a very high historical value, especially in the region of Yogyakarta and Central Java. This traditional cloth is thought to have existed since the time of the Mataram kingdom as evidenced by the existence of inscriptions that wear cloth lurik. In one of the reliefs of Borobudur Temple there is a picture of a person who was weaving with a loom carrying. And there are also other findings, namely the inscription of King Erlangga from East Java in 1033 mention that Tuluh Watu cloth as one of the striated cloth (Djoemena, Nian.S: 2000). Basically lurik has 3 basic motives, namely:

1. Motif lajurun with long lines of a cloth.
2. The motive of unfortunate feed that has lines in the width of the fabric.
3. Cut motif is striated with small patterns.

photo: Jogya striated lurik style, Photo source: Kurnialurik_jogya Collection
Lurik fabric is made from cotton fiber, wood fiber, silk fiber and synthetic fiber. The result is a striated material that is only 90 cm wide because of its manufacture using ATBM loom (non-machine loom), the process is still using traditional tools. entering the development of the history of traditional materials until now still be maintained as the main ingredient in the manufacture of clothing in Indonesia, until now lurik material is also made for men and women’s clothing. With various kinds of opportunities such as work, parties and others, it is not uncommon for the fashion industry to look at lurik materials as the basic ingredients of the design of the designers.

3.2. Women Ready Clothing
Ready-To-Wear (RTW) Ready-To-Wear (RTW): The English term for ready-made clothing, its presence among Adibusana and Mass Production. In the RTW fashion industry is divided into various levels based on the quality / price of the highest Couture, First Line Top-Line Designer, followed by Bridge, Second / Secondary Line, middle level: Better and Moderate. Ordinary fashion house designers hold their RTW collections in activities like Fashion Week, etc. Term in Indonesian, ready-made clothing. Ready-to-wear clothing is a clothing that can be directly worn easily without having to make body measurements and order the design first as when making clothing couture / order clothes to the tailor. Ready-made clothing also does not require fitting many times to fit the body. With this understanding, ready to wear clothing is not limited to shirts, t-shirts. The clothes. Cocktail and evening dress and sequined bridal gowns can also be categorized as ready-made clothing. Now there are many designers or fashion houses that provide wedding dresses that can be purchased and used without having to ask for a design specifically on the designer, and should measure the body. Instead, the shirt you ordered at the tailor, where you should measure the body, and take it off, does not include ready to wear (Kompas.com - 17/01/2013, 13:06 WIB)

3.3. The development of Contemporary design
Contemporary Art is one branch of art that is affected by the impact of modernization. Contemporary means modern, or more precisely, is something similar to the same or current time conditions. The transitional design style is the current traditional design style. A blend of traditional design styles with contemporary design styles. The style of contemporary design is the style of design that is influenced by the growing trend. Similarly, in the art of fashion design that changes in accordance with the development trend. Contemporary styled fashion design is also becoming a trend for the creative industry, there are several designers who wing contemporary design and lovers of traditional materials striated like Lulu Lutfi Labibi, designer from Yogyakarta is one of the
designers who pioneered the development of lurik in the fashion world of Indonesia. His latest collection is Heart Heart which means spiritual grip to start creative process. Lulu Lutfi Labibi's statement on lurik, "I think with that motive people see striat is very grounded. That's what I like and be the point where I turn it into something modern and in the end now widely used people," he said when interviewed Wolipop exclusively by phone, Tuesday (29/3/2016).

And also some famous designers such as, Didiet Maulana, Stephanus Hamy, Zaskia Sungkar who was penetrated collection using striated material. The lovers also have some among artists like, Dian Sastrowardoyo, Andien Aisyah, Marcella Zalianty, Christine Hakim.

Most creative industry players develop their business in the form of companies and small and medium enterprises. The main factor driving the growth of creative industries in Indonesia is the continuously growing and dominated quality of human resources and the ability of human resources that can combine culture with the art.
Conclusion
Simple lurik materials and hardly in the lyrics of its existence, to keep preserving the traditional material of Indonesia to stay awake, and also affect the lurik craftsman. The development of fashion trends is mostly driven by fashion designers who make and produce clothing. In this case the Fashion Business term will be used in the business sense that is related to ready-made clothing or clothing as a creative industry created and produced by fashion designers. The development of fashion trend in Indonesia is driven by several factors: Mass Media, World Entertainment, Business World, and Internet. This will make designers more accessible and aware of the popular fashion trends to create variations in fashion. In this case certainly can not be separated from the role of a designer to be able to lift a traditional material lurik become more modern contemporary style, which has been popularized by some designer names such as Lulu Lutfi Labibi, Stephanus Hamy, Zaskia Sungkar and Didiet Maulana. For the future researchers on the Application of Lurik Material Into Modern Contemporary Style Fashion Design, it is very important to be in further care, as a form of inspiration for learning and the fashion industry. Along with the proliferation of technology and era for Indonesia able to compete in foreign countries in terms of creative industries. Further development for other research, can use the work of other designers as the object of research data obtained from expert and extreme user only, also can use different method.

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This article aims to describe and analyze symbols in Tuala in Sultanate of Ternate. As part of the cultural attribute, Tuala indirectly gives a message of the form of stratification to indigenous peoples in the sultanate of Ternate. This research uses a qualitative-interpretative method with a cultural semiotic approach. The semiotic approach of Charles Sanders Peirce becomes the tool to understand the meaning contained in Tuala. The trichotomist model (triangle) ie, representamen, object and interpretation is used to analyse it. There are six types of Tuala, they are: 1) Tuala wari, 2) Tuala Pelangi, 3) Tuala Bubudo, 4) Tuala Duhu, 5) Tuala Pululu, and 6) Tuala Kuraci. Tuala in Sultanate of Ternate has a patterned shape with a simple folding style, but has a strong social meaning. The six Tuala explain about social and cultural stratification on the structure of positions in the Sultanate of Ternate. The openness of the sultanate of Ternate provides a cultural transformation space in society which has an impact on the function of Tuala's own defense.

Keywords: Symbol, Tuala, semiotika

I. Introduction

As one of the royal / sultanate areas in North Maluku, Ternate has a culture with stratification system in its society. There are three levels in Ternate society namely the sultan, the noble class, and the common folk. This classification can be identified by the names contained in the Ternate community. The sultan (jou) has the name Sjah / Shah (example: Zainal Abidin Sjah, Mansyur Shah, etc.); (Dano) are marked by the name Do / Dano (eg Hargiyanti Do Mansur, Mariyam Dano Basir, est.), and the common people (bala) are marked by the absence of a special name on their name. As an area of the sultanate that keeps its traditions and culture, Ternate has an annual cultural event tradition that is still carried out by society until now. Begin with the Legu Gam festival (folk feast) held between March-April; Festival ela-ela (torch parade) in Ramadan month; and the korakora festival (traditional boat) in December. Humans are cultural beings so that culture becomes a kind of symbol or grip of life in building interaction in society. This is explained by Said (2004: 3) that "culture is the unity of the idea of symbols and values that underlie the work and human behavior, so it is not excessive if it continues that so closely the culture and symbols created by humans So humans are referred to as homo simbolicum ". Thus, the use of symbols in culture is a tool for the delivery of messages of knowledge in everyday life. Geertz (1992: 51) states that

14There are four Islamic kingdoms in North Maluku that are classified into a single entity called Moloku Kie Raha (see Abdulrahman, 2013; Amal 2007).
"meaning is only stored in symbols". Furthermore, Geertz (ibid, p. 57) says that "culture is a pattern of meanings that can be expressed in symbols, passed down through history". From the above background, the authors want to conduct research on *Tuala* (head cover) which is imposed by the officials of the Sultanate of Ternate by using the perspective of cultural semiotics. The main issue to be studied in this research is meaning of the color of *tuala* that distinguishes the structure and position of the customary officials of the sultanate of Ternate, cultural events does *tuala* is used by indigenous officials of the sultanate of Ternate and the function maintain tuala in the Sultanate and Ternate communities.

The first literature that became the reference for the writing of this research is the book about "Sekitar Tradisi Ternate" from B. Soelarto through Cultural Media Development Project, Ministry of Education and Culture in 1980. The book describes the cultural values of the people of Ternate which is based on aspects of oral tradition, Verbal and not verbal. This book explains many of the symbols contained in the ceremonies. The explanation helps the writer to observe the symbols in the tuala of Ternate Sultanate.

The second literature is a book written by H.M. Jusuf Abdulrahman, entitled "Kapita Selektan; Sejarah, Bahasa, dan Budaya Moloku Kie Raha "(2013). This book discusses the contemporary historical, religious, cultural, value, and language development in North Maluku.

II. Theory and Research Methodology

*Charles Sanders Peirce Semiotic*

Peirce sees the sign as something that represents something (2011: 4). Something (sign) can be a concrete thing (can be captured by human senses), which then, through a process, represents something that is in human cognition. Semiotics Peirce has three facets (representamen, object, and interpretant). Semiotik Peirce is trichotomous (triadic), in contrast to the dichotomous Saussure. The basic principle of the triadic sign is representative. This is a formula that implies the meaning of a sign that applies personally, socially or depends on a particular context.

A sign is a physical form that is captured by the five human senses to represent another thing (representamen). Object is something that is represented by the sign. Interpretation of sign is a concept of thinking that uses sign and interprets it to a certain meaning that exists in one's mind about the object referred to a sign (Nort, 1992: 43). Here is a trikotomic Peirce semiotic;

'Sign Peicean'

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Representamen (x)

Object (Y)

Interpretan (X=Y)
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A Semiotik method is basically classified into the type of qualitative-interpretative; a method that focuses on Ternate Sultanate as the object of study. With the analysis of
symbols raised by the authors, this study used a qualitative approach with the type of analysis of semiotic model Charles Sanders Peirce as a research method. This study aims to provide an understanding of the overall picture of semiotic analysis of Charles Sanders Peirce model on Tuala of the Ternate Sultanate, which is based on representamen, object, and interpretant.

III. Result and discussion

In the customs and traditions of the sultanate of Ternate, there is an attribute of traditional clothing that signifies the distinction among its members. These attributes are Tuala or headgear. In addition to the crown of the Sultanate of Ternate, there are several types of head coverings that are only used by certain people in accordance with their respective positions. Tuala comes from the Portuguese word toalha which means a piece of cloth, a headband or a turban. Tuala in Ternate is defined as a square piece of fabric folded for head covering. The nature of the tuala lies in its fold. Therefore, the people of Ternate often call it "tuala lipa". There are at least six types of tuala; 1) Wari, 2) Pelangi, 3) Bubudo, 4) Duhu, 5) Pululu, and 6) Tuala Kuraci.

(Table of discussions)

<table>
<thead>
<tr>
<th>No</th>
<th>Sign</th>
<th>Representamen</th>
<th>Interpretan</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tuala Wari is a symbol of power/majesty</td>
<td>Conical headband, at first glance like a child’s birthday hat crease</td>
<td>Only used by the sultan of Ternate</td>
<td>Often used by the sultan on traditional occasions in the form of ritual kololi kie, fere kie or at festival legu gam</td>
</tr>
<tr>
<td>2</td>
<td>Tuala Pelangi; Describes a diversity / openness shown by the sultanate of Ternate</td>
<td>Has a colorful style that adorns it. It's like a rainbow.</td>
<td>As a marker, tuala pelangi is only used by sultan children/grandchildren who entered in the imperial council (bobato)</td>
<td>Used in rituals in the form of kololi kie and fere kie. Partly used in Eid prayers, Eid al-Adha and also at Friday prayer time.</td>
</tr>
<tr>
<td>3</td>
<td>Tuala bubudo; Flat and rectangular. Has three folds.</td>
<td>Tuala is white with a slightly backward fold.</td>
<td>Tuala is usually worn by the bobato and the son/grandson of the sultan. But a few different types of ketikan worn by them together. If the bobato, somewhat perpendicular to the back, the son/grandson sultan straight straight back</td>
<td>Often worn by the sultan’s children/grandchildren on the big days of Islam. As in Eid and Eid prayers. Sometimes used in Friday prayers.</td>
</tr>
<tr>
<td></td>
<td>Descriptions</td>
<td></td>
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<tr>
<td>4</td>
<td><strong>Tuala duhu; Often called batik tua.</strong> This is a form of honoring the sultan/acknowledgement of the role of outsiders in building the sultanate of Ternate. Also called batik tua. It looks like the blangkon used by the Javanese tribe. The headband made of batik cloth, mostly worn by bobota from the nobility (not the sons / grandchildren of the sultans of the previous 3 generations)</td>
<td>Often used at the opening of the cultural festival in Ternate (legu gam, kora-kora, et.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td><strong>Tuala pululu; same premises batik tua, which is made of batik cloth. But the bonds are different from the tua duhu. The bond starts from the forehead and is pulled back.</strong> From its name, tua pululu, means solid or contain. Tuala is used by custom devices such as bobato. But it did not close to the possibility of being used by the sultan's guests (such as the president, minister, governor, et.)</td>
<td>The use of this tua is not restricted to the bobato, but the sultan's guests as well. Often used at cultural festivals Ternate/North Maluku.</td>
<td></td>
<td></td>
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<tr>
<td>6</td>
<td><strong>Tuala kuraci; This tua is often called tua lipa (folds). Although all tua are made of folds, but the people of Ternate know tuaa kuraci as tua lipa in the mention. Tuala kuraci is more synonymous with the general public with low stratification rates.</strong> Tuala kuraci (Ternate language means yellow tua). Tuala has a short fold around the head. Tuala is more diidentikan with the servants in the palace or the so-called balakusu (commoners).</td>
<td>Tuala is more synonymous with the servants in the palace or the so-called balakusu (commoners).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Descriptions

1. **Tuala Wari**
   a. **Representamen**
      Tuala Wari is shaped like a cone or at a glance shaped like a child's birthday hat. However, if observed carefully then tua era war has a unique fold.
   b. **Object**
The indigenous people of Ternate regard Tuala Wari as a symbol of greatness. Tuala is used by people who have a high position. (Socially and culturally). There are at least five folds on the day.

c. **Interpretan**
Tuala Wari is only used by the Sultan at the ceremony such as the coronation of traditional customs of the sultanate Ternate. This type of tuala is perpendicular to the top of a triangular shape. Generally this tuala is white and has five folds indicating five times in prayer. Tuala Wari has the highest position after the crown of the Sultanate of Ternate, Istampa.

![Picture: tuala wari, white upright upright, worn by Sultan of Ternate](image)

2. **Tuala Pelangi**
   a. **Representamen**
   Tuala Pelangi has several colors like, red, blue, orange, yellow and pink. These colors are expected to give fun to those who use them.

   b. **Object**
   Tuala Pelangi describes a nature of openness to others.

   c. **Interpretan**
   The color of Tuala Pelangi indicates the irony of the sultanate against outsiders. This tuala is used during the sultanate family ceremony (the sons and grandchildren of sultan), and is only used by sultans and jogugu (prime minister). The fold of this tuala consists of five folds for the sultan and three for jogugu or dano-dano (nobility). The shape is not perpendicular like Tuala Wari, but rather short and sticking. The point of five and three refers to the time of prayer. Five for Sunni Islam and three for Shia Islam.

![Picture: tuala pelangi](image)
3. Tuala Bubudo

a. Representamen
Bubudo is a Ternate language which means white. Tuala has a distinctive characteristic, which is clean white color and flat shape and folds rather backward.

b. Object
The flat form of Tuala Bubudo signifies the position of the person using the tuala under the person wearing Tuala Wari. Tuala bubudo has three folds. There is a fold on the top somewhat straight, and some are folded slightly tilted to the right.

c. Interpretan
Tuala bubudo is used among the danos (royalty) and sultan's son (Jou Ngofa). The sign of the dano group is the above fold rather straight. While the jou ngofa group uses a slight bend to the right side.

4. Tuala Duhu

a. Representamen
Tuala Duhu looks like Javanese *blangkon*. This is because tuala duhu is made of batik cloth folds. The shape of the triangle is closed without a gap.

b. Object
Tuala duhu became a kind of diversity message contained in the sultanate of Ternate. This Tuala can also explain as a tribute to the sultan of Ternate who had studied religion in the land of Java.

c. Interpretan
Tuala duhu is often called batik tuala because the tuala is made with batik cloth. Tuala is usually used by the world bobato (legislative officials of the sultanate) who have no kinship relationship with the sultan. Tuala duhu is then transformed and can be used by the wider community (government officials, brides, and great guests)
5. Tuala Pululu
   a. Representamen
   Tuala pululu slightly difficult to distinguish with tuala duhu because of the choice of batik cloth. However, if carefully considered it will look different in terms of shape. Pululu means solid round.
   b. Object
   Another name for this tuala is batik tuala. Tuala pululu has a rather wide fold and tied from the front, starting from the forehead and then pulled backward. Tuala has three folds.
   c. Interpretan
   *Tuala pululu has a round shape and is only reserved for Ternate Sultanate officials (bobato).*

6. Tuala Kuraci
   a. Representamen
   Tuala Kuraci means yellow tuala. When examined carefully, this tuala has a short, circular crease in the head. It is from this talea kuraci that the people of Ternate are widely familiar with the term folding tuala (folding cloth/lenso).
   b. Object
   The people of Ternate often call this tuala as the lip tuala. Tuala kuraci has the lowest position. However, but in traditional events, the wearers of this tuala kuraci serve as guards.
   c. Interpretan
   Tuala kuraci is identical with the royal servant of Ternate or the so-called balakusu se canoe. Tuala is plain yellow with a short fold around the head. From this tuala people began to recognize the term tuala lipa
Currently, the use of Tuala in Ternate Sultanate and community environment has been shifted function. This can be seen from the author’s observations on some events outside the Sultanate of Ternate. Tuala function as a symbol of family attachment Ternate often in wrong interpret. An example is the use of Tuala Bubudo as a noble symbol used by local officials.

IV. Conclusion and Suggestion
These six Tuala are examined by the author by using a triangle model of meaning (trichotomis) from Charles Sanders Peirce semiotic to know the meaning contained in it. Tuala Sultanate of Ternate has a patterned shape with a simple folding style, but has a strong social meaning. The six texts contained in the sultanate of Ternate explain the social and cultural stratification on the structure of Ternate society widely. The openness of the sultanate of Ternate provides a cultural transformation space, so that tuala can be used by the people of Ternate (government, guests, est). Tuala Sultanate of Ternate is one of the works of indigenous people as a form of their culture. There is no better word than preservation and care for the next generation by instilling cultural values.

Bibliography


SURAKARTA CULTURAL CHARACTER IN MATAH ATI PERFORMING ART STAGE

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ABSTRACT
Indonesia Performing art is part of the culture that generated through human creativity in re-aligning its qualities. With abundant sources of culture, group ethnics have a wide range of arts that in the modern era now is supported by advance technology. Especially in traditional- themed arts are challenging, especially among the younger generation. While the traditional art that is the root of our society must be maintained its sustainability. Modern theater performance today shows a lack of creativity in translating cultural content. History shows that performing arts not only for entertainment, but also serves to convey messages, advices, promotions, propaganda, and even social criticism. The effort of innovation without depriving cultural values and messages in the performing arts is a challenge. Stage design is one of the supporting factors of the show, which serves as the background, as a forming atmosphere in performing art stage design. The Matah Ati theater stage design, not only perform local Indonesian character (Surakarta,Central Java), but contains historical stories which are full of meanings and symbols, which is a mystery to be translated. Matah Ati is a stage design from Jay Subiyakto which is contain of metaphor, also combination of aesthetic elements. The visual or cultural character that built in Matah Ati can tell the place and time by translating meanings, messages, in various symbol languages, visual signs, audio and other supporting elements

Keywords: Performing Art, Surakarta, Cultural Character, Matah Ati

Introduction
Discussing the Surakarta Cultural Character we first look at reviews of characters. Characters relate to special features or marks attached to an object, or a person. Something of character will make it look different from others, so it becomes a special marker when others recognize it (Dimenson, 2009). Character is a representation of the identity of something or a person, or the prevailing moral standard and reflects on his or her inner thoughts, feelings and attitudes manifested in the habit of speaking, acting and acting (Al Musanna, 2011). Cultural character of the priyayi in Surakarta that has been known from time immemorial is a warrior mentality, how many heroes both men and women we know come from the land of Java as R.A Kartini, Prince Diponegoro and others. The culture of Surakarta reflects the symbolism in the ritualistic Javanese culture. To discover any cultural character, can not be separated from how to seek cultural expression and translations in the form of certain symbols as a mystery to be solved. While actually these symbols have a very important role in the process of establishing aesthetic and cultural values in theatrical performances. In the context of philosophy and culture these sign languages often have certain values and meanings whose translations may vary based on the background, insight and each audience experience.
Cultural character in performing art So when we found performance that can combine modern and traditional, and has insight soul in it automatically the performance was very interesting and important to be an object of a research. While culture is defined as a whole that includes knowledge, beliefs, moral arts, laws, customs and abilities and habits acquired by humans as members of the community. One form of culture is art, which is the expertise of humans in producing quality of works, that has a high aesthetic value. The art of theater performance can not be denied must follow the current trend, artistic performances can be combine traditional and modern in the processing of artistic art, demanding a challenge in the production process. Interestingly, the art of modern theatrical performances, incorporation with artistic art and technology in the production of performing arts is the result of cooperation between the director, art designers, lighting expert, fashion designer, music consultant, dance choreographer and so on. In theatrical performances each scenes demands a stage set that fits to the storyline. Every scene has its own design, where stage crew team will do replacement in a relatively short time and must support the texts narrative that hosted by players on stage. The role of an artistic artist in a performance of art of theater is to interpret the manuscript from the director which is poured in the idea of performing arts. Textually of the text is arranged on the basis of the proclamation of the first part of the product to interpret it. Holt, (2009,45).

Modern performing arts theater that still have soul, yet have Indonesian cultural character, is Matah Ati. This discussion is an attempt to reveal cultural character that we can be found in Matah Ati's show.

Research methods
The cultural setting is the whole of the institutionalized agreement and habit that we call code. Cultural background is an ideology that develops in society in the form of beliefs and beliefs held. This paper contains a study of Matah Ati performing art theatre, especially in stage design area, which is related to its function and role in conveying the message and meaning either implicitly or visibly displayed in the form of symbols. The method used is qualitative, and interdisciplinary method as one way to analyze the object of research that involves various disciplines, such as culture, social, technics, design, construction.

In general, understanding how interdisciplinary work can be formulated as follows. First, the interdisciplinary method is an intercessor as well as how to analyze the object of research by incorporating various disciplines (theories, approach concepts and methods) relevant to the research problem according to Rohidi (2011), he called it the ontological fact. Secondly, as an insight, interdisciplinary is idealized to examine various problems, but a study remains within the focus point of a particular discussion that is reflected through the formulation of research questions and research objectives. Third, as a term, interdisciplinary is a phrase which in fact still uses the word "discipline" as a free morpheme attached to the word 'Inter-' as a bound morpheme. This means that as a method, interdisciplinary can never escape from the discipline itself.

At the technical level, the assessment is carried out with the following stages: describing the connection of cultural characteristics in theatrical performance of Matah Ati. Translating messages and meanings in Matah Ati's theater symbolically displayed in the stage, as the theatrical element of the theater in relation to the cultural context.
In this discussion will be used theory from Paul Ricoeur. According to Ricoeur, every object or text is a symbol, and symbols full of hidden meanings of humans speak, do something, and build something, is an attempt to form meaning, Sachari (2002:94)

Result and Discussion
History of Raden Mas Said and Rubiyah
Matah Ati is a story inspiring by the real life of Raden Mas Said, that was born in the Kartasura Palace, Central Java on 17 April 1725. After his father’s exile, Raden Mas Said and his brothers Raden Mas Ambia and Raden Mas Sabar lived a miserable life, also without a mother. The three lived in poverty and were excluded from court life. There were no traces of their relation to the throne. On the other hand, through his life of poverty, Raden Mas Said became close to the people. At the age of 14, Raden Mas Said was appointed as Manteri Gandek holding the title Raden Mas Ngabehi Suryakusuma and was granted land of about 50 households. From 1741, Raden Mas Said formed a resistance to the Netherlands that lasted 16 years: during the first period (1741 – 1742), the second period lasted nine years (1743-1752), a battle fought together with Pangeran Mangkubumi; and finally, the third period continued for five years (1752-1757). In that period, Raden Mas Said battled against the VOC, Sultan Hamengkubuwana I and Pakubuwana III. Through the struggles, different battlefields, and tiring journeys, Raden Mas Said was always accompanied by his grandmother Raden Ajeng Sumanarsa, his two wives (Kangjeng Ratu Bendara dan Mas Ayu Matah Ati) and children.

First time he met Rubiyah was in a wayangkulit performance, it had always been a favorite spectacle for the locals, including the village girls. Whenever the performance had run through the hours of the morning, many village girls would tend to fall asleep around the performance area discovered her name was Rubiyah. He became very fascinated with Rubiyah so he marriage her. When she became the wife of Pangeran Prangwedana, her name was changed to Raden Ayu Matah Ati. Her loyalty in standing by her husband and her role as a woman warrior made her an inspiration to Raden Mas Said. As a female warrior, Matah Ati fought until the day the Mangkunegaran government was established. She then was given the title Bendara Raden Ayu Mangkoenagoro Sepuh. Raden Mas Said’s persistence in fighting finally pushed Pakubuwana II to forge an agreement through the Salatiga Treaty which became the foundation of the Mangkunegaran governance.

Characterization of Surakarta Culture in Matah Ati

The main character in the Matah Ati art show is Raden Mas Said, and Rubiyah who was awarded the title of Raden Ayu Matah Ati. Raden Mas Said is an important figure in the history of Mangkunegara Surakarta/ Solo, where he is the forerunner of Mangkunegara I, Solo. And his wife Matah Ati is the main character of a woman depicted as a gentle Javanese lady but has a knight soul, she accompanies her husband to lead the people to fight against the invaders with all the equipment and simple weapons. Art Director Jay Subiyakto is well known for his unique vision in presenting Indonesia’s heritage and is passionate about its preservation. He is responsible in a performance visual appearances such as mood, stage, colour, sets, make-up, lighting, effects all the way to costumes. He has a principle of using Indonesian’s locality that is displayed in a creative manner, highly
values culture, he sets a high standard in conceptualizing the stage setting for ‘Matah Ati’. He manages to strike a balance by combining history, Kasunanan dance choreography and traditional music to show the contemporary side of Indonesia as a nation but somehow still keep traditional art through the combination of stage technology and modern lighting without disturbing the grasp of understanding tradition itself. With his highly reputable experiences, he succeed delivering traditionally Matah Ati in modern way (in lighting, special effect, etc). Jay Subiyakto as Art Director, designing a 15 degree ramp on the stage. Slate/ ramp stage also has other purpose, that all audience seat at the back area can see the dancer composition, besides in Jay research, in real the main actor Raden Mas Said used to went for battle on the hills of Selogiri area. That’s also become the reason why they have slate ramp as performing stage to get closed with the real history.

Symbolization, culture character's in Matah Ati
The modern theater style does not completely abandon all aspects of life reality but utilizes it in unexpected views and heightens its meaning freely with symbols and figures, striving to explain with imagination, dismantling and rebuilding with language and scenery and through lighting. Moreover, modern theater styles are made explicitly and theatrically intended to give a deep impression to the audience directly or indirectly that they are watching the show instead of an episode in person daily life actual event. This modern style of theatre is enriched more broadly. Tend to raise pleasant psychological problems such as philosophical issues, history and problems in human relations, theater styling enriches the conflict, not limited to a particular problem, explores the abstraction and aims to strengthen the thematic focus, Abdillah (2010;18)
A symbol, from our perspective, is something that has cultural significance and resonance. The symbol has the ability to influence and have profound meaning. As has been shown the Saussure adherents view symbols conventionally. We study the meaning of symbols and associate them with all sorts of events, experiences and so on that mostly have an emotional effect on us and others. Religious symbols are always at the top of the mountain from historical events, legends and etc, have the power to direct the human mind. According to Clifford Geertz in his writings 'The Interpretation of Culture', thinking does not consist of what is in the head but consists of signs that by G.H. Mead and others are referred to as meaningful symbols of most words, including cues, images, musical sounds, mechanical equipment such as watches or natural objects such as gems and everything. In fact, it is a separation of the mere actuality of meaning and is used to leverage the meaning of experience from a particular individual's point of view, such symbols are widely shared. He appropriates the symbols that always exist in society with additional, partial deductions and reductions, inevitably he must master in civilization until the end, Berger (2015 ; 28)
In Matah Ati performance, Jay Subiakto uses many geometric symbols that have their own meaning. The symbols used are based on Surakarta cultural research conducted by Jay. Therefore, Jay advises to be original and dig our own locality and not follow or imitate Western culture.

Matah Ati’s producer further tries to get closer to the historical reality with the performing arts through the pilgrimage, the footsteps of the rebellion of Raden Mas Said and Matah Ati. From the journey it was explained why the stage floor of the dance drama is made tilted. According to Jay Subiyakto, as artistic director, it is a symbol of the land slope of the hills in Selogiri. Slanted stage inspiration he got from the hill. Between the stage and historical sites are related. The rotating motion in the Matah Ati stage, for example, is symbolically inspired by the position of Matah Ati’s tomb at Wijil Mountain, a small hill in Kaliancar Village, Selogiri, Wonogiri, Central Java. Then in the show where the motion is circling, circling, is a symbolic translation taken from the position of the tomb of Matah Ati in the middle, surrounded by the tomb of his followers.

**Conclusion**

From the analysis above the conclusion are: first, Matah Ati theatrical art performance is hold to the locality of Indonesia culture character, especially from Surakarta, Central Java. There is a historical connection to the sign associated with the cultural character of a knight mentally clear through the character formation of two main characters Raden Mas Said and Rubiyah / Matah Ati, as heroes for their country. The spirit of struggle and willing to sacrifice to defend the ancestral lands of the invaders.

Stage construction with slope ratios have symbolic meanings and have a function in terms of positioning the dancer against the viewer’s point of view. The symbolic significance of the slope of the floor, as a representation of nature in Selogiri hills in Surakarta Central Java. All the cultural symbols can be seen from every detail, whether it is displayed in a real or symbolic manner, starting from the clothing this show uses traditional clothes and accessories from Surakarta / Solo - Central Java, the music uses gamelan and also the stage that is often displayed with the disclosure of symbolic language, although packaged in a modern style all clearly reflect the character of Indonesian culture. Disclosure of certain symbols, with the support of lighting, in the arrangement of the stage has represented a certain period and event. As in the shadow puppet scene, where the screen is made hyperbola from the truth, is to support the meaning of the text of the story with the disclosure of a period where the love story start between Matah Ati and Raden Mas Said. Similarly, in the wedding scene, lifted some symbols that have meaning and customs in the ritual marriage native customs of Java. Like the wedding dress, the overall color on the stage, the procession of the bodyguards or the supporting dancers.

In other sample pictures, the cast of Matah Ati or Rubiyah is described as a brave woman warrior, holding an arrow in the left hand and a gun in the right hand, were a symbol of heroin in every mowan or mothers have, brave outside yet feminine inside.

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VISUAL RELATION RATU BOKO STORY AND PRAMBANAN TEMPLE IN THE FORM OF MOTION GRAPHIC VIDEO

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ABSTRACT
Speaking of one of Indonesia’s histographical heritage, there are so many incapacity to participate in solving the problem, it is related to the folklore that developed in his time to the present so it is expected to provide knowledge. This makes one of the problems facing the nation’s generation, namely the awareness of the need for knowledge of folklore and the moral message conveyed. This research has a purpose to tell, learn so as to spread the positive culture by realizing the national cultural heritage through the story of Keraton Ratu Boko which visually has close relationship with Prambanan Temple by making audio visual works in the form of motion graphic video. The method used is qualitative descriptive with the approach of collecting literature, observation, interview. To be achieved in this research is the author tries to make a motion graphic work in order to get visual relation from the story of Keraton Ratu Boko and Prambanan Temple by tracing relief of Prambanan Temple, Yogyakarta. Conclusions provide knowledge about folklore to an audience.

Keywords: Visual, Keraton Ratu Boko, Prambanan Temple, Motion Graphic

Introduction
The story of the people according to Suripan Sadi Hutomo (1991:4) in the book of the Missing Pearl, said that folklore is a cultural expression of a society through speech that is directly related to various aspects of culture and the composition of the value of the society in traditional customs inherited in descending, But not booked. Legend is a folktale that is often regarded as collective history, this is because people believe that the story really happened, and always connected with historical relics both in geographical position and culturally.

Speaking of the legend, we will be directed towards the origin of a historical relic, because according to Yus Rusyana (2000:89) in the national meeting paper XI "treats Indonesian literature and local language as Indonesian literature" explains that one of the characteristics of legend is the relationship of each event in the legend shows a logical connection so often a legend is used to explore the origin of a historical relic. Departing from the story of the people of Keraton Ratu Boko and King Prambanan, and his relation with the relics of history make us know the pieces of our nation’s cultural history, but over the times, folklore is no longer in demand by the younger generation which continues to be eroded by the content of western fairy tales packed in an interesting way, so that the younger generation more familiar with the characters in the Western fairy tale rather than the characters on folklore. Therefore it is necessary to insert technology in folklore in order to be able to compete as one of the learning media or entertainment media.
In research, the legend of Ratu Boko Kingdom has relationship with relics of Keraton Ratu Boko and Prambanan Temple. The story gave birth to a new legend that is Roro Jongrang legend that is closely related to a thousand temples in Prambanan Temple. According to Yusuf Hadi Miarso (2007:67) in the book Seeding Technology Seed state that technology a form of process that increases the added value. In this context, the technology to be used is multimedia technology that is motion graphic. This is a simple step that can make the attraction of a story. Moreover, the content contained is the exposure of the relationship between a legend with historical relics, of course the content is not an interesting content if presented in a conventional way or literature if our target is the younger generation who tend to need an instant and interesting in terms of presentation and delivery.

**Visual Relation Ratu Boko Story And Prambanan Temple**

In the folklore of Queen Boko there are various variations of story but have the same core, the difference of variation is caused by the distortion of communications that developed in the community, but if the target is the target of this folklore is a child, then all things less good to be seen, heard and studied by children should not contain elements of violence or material that is inappropriate for consumption by children. In the folklore Queen Boko that should be presented to the child is a variation that does not tell the existence of violence.

A relation between the story of the people of Queen Boko with the historical treasures of Prambanan temple is presented, all starting from the Queen Boko which is a queen in a kingdom named Boko, the kingdom which is adjacent to the Prambanan kingdom led by King of Prambanan. At one time the two met, King of Prambanan fell in love with the queen and asked her to become his wife, but the king’s love was rejected by the queen for various reasons, the king who did not want to lose his authority as king by being rejected by a woman, queen in various ways, until the queen provides a condition that must be fulfilled so that he will be his wife of the king, saw a great opportunity in front of the eyes, whatever the conditions will be met by the king because the king has great strength, a condition requested by the queen is the ability of the king to make a thousand temples in a period of only one night, maybe for some ordinary people it is impossible, but not for the king, he valiantly agreed that the condition is assisted with the help of hundreds of evil, in the process of almost finished before sunrise, in the rat’s worries if the conditions were to be met, the queen went out and woke his people and ordered to pestle the pestle, the chickens who heard the pestle instantly crowed at sunrise, the evil who heard the crowing of the chickens, instantly left the king before a thousand the temple was finished, feeling disappointed with it the king found out that it was the act of the queen that the king failed to settle the condition, with anger and strength, the queen in the curse became a statue and used by the king to complete the number of the temple into a thousand pieces.

If we look at the folklore, we can see that there is a great connection between the Boko queen’s folklore and the Prambanan temple. Prambanan temple that we can enjoy up to now is a history which if viewed by the fragment of folklore, there is also contributed Queen Boko in it, if only Queen Boko do not ask that condition, maybe today there is no Prambanan Temple, and in one of temple in Prambanan there is a statue statue which is believed to be Boko Queen who has been cursed.
The current technological developments make the folklore no longer popular with Indonesian children, they tend to choose electronic games, as well as stories of western animated stories that continually break through the mental erosion of the nation's culture, the need for a little change for the folklore to return to be excellent in his own country, it is impossible to make an animation film for the western animation, it is a very big step, and requires a large capital too, so the alternative to stay favored but with a small step and with a small capital too, and the most important factor is not out of date. one of them is to make an animation motion graphic illustration folklore simple but full of the moral value of the nation, a value that can be implanted to the successor of the nation, not by the method of patronizing the boring, but with a fun way but not lost its main purpose.

Method
The research procedure is the steps used as a tool for collecting data and answering problems from deep questions research. In research of Video Motion Graphic Design of Queen Temple Boko the author discusses the methods and techniques of data collection. Data collection methods and techniques used in this study is a descriptive method with a qualitative approach. According Arikunto (2010: 203) research method is the way used by researchers in collecting research data. Variations of the method is a questionnaire, interview, observation or observation, and documentation. In accordance with the research title Design Video Motion Graphic Queen Temple Boko, according to Marshall (1996: 35) in the book titled Designing Qualitative Reseach, said the collection of data is very important with the beginning with field observations, then according to Kvale (1966: 35) in the book InterViews: An Introduction to Qualitative Research Interviewing, said the interview was a technique that was also important in the effort collection of research data as it may enable researchers to check the accuracy of the data. To further facilitate the implementation of research, the authors compiled steps in conducting research that is by: Collecting data, Compile and Data Process, Data Analyzing, Creating the concept of design, Work Design and Conclusions and recommendations. From the concepts that have been made by researchers, set the focus of this study is a visual relation of the folklore of Ratu Boko Temple and Prambanan Temple.

Result
Product Presentation:
Resolution: 1920x1080
Format: H.264 (mp4)
Frame rate: 29 fps
Duration: 3 minutes 50 seconds

Illustration Visual:
Illustration is an art form that depicts the story and text are poured in visual form until it can make the audience’s imagination to carry the atmosphere of video motion content graphic to be conveyed. In this motion graphic video visual is the main component in its manufacture, every picture begins with the image reference search process, process is done sketch and then proceed on the coloring process so that images look attractive and more subtle. The illustrations used are vector illustration.
Colour Visual:
Color is becoming very important in describing a certain impression, therefore color is the first thing able to determine the response of the audience. With a capable audience color affected emotionally and soul because the color can also bedescribes one’s mood (Sanyoto, 2002: 59).

![Colour Palette]

With the flat color design that is currently a trend, making an illustration look simple and user friendly. Commonly used colors are bright colors, because the bright colors work well with the background.

Typography Visual:
The type of font used in the Design of Motion Graphic Temple of Queen Boko is for the title of Parma Petit. Selected for having a beautiful character.

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
```

And the type of font that you want to use for subtitle on video motion is Dok Champa

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
```

Selection of both types of typography above used the author to improve legibility and readability legibility, impressed calm, sincere, orderly, artistic, cautious and high value.

Creative Goals:
In the design of a learning media in the form of Video Motion Graphic Design Ratu Boko temple to introduce Ratu Boko Temple which has a very wide area to the target audience and expected adiens able to understand the message to convey and introduce the story in the next generation to preserve the culture and historical relics.

The Story
Candi Ratu Boko, located within the Special District of Yogyakarta, approximately 19Km from the city center and 3Km from Prambanan Temple and several other Hindu temples like Kalasan Temple, Sewu Temple, Plaosan Temple and Sambisari Temple. is a temple on the top of a hill with a height of 200meter above the ground.
and has an area of 250,000M2. Inside the temple area Ratu Boko there are eight main parts that currently only left debris. Ratu Boko temple was not a temple, but a palace or royal palace called Boko. Ratu Boko temple does not have many legacy stories. According to folklore, Keraton Ratu Boko belongs to the Mataram Kingdom which is the embodiment of the Giant so that his name becomes Ratu Boko, and finally one day King Prambanan heard the voters of Keraton Ratu Boko is a beautiful-looking princess, finally ventured to marry Queen Boko, because the Queen Boko did not like it, then gave the condition to build first 1000 temples in one night, and finally the request was approved by asking the help of all jinn to awaken the 1000 temples. When the morning is almost there, and the temple is almost finished then Queen Boko cheat by awakening the village girl to pound rice and finally rooster crow. Finally the jinn forces leave after hearing the rooster crow. King Prambanan was angry and cursed Queen Boko into a statue.

Storyboard

![Figure 2. Manual Storyboard](image)

The Video:

![Figure 3. Scene 1-4](image)

![Figure 4. Scene 5-6](image)
Endnotes
Ratu Boko temple is one of the historic buildings located in the Special Region of Yogyakarta, a temple that belongs to one manager of PT. Borobudur Temple Park, Prambanan Temple, and Ratu Boko Temple, but from the three large temples are still very unfortunate that not many visitors or even not know in the temple area Ratu Boko there are eight other historic buildings. The author hopes that every temple building in Indonesia needs to be preserved its existence, but not only preserved but also known the meaning of the temple building.

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**Website:**

CONFRONTATION OF RENAISSANCE JAVA IN COMMODIFIED INTERIOR PRACIMAYASA IN PURA MANGKUNEGARAN SURAKARTA

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ABSTRACT
This research tries to explain the Javanese Renaissance Renaissance Confrontation in Pracimayasa Interior Commodification at Pura Mangkunegaran Surakarta through various accompanying deconstruction. Research in the realm of cultural studies uses the critical theory of deconstruction. Data comes from direct informant information, literature studies, written documents, archives and visual data. Techniques of collecting data using interviews, observation, and documentation. Data were analyzed by interactive model analysis through data reduction, data presentation, conclusion and verification. The results show that Pracimayasa building as a cultural heritage building has become the object of commodification. The cultural significance of the triumph of Mangkunegaran amid strong colonial influence in the archipelago within the framework of the Javanese Renaissance which embodies the Dutch architects into a debated discourse. The picture of confrontation on the existence of Pracimayasa as the object of commodification seen the habituation of the meaning of the interior elements as a marker of local wisdom of the archipelago, precisely as a media nostalgia of Europeans remember the glory of their nation who once occupied the archipelago, especially Mangkunegaran packaged in tourism practices.

Keywords: Renaissance, Commodification, Confrontation, Practice.

A. Introduction
In line with the development of information and communication of cultural elements in the city of Surakarta, Pura Mangkunegaran not only demanded to adjust, but also must try to adapt to the various effects of modernity that swept around him. From this condition then some cultural products that exist in Pura Mangkunegaran start much commodified for the benefit of tourism, one of which is Pracimayasa building. Pracimayasa building as a cultural work that Pura Mangkunegaran is not a hereditary heritage shared or collectively practiced, but rather situational whose existence depends on the character of power and relationships that change from time to time. It is in the framework of the formation of this differential culture that participatory tourism packaging plays its role because tourism seems to be viewed as a global culture that allows the opening of interethnic opportunities in an atmosphere of cultural harmony.

He development of culture as a result of modernity certainly raises the two great poles, namely generic culture and differential culture which must make Pura Mangkunegaran move in a tug-of-war development that leads to socio-cultural tensions. This happens because Pura Mangkunegaran moves in a contradiction where it must maintain and follow the generic culture or participate in a differential culture that undergoes many changes in a short time. This uneasiness that leads to anxiety and anxiety
is natural because it can have a negative impact on culture (Good, 2002: 155). The temple of Mangkunegaran in Surakarta City seems to be also hit by the same worries and anxieties. Consequently, local communities in the Pura Mangkunegaran tradition find it difficult to determine the orientation of traditional values among the newly developed values orientation centers quickly. The emergence of new value orientation centers has also led to the contradiction of values into something plural and can be seen as a great potential to encourage better social order change (Abdullah, 2006: 10). Determining good values for changes in social order is not an easy issue because the collapse of the traditional values orientation center is not necessarily accompanied by the ability to adequately place choices appropriately in new value orientation centers.

When the Pracimayasa building in Pura Mangkunegaran Surakarta is designated as a cultural preserve of Surakarta City and on the other hand is published Tourism Law, which is the cultural center of one of tourism destinations, in fact that makes Pracimayasa building in a delimatis position. Therefore the question arises, how the steps taken Mangkunegaran associated with Pracimayasa building in the context of tourism. As an object of tourism and cultural preservation of the city, Pracimayasa in Mangkunegaran certainly is in a position of attraction, between moving in business interests and also positioned as an object of excavation of Javanese renaissance culture in the history of the splendor of Pracimayasa's creation in Mangkunegaran. So this research focuses on Java Cultural Renaissance Confrontation in Comodification and Reproduction of Pracimayasa Interior Form at Pura Mangkunegaran Surakarta.

B. Methodology

Research conducted in the area of Pura Mangkunegaran Surakarta is in the realm of cultural studies, using the critical theory of dekonstruksi. Data comes from information obtained directly from informants, literature studies, written documents, archives and visual data. Techniques of collecting data using interviews, observation, and documentation. Data were analyzed by interactive model analysis through data reduction, data presentation, conclusion and verification.

C. Results and Discussion

The Pracimayasa building was realized in 1918 by KGPAA Mangkunenagara VII, a contemporary of the first congressional initiative to advance the development of Javanese culture held in Mangkunegaran practice. In this activity, Mangkunegara VII as the honorary chairman. This congress discusses which direction should be chosen in the development of Javanese culture and how far Western concepts should be accepted especially in education (Larson 1990: 105-106). Pracimayasa refinement was done after the efforts of Mangkunegara VII initiated the Javanese cultural congress. Some of these steps are considered as a strategic move to show the life of Javanese renaissance in addition to the initiative of the Javanese Culture Congress.

KGPAA Mangkuenagara VII enhances Pracimayasa’s interior shape by adding space to strengthen the presence of Javanese characters. Five spaces in Pracimayasa buildings, consisting of a ward, dining room, dressing room, bathroom, and bedroom. Each room is filled with luxurious furniture and unique appearance of a blend of Java and Europe. Pracimayasa interior refinement is assessed by some circles is an interior artwork that displays updates over time Java Institute movement. The result of the attention of a leader, who understands the conditions of the times, realizes his position as a noble is the
figure of the mecca of his people, and the palace as the cultural center (Koperberg in Sarwoko MangoenKoesoemo, 1939, 61-62) Larson assesses Mangkunegara VII’s efforts on this initiative is one way Mangkunegara VII affirms his leadership (Larson, 1990: 107). Larson calls Mangkunegara VII a nationalist leader and a renaissance character (Larson 1990: 90-98).

Pracimayasa's interior design displays high-art design work with the intention to assert its leadership among the vorstenlanden kings. Presented by R.M. Soedarsono, in the era of Paku Buwana X how to establish himself as a deified ruler through art and culture (Soedarsono, 2003: 104). The period of Paku Buwana X’s reign is contemporary with the reign of Mangkunegara VII. Possible based on a sense of competition that never stops starting from the control of the land to the creation of art and culture (Soedarsono, 2002: 222). No generation is satisfied with passing on something it receives from the past, for which he always tries to make his own contribution (Maurice Duverger, 1985: 356). In this case can be seen when Mangkunegaran VII make Pracimayasa building as a place of keputren when Mangkunegaran already have a keputren namely Bale Warni. In the concept of traditional Javanese houses, such as mangkunegaran is a Kapangeran which in general has the same spatial concept that is the middle of this building consists of Pendapa, Paringgitan, and Dalem Ageng as the core home where the family lived. Mangkunegaran dare to build keputren in place behind Dalem Ageng as a place of keputren, not excessive if it is called the art of waking up the renewal. Renewal in question is certainly not just a physical form of the building but the meaning of the philosophy of the building itself.

Interior Pracimayasa is considered as Mangkunegaran interior style and is an interior renewal of its time (Schoppert & Damais, 1997: 87-88). The art and culture of Mangkunegaran until the advent of Japan followed by the age of independence have found its distinctly distinctive and distinctly recognized form of value considered to reach its peak under the leadership of Mangkunegara VII (van De Wall, in Sarwoko MangoenKoesoemo, ed., 1939, 168-173, Pringgokusumo's, 1939:158-162). Pracimayasa interior is considered luxurious compared to other rooms including Balé Warni or Balé Pèni which is the residence of Mangkunegara VII. K. R. Ay. Hilmiah Darmawan, the grandson of Mangkunegara VII explained that Pracimayasa was perfected by Mangkunegara VII to welcome his future in-laws and candidates, Gusti Ratu Timur from Yogyakarta Sultanate (Hilmiah in Sunarmi, 2005: 67). The Javanese form of respect from children to their parents, Javanese personal attitudes always place parents and ancestors in a respectable place (Mulder 1996, 41-43).

Mangkunegara VII escorted his first wife to meet with his family in Pracimayasa Ward. The success of Mangkunegara VII perfecting this interior was the second success after Mangkunegara VII restored Pêndhapa Agêng 9 (Soerjowinoto, 1921: 16-17, R. T. Moh Husodo Pringgokusumo 1987: 9). At Sêrat Babad Dalêm Kanjêng Gusti Pangeran Duke Prabu Prangwadana Aria Prabwadana written, that on the first day of the wedding in Mangkunegaran, after the traditional ceremony was completed, Gusti Ratu Timur escorted Mangkunegara VII to this room. In this room Gusti Ratu Timur met Gusti Queen of Gold empress Sunan Paku Buwana X who was married first in 1915 and other brothers. Gusti Ratu Emas is the brother of Gusti Ratu Timur (Citrosentono, MS) No. MN 251: 154)
Gambar 01. Gusti Ratu Timur di Bangsal Pracimayasa
(Versieringen van Soerjowinoto, 1921: 17)

How many characters call it is Mangkunegara VII’s effort to perfect Pracimayasa buildings and other buildings to establish themselves among the king vorstendlanden as a king who is able to create works of art as part of an effort to revive the renaissance of Java as his other works. This can be seen from the various elements of the interior that still retain the traditional form of Ancient Java. The dining room is filled with various glass window accessories with glass in load technique taking Javanese wayang figures and stories as aesthetic elements in the dining and makeup rooms. See some pictures below about the ornament figure in the Prepared Engine dining room.

Gambar 02. Elemen Hias I pada Ruang Makan Pracimayasa
(Sunarmi, 2016)

Gambar 03. Elemen Hias II pada Ruang Makan Pracimayasa
(Sunarmi, 2016)

Until now the Javanese Renaissance in the interior world has not gained recognition. Although the work of Mangkunegaran VII is related to the interior of Pracimayasa one of the evidences that need to be reflected back to give appreciation. Recognition often leads to European or Colonial style. Various disputes have been held to scrutinize the Javanese renaissance in Indonesia, but the results have not been graded.

In 1988 the European community kususnya the Netherlands just looking sesutau
in Indonesia, especially in Pracimayasa Mangkunegaran building to see about the Dutch influence in Indonesia in the field of interior while remembering his ancestors who had enjoyed the beauty of Pracimayasa building. Described by M.Ng Supriyanto pengageng Mondropuro, package dinner and dinner tour initially to serve guests from the Netherlands. Dutch tourists deliberately came to Mangkunegaran to commemorate their ancestors through the travel agency Debur and Wendel. That's why they are willing to buy packages that are more expensive than in hotels (Interview, March 2, 2015). The statement is corroborated by R. Ay. Ch. S. Sardinah Kusumastuti Pengageng Abdi Dalem Pracimayasa, that Pracimayasa was first for tour packages when there was Dee Boor and Wendel (Interview, March 2, 2015). Mamik and Tepok as Koken Mangkunegaran who are involved in providing a banquet menu have the same memory power, that they provide food for their early tours in the days of Dee Boor and Wendel (Interview, 28 July 2016).

Europeans, especially the Netherlands is a nation that has a hobby of traveling. The Dutch were not all colonists in the archipelago at the time, some were occupiers, traders, and some became developers of science in this case as researchers. Pracimayasa building as an intangible heritage of the Colonial era whose embodiment was conceived by Mangkunegara VII and the executive Thomas Karsten can be understood as the work of collaboration, the work of cultural relics from the Colonial era. For Dutch society seems to be understood, there is a good relationship as a colleague between Mangkunegaran and the Netherlands. Attendance to Indonesia especially to Mangkunegaran to commemorate even can connect silaturohmi back between Dutch with Mangkunegaran in time of independence. Day (60 years) also explained that this can be seen from the result of the visit or presence of Dee Boor and Wendel in Mangkunegaran one of them is the finishing of Mangkunegaran art excavation which finally can be performed at Pracimayasa Building and also visit to Europe (Interview August 9, 2016). Further explained by Day (60 years) the impact of these activities up to now can build networking with various agencies from Europe for the excavation of traditional arts in the archipelago. Until now Hari and his colleagues are known as artists who try to float the arts of tradition-based archipelago with the interpretation of temple artefacts as well as from the Palace.

Unfortunately, when some people or artists have strongly developed traditional art, there are still weaknesses in the field of study that can reveal about the cultural richness of the archipelago is implied in the tangible and intangible heritage of Pracimayasa buildings. Guaide tour Mangkunegaran to the tourists precisely the information about the influence of Colonial on Pracimayasa interior. What is done by the guaide tour is actually a potent publication of the interior of Pracimayasa, which has unknowingly obscured the presence of Javanese-style characters in Pracimayasa. Meaning to be conveyed Mangkunegaran VII about the return of Javanese art and culture life in Mangkunegaran has not received an absolute response Nusantara has been followed by the presence of Dutch tourists to nostalgia in Mangkunegaran about the influence of Colonial in Mangkunegaran. The size and shape of interior elements Pracimayasa buildings that show the existence of sensitivity to the life of tradition, especially the attitude of the body while bathing and dressing as well as the form of chairs and layout of chairs in Pracimayasa ward seemed to be covered by the presence of elements of elements from Europe.

Today, when the Dutch are tired of nostalgia in Mangkunegaran which marked the decline of foreign tourists who come in Mangkunegaran turn Indonesians vying to take advantage of Pracimayasa buildings to build a prestigious lifestyle. This is suspected,
since 2015 European tourists let alone the Dutch at all no one present in the building Pracimayasa. Year 2015 tourist dinner or lunch in building Pracimayasa dominated Indonesian people (Supriyono, interview 4 March 2016). Something ironic to realize together, what is the right attitude to give apresiasi or assessment of cultural heritage. Sensitivity to the cultural richness of the archipelago needs to be a concern by all parties to be developed to be accepted from generation to generation.

D. Conclusion

In conclusion it can be concluded that Pracimayasa building as a cultural heritage building in the tourism industry is seen as one of the objects of commodification. Interior Pracimayasa is a cultural heritage of the city that has a cultural significance about the glory of Mangkunegaran as an effort to revive the cultural arts of the archipelago in the framework of Javanese renaissance. Javanese renaissance is said because in Pracimayasa interior shows the existence of Javanese characters are displayed during the rampant Colonial menyhusi art and culture Nusantara.

Renaissance Java in the field of interior becomes a discourse that continues to be debated today, along with the incessant tourism in Surakarta, cultural tourism to be an option offered. History of the embodiment and uniqueness of the visual form of Pracimayasa building is now a commodity object for the passionate lust for a moment about the memories of the past for the Dutch community in Mangkunegaran as evidenced by the tour tour of the nation to come to Mangkunegaran. This is of course also affect the refraction of the interpretation of the meaning of ethnic forms of archipelago in the interior elements of Pracimayasa which is nothing but a local wisdom of the nation, because the habituation of the caught is marked by the existence of various deconstruction of the meaning of form, history, to the aesthetics of buildings in Pracimayasa.

Deconstruction is a subject act that dismantles an object composed of elements that are worthy of dismantling Pracimayasa building as a cultural heritage of the city, in addition to re-affirm the existence of the living environment Mangkunegaran apparently position is also exploited by the owners of tourism industry capital. Excessive tourism contestation then makes the interior of the Pracimayasa building in a confrontation between asserting the existence of the Javanese renaissance culture or merely as an object of lustful representation of the greatness of Europeans who once dominated most of life in the archipelago including in the creation And interior design of a central building located in local power centers such as in Mangkunegaran.

Based on the above description it seems very clear that the modernity embodied in the contestation of the tourism industry has problems. Reproduction of figures and visualiasi interior ornaments as a marker of local wisdom of the archipelago, today there is habituation in the meaning of the emergence of the tendency of pracimayasa buildings perceived only as a media nostalgic nations of Europe commemorate the glory of their nation who once occupied the archipelago, especially Mangkunegaran packaged in tourism practices. Such a thing is clear as a picture of a very ironic confrontation of the existence of Pracimayasa as the object of commodification. Such deconstructive thinking is in harmony with Derrida's thinking which always seeks to show that there are other thoughts which can be alternative thinking in addition to the existing thinking that the metaphysics of modernity's presence is commonly called modern metaphysics, and such conditions also must be dismantled Find solutions to the problems of modernity,
especially in commodification Pracimayasa building.

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VARIOUS MEANING OF BATIK FOR MANY CULTURES IN NUSANTARA

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ABSTRACT
Batik is an intangible heritage owned by the Javanese community. The tradition of batik is well known in the world. Batik live and thrive in Javanese kingdom then spread in various areas and combined with the tradition of the people who received so known batik enclave like batik with Lasem Chinese culture nuance, Cirebon batik which has the peculiarities of Cirebon tradition, dermayon batik with the characteristics of marine flora fauna, Madura batik with cultural distinctiveness of Madura. Certain batik motifs have a value of social expectations and symbolic meaning, for example sidomukti motif has a social function as clothing in marriage. Due to the demands of the times, sidomukti motifs have developed. Early Sidomukti is a sidomukti plain motif. This motif is the creation of Pakubuwono IV who expects glory. This motif then develops among them become sidoasih, sidomulyo, sidoluhur, ceplok wirasat, sidodrajat, and sidodadi motifs. This development is nothing but a change in the demands of the bride and groom that is expected not only mukti, but also noble, sublime, hero, beautiful, high level, and fulfilled his ideals. Batik apparently has gone to Sumatra Island. This batik contains the nuances of Islam as a Malay characteristic that is expressed with the adage: "adat bersendikan syarak, syarak bersendikan kitabullah". There are two prominent locations in receiving batik and processed with nuances of Malay culture, namely Jambi batik and batik besurek Bengkulu. Batik also develops in various regions in the archipelago.

Keywords: batik, Nusantara, culture value

1. The Background
The existence of batik is well known by the entire nation of Indonesia. Almost every region in Indonesia produces batik with their respective character because the batik produced by each region is influenced by the socio-cultural conditions and their natural environment. This is what causes batik in Indonesia is very rich and diverse in terms of motives and content philosophical meaning. The existence of batik in the regions in Indonesia is associated with a story that lives in the midst of society. Batik Kalimantan is associated with the arrival of wealthy merchants from Java. Narrated, Empu Jatmika on the orders of his father went abroad to find a new place to live because the area of origin that is Keling already many people who envy and spite. Arriving at the targeted area of Hujung Island Empu Jatmika founded a new kingdom and named Dipa Country. Because the people around Dipa's kingdom believed that a king who was not a descendant of the king would bring harm, Jatmika's master ordered his two sons to seek a true king by the ascetic. The first child, the Empu Mandastana, meditated in the cave. Meanwhile his other son, Lambung Mangkurat, meditated at the center of the water on the raft. After 40 days and forty nights, the Mangkurat Lembu heard a sweet voice from the water for the Mangkurat Lembu to prepare some equipment, one of them is a cloth made by 40 virgins and colored, this cloth is called the fabric of request or sasirangan. After the requests were
obeyed large and glowing foam, from the foam came out a beautiful princess named Princess Junjung Buih who later became king in the kingdom Dipa. Meanwhile, the development of Jambi Sumatra batik cannot be separated with the arrival of batik experts from Java named Haji Muhibat. The arrival of Hajj Muhibat and his family in 1975 AD this made Jambi batik again developed. Some stories related to the existence of batik shows that Java has had a culture of batik making before other areas have batik.

In Java itself, batik first developed in the kingdom (palace). This is not surprising because the kingdom is the center of power, culture, and spirituality. As a cultural center, the kingdom becomes a mecca for people in various aspects of life. Society in general who will perform traditional ceremonial activities will be imitated by the ceremony held in the palace. Likewise with batik, batik that originally developed in the kingdom eventually spread out the royal wall. However, batik in the palace has differences with the batik that developed outside the palace. This is apparent with the presence of batik palace, batik sudagar, and batik farmers. Batik palace is the beginning of all kinds of batik that developed in Indonesia. The motive contains the meaning of life philosophy. Batik-batik is made by the daughters of the palace and also the expert batik-makers who live in the palace. Basically its motives are forbidden to be used by "ordinary" people (Wikipedia, free encyclopedia, 26-7-2017). Batik Sudagaran is a motif created by artists from the merchants to create new motifs that suit the taste of merchant society. They also change the motive of the ban so that the motif can be used by the general public. Batik Petani is a batik made as a distraction of housewife activities at home when not going to the fields or during leisure time. Usually batik is rough and clumsy and not smooth. Motifs hereditary according to each region (Wikipedia Bahasa Indonesia). Batik in Indonesia comes into contact with various aspects of community life. Batik is not just a dress with beautiful motifs and colors, but also plays a role in regulating social life, maintaining the values that are highly esteemed by its people, and symbolically expressing people's expectations. The diversity of batik archipelago also reflects the richness of meaning contained in it.

2. The Meaning of Batik Nusantara

Batik has long been known in the archipelago. Batik motifs have been broken down as reliefs in Hindu and Buddhist temples during the time of Sriwijaya and Syailendra. Relief at Candi Badut shows the form of motif kawung and ceplok which is a very well known motif in batik (Pujiyatno, 2010: 20).

Batik also seems to grow rapidly during the Majapahit period. In Pararaton told that the king of Majapahit Raden Wijaya share geringsing pants to his soldiers before telling him to fight (Hardjonagoro, 1978: 1). In the Kidung Ranggalaawe manuscript (Berg, 1930: 148) stated their dodot pethak (white dress for males). Meanwhile in the naskah Sundayana (Berg, 1928: 31) mentions the existence of a special motif when going to fight the so-called "akampuh lungsir swata, asinjang pethak tuhwacri" meaningful "jarit wearing patterned lungsir private individual, and wearing a long white cloth patterned tuhwacri". Meanwhile, Gajah Mada told to wear geringsing pants as stated below : "Geger jro kapatyan, Sira Karyan Patih Mada, Wus alancing geringsing, Awasta pethak, Asabuk amarski" which means "Kepatihan become chaotic, Patih Mada already wearing geringsing cloth, prepare a spell, and belted amarski ".

In its journey, batik has intersect with other aspects of life. Batik is not just cloth decorated with many beautiful motifs, but also rich in meaning. Batik from one area to
another has unequal meanings, because the socio-cultural conditions between regions are also not the same.

3. Javanese Batik

In Java there are several batik-producing regions with various motives, each region has a motif that becomes the characters respectively. Areas that have batik with exclusice include Surakarta and Yogyakarta, Lasem, Cirebon, and so on. Batik in Java, especially Surakarta and Yogyakarta has a role in social life, imply desire, inherit social values, and so forth.

One of the functions of batik in Java is as a marker of social status through certain motives. Batik motif parang is a special motif used by the king while the motif sembagi is a motif used by the king’s servant. The use of batik based on social status has a function to strengthen the structure of society because with the use of different batik based on different status will clarify the function and role of each member of the community. It also serves to maintain the prevailing social norms. A king’s servant can be identified with the batik he uses and this helps someone when interacting with him.

Besides relating to social status, certain batik motifs are also used in life cycle ceremonies. Batik used in one life phase with another phase is not the same. In Javanese society, life cycle can be termed in several life cycles that are phase of birth, before adult, marriage, pregnancy, and death. Each of these phases is still divided again in several stages and each stage also uses different batik. Phase birth used by existing batik batik used in kopohan (fabric for the base to mothers who are giving birth), gendhongan (batik used to wrap kendil containing placenta), and waistband-embanan (batik, which is used to hold the baby). Batik motif used in the birth stage, especially used as kopohan Kawung motifs, machetes, and truntum. Batik motif used for gendongan that is sidamukti motif, sidaluhur, revelation tumurun, and cement Rama. Batik motif used for supitan / droplet is cement motif, sidamukti, sidaasih, claw, or grompol motif. Batik motif used at the time of marriage ceremony and ceremony of call can be sidamukti motif, sidaluhur, sidaasih.

Lasem Batik is one kind of batik pesisiran which is the result of acculturation of local batik-inspired idea of batik keraton and uptake of foreign cultural elements (Ade, 2016). Foreign culture that strongly influence on Lasem batik is Chinese culture. Lasem motifs such as hong birds, dragons, lokchans, and Chinese letters indicate the influence of Chinese culture. The content of the meaning of batik also can not be separated from Chinese culture. The hong bird as believed to bring good luck and prosperity. In addition, hong birds as well as a symbol of loyalty, justice, humanity, and sincerity. Chinese mythological animals that also used as Lasem batik motif is a dragon. Dragon in Lasem batik is a symbol of goodness, prosperity, perfection, strength, justice, power, might, and courage. Lasem batik motif is also there that shows the typical background of Java, among others broken motif and motif latohan. Broken stone motif presents memories of the lights when the community Lasem working as a stone-breaking force in the colonial era for the manufacture of highways from Anyer to Panarukan. Motif latohan is a batik motif with seaweed images. Lotohan motif is a reflection of the natural environment is familiar with the community Lasem, namely seaweed. The dominant red color on Lasem batik motif also shows the influence of China. The red color of this batik is a symbol of courage, sacredness, and prosperity.

Like Lasem batik, Cirebon batik is batik with motif that shows a combination of Javanese culture with Chinese culture (Endah, 2016). Batik Cirebon originally grown in the
palace, then brought out by the courtiers outside the palace walls, to be imitated by the public. Cirebon batik motifs can be divided into two, namely motif batik kraton and pesisiran motif. Classic or traditional batik motifs include batik palace, for example batik motif sawat bride. Batik pesisiran has a bold pattern similar to Lasem batik. Batik motif is considered as the character of batik Cirebon is the motive megamendung. The color of red megamendung batik lit shows the influence of China. Megamendung motif contains the meaning of fertility that gives life to humans and the natural surroundings. Batik motif barong motif contains the meaning of majesty and courage, especially for a leader or king. The nature of this king affects peace and tranquility for the people he leads. Meanwhile, the liman paksi motif is a symbol of courage, intelligence, and strength.

4. Batik Jambi and Bengkulu

Batik Jambi has been known in Jambi Malay era. In the beginning Jambi batik serves as a fashion worn during royal and religious ceremonies (Suhikmah, 2008). The influence of Islam in Malay is very strong influence Jambi batik motif. Batik Jambi was first developed by the family of Malay kings in Jambi. Jambi Batik is handed down from generation to generation by relatives and family of Jambi Malay Kingdom. In the Dutch colonial period and Japanese batik production decreased because the people and the palace against the invaders. Meanwhile, women at that time were prohibited from doing activities outside the home because it could endanger themselves (Philpsen in Suhikmah, 2000). In 1975 AD came a batik named Haji Muhibat and his family in Jambi. This arrival makes batik Jambi again developed.

Jambi culture as part of Malay culture can not be separated with Islam. Islam is thought to have arrived in Jambi in the 7th century AD and developed into a royal religion after the 13th century AD Persians (Iran), Turkey and other Arabs have been present on the east coast of Jambi (Bandar Muara Sabak) around the 1st century (7 M). The process of Islamization in Jambi resulted in a Jambi culture filled with Islam. Islam and Jambi culture are difficult to separate. According to Judith (1974), the relationship between Islam and Malay, including Jambi, occurs because Malay is one of several ethnic tribes where the religious identity and ethnicity are duplicate or overlapping. Religious identity is also a tribal identity. In this case, the identity of Malay is Islam. Thus, there are hardly any Malays who embrace a religion other than Islam. The difficulty of separating Malay from Islam is seen from the fact that reflects the relationship between Jambi culture and Islam, that is "custom jointed sarak, sarak jointed kitabullah". This slogan actually comes from Minangkabau (Bahrul Ulum, 2019). In this panorama shows that Jambi culture is sourced from Al- Qur’an and Hadith, as a guideline for Muslims to live their lives. The aspects that build a culture have a linkage with each other in building a unity. One aspect of Jambi culture is batik. As one aspect of culture, batik Jambi also reflects the Islamic values that are the source of Jambi culture.

Jambi batik motif contains philosophy meaning related to local wisdom of society. Some motifs whose philosophical meaning has been known by the people include durian motifs broke, mangosteen motifs, sanggat ships, and decorative kuau motifs. Durian motif broke out in the form of durian paintings split, but the base of the stems is still interlocked. The painting of two durian skins each has a meaning. The first leather hemisphere meant the foundation of faith and piety, while the other half was knowledge and technology. The meaning of durian motif breaks out is all work must be based on faith and piety and supported by science and technology. The motif of mangosteen depicts the
mangosteen peel mangosteen in the center. This painting shows the outer skin, skin flesh, and the contents of the fruit as a whole. The motif of this mangosteen contains the meaning that the goodness of manners and kindness can not be seen from the outer skin only.

The motive of the boat is in the form of a painting of a ship that is caught. This motif implies that one must be careful in running a job. One must understand the rules, obey, and be vigilant in order not to get an accident, otherwise the work he does works well. Kuao batik motif decorated with a kuao bird that was reflecting and flapping its wings. This motif implies that one must know himself and always introspect. Man who knows himself, knows the nature of him, understands the advantages and disadvantages, will be able to put themselves well. If in Jambi there are so many names of batik motifs inspired by the existence of flora, fauna, and natural environment, in Bengkulu motifs of flora and fauna is combined or become stuffing batik besurek, Bengkulu typical batik with calligraphy motifs. Islamic influence in batik Jambi is clearly visible on calligraphy-patterned batik. Variety of cloth with calligraphy motif is used for scarves and headbands. The use of this calligraphic motif has the purpose to glorify the holy verses of the Qur’an (Djoemena, 1986). Jambi batik motif calligraphy motif is also used for clothes, clothing top.

Woven cloth in Bengkulu is also used to seal the empty corpse in tabot ceremony. Tabot tradition is done to commemorate the heartbreaking / tragic events experienced by Hasan and Husen, the grandson of Prophet Muhammad SAW. Based on the story, Hasan was murdered by being poisoned. Meanwhile Husen was killed in an unequal war with Yazid’s army. Tradition tabot in the form of emptiness emptiness emperor decorated which then dumped in a cemetery called the paddock Karbala. Tabot ritual ceremonies are held every 10th of Muharram. Woven fabrics are made by written or stamped, painted, or embroidered. Besurek motif combined with motifs of flora, fauna, and natural surroundings has a meaning that everything that exists in the universe is a creation of God Almighty, and all the events that occur as the provision and nature of which have been outlined by the Creator. Meanwhile, calligraphy motif that becomes an element in batik Besurek an Islamic elements reminiscet of Bengkulu people who are Muslims, that Islam is a monotheistic religion that always ruled the Muslims for the pious to Allah (Linda Haryono, 2017). Meaning of batik besurek is also can not be released with Islamic values.

Batik besurek Bengkulu has a difference with Jambi calligraphy batik. Calligraphy on Jambi batik takes verses from the Qur’an. Batik Jambi and batik besurek Bengkulu used for clothing time circumcision as a means of planting Islamic values in children.

Borneo has for centuries had a cultural relationship with Java. The manuscripts of Salasilah Kutai and the saga of the King of Banjar clearly show the relationship with Majapahit. Already since the time of Majapahit, Banjar people know geringsing cloth (one type of batik motif). This is illustrated in Banjar Hikayat as follows. In the description of the Maharaja Nagara Dipa clothing is mentioned below. “Maharadja itu barkain jingga barsulam dangan amas bartatah djumantan, barsabuk garingsing bartatah amas, barkaris tharita bartatah sarip, panduknya timbaga suasa” (Ras, 1968).

From the above description looks the motive of batik geringsing which is the typical motif of batik. In this case motive geringsing used as a belt. Thus the oldest study of batik that appears in Borneo, especially the kingdom of Banjar.
5. Conclusion

Batik that exists and develops in each region in the archipelago has its own characters that are influenced by the socio-cultural conditions and the surrounding natural environment. Batik that developed in Java cannot be separated from the life of the palace. Batik motifs that appear to depict life in the kingdom, namely power, majesty, firmness, leadership, nobleness, glory, creativity, tenacity, and so forth. The motif of revelation and the revelation kinasih also thick with the palace because the revelation is one aspect of the legitimacy of the kingdom. Batik that develops a lot of Chinese coastal influenced by Chinese culture, such as luck, prosperity, loyalty, sacredness, courage, courage, and so on.

The Islamic religion of the majority of Jambi and Bengkulu people influences the existence of batik in two regions this. The influence is apparent with the philosophical meaning influenced by Islam. This kind of influence is seen in batik with calligraphy motif. Batik Jambi and batik Bengkulu (batik besurek) has a difference in dealing with calligraphy in batik. Batik Jambi writes verses from al-quran into batik. Meanwhile, besurek batik does not take from the verses of the Qur’an. Calligraphy on batik besurek in Arabic form but can not be read because it does not obey the rules of Arabic.

Although there are differences but both show the spirit to propagate Islam through batik and introduce Islamic values to the community. The sociocultural conditions and the natural environment are also reflected in batik contained in Kalimantan. The beliefs of Dayak ethnic groups in Kalimantan are manifest in batik motifs whose ethnic nuances are striking. Kalimantan's natural wealth environment that appears in batik motifs has philosophical meaning that reflects the values of society. Meanings that appear in Kalimantan batik motives include: independence, endurance and temptation, sharpness thinking, ingenuity, honesty, familiarity, and so forth.

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THE JAVANESE TRADITIONAL CEREMONY "RUWATAN" AND ITS DEVELOPMENT

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ABSTRACT
The traditional ceremony "ruwatan" has already existed and developed since Majapahit era and is still obeyed, believed, also implemented by the Javanese people. The purpose of ruwatan is to help make someone who is considered "sukerta or dirty", after diruwat, free or apart from various dirt and threats of distress. Someone is considered dirty due to having congenital abnormalities, having been making mistakes although unintentionally, and getting frequent calamity, disaster or misfortune. The wayang ruwatan stories which are known and often performed in the society are "Sudamala and Murwakala". Both stories tell a dirty, spiritually corrupted person; so, he needs to be cleansed. Sudamala tells the story of Dewi Uma (the wife of Batara Guru) whose life is unlucky because her spirit is dirty or bad, making her face turn into a very frightening raseksi (female giant) and is then renamed Dewi Durga or Ra Niri. The Wayang story Murwakala or Karma Salah is also one of the typical ruwatan ceremonies of Javanese tradition and aims to protect the bocah sukerta, the "children"; generation of the nation against various occult dangers or cruelty, symbolized by the figure of Bathara Kala (God of destruction/catastrophe), the symbols of sickness, death, delinquency, destruction, harm, chaos, greed, anger, and so on. In its development, ruwatan ceremony is not only limited to build and meruwat oneself, but can also be used to build or improve and meruwat environment (agencies, institutions) and region (region, state).

Keywords: ruwatan, Sudamala, Murwakala, sukerta, dhalang.

Introduction
Traditional Javanese ceremony that is still obeyed, trusted, and implemented by the Javanese people until the current era of globalization is Ruwatan. Meruwat or ruwatan tradition is an existing Javanese tradition and has flourished since Majapahit era (Sri Tedy Rusdi, 2012: 2). Ruwatan comes from the word "ruwat" and gets the suffix -an. The word "ruwat" experiences the metathesis language phrase from the word "luwar", which means free or loose. Ruwatan comes from the Javanese language "luwar saka panandhang, luwar saka kang wewujuan salah" which means "out of suffering, out of wrong form" (Poerwadarminta, 1940: 534). The word ruwat in Ancient Javanese is very close to the word wwat which means "bridge; Presents "(Zoetmulder, 2004: 1479; 1480). In Baoesastra Djawa, the word ruwatan means luwar or loose (Poerwadarminta, 1940: 214). Thus, the word ruwatan derived from the root word wat, meaning escape, get away; out of sukerta or dirt. Ruwatan means to cleanse oneself from sukerta or dirt through offering ceremonies. Nguruwat is also means recovery or restoration to the original state, as well as rejection against disasters that will befall to someone and neutralize adverse supernatural powers.
The purpose of ruwatan is to help make someone who is diruwa, free or apart from various dirt and threats of distress (calamity). The effort of Javanese community by performing the ruwatan ceremony is to protect human from any threat of danger. Koentjaraningrat (1984) categorized the agruwat ceremony as a supernatural protective mysticism, a ceremony aimed at dispelling disease and outbreaks, eradicating pests and so on, often using spells to keep disease and disaster away. Thus, people who perform ruwatan believe that they will be protected from the threat of disaster or distress.

In practice of the ruwatan ceremony, it is often performed the wayang puppet show, a form of traditional performances presented by a puppeteer by using dolls or the like as a performing instrument (Wibisono, 1983). In the ruwatan ceremony, the most common and frequently wayang performances are the standard wayang stories of Sudamala and Murwakala (Subalidinata et al, 1985: 109). Although there is a presumption that the Makukuhan story and Sri Mulih are also included in the ruwatan story for Earth ruwatan (Sri Tedy Rusdy, 2012: 23); there are also those who categorize the story of Cupu Manik Astagina, Perang Bharatayuda, Kunjarakarna as Ruwatan stories.

In Surakarta, this ruwatan tradition has been evolving with various variations, and has entered institutional space. There has been established a ruwatan institution with different actors and legitimacy depending on the society condition. Therefore, this paper seeks to examine and explain the development of the type and purpose of ruwatan ceremony which is prevailing in the society.

**Literature Review**

In the ruwatan ceremony, the most common and frequently presented wayang performances are the standard wayang stories of Sudamala and Murwakala (Subalidinata et al, 1985: 109). Sudamala tells the story of Dewi Uma (the wife of Batara Guru) whose life is unlucky because of having an affair. It makes her spirit so dirty or bad that her face turns into a very frightening raseksi (female giant) and is then renamed Dewi Durga or Ra Niri; she lives in Gandamayu cemetery. Similarly, the Gods Citrasena and Citranggada, for lacking of respect to the other gods, are eventually also condemned into giant Kalantaka and Kalanjaya (Zoetmulder, 1983: 540). After repenting and confessing all of her sins, she (Dewi Durga) is finally able to diruwa by Dewa Siwa who fuses in Raden Sadewa, under the name of Sudamala and Durga’s face becomes very beautiful for she once again returns to be Goddess Uma. And so are Citrasena and Citranggada who are transformed back from frightening giants into handsome men.

The Wayang story Murwakala or Karma Salah is also one of the typical ruwatan ceremonies of Javanese tradition and aims to protect the bocah sukerta, the "children"; generation of the nation against various occult dangers or cruelty, symbolized by the figure of Bathara Kala (God of destruction / catastrophe), the symbols of sickness, death, delinquency, destruction, harm, chaos, greed, anger, and so on. In warding off and anticipating as well as fighting against these evils, Dewa Wisnu (God's beloved) transforms into a dhalang named Kandhabuwana and immediately resists and stops the various crimes committed by Kala in order to memayu hayuning raga, sesama, bangsa, negara saja bowana.

In its development, there is a presumption that the Makukuhan story and Sri Mulih are also included in the ruwatan story for Earth ruwatan (Sri Tedy Rusdy, 2012: 23); so that the Earth is not damaged, not experiencing drought, protected from flash floods, and far from landslides, in addition to the Earth remaining makmur gemah ripah loh.
It means that the Earth is friendly and beneficial to the people; so that all the cultivated plants thrive, bear abundant fruit; which eventually fulfill all the necessities of human life with a cheap price. There are also those who categorize the story of *Cupu Manik Astagina, Perang Bharatayuda, Kunjarakarna* as Ruwatan stories. *Sudamala* tells the story of Dewi Uma (the wife of Batara Guru) whose life is unlucky because of having an affair. It makes her spirit so dirty or bad that her face turns into a very frightening *raseksi* (female giant) and is then renamed Dewi Durga or Ra Niri. After repenting and confessing all of her sins, she (Dewi Durga) is finally able to *diruwat* by Dewa Siwa who fuses in Raden Sadewa, under the name of *Sudamala* and Durga’s face becomes very beautiful for she once again returns to be Goddess Uma.

The Wayang story *Murwakala* or *Karma Salah* is also one of the typical ruwatan ceremonies of Javanese tradition and aims to protect the *bocah sukerta*, the "children"; generation of the nation against various occult dangers or cruelty, symbolized by the figure of Bathara Kala (God of destruction / catastrophe), the symbols of sickness, death, delinquency, destruction, harm, chaos, greed, anger, and so on. In warding off and anticipating as well as fighting against these evils, Dewa Wisnu (God’s beloved) transforms into a *dhalong* named *Kandhabuwana* and immediately resists and stops the various crimes committed by Kala in order to *memayu hayuning raga, sesama, bangsa, negara saha bawana*.

**Methods of The Study**

The data source of this study is *Serat Centhini Jilid II* or *Suluk Tambang Raras* by *Kanjeng Gusti Pangeran Adipati Anom Amengkunagara III* (Ingkang Sinuhun Pakubuwana V), *Kidung Sudamala* in *Kalangwan* (Zoetmulder, 1983). The data of the study is *Serat Centhini Jilid II Pupuh 160 - Pupuh 171* that talks about *Murwakala* story. Method of data collection used was content analysis of Serat Centhini while the method of data analysis used was descriptive qualitative (Winarno Surakhmad, 1975: 155), which describes and discloses data that is still a poetic language (*macapat* traditional song) or art performances into the prose language to make it easily understood by the public or audience.

**Discussion**

Today, technological development, the influence of the development of society’s reasoning and deeper faith in religion, result in the implementation of ruwatan ceremony which is considered as something no longer needed, useless, wasteful, superstitious, and so forth. On the other hand, there is still a perception that the ruwatan ceremony is still relevant and up to date because the elite society that lives in modern, big cities still believe and implement it.

In the past, the ruwatan was considered as a tool for the liberation of the sukerta, those children who were considered unlucky, unholy, and sinful since birth and people who were *sembraana* or careless. The sukerta and careless people were allowed to fall prey to Batara Kala.

According to the story of puppetry, Batara Guru once traveled with his wife, Dewi Uma by riding on *Lembu Andini* (the Andini Cow) Batara Kala was born due to conception of Batara Guru’s sperm that splashed into the sea because he was unable to hold his lust when seeing the beauty of Uma, his wife. The author sees the implicit moral education, especially the sex education in the story, that civilized people should not do sexual
intercourse on a vehicle, especially someone who has the highest position and very honorable as Batara Guru. This means that if someone is not able to hold his lust and release it in any place, it will give birth to a child who is always lawless to anyone, like Batara Kala. Similarly in the Sudamala story which also tells of sexual violation, goddess Uma is told to have an affair thus making her spirit is so bad or dirty that turns her face into a very disgusting and frightening raseksi.

Also told in the story Cupu Manik Astagina or Sugriwa Subali is the act of a mother; Dewi Windrati or Windradi who has an affair with Dewa Surya, so that she is changed into a "stone monument"; along with her three children (Anjani, Guwarsa, and Guwarsi) who are turned into apes from once beautiful and handsome people.

The emergence of figures of god in the puppet show, including in ruwatan, is often considered as an expression of polytheism, so that ruwatan using puppets by certain Islamic societies is prohibited.

**Type of Ruwatan**

In Javanese society, ruwatan is divided into three types, ruwatan (1) for oneself; (2) for the environment, and (3) for the region.

1. **Self Ruwatan**

Ruwatan for oneself is done in certain ways such as doing fasting (syncretism teaching), doing slametan, doing tapa brata. At that time, the ruwatan performed by some society in Java was much different from that of the cultural heritage during the Hindu-Buddhist era. Ruwatan was more likely to be done not in the name of Ruwatan itself, but still had the same purpose. Person as a form or form of Ruwatan for oneself is also often done by some society in Java in order to gain the cleanliness of the soul, in which the execution is during daytime.

In its development, the "self-ruwatan" is performed by holding a wayang show with the story of "Sudamala or Murwakala". In Serat Centhini Jilid II, the Murwakala story is described in the first scene or jejer in Kahyangan Suralaya or Jonggringsalaka; Batara Guru with his beloved wife named Dewi Uma, God Narada, Panyarikan, and Bathara Kala.

In the story of wayang Murwakala or Kamasalah, it is told that Batara Guru and Dewi Uma were not ethical during intercourse; because they were doing it while riding on the animal Andini Cow while flying in space, in the open air that could be seen by many people. The result is that the child born (Batara Kala) always creates problems to others or to the environment or disturbs the community, as well as frightening and harming others.

The philosophical value taken from the birth of Batara Kala is that husband and wife who do not think of ethics in sexual education in producing the nation's generation who are of quality, moral and virtue; consequently. the resulting child is always making his surrounding and society troubled and restless. Why is it like that? Because Batara Guru with Batari Uma did intercourse unethically, not empan papan; because it is was done in the open air, and on the animal of the Andini Cow; then was born Batara Kala.

Batara Kala by Batara Guru is allowed to eat 12 sukerta boys and Batari Uma allows him to eat 2 sukerta boys. It is published in the pupuh 160 Tembang Asmaradana (stanza 32-38) and pupuh 161 Tembang Dudukwuluh atau Megatruh (stanza 1-4)

Batara Narada is very worried about the salvation of creatures in the world, that they will be consumed by Batara Kala; therefore, Batara Narada and Batara Guru agrees to assign Dewa Wisnu (Lord Vishnu) to come down to Earth to be a dalang (puppeteer)
named Dhalang Kandhabuwana. His duty is to supervise and obstruct, also defeat Batara Kala, so that his wrath does not rage on the face of the Earth and does not cause many victims from the generation of the nation.

2. Ruwatan for Environment

Ruwatan ceremony performed for the environment or to clean up the environment is usually done with the title mageri or provide a magical fence on certain location. If this environment is a village, ruwatan ceremony is in the form of Bersih Desa or Merti Dhusun, Sedhekah Bumi or Sedhekah Laut; by holding a wayang show with the story of Sri Mulih or Sri Boyong ". It tells that Dewi Sri as a goddess of fertility or food is brought home, so that the plants in the village will bear fruit well, the harvest of paddy can be abundant, and that of fish in ponds or seas can be increasing; so that more and more blessings, cheap food, and diligent worship occur to the society.

This ruwatan ceremony is often held: (1) after the harvest as a thanksgiving to The God by distributing harvest taken from the sea and the Earth to others; (2) before occupying new houses, buildings, offices, buildings, or bridges so that the inhabitants stay healthy, safe, secure, happy, and prosperous. This activity has been done by LPPM Javanology Universitas Sebelas Maret Surakarta, when about to occupy the new building of Javanology by performing a wayang padat performance with Sudamala and Murwakala stories, followed by ruwatan seminar (November 2016).

3. Ruwatan for Region or Country

Ruwatan for region or country is performed when the state is unsafe, or there has frequently occurred many calamities, disasters, disputes, or war conditions. The example is when our State, The Unitary State of the Republic of Indonesia (NKRI), in May 1998, experienced the "Reformation", there were many parties conducting Ruwatan for our country. The writer and dalang Ki Jil teng Suparman performed a three-night wayang show in JABOTABEK area to carry out "ruwatan negari".

Conclusion

So, ruwatan in Javanese society is a ritual that is used to cleanse ourselves from bad actions that we will do and keep the bad luck away. Wayang stories performed are Sudamala or Murwakala, and the two stories provide a lesson on the importance of sexual education. In Sudamala's story, Dewi Uma (beautiful) is transformed into a frightening raksesi Dewi Durga because of having an affair; And so are the gods Citrasena and Citranggada (once handsome); they are turned into frightening giants because of bad behavior towards their fellow gods.

Dewa Wisnu who plays the dhalang Kandhabuwana can defeat Batara Kala, meaning that Wisnu is a wis nunggal 'already near or united with The God or beloved of God'. In other words, it is only those beloved by God's to be revealed on this Earth that can keep the world safe and peaceful (Rahmatan lil alamin); and can defeat the anger and wrath.

References


INTERPERSONAL IDENTITY OF SOEKARNO AND GO TIK SWAN, AN AESTHETIC CONCEPTION OF UNIFYING FORCE IN BATIK INDONESIA

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ABSTRACT

Reading the history of Indonesia, we cannot detach our minds from the history of Soekarno’s journeys and thoughts. In order to nurture the unity and identity of national culture, Soekarno once initiated a form of art (in this case, batik) that can play a role as one of the unifying elements of the national culture of Indonesia. The batik that he aspired to achieve is called ‘Batik Indonesia’—a new breed of batik that is not limited to a certain regional identity, but instead a summary of artistic wealth of Indonesian batik motifs that can unite the sense of nationality. Soekarno then gave a mandate to an artist from Surakarta, named Go Tik Swan, to create this kind of batik. Establishing this research from a proposition that refers to cultural philosophy in the context of contemporary life, this study will target the aesthetic value of Batik Go Tik Swan’s motif elements that serve as a unifying identity of the nation. “Batik Go Tik Swan” becomes special because it does not only very diverse traditional motifs, but it is also full of philosophy of Nusantara life. Interpersonal identity study in this research will analyze the correlation between Soekarno conception of artwork as the value of lost unifying force in (multicultural) society and the ability of “batik Go Tik Swan” to manifest itself as a unifying force that reflects Nusantara aesthetic. This research will be a study of cultural conception in the perspective of multiculturalism. Against the paradox that conveys batik in the perspective of regionalism, this research will lay emphasis on a new point of view in perceiving the role of batik in inducing a spirit of unity in diversity (multicultural).

Keywords: Interpersonal, Soekarno, Go Tik Swan, Unifying aesthetics, Batik.

INTRODUCTION

In a matter of culture, Soekarno had emphasized on the importance of a sense of nationality that respects the value of cultural aspects. Soekarno was the first president of the Republic of Indonesia, serving in office from 1945 to 1967. His administration was marked with a series of political controversies. In his opinion, a nation can only stand strong if it possesses an independence in economy, sovereignty in politics, and a personality in culture (Trisakti). Soekarno was a visionary leader who could foresee the future and gave insights that transcended his time. He consistently looked for a stronger and greater unity among contradicting elements. People with this way of thinking endorses a positive attitude towards harmony and balance within themselves and their surroundings.

As the president of Indonesia at that time, Soekarno actively promoted Indonesian cultures. His cultural diplomatic footprints were manifested in his artistic and cultural expressions. He initiated this cultural diplomacy by exploring every aspect of Indonesian diverse cultures. To him, cultural aspects were as important as any other aspects of a nation. He believed that Indonesia had to respect its ancestral cultural heritage and
appreciate the noble cultural values embedded in the community. These characters and the identity of the Indonesian archipelago had to be protected, maintained, and preserved. Soekarno had a vision of pluralistic cultures in the context of a unified Indonesian archipelago with multiple races, religions, and customs in the unitary state of the Republic of Indonesia or NKRI.

Soekarno’s artistic passion drove him to view fashion and style as part of art. His inspirations, creations, and aspirations were reflected in his stylish appearance. Even though he was never seen dressed in traditional garbs, Soekarno had a serious concern towards the preservation of batik. He also instilled the pride of wearing kebaya (traditional garb) in Indonesian women. Nowadays, kebaya has become the national garment of Indonesian women. However, only few know that Soekarno had a conception about 'Batik Indonesia' which is a kind of batik that does not possess a particular characteristic of a certain place in Indonesia, but rather an amalgamation of various motifs from several places. These motifs are mixed together to morph into an Indonesian archipelagic aesthetic that can help cultivate a sense of unity as one solid nation. This type of batik is later known as batik Go Tik Swan. Therefore, it can be assumed that batik Go Tik Swan is a complex notion that would serve as a springboard to better comprehend the correlation among and unifying ideology in the multicultural society of Indonesia.

**RESEARCH METHODS**

Using interdisciplinary method, this research aims to describe and analyze events, behavior, beliefs, perceptions, and the ways of thinking between Soekarno and Go Tik Swan when they were involved in the process of creating a work of art (batik) as an attempt to unite a nation as one solid unit. The interdisciplinary approach in this research is an intensive (direct and indirect) interaction between cultural studies, psychology, sociology, and communication studies, to integrate concepts, methods, and analyses. The objective is to find out, as well as to understand the messages and the multicultural values that are conceived in the ideology of batik Go Tik Swan.

The focus of this research is the study of history, symbols, and aesthetic significance in order to identify, analyze, and describe the intrinsic meanings that is featured in batik Go Tik Swan; particularly the ones that could transpire as a unifying force to bring Indonesia together as a nation.

First and foremost, Van Peursen’s theory of culture is employed to comprehend the meaning of culture. Van Peursen once stated that the characteristics of art and aesthetics of a community or ethnic group must be approached through its cultural framework and realm of thinking. In this case, the cultural framework can be accessed by observing the mystical notion, ontologies, and functions of the community (Peursen, 1988: 39). Secondly, theories of communication are used to comprehend the intrinsic functions of an aesthetic object in the traditional batik art. Communication in art is an aesthetic communication. The aesthetic object in the traditional batik art is not merely a concept, but also functions that are presented as propositions in a discourse system. Based on that notion, the aesthetic of art found in batik Go Tik Swan can be considered as a reflection and a communication medium of various life aspects. Meanwhile, the idea and the effort to innovate offered by batik Go Tik Swan can be considered as an attempt to deconstruct reality and an analogical theoretic comprehension of a social system.
FACTUAL INTERPERSONAL IDENTITY OF SOEKARNO AND GO TIK SWAN

Soekarno was born on 6 June, 1901. Since he was born and raised in Javanese culture, it is no wonder that his way of thinking is very much influenced by Javanese values. His very fundamental way of thinking was similar to the traditional Indonesian way of thinking: to ceaselessly look for harmony and balance within an individual him or herself and within the community.

Go Tik Swan, who was later better known by his Javanese name, K. R. T. Hardjonagoro, was born on 11 May 1931. A humanist and scholar of literature living in Surakarta, he was a Javanese of Chinese descent. He was also raised in a traditional Javanese upbringing. He made friends with everyone and enjoyed traditional children games with his friends. Hitting adolescence, he went to school and learned how to dance in the sultanate palace vicinity. He then continued to pursue further education in Jakarta while at the same time he became a dancer at the State Palace. There he met Soekarno and he was subsequently appointed as the head of household in the State Palace--hence his close interaction with the Palace.

Soekarno knew about Go Tik Swan's family background as a batik maker. The first president of Indonesia later assigned Go Tik Swan to create a new breed of batik called Batik Indonesia, a kind of batik that was not indigenous to a particular place in Indonesia. As a person who had devoted his whole life to Soekarno, Go Tik Swan took the assignment as a mandate that he must carry out. He went on to look for inspirations and conducted a thorough research on batik, including its history and its underlying philosophy. His close relationship with the Sultanate of Surakarta made it possible for him to learn directly from the Queen Mother of Susuhunan Paku Buwono XII, who had a large collection of batik heirlooms with royal motifs. Go Tik Swan explored and studied these previously unknown rare batik motifs along with the other traditional patterns. He then developed those motifs into something new without leaving out their characteristics and intrinsic meanings. The newly developed motifs were dyed in bright new hues, not only the regular colors commonly found in Solo/Yogya batik, such as sogan (brownish color), indigo blue, and off-white. To enrich his knowledge of the batik from all over Indonesia and to look for more inspirations, Go Tik Swan also studied the batik from West Java, Cirebon, Pekalongan, and even from Bali.

Go Tik Swan was brought up in an environment that was rich in art and this had directly and indirectly influenced his batik. The direct influences can be seen in the way Go Tik Swan used his batik as media to express himself, to communicate, to play and to display all the talents he had. Through art, Go Tik Swan learned a lot about good virtue, honor, and decency because art would cultivate sensitivity towards the nature and environment, including all things related to beauty. Art could also develop human basic potentials such as physical skills, cognitive skills, social skills, emotion, creativity, and sense of beauty. All of these indirect influences of art can be found in Go Tik Swan's batik. Go Tik Swan absorbed all that happened in the nature and in his surroundings, and later put them out in his batik. In the context of this research, it is called the interpersonal identity between Go Tik Swan and Soekarno.

In the development of interpersonal identity, proposition and contraposition exchanges took place to create interactions of individual qualitative transformation. It aims to solve all the aspects in the life of an individual. The existence of an individual may not be perceived but can be examined. On one hand, every person possesses uniqueness that sets him or her apart from the others. On the other hand, this may trigger a contradiction
between one individual and another; therefore, it creates a resolution of non-conformity. This process brings about a new identity. During the process, these individuals must overcome the challenge he or she encounters and face the future. The circle of life revolves and since the world keeps on changing, presenting interactions among individuals, this condition gives room for individuals to express their unique personalities.

Go Tik Swan’s closeness to the Presidential Palace environment and to President Soekarno allowed him to fuse art with politics and economy. *Batik* Indonesia had political nuances and economy impact, and it was part of Soekarno’s political concept to nationalize *batik.* This research is restricted into the early development of Go Tik Swan *batik* that stretches from 1955 - 1965, during which period Go Tik Swan was still serving President Soekarno. It started in the 1950’s when Soekarno as the President commanded Go Tik Swan to make a new breed of *batik* called *Batik* Indonesia.

When the world acknowledge the Republic of Indonesia as an independent country and the Dutch colonialism ended in 1950, a great deal of changes took place in every aspect of life. The concept of a united country could also be felt in the realm of art. The character of *batik* Indonesia conveyed a message: even though traditional techniques were still applied, the designs and the soul of each piece of *batik* underwent a lot of transformation. It was meant to reflect the changes that happened in the people of Indonesia.

Go Tik Swan shared the same notion of nationality and Javanese cultural background with Soekarno. This made it possible for Go Tik Swan to better interpret the meaning of *batik* Indonesia. He then had an idea to combine the characteristics of *batik* from Solo and Yogya with those of the coastal areas in Java, such as *batik* Pekalongan. He had an idea to set traditional motifs of Solo/Yogya against the colorful background which is typical of *batik* Pekalongan. *Batik* Indonesia had a signature style: it boasted a myriad of colors, not only brownish *sogan* colors. *Batik* Go Tik Swan is one of the many cultural products that successfully revitalize themselves. In this case, *batik* Go Tik Swan could reinvent itself in the design of motifs and the use of techniques. This practice ensures its relevance and prolonged existence. It is wished that such an assumption could lead to many more discoveries that can be used to formulate an Indonesia-oriented aesthetic, one that can nurture a healthy nationalism in the spirit of unity in diversity.

**ETHNICITY IN THE FORMATION OF BATIK GO TIK SWAN’S IDENTITY**

The dimensional identification of ethnic and cross-cultural communication can be further comprehended through the aesthetic expressions in culture, especially through stylistic analyses. The relation between style and ethnicity is easily identified in *batik* Go Tik Swan. His Javanese-culture laden childhood and his socio-political enriched adulthood contributed a lot to the presence of social messages in his classical style *batik.* Go Tik Swan also adopted familiar themes that could be easily understood by common people. In a piece of *batik* with Sawung Galing motif, he dramatically depicted the courage and spirit of patriotism through a folklore from East Java.

The visual consistency in the fusion of classical *batik* style and the signature coastal color palette serves as a portrait of the socio-political changes in Indonesia after the independence, a time in which Indonesia is no longer divided into different ethnic groups, but rather a united country that values the diversity. The characteristic design and the soul of *batik* also went through a lot of changes. The design often reflected the transformation that took place in the society. *Batik* was no longer solely about Java (Solo) but it started to represent other regions of Indonesia with their own respective cultures. The application of styles and symbols was exploited by Go Tik Swan as a
discourse to 'narrate' that Indonesia had been through a lot in its quest of freedom and independence. He invited all to welcome the future of Indonesia as a solid and united country.

Batik Go Tik Swan could serve as an example of how a ruling government and its supporting artists could help establish the national culture identity with reference to a particular ethnic group. One of the common obstacles in this case is the unrelenting ethnocentrism among local cultural fanatics. They adamantly guard their culture in a particular way. Ironically, in a multicultural and multiracial community, there is a tendency to promote only the most influential culture as a pretext to strengthen the national unity. This research offers a study that can open a socio-cultural communication channel and provide room to every different ethnic, racial, religious, and cultural group to participate hand in hand (something Soekarno called gotong-royong) in the sharing of creativity. This is an effort to fabricate togetherness in diversities through cultural approach, or in particular, through strategic cross-cultural communication.

CONCLUSION

Batik is one of cultural visual products that can be defined as a conception of ideas and notion through visualization, abstraction, and symbolization. However, the aesthetic objects in the art of traditional batik is not merely a concept, but also functions that are presented as propositions in a discourse system. Batik as a cultural identity could become a proof of how government tried to communicate the idea of unity in that particular era. As a cultural property, batik has a great symbolic significance to promote peace. Socio-culturally speaking, this indicates a communication between a ruling government and the people it rules.

From the analyses, several conclusions can be drawn. First, Go Tik Swan’s interpersonal relationship with Soekarno is one of the elements that can be used to understand the messages and multicultural values (that were shaped through ideological concept) found in batik Go Tik Swan. Second, aesthetic and thematic values (that were formed through semiotics) serve as a discourse to convey a message to unify the country by means of art.

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SYMBOLOGIC MEANING IN SOCIAL CARTOONS WITH RELIGIOSITY THEME

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ABSTRACT

In a cartoon work, there is a meaning that appears as a thinking crystallization of cartoonists in responding and criticizing a problem that occurs in the community. The cartoonist point of view in interpreting a problem is conveyed through visual symbols with humor or satire approach. The cartoon works which are studied are cartoons that are categorized by social cartoons and political cartoons. While the theme of the cartoons which are studied take the theme of the religious phenomenon that occurs in Indonesia. The cartoon works which are discussed are the works of Indonesian cartoonist Pramono R. Pramudjo. The study of this religious-themed cartoon uses a descriptive method with an iconography approach in order to know the meaning of the visual symbols that present in the cartoon works which are discussed. The discussion will be carried out with a pre-iconographic description step, iconographic analysis and iconological interpretation. From this study, it can be concluded that the symbolic meanings that present in the cartoon works which are examined show that the religiousness which emerges in the community is facing quite complex challenges because it is related to the interpretive dimension of the religion teaching itself and social construction in community. The cartoon works of Pramono sharply criticize the congestion of dialogue between religious leaders and their people so that it results in social conflict.

Keywords: cartoon, meaning, symbol, religiousness/ religiosity

I. Introduction

Cartoons are art works that display messages by using humor or satire style. By using this humor or satire style, the messages that are conveyed will be accepted by the community through a different perspective, namely the presence of funny nuance as a packaging form of the messages that are conveyed. Metzger (2001:78) briefly suggests cartoons: a drawing intended as satire, humor or story entertainment. While Maurice Horn as it is quoted by Setiawan (2002:34) describes a cartoon is an image that requires representation or symbolic, contains elements of satire, jokes or humor. Various issues are raised as themes in cartoon works. This diversity is the basis for categorizing cartoon work types. Maurice Horn in Setiawan (2002: 34) suggests cartoons are categorized into two categories. The first, the gag cartoon that lifts the humor that is commonly understood by the public, the thing which is used is the mere joy of everyday events. The second category is the political cartoon that makes political issues as the work theme. There is also another categorization of cartoons, namely social cartoons and political cartoons. According to Sunarto (2013: 52), social cartoons (caricatures) are more of the
issues that develop in community, which occurs because of behavior in the community. While political cartoons, they are commenting on the political situation and criticizing a certain political figure or force. But in general the categories of cartoon types are the forms of graphic-humor work. There are various problems that are criticized by cartoonists. One of them is the matters of religiousness. For the people of Indonesia, religiousness is the dimension of social life that plays an important role. Running a religious life in a plural community is faced with an un-easy challenge. Interpretation of religion teachings that are expected to support the construction of social relations in Indonesia which is based on Pancasila still requires deep dialogue. It is often occurs the social incidents which contain religious dimensions then it arises the cartoonists to criticize them through cartoons. The cartoon works which are discussed are the works of Indonesian cartoonist Pramono R. Pramudjo.

II. The Iconographic and Iconological Approach

To know the meaning that is contained in the art work to be studied, it is used the iconographic and iconological approach. The iconographic approach model according to Adams (1996) is the iconographic approach to work of art primarily considers the meaning of subject matter. Erwin Panofsky explains iconography is a study that takes into account the configuration of images on an art work to know the hidden meaning.

According to Erwin Panosfky (1961), there are three levels of meaning analysis in iconography and iconology, namely;

1. Pre-iconographical Description

At this step the observations are made on the primary meaning (primary or natural subject matter). The meaning which is expressed is a factual and expressive meaning. The review process can observe and identify the shape, configuration of lines, colors and other visual elements. An observation is also conducted of the kinetic message which is also present in visual objects that include facial/expression, gestural and postural messages, as well as art-factual messages. According to Duncan as it is quoted by Jalaludin Rahmat (1994), kinetic and art-factual messages are important components to interpret a communication process. At this step the artistic motives are described.

2. Iconographical Analysis

At this step an analysis of the secondary/conventional meaning (secondary or conventional subject matter) is conducted. The meaning which is expressed is the meaning that is obtained through the study that an object represents something. Artistic motives are connected with themes or concepts. The motives that are then recognized as carriers of secondary meanings are referred to as image/form.

3. Step of Iconological Interpretation

At this step the process of object interpretation is to determine the meaning of intrinsic or content (intrinsic meaning or content). The understanding of the intrinsic meaning which is embodied in an object is obtained by revealing the basic principles which can then show the basic attitude behavior of a nation, period of time, social strata, certain religious or philosophical solicitation.
III. Religiousness as the Life Value of Indonesian People

Religiousness or religiosity is a theme that is often studied because it deals with the social behavior of a group of community and individuals. Religiousness has an individual function and social function (Ancok & Suroso, quoted by Firmiana, 2012). The function of religiosity in the life of an individual is as a value system that contains certain norms. These norms become the reference frame in behaving and conducting oneself in order to be consistent with his religious beliefs. The function of religiosity in the community life includes the function of education, rescuer, as peacemaker, and social control. Through religion it can ensure the continuity of order in the moral life and of the common order (Jalauddin, quoted by Firmiana, 2012). Thus it can be said, religiousness relates to the understanding to a religion teaching that then it is embodied in human life. Historically, Nusantara is an area in which there are growing and developing various religions and beliefs. The people of Nusantara place religion as the main joint in life so that people in this region are known as religious community. Great world religions such as Hinduism, Buddhism, Islam and Christianity by the people of Nusantara are well-received by their presences. While the belief system of animism and dynamism is still run in various groups of communities. Entering the era of Independence, religion becomes one of the foundations of national and state life for Indonesian citizens. The first principle of Pancasila, which reads Ketuhanan Yang Maha Esa (the Supreme Deity of God), becomes the mirror that the matter of religion is something that absolutely must be practiced by all Indonesian citizens. The challenge in the religiousness of Indonesia community is getting bigger when various mazhab of thought and ideology also develop in Indonesia. When religiousness matters are in a wider social space then the potential for conflict that is under- lied religious belief is more open. Indonesia repeatedly faces conflicts which stem from religious belief matters.

DISCUSSION OF WORKS

The emergence of religiousness-themed social cartoons stems from the occurrence of events that reflect the religiousness value of an Indonesia community group. The work which is discussed is created by Pramono R. Pramudjo, a figure in Perkumpulan Kartunis Indonesia/Indonesian Cartoonist Society (Pakarti) and his works are published in HU Suara Pembaharuan. The work which is discussed raises the theme of the religiousness atmosphere that is happening in Indonesia. The work which is discussed is a work that was created in 2011 and republished on the Santri Nusantara catalog that is published by the Directorate of Diniyah & Boarding School Education of the Ministry of Religious Affairs of the Republic of Indonesia. The work will be discussed by following the research steps in the iconography approach of pre-iconographical, iconographical and iconological interpretation. The cartoons which are discussed are the works that are themed about the difference in reality between religious leaders and grassroots groups that are related to the religiousness. To find out the meaning of the cartoon, it will be presented various aspects:
a. Pre-iconographical Step

Cartoons are displayed in a horizontal image format. There are five figures that stand close to the podium/stage with the steps at the left and the right side. The five figures look smiling and laughing. The clothes that are worn by the figures (left-to-right), (1) green clothes with a shawl on the shoulders and wearing black peci, (2) red clothes with diagonal fabric folds, (3) white calf-length clothing, (4) white clothing and (5) white clothing and headbands. It is also described a white bird that comments "Kok ngak menyambung? / How is it connected?" while one other bird is placed over a figure that dresses in red. On the front of the podium is written with capital letters "HARMONY INTER RELIGIOUS PEOPLE". Beside the writing, it is seen a black bat. Under the podium there are depicted 2 figures who are dealing with 3 other figures with sharp weapons. The difference between the two groups is the first group wearing a headband and the other group wearing a head cap resembling a peci. All five are displayed with aggressive and angry expressions. There are KAPIR and MURTAD words which are spoken by the two groups. The line art element is used to form the object that is drawing and creates shading in the background of the figures. The purple color is the background for the figures that are standing on the podium, while the black color is the backdrop for the figures under the podium/stage.

b. Iconographical Analysis Step

As it is seen from the aspect of the role that is shown in this cartoon work, cartoonist Pramono R. Pramudjo presents two groups that are firmly separated in different spatial settings. Based on the visual characteristics of the clothing which is displayed, the figures that are standing on the podium are representatives of people who represent various religions in Indonesia. They are the representation of figures from Islam, Christianity, Hinduism and Buddhism. The characters are described as nice and friendly people. The placement of religious figures on the podium shows the higher social strata of the other
groups. With a colored background (purple), the impression of the atmosphere which is caused more bright.

In contrast to groups of religious leaders, the figures which are placed under the podium become a picture of an aggressive group of people. From the visual characteristics that are displayed through the clothing worn as well as the spoken words, this group represents certain religious people facing each other. Aggressive attitude is portrayed through the expression, gesture and postural of this group. The horizontal shading line of the whole body of the figures creates a dimmer impression which is then reinforced with a black background color.

From the observation results it shows that cartoonists use the opposite (opposition) concept to give an idea between the group of religious leaders and the conflicting community groups. The values of this difference are among the above >> below, happy/quiet >> angry/agitated expression, friendly >> confrontation gestures, color >> black background.

**c. Iconological Interpretation**

The cartoons that were entrusted in 2011 as the year of manufacture and published back in 2016 in Cartoon Exhibition of Santri Nusantara theme of ‘harmony’ between inter-religious leaders'. The year 2011 is a time when there is a conflict between religious people who really hurt the *bhineka tunggal ika* of the Indonesian nation. Pramono R. Pramudjo wishes to convey criticism about religious life in Indonesia in the context of social relations. In the iconological interpretation step, it will be expressed the meaning which is contained in this cartoon work with reference to the visual symbols that are depicted by cartoonists. The portrayal that puts separately between religious figures and their people imply the absence of an ideal relationship between them. The ideal relationship occurs when communication and dialogue between religious leaders and their people go well. Through dialogue, the role of religious leaders as the people guide has been done. The important role of religious leaders is the role of education in the
human dimension and building the character of the nation, the role that enlightens the community when the uncertain situation and role in building systems, traditions and cultures that reflect the glory (Fauziah, 2014). When the role of religious leaders fails to be implemented then the impact is the emergence of the people who do not fully understand the teachings of religion and the noble values of the Indonesian nation. In the cartoons it is illustrated that dialogues occur only among the religious leaders. In Indonesia, it manifests itself in the form of interfaith figures meetings with the theme of harmony inter religions which gives birth to a moral consensus to maintain the value of pluralism and mutual respect. By placing interfaith figures standing on the same podium or stage-as a functional place to attract the attention of the public, it seems that cartoonists want to comment on the fact that the harmony which is shown is only limited among religious leader figures. While at the 'grassroots' leveled with religiousness concepts that still need guidance move toward the vulnerable to the occurrence of friction between groups of people. This form of threat is depicted through the scene of the conflict between groups of people as a form of horizontal conflict that is triggered by differences in views about a form of religion teachings or the existence of other reasons.

This condition is then criticized by the cartoonist by asking the question "Kok ngak menyambung?"/How is it connected? Verbal text which is conveyed through a bird that becomes a metaphor of the peacespirit. This text becomes a contemplative question in addressing the differences of reality in religious life in Indonesia. This cartoon implies that it is very important for the Indonesian nation to promote dialogical spirit which involves all components of the nation and build the same perception in developing a tolerant and respectful religious life, the dialogue which is built between religious leaders and their people.

**Conclusion**

Cartoon works by Pramono R. Pramudjo convey critical views and deep moral messages which are related to one of the religiousness issues. Bringing figures of interfaith figures as a criticized subject is a brave and direct choice for the subject matter of a role. Religious figures in the structure of Indonesian community have a strong influence and become respected role models. But in this cartoon, Pramono actually sues the role of these religious leaders in reducing horizontal conflict among religious people due to different views in addressing the concept of religions and beliefs. Supported by the achievement of good visual quality, Pramono cartoon works are considered communicative and succeeded in conveying the message of the importance of dialogue which involves all components of the religious community from various social structures.

**Bibliography**

ABSTRACT
This study aims to reserve the identity of Balinese culture that is applied in the interior design of commercial buildings and provide an overview cultural artefacts meaning applied in the interior design of commercial buildings in Denpasar city. Specific targets to be achieved in this research is to find the Balinese cultural identity that is applied, functioned as what, and how the shift of meaning in its application to the interior design of commercial buildings. The category of identity forms studied refers to the 7 cultural elements presented by Koentjjaraningrat (2000). Denpasar city government has issued Perwali nomor 25 tahun 2010 on the requirements of Building Architecture that require commercial buildings using the cultural identity of Bali to strengthen the image of Denpasar city. But in fact, the field it needs a more in-depth study to see how far the Balinese cultural identity is applied. There needs to be a study of the application of that cultural identity in the interior design of modern commercial buildings as well as a deep interpretation of the shift in meaning as a result. This research is conducted by using descriptive research methods which are qualitative in nature which aims to create a description, systematic, factual and accurate description of facts, properties and the relationship between the phenomena investigated. In the early stages of this research will be conducted exploratory to collect data that can finally be summarized about the type of Balinese cultural identity used in commercial buildings. The next stage is done by interpreting these cultural identities in accordance with the relevant literature.

Keywords: Culture, Ornament, Interior, Iconography

INTRODUCTION
One of the indicators of a region’s economic growth is the growth in the number of commercial buildings. This also represents a form of the identity of a city, because the commercial space is architecturally located in a strategic position in the downtown. Visualization of the design directly displays an image of the city identity and shows the period of design, especially architectural design and interior to the city dwellers both local and tourists. Related to that, to develop the identity of the people in Denpasar city based on Balinese culture become the commitment of Denpasar City government in strengthening image and identity of Denpasar city. Peraturan Walikota Denpasar Nomor 25 tahun 2010 concerning Architecture Requirement of Building in Denpasar City has been issued as a follow up of Undang-Undang Nomor 28 tahun 2002 about building architecture and Peraturan Daerah Provinsi Bali Nomor 5 tahun 2005 about requirement of Building Architecture. Especially for commercial buildings, Perwali nomor 25 tahun 2010 has determined that commercial buildings can be incorporated into building functions for business functions as well as mixtures (article 2). In an interior appearance, the application of cultural identity as one of the indicators of Balinese characteristics
becomes one of the ways often used to build the impression and image especially in commercial space. Cultural identity is seen from the ‘uniqueness’ of physical visualization but not infrequently ignore the meaning or philosophical value in it when placed on commercial buildings. At the practical level there is often an ignorance, ambiguity and doubt or even the negligence faced by the designers leads to the improper application of cultural identity placed.

From the understanding above, can be formulated some of the problems that serve as the basis of the implementation of this research that are: (1) What Balinese cultural identity is applied in the commercial interior design in the studied building? (2) How does the cultural identity of Balinese cultural artefacts in the interior design of commercial buildings being studied?

LITERATURE REVIEW
Identity is something that is shared by a particular community or group of people, which at the same time distinguishes it from other community or community groups (Piliang, 2011: 211). Traditional architecture as part of cultural identity, its birth is motivated by religious norms, local custom and based on local nature conditions (Gelebet et al, 1985: 1). Traditional architecture is the product of the material and immaterial culture of its constituent community. It’s understanding is not only through the visual figure (visible-denotative), but also on something behind the visible (the connotative), so that its existence can also be felt as an inner experience through the sensitivity of one's mind (experience) (Widodo, 2003 : 98). From these two statements then there is a correlation between the physical form of the traditional architecture and the value contained therein. The value is a philosophical value that is influenced by the value of Religion (Hinduism) as the majority religion in Balinese society. The identity of Balinese culture based on Hindu religiosity becomes a culture filled with philosophical and symbolic meaning embodying cultural artefacts. Koentjaraningrat (2000) clarifies the opinion of J.J Honigmann who states one form of culture is in the form of physical objects as a result of human works (artifacts). Koentjaraningrat also mentioned that there are seven elements of culture including: religious system and religious ceremony, social organizational System, knowledge system, language, arts, livelihood system, and technology and equipment system. In this study the discussion of cultural identity refers to the Balinese culture in particular in the form of artifacts and included in the seven elements of culture based on the Koentjaraningrat theory.

Referring to Koentjaraningrat’s publicity, the physical culture commonly known as the artifacts as well as the communal works of a particular society is the embodiment of the pattern and the cultural system of its society. The work of physical culture is manifested as a manifestation of the convention of cultural values that he embraces (Hendriyana, 2009: 2). So it will be interesting to see what the form and meaning of physical culture as a local identity, especially applied to commercial buildings in Denpasar city.

RESEARCH METHOD
This research is qualitative research type which is submitted descriptively. The research will be conducted in 2 stages, namely:

(1) The first stage is exploration process of Balinese cultural identity in the interior design of commercial buildings in Denpasar by purposive sampling. Preferred interior design objects based on criteria: Ease of access and licensing, use of
Balinese cultural identity in the form of artifacts in interior design, adapted to the type of commercial buildings as it has been categorized in Perwali Nomor 25 tahun 2010

(2) The second stage is excavation of meaning (interpretative), by interpreting the Balinese cultural identity used, then studied in terms of meaning, placement and correlation with marketing strategy

DISCUSSIONS
The research took place in Denpasar City by observing the interior of three commercial buildings namely:

1. JEBAK Restaurant on Jl. Teuku Umar No 212, West Denpasar.
2. Ramayana Mall on Jl. Diponogoro No. 103 Denpasar.

The study conducted on the main room (core) of the case with the observed independent variables are Balinese cultural identity artifacts applied in the interior of the case, whereas the dependent variable is the 7 types of universal cultural forms which were initiated by Koentjaraningrat to categorize and inventory the types of artifacts used. Through observation activities then obtained data as follows:

Table 1. Type of Balinese Culture Artifact at Jejak Bali Kuliner Restaurant (JEBAK)

<table>
<thead>
<tr>
<th>No</th>
<th>Types of Cultural Artifacts</th>
<th>Category of Culture</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Saput Poleng</td>
<td>Religious System and Religious Ceremony</td>
</tr>
<tr>
<td>(2)</td>
<td>Tedung</td>
<td>In JEBAK Restaurant, form of artifacts related to religious systems, especially Hinduism is widely applied in the form of: <em>Tedung, prada and ider-ider, umbul-umbul, sabut poleng and saab</em>. Placement of <em>tedung</em> which in religious ceremony has a protective meaning, placed behind the statue and in front of stone pillars, while <em>saput poleng, pedapa and ider-ider</em> which are generally used as <em>wastra</em> or &quot;clothing&quot; in holy buildings in Bali, found installed as a pillar wrapping in restaurant building. <em>Umbul-umbul and saab</em> as one means of religious ceremony modified size and appearance to be placed as a decorative element of space.</td>
</tr>
<tr>
<td>(3)</td>
<td>Pedapa and ider-ider</td>
<td>Social organizational System</td>
</tr>
<tr>
<td>(4)</td>
<td>Umbul-umbul</td>
<td>No specific identifiable local identities related to a community or social organization were found in this case.</td>
</tr>
<tr>
<td>(5)</td>
<td>Saab</td>
<td>Knowledge System</td>
</tr>
<tr>
<td>(6)</td>
<td>Batu bata susun, ornament patra mas-masan</td>
<td>The placement of open garden with typical Balinese vegetation types such as the Balinese frangipani tree and the sadeng palm, indicate the local identity being carried</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In language is not found much specific local identity because the communication both oral and written is done in Bahasa Indonesia</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Arts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The embodiment of cultural identity through Balinese art can be seen in the carving art which is displayed although not seen dominant, in some angle seen</td>
</tr>
</tbody>
</table>
carving patch with *patra mas-masan* motif, *prada* cloth, and some Balinese painting in restaurant wall part.

**Livehood**
No specific identifiable local identities related to a livehood were found in this case.

**Live Equipment or Technology**
Concerning the cultural form of living equipment and technology, it can be seen showing local identity through the modification of fishing gear (*bubu*), chicken cages, and woven lantern-like lanterns for pigs used as lamps. In addition Balinese fashion is displayed on 3 pieces of statue placed on the front of the restaurant as a greeter, as well as to provide an early indicator of Balinese feel in the restaurant itself. Another technology that can be seen is the use of reeds used as the roof of traditional Balinese buildings, found used on the roof on each stand foodcourt. Red brick installation technique exposes and *paras* Kerobokan and *taro paras* that characterize the building with local Balinese material are also found on some pillars of this building.

**Table 2. Type of Balinese Cultural Artifact at Ramayana Mall**

<table>
<thead>
<tr>
<th>No</th>
<th>Types of Cultural Artifacts</th>
<th>Category of Culture</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Saput Prada</em></td>
<td>Religious System and Religious Ceremony</td>
</tr>
<tr>
<td>2</td>
<td><em>Penjor</em></td>
<td>The application of local identity related to the form of religion is widely used in this case. Wastra in the form of <em>Saput Prada</em>, <em>Penjor</em>, <em>Tedung</em>, <em>saput poleng</em>, and even <em>Tamiang</em> which are attributes of religious ceremonies are also used as indicators of local identity. <em>Prada</em> and <em>saput poleng</em> are found as a pillar wrapper, while the <em>penjor</em> is found on the front of an area (children's play area and Balinese Therapy Massage area). <em>Tamiang</em> which has the meaning of protection and rotation of the wheel of life is placed as an element of decoration at the top of the room with a background <em>wastra saput saka</em>.</td>
</tr>
<tr>
<td>3</td>
<td><em>Carving in columns</em></td>
<td>Social organizational System</td>
</tr>
<tr>
<td>4</td>
<td><em>Pepatran Modification</em></td>
<td>No specific identifiable local identities related to a community or social organization were found in this case.</td>
</tr>
<tr>
<td>5</td>
<td><em>Tedung</em></td>
<td>Knowledge System</td>
</tr>
<tr>
<td>6</td>
<td><em>ider-ider and tamiang</em></td>
<td>No specific identifiable local identities related to knowledge system were found in this case.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In language is not found much specific local indentity because the communication both oral and written is done in Bahasa Indonesia</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Arts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Artistic elements that are widely applied as a local identity is the placement of decorative form of pepatran in several positions such as background stage (<em>patra sari/cina</em>, the edge of the pool (<em>karang gojah</em>), carving on the pillars of the building, to the placement of <em>badong</em> modifications that are part of a Balinese</td>
</tr>
</tbody>
</table>
typical dancing fashion as a decorative element placed dangling from the ceiling on the 3rd floor to the bottom floor through the void.

**Livehood**
No specific identifiable local identities related to a livelihood were found in this case.

**Live Equipment or Technology**
The placement of the *bale sakapat* with the hallmark of the ceiling exposes with the *pemucu*, *pemade*, *dedeleg*, and simple *lelengisan* on the *bale* pole, gives the impression of a local identity in terms of a living tool culture in Balinese ie traditional housing. *Bale* is placed on an unusual part, which is on the landing rung between the 2nd and 3rd floors. The placement of the *patra pipid* pattern and *pepolihan* on the pillar are used to support the local identity even though the material used is *paras palimanan*.

Tabel 3. Types of Balinese Cultural Artifacts at *Puri Raharja* Hospital

<table>
<thead>
<tr>
<th>No</th>
<th>Types of Cultural Artifacts</th>
<th>Category of Culture</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(1) Name Signpost with Wood Carving</td>
<td>Religious System and Religious Ceremony</td>
</tr>
<tr>
<td>2</td>
<td>(2) Pepatran carving on the ceiling beam lid and column bebaturan</td>
<td>The statue of <em>Garuda Wisnu</em> in Hinduism is a symbol of human effort to obtain true happiness and the symbol of obedience is placed on the front of the lobby. This statue is carved in Balinese style, increasingly sharpening the local identity that carried by this commercial building.</td>
</tr>
<tr>
<td>3</td>
<td>(3) Bale sakapat</td>
<td>Social organizational System</td>
</tr>
<tr>
<td>4</td>
<td>(4) Lelengisan karang goak</td>
<td>No specific identifiable local identities related to a community or social organization were found in this case.</td>
</tr>
<tr>
<td>5</td>
<td>(5) Interior with natural material and finishing</td>
<td>Knowledge System</td>
</tr>
<tr>
<td>6</td>
<td>(6) Interior with natural material and finishing</td>
<td>No specific identifiable local identities related to knowledge system were found in this case.</td>
</tr>
<tr>
<td>7</td>
<td>(7) Interior with natural material and finishing</td>
<td>Language</td>
</tr>
<tr>
<td>8</td>
<td>(8) Radong Balinese Dancer Modification</td>
<td>The term “Puri” is used as the name of this building and the rooms inside it. “Puri” is known as the residence of the knights in Balinese language.</td>
</tr>
<tr>
<td>9</td>
<td>(9) Bale sakapat</td>
<td>Arts</td>
</tr>
<tr>
<td>10</td>
<td>(10) Columns with paras joints</td>
<td>The use of art especially in terms of carving on the building is widely applied, especially in the lobby. In the lobby found carved <em>patra prancis</em> motifs in several positions such as ceiling beam lid and on the receptionist table. Some carving <em>pepatran</em> like <em>patra banci</em> also pinned at the top of the lobby. A simple slab of goats is found at the top of the 2nd floor column. While in the example chamber, a bedhead is found that resembles a <em>Parba</em> form on a traditional Balinese <em>bale</em>. In addition, Balinese painting artistic arts also appear to be installed in the room. Finishing the material with natural wood color strengthen the</td>
</tr>
</tbody>
</table>
Referring to observational data in three research locations, the universal cultural form that is widely used as an indicator of Balinese identity in the interior of commercial buildings is the element of religious system, art elements and elements of life equipment and technology. While other elements such as community systems, languages, knowledge and livelihood systems are not found or even not used at all.

Religious systems place many religious attributes and religious ceremonies, especially Hinduism, which actually have a certain value of sacredness and religiosity as an indicator of local identity. Similarly with the displayed art form, using the art identity that has been known to many people because of its uniqueness and distinctive characteristics. An example is the use of various types of Balinese carvings such as pepatran, kekarangan, keketusan or simple lelengisan placed as a decorative element in the interior. Art painting and sculpture are also applied and highlight the uniqueness of Balinese art itself. While the form of living equipment and technology, Balinese clothing became an indicator of identity that is often used. These indicators are displayed by taking some parts of Balinese traditional clothing to be used as decorative ornaments, or combined with other art forms such as human sculptures that use Balinese traditional clothing. This method becomes quite effective because it can directly visualize a localized value that you want to show. In the technology section, the influence of Balinese traditional house architecture technology is widely used as identity indicator. Balinese bale with wooden pillars carved with lelengisan or given kaput saka cloth, the use of exposed wooden ceiling exposure, the use of local materials such as paras kerobokan, alang-alang or bamboo roofs further strengthen the local identity of Bali in commercial buildings are observed.

Considering the effort to construct Balinese identity in commercial space by using the cultural form of religious system, arts, language, clothing, local materials and traditional architecture, would be very proud and show the existence of a recognition of their own
culture. But on the other hand there is a shift in value and meaning that cannot be denied which then can change the way society views about it. The use of religious attributes as an indicator of local identity shows that Balinese culture and daily life is not far from religious ritual and ceremonial activities. However, it should be noted that there is a sacred and religious value that must be maintained. Here then comes some shifting meaning, such as among others;

1. Saput Poleng: Saput poleng have the meaning of two cloth in Balinese culture is known there are 3 types of saput poleng namely: Saput poleng rwabhineda (white and black colored), saput poleng sudhamala (white, gray and black colored) and saput poleng Tridatu (Red, white, and black colored). The meaning of the saput poleng originally close with the symbolization of the two sides of life that is good and evil, and has a sacred value in Hindu religious ceremonies. But it is now treated in a more profane order as a decorative element or a marker of local identity with a commercial purpose.

2. Ider-ider: is an attribute in the form of beaded ornamental fabric on the top/head of the shrine, now used as a decorative pillar of the building or decorative elements with elongated plane.

3. Penjor: as an element of religion is a symbolization of Mount Agung and as a place of Hyang Widhi's throne for the Hindus and found at the time of Galungan. Nowadays a lot of penjor with decorative function is found as a decorator of a particular event in the front part of the place of activity.

4. Umbul-umbul: have the meaning of aksara nada, usually painted with dragon images as a symbol of the guide that connects people with their God. Generally, sacred umbul-umbul have heart-shaped hangers at the ends. But now there is not much difference between the sacred umbul-umbul and the modified umbul-umbul that are often found as decorative elements.

5. Tamiang: is a ceremonial facility usually found during Kuningan day celebrations on sanggah or pura, as symbol of self-protection and life cycle, but because of its unique shape made of janur or ental (leaves of enau tree), it is often used as a decorative element and an indicator of local identity even though its placement does not correspond to its main function and meaning.

6. Tedung: is a symbol of a protector, usually placed around the sacred building, with white, yellow, black, red and black and white (poleng). But now many are found on the front of a building or commercial area for the impression of welcoming or complementing the local identity indicator.

The placement of elements of the religious system as a marker of Balinese cultural identity provides an effective impact on the construction of local identities in commercial buildings. The Balinese culture is famous to be close to religious rituals easily provides information while strengthening local cultural identity as one of the commercial product marketing strategies through the arrangement of interior elements.

CONCLUSION
In the context of the interior design of commercial buildings that use cultural identity as an element of corporate image builder, there is a dialogue that reflects a culture of a society in a region. Based on the author's observation and analysis, the Balinese cultural identity applied in interior design in the context of material culture is cultural artifacts (1)modified religious ceremonies attributes, (2)decorations attached directly to the building in the form of ornaments, (3)ornaments (accessories) in the form of artwork and
so forth. In terms of function and meaning based on the placement of Balinese cultural identity, the cultural identity is used as an image booster of marketing strategies in commercial buildings and not infrequently then experience a shift in meaning as a consequence. For commercial buildings in the field of tourism it becomes an added value to strengthen the image and character of business communication.

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THE ROLE OF CÉPÉT CIPIT DANCE IN CULTURAL DIALOGUE TOWARDS BANYUMASAN SIGNIFICANCY

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ABSTRACT
The paper entitled “The Role of Cépét Cipit Dance in Cultural Dialogue towards Banyumasan Significancy” examines my further understanding of the dance Cépét Cipit, which had reached its existence within the development of Javanese traditional dance and performing art. The dance created by Supriyadi brought to the front the character of Banyumas urban through its comical gestures and cheerful musical sphere, that is also represent the former traditional Banyumas’ performing art Cépétan. The research is to discover how far Cépét Cipit could develop itself in today’s society while it also a manifestation of Banyumas’ culture. The research adapts a method of ethnography to find the crucial significances of Banyumas culture, while it simultaneously investigates a structure of the dance. A critical thought of Pierre Bourdieu will be the guideline to associate Cépét Cipit with Banyumas’ capital either cultural or symbolic, and to know the coherence of its existence within the Javanese contemporary. The results of the research generate an advance study towards Banyumas’ traditional dance and gamelan. It is also to trace the origins of Banyumasan distinctive tradition and to encourage its potencies in a field of Indonesian dance and performing art. Cultural dialogue is somehow embedded in the manifestation of dance form, and it draws the conclusion of Cépét Cipit as a cultural agent for both urban and suburban society of Banyumas.

Keywords: dance, Banyumasan, cultural dialogue, Cépét Cipit.

The Background
Cépét Cipit is a dance represents intercommunication in Javanese society. The dance illustrates how men and women express their familiarity and how they fulfill their leisure time with the playful activities. Cépét Cipit is performed by primarily a couple that could be developed into a group consists of three couples or even more. Within this group, Cépét Cipit creates more composition that is the combination of dancing in pairs and in clusters. By means of these compositions, Cépét Cipit manifests the daily custom of society and declares an equal sense of relationship amongst community’s members. Supriyadi (1947) created this dance in 1976 when he dedicated his artistic life at Pusat Latihan Tari (PLT) Bagong Kussudiharjo as a prime dancer, a trainer and a co-choreographer. During the creative process of the dance, Supriyadi had very much thought about the nuance of humor and slapstick gestures rooted in some former folk dances which exists in the region of Banyumas.

Banyumas’ society is familiar with the expression of humor called geculan, so that some of its folk dances accommodate it into the movement and gestural signs. Cépét Cipit too has its own geculan motions which adopt the gecul of Cépét, specific characters who are performed in one sequence of Ebeg. Ebeg is an ancient Banyumas traditional
performing arts using horse-puppets made from woven bamboo and fibers as properties. Male dancers who use ebeg describe a group of warriors riding a horse and a dancer using a mask that Banyumas commonly call Cépét (a mask figure resembling a blind figure in a puppet). Cépét dancers are also often called Cépétan. In the development of the figure Cépét in ebeg using masks of Penthul and Tembem figures. Banyumas society call these figures as Cépét for their manner and attitude those are silly, funny and somehow reckless, to complement the dynamic of Ebeg’s performance.

This sequence which later familiarly called Cépétan became the highlight for Supriyadi to create a repertoire consists of geculan motions which are not only danced by male but also by female dancers. He then produced some new dance vocabularies for the female gecul which are also compatible for showing the femininity a la Banyumas. Cépét Cipit has 7 minutes in length and has a dynamic structure, manifested into stylization and repetition of daily common gestures such as uluk salam (the greeting when Banyumas’ peoples firstly meet, and the greeting for the audience), ngawe (waving hands to call someone in a distance), and salaman (shaking someone else’s hand). These motion phrases presented along with other dance motifs from Supriyadi’s former creation such as the phrases namely bilung bawaran sirig, bawaran gantung, and some uninhibited spontaneous gestures taken from Bawor, a distinctive role for Banyumas’ Wayang famously known by his attitude cablaka. The accompaniment of gending Eling-Eling Banyumasan very much contributes to bring the motional humor even more obvious.

Respectfully refers to the classification of Indonesian dances by Soedarsono, Cépét Cipit could be categorized as a new creation (Kreasi Baru). This predicate is reasonable according to the dance was created in the period of 1970s, that is a significant period for the birth of Indonesian “modern” dance, signed by many new creations from “modern” Indonesian choreographers such as Sardono W. Kusuma, Gusmiati Suid, and Bagong Kussudiharjo himself. Supriyadi’s artistic experiences were so entangled with Bagong Kussudiharjo and the PLT as he was a co-choreographer for many dance pieces, which were taught at many dance conservatories around regions of Java. Some of the dance pieces entitle Bhayangkara, Mulatwani, Karapan Sapi, Prajuritan, and Igel-Igelan. Cépét Cipit, along with these repertoires, has been often performed in some events like Wedding parties, Institutional celebrations, dinner parties and festivals.

Later, Cépét Cipit became one of repertoires for Sekolah Menengah Karawitan Indonesia (SMKI) and Institut Seni Indonesia (ISI) Yogyakarta, to be taught as a part of the curriculum that had to include traditional dance genre: Balinese, Javanese, Sunda, and Sumatran. Javanese genre consists of East Java, Central Java, and West Java. Cépét Cipit was formally a repertoire to represent Central Java along with other dances of Yogyakarta style and Surakarta style. At 1984 Supriyadi held his own dance conservatory named Bale Tari Wasana Nugraha Yogyakarta, while he also got his Bachelor degree from Institut Seni Indonesia Yogyakarta. Became the first alumni of this Institution, Supriyadi took the offer to dedicate his knowledge into formal sphere. He then taught Banyumasan dance at the Study Program of Dance at the Faculty of Arts Institut Seni Indonesia Yogyakarta at 1986. Such profession encouraged him to continue creating dances, and within the inspiration of Cépét Cipit he had produced many other short pieces since then. Cépét Cipit then has been taught as a prime repertoire of Banyumasan style before other pieces named Bongkel and Gambyong Gunungsari.
Cépét Cipit expresses the restlessness of its creator towards Banyumas culture and identity. As a region under the authority of Surakarta before-Indonesia's independence, Banyumas culture and dance tend to refer to Surakarta style with a little influence from Cirebon. Just since 1985 that Sekolah Menengah Karawitan Indonesia Banyumas had been using Cépét Cipit as the main repertoire to teach, which then somehow so much so inspires the further searching of Banyumas dance style. Following Cépét Cipit, came to the front other similar forms of new creations to attempt the characteristic of Banyumas culture, such as dances namely Baladewan, Surung Dayung, and Bongkel Gunungsari which is the last piece of Supriyadi created two years before he retired from academic activities at 2012. Yet, Banyumas cultural identity remains undefined completely. As a matter of fact that before the period of Cépét Cipit, Banyumas dance form has not yet existed. It is Cépét Cipit that is widely known as “Banyumasan dance”, while in the other hand, the piece was created in a hybrid condition of the choreographer who were at that time living in such differ community in Yogyakarta.

It emerges the questions which imperatively forward to my analysis alongside the research on my dissertation: does Cépét Cipit truly represent Banyumas culture? In what way Cépét Cipit, as a dance piece, put forward Banyumasan significance? And how does it interrelate with other (Javanese) traditional values to develop cultural resistance within Indonesia contemporary society?

Theoretical Baseline

Theoretical point of view is for guiding the perspective to understand phenomena in our society both the special ones and those are in the daily basis. What had happened in today’s society is urgent enough for us to give more attention. Mass Media, such a television and the internet, here hold a big role as a tool to reveal the situation happen in our local, national, and global world. Mass Media today not only pass to us the news and information but also bestow us with the entertainments that present the horror and misery of mankind. It is not to mention the political discourse, which is produced within a development of contradictory amongst competing social groups to promote their respective agenda and even their ideology. Douglas Kellner (2010: 26) said that the world itself always moving in such relative tempestuous and in uncertain state, so that the suitable theoretical perspective could somehow assist us to bravely analyze the changes of our today’s culture and their impacts to contemporary society.

Kellner further described that in his humble concept theory should be seen as a device which encouraging us to deeply observe and to explore the specific social areas, then try to highlight kinds of outstanding phenomena. Theory is also used to pose us in an appropriate perspective in interpreting, criticizing, developing the relationship, even describing and hypothesizing the circumstances. Theory provides abundant sources for us to discuss many kinds of global experiences, discourses, praxis, institutions, and social relationship (2010: 32). As a heuristic device, social theories explain the context and illustrations to allow us to contextualize our experiences into a wider sphere. It is possible for social theories to describe phenomena or some specific cultural artifacts through analyzing their structural elements, the correlation amongst them, and their impacts to the community.
It is realized that today’s social life so much depend on technology. We need technology, cultural space, and even an institution, to listen to the music, to watch a performance or film, and to observe a painting or a statue. It is important to find the correlation amongst those elements: technology, cultural space, institution that held the event, the event itself or the work of art. As for this research proposal that attempts to bring out the dance of Cépét Cipit, some selective theories are applied to achieve the analyzes in the level of cultural studies. Social theory of dialectic will allow my research to find the interrelation between Cépét Cipit with cultural and social elements in which it has been exist and developed. The dialectic sphere is also an art of cultivating a communication into a relationship, and associating each element reciprocally as a system of a whole.

I look up to the thought of historical dialectic materialism, which could provide the fundamental understanding of epistemology of interrelation, both in the area of micro and macro. This is mainly telling that all things are materially relate to each other, which give impacts to the changes and emerge the expression of manner, way of thought, mental, and culture. New Marxian developed the historical dialectic materialism in Twentieth century, initiated by Georg Lukacs alongside Antonio Gramsci, Ernst Bloch, Walter Benjamin, T.W Adorno, Fredric Jameson, and Terry Eagleton. They developed Marxian theory to analyze cultural forms in their association with production, their bond with society and history, and their impacts to their society and other social life around (Hasan, 2016: 32).

Elaborating Marx’ point of view in the area of culture and ideology, cultural Marxism’s perspective was identic with the former founders of Cultural Studies, before it spread to United States, South Asia, and many other places around the world, that is the Centre for Contemporary Cultural Studies at University of Birmingham, United Kingdom. The founders are famous with the name Birmingham School. Cultural Marxism’s thought was also well applied by intellectuals and social scientists, which established the Institute for Social Research at University of Frankfurt. The tradition of cultural Marxism is very crucial for those who have specific purpose to cultural study since then. By means of this theory, many researchers have achieved the understanding toward differ types and forms of today’s culture (2016: hal. 33).

In Marxian perspective, local wisdom and local culture have to continuously move forward along with the global world that also keeps moving on and changing. They have to be aware of not to fall to fundamentalism and blind traditionalism, from which the thought of anti-progress emerges. Marxian theories suggest us to think that the fluent communication and relation are always based on and rooted to real and honest requirements. Only when it is applied can the messages that are sent and changed have the ability to deliver contradictions. Dialectic again has a crucial role to prevent communications from tendency of becoming a symbolic-game that basically will terminate in the game of meaning. Marx believed it is “material” that we have to see primarily, for the reality belongs to that. He opposed the way Platonic concept was understood as a mere idea and thought, rather, he proposed his terminology of “productive force” (daya). Raymond Williams (1981), a master of cultural area in United Kingdom, followed this perspective to approach his research toward capitalism. He
supported the thesis claimed the importance of productive relation to decide how the sources of production and material capital will be managed.

Williams described that man employs his *daya* to deal with the concrete life, encountering the problems and difficulties in tangible area and then using it to evolve his life more widely, embracing the sphere of art-culture, philosophy, and spirituality. *Daya* is sited in its basic term as “which precedes” (*yang mendahului*), while *budi* is in the area of mental, idea, and character that is so much determined by *daya*. The combination of these two give us a world “budaya” (*budi-daya*) that correctly definite the meaning of it. Williams also suggested the comprehensive understanding about culture, that every effort to see its development should begin with discussing the culture as an integrated part of human life. Hasan cited in his book that “Mendayakan diri” means preparing self-condition of life in order to be firmed either in a social relationship or in encountering the contradiction with nature and with other people (2016: 184).

Furthermore, Hasan (2016: 186) explained that man always deal with the experiences, from which he could learn and get the specific knowledge. This is only happen when there are kinds of new inventions as hard works to answer the factual contradictions of life. Hence, it can be said that “work” is a fundament of the way of thinking from which the way of life meet its pattern, including the unique pattern of its culture. The accumulation of man’s hard works for millions of decades have been presenting many great achievements that at the end ease the life itself, and to support the process of culture development. The meaning and the practice emerge from the area which are not we ourselves to make. We must fight creatively to accomplish each goal in our life. Culture, does not float the condition of factual life, and it is very crucial for us to believe that whatever the aim of cultural praxis, the means of its production are undeniably always tangible and material.

**The Research Expectations**

This research aims to invent the relations and interrelations between *Cépét Cipit* as a work of arts, which embed Banyumas traditional values, with the contemporary state of today’s society. The facts that *Cépét Cipit* has brought many influence for the construction and reconstruction of “Banyumasan dance forms”, prove its capital to be able to inherit the real manifestation, tangible materials. *Cépét Cipit*’s inheritance gets its resistance and long-lasting, for its nature that are not a thread to the new custom of society. On the contrary, its existence even more valuable to support holistically the dynamic of society, a society from which this dance piece evolved and to which it accommodates itself with the logic occur in contemporary society. My analysis within the theoretical baseline hopefully will conduct my research process to the right track, to answer the imperative on how *Cépét Cipit* with its specific pattern of creation manifest the pattern and the forms of Banyumas’ custom and expression. I too believe that the culture of one society will achieve its advance when the society itself has the enthusiasm toward productivity and progressive creativity. Creativity is indeed a crucial element of cultural evolution through which man will harvest his productive activities.
Reference
THE INFLUENCE OF INDONESIAN NATURAL AND REGIONAL COLORS TOWARD INDONESIA’S TREND IN TEXTILE

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ABSTRACT
Trend basically shows the dynamics of fashion, trend which previously known in economy, mathematic and statistics, now it is become the quantification scale to scaling the unmeasurable aspects such as taste, lifestyle, and the habitual behaviour of people. Trend fashion in Indonesia has some pattern that commonly owned by many countries in the world, but for the early developed country it is rather distinctive. In other countries, there are trend forecaster who’s periodically constructing trend on trend report, inside the trend board there are essential component represented trend directions such as style, color, textile, prints and motifs inspirations. Indonesia archipelago which composed by numerous ethnic groups and traditions, resulting a rich visual resources including colors. Each regions and ethnic group may have their own distinctive colors, equipped with its own meanings, stories or functions, its textile could be the representative of the color applications. This condition may affect Indonesia’s fashion trend that not only following the current trend happen on the worldwide but also has their distinctive style, particularly in colors based on the natural conditions or the traditions of the region or ethnic groups. This following research conducted as an attempt to find out the influence of Indonesian distinctive colors to the current trend, especially on the textile.

Keywords: color, fashion trend, Indonesia, textile

I. INTRODUCTION
Before entering the discussion section, there will be the explanation for some of the principles related to the topic discussed in this paper, which is about Indonesian trends, colors and textiles.
I.1 THE PRINCIPLE OF TREND
Trend is a process that will affect physical and aesthetic changes in culture, it can be emotional, intellectual and even spiritual, basically the trend is the direction of something (and something that can mean anything) that has a tendency to move and consequently impact on the cultural sector, society and business through the way it moves (Raymond, 2010). The principle of trends in the social context can be implemented in various fields, one of which is in the field of fashion. Trends in fashion can mean how to portray the visual culture and model the identity of a consumer in a specific environment. The social agenda of a fashion trend is to express the lifestyle choices and attitudes of people in an environment. Fashion trends run over the issue of clarification and instead follow the pattern of "personal identity" dictated by psychographic parameters based on age, race, gender, sexuality, leisure activities and sub-cultures (Crane, 2000 in Saravanan, 2015). The prevailing trends in the field of design, especially fashion can be constructed and coincidence, trends composed by a group of deliberate parties, such as forecaster trends, fashion associations, government agencies, or fashion schools that are planned an
arrangement of trends. Trend forecasters, also called lifestyle detectives work to observe patterns and movements in behavior, mindset, lifestyle choices that normally take place or how people normally behave, live, dress, communicate and also trade (Raymond, 2010). Trend forecasters regularly construct trends in the form of trends, in which there is a trend board as an essential component that presents trend direction including styles, colors, textiles, prints and inspiration motifs (Kim, 2011).

Textile in fashion could be said as provider on the fashion goods production, textile are the important thing of fashion particularly on cloth-based fashion. On its relation to trends, textile and fashion designers use printed sources (magazine, trade papers, and design reports) to analyze trends because they want their designs to fit into the mainstream of fashion. What makes a textile or fashion designer’s line special is his or her unique interpretation of fashion trends (Frings, 1987), ideas do not simply materialize out of thin air. Many influences combine in a designer’s personal style.

I.2 THE PRINCIPLE OF COLOR
Some people are unable to see colors, and other people see colors differently from majority, but generally our eyes all work in the same way, and the same stimulus produces the same response in everyone’s visual system color associations differ between cultures and individuals. Different cultures endow colors with different meanings. Each religion has its own palette, which is often integral to expressions of faith and acts of worship. For example, in Islamic tradition, colors are conceived of on a metaphysical level, deriving from the idea that light and darkness are two eternal possibilities pervading the universe. Different cultures endow colors with different meanings. Each religion has its own palette, which is often integral to expressions of faith and acts of worship (Fraser and Banks, 2004). Equipped with a sound understanding of the physics and psychology of color, the designer must sooner or later decide on actual palette for a project. Here, current trends may be as significant as universal truths. The end product not only needs to work as a color composition within itself, it also must seem appealing and credible to the audience it targets (Fraser and Banks, 2004).

Indonesia is well-known with its abundant natural resources and diversification of textile tradition. One of the textile material based on traditions is natural fibers textiles and natural dyes. In the past, those materials are the main ingredients of Indonesia’s traditional textiles. The particular natures condition and the unique cultural tradition of a place is become the background that influences creative process of the textile artisans, and also affect to the textile’s look and visual form. These also influenced by the availability of natural resources, like there are many tropical plants contain of textile fiber and also the plants that contain certain pigment or coloring matter that can be used as natural colorant (Widiawati, 2016).

It is seen prominently in plants that can be used as a dye especially in the process of textile dyeing, different types of soil will cause the occurrence of different coloring matters. In addition, the water factor also causes different color differences, caused by different water characters in each region, the water in the mountainous areas and the water in the coastal area would directly affect the irrigation of existing plants in the area.

II. METHOD AND OBSERVATION
Trends are formulated for each year and divided into trends in different seasons, fashion trends are usually initiated in developed countries with four seasons, Indonesia as a developing country with only two seasons has a different trend pattern with mainstream fashion trends. Based on previous research conducted by Yan Yan Sunarya (1999)
emphasize in the development of fashion style in Indonesia, which influenced by lifestyle pattern in Indonesia, Koentjaraningrat assess there are three lifestyle patterns in Indonesian society, that is: 1) lifestyle influenced by modernization. 2) adaptive culture and 3) westernization. The early characteristic of modernization is the emergence of innovation activities in all fields (Koentjaraningrat in Sunarya, 1999). Since 2008 in Indonesia, BD+A Design has declare itself as Indonesia's forecaster trend, BD+A has managed to direct the design of Indonesia's design towards thematic and also obedient to the reference, BD+A forecasting trend book introduced in Indonesia Fashion Week (IFW). In 2016, during the reign of Joko Widodo, the forecasting trend researcher from BD+A joined the Indonesian Creative Economy Agency (Bekraf) and together other competent researchers released the book Indonesia Trend Forecasting (ITF). This book seeks to provide a new breakthrough in the world of design and design, namely by compiling cultural heritage and local wisdom with global trends that are in demand by the world community. Triawan Munaf, Head of Bekraf in Press Release No. 113/SP/BHKP/BEKRAF/II/2017 expects that through a series of research and review of various literatures, this book can be a good and strategic reference for the growth of the creative industry in the country.

As the slow fashion movement followed by the ethical fashion trend emerged in 2015, there is a trend arose in Indonesia to bring back batik, traditional textiles technique in a new way to have more modern look. The slow fashion movement came up as continuance movement from sustainable fashion and eco fashion. Slow fashion is about designing, producing, consuming and living better. Slow fashion is not time-based but quality-based (which has some time components). Slow is not the opposite of fast – there is no dualism – but a different approach in which designers, buyers, retailers and consumers are more aware of the impacts of products on workers, communities and ecosystems (Ratuannisa, 2016). The slow fashion concept is strongly believed and adapted by many fashion and textile people, it moves many people to change their way about how to look at fashion and textile production. One of the strongest keyword from slow fashion is ethically made, the concept is withdrawn and develop as a new continuance concept called ethical fashion. As continuance concept, ethical fashion emphasizing on the ethic side from the production process, either for the environment and the people involved with the process.

![Figure 1. Indonesia Trend Forecasting 2017-2018 Trend](http://trendforecasting.bekraf.go.id/)
The foundation asset of the ethical fashion trend which is owned by Indonesia is the local genius lies in the artifact production tradition, one of it is batik, not only the technique but also the material that been used in making textiles, especially on the coloring process. Textile color richness owned by every region that producing textile in Indonesia that originally had two main kind, first one still following tradition with traditional color usually associated with belief, and the second is following market demand, it is formed the regional colors of textile in a region. The example of the first description is batik keraton made for the sultan and families in keraton of Yogyakarta and Surakarta, that no matter how fast the trend is moving, it stays on its own characteristic including the color and the function. The second example is batik Pekalongan. Batik Pekalongan is the most colorful batik pesisir, as characteristic of batik pesisir, batik from Pekalongan region is influenced by the taste of Chinese and Dutch descendants (Djoemena, 1986). Color goup in North coast of Java especially Pekalongan is “Jawa plus” means beside the colors used around Yogyakarta, added with color from foreign influences, similar to other coastal cities or regions: Semarang, Cirebon, Madura and Surabaya. The color of batik Pekalongan represent the Here are the color composition with its equivalency with standard colors.

### Table 1

<table>
<thead>
<tr>
<th>Number</th>
<th>Color in Batik Pekalongan</th>
<th>Equivalency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Biru laut/ocean blue</td>
<td>Cobalt</td>
</tr>
<tr>
<td>2</td>
<td>Biru tua/dark blue</td>
<td>Indigo</td>
</tr>
<tr>
<td>3</td>
<td>Biru langit/sky blue</td>
<td>Light blue</td>
</tr>
<tr>
<td>4</td>
<td>Ijo tua</td>
<td>Leaf green</td>
</tr>
<tr>
<td>5</td>
<td>Ijo pupus/light green</td>
<td>-</td>
</tr>
<tr>
<td>6</td>
<td>Abang gawak</td>
<td>-</td>
</tr>
<tr>
<td>7</td>
<td>Abang boto</td>
<td>-</td>
</tr>
<tr>
<td>8</td>
<td>Krem</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>Klawu</td>
<td>-</td>
</tr>
<tr>
<td>10</td>
<td>Kembang telon</td>
<td>Three kind of colors</td>
</tr>
<tr>
<td>11</td>
<td>Manca warna</td>
<td>Five kind of colors</td>
</tr>
<tr>
<td>12</td>
<td>Sambon</td>
<td>Pink</td>
</tr>
<tr>
<td>13</td>
<td>Kuning podang</td>
<td>-</td>
</tr>
<tr>
<td>14</td>
<td>Kuning ndok</td>
<td>-</td>
</tr>
<tr>
<td>15</td>
<td>Jingga</td>
<td>-</td>
</tr>
<tr>
<td>16</td>
<td>Coklat kekuningan</td>
<td>-</td>
</tr>
<tr>
<td>17</td>
<td>Coklat kopi tua</td>
<td>-</td>
</tr>
<tr>
<td>18</td>
<td>Ireng</td>
<td>-</td>
</tr>
<tr>
<td>19</td>
<td>Memplak</td>
<td>Black</td>
</tr>
<tr>
<td>20</td>
<td>Bledak putih</td>
<td>Light</td>
</tr>
</tbody>
</table>

(from Affendi in Darmaprawira, 2002)

From the table above, could be conclude that the regional color of Pekalongan able to seen in batik Pekalongan, unfortunately not all of the color could be equivalented, and the use of natural colorant in Pekalongan are rare, so the regional color represent the region but not represent the natural color. Different from Pekalongan, Batang region that...
located side by side to Pekalongan which its batik is more to batik halusan (using canting to draw the motifs) has its own regional colors influenced by its cultural root and natural colorant.

![Figure 2. The colorful image of batik Pekalongan in sarung, signed by Lies van Zuylen](Heringa & Veldhuisen, 2000)

![Figure 3. Example of batik lawas (antique batik) Batang and its colors, made by Miftakhutin in Kalipucang village, Batang](image)

Whilst in another platform of batik making, the orientation has escalated to the natural color not the regional, the example found to represents how the trend adapted and related with batik is Kanagoods. Kanagoods is an Indonesia based clothing company founded by Sancaya Rini, Sancaya is the natural dyes researcher and artist. Kanagoods shows batik with modern taste and look, there can not be seen the regional colors, but it is represent the natural colors that are previously used in batik coloring in every regions.
Kanagoods is producing natural dyes fabric with dyed yarns and natural dyes batik, Kana is a pioneer for contemporary natural dyed batik. Kanagoods is well-received by young target market, as they are might not targeting at first, but the look of the works is appropriate for young customers. The example of batik that goes along with trend has also influence batik maker to produce or reproduce batik in natural colorant, despite of it has the high selling value to modern and young customer, there is a pride and affection side in caring natural or regional colors.

CONCLUSIONS

Trend has fast moving movement, but in Indonesia, the traditions and the distinctive natural conditions are all that matters. The global textile trend in sustainability concept is not only able to be adapted in Indonesia, but also emerging the tradition originated from Indonesia in natural coloring, as every regions has its own natural conditions directly affected the natural color of the region. In batik, as one of the example of tradition-based textile in Indonesia, batik Pekalongan might be previously the target orientation of trend in batik making, the design, motifs or colors but when it comes to natural coloring, batik Pekalongan have not start to produce natural color batik, as the use of natural colorant are rare to be found.

Trend could not only influence the people in choosing or making decision or buying some products, it could also lift traditions to the surface, as the batik producers who are using the syntetic dyes interested to bring back the traditions of natural coloring, some of them even cultivate the coloring plants themselves. If it is continue occurs in Indonesia, it is possible to every region to have its own characterized color based on their nature conditions, and if it so, probably the Indonesia will not have the global trend as the orientation of textile color, but the regional colors that are emerged.

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THE FUNCTION OF KINSHIP SYSTEM IN LOCAL WISDOM OF 
ERPANGIR KU LAU IN KARO SOCIETY

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Abstract
Erpangir ku lau is a religious ceremony based on Karonese traditional belief. Erpangir ku lau is an activity of cleaning up on running water such as rivers or showers. The ceremony is carried out with several specific purposes such as a thank expression to God, curing a disease, to avoid a havoc, and to reach a certain purpose. In practice, the ceremony is followed by ceremony participants, female shamans, and music players. The implementation of this ritual ceremony can not be separated from the role of rakut si telu and sangkep nggeluh. Rakut si telu means kalimbubu, senina, and anak beru while sangkep nggeluh means nuclear family. Their existence is interpreted as the first form on moral support to the participants of the ceremony. The second, interpreted as a protector against points of the compass. Third, the validity of customary law, and as the latter function, their presence give spirit for ancestors and also feel satisfied to see the offspring mutually help and support each other. Finally, the function of erpangir ku lau ceremony has created the philosophy or foundation of customary life called palas kegeluhen i bas adat (The basics of human life in the world). This philosophy has moral value that caring together make the family strong, support each other, and the spirit of ancestor can do their task in protecting the offspring in their daily life.

Keywords: Local wisdom, Erpangir ku lau, Kinship, and Karonese.

Introduction
Before the coming of Islam/Christianity, the Karonese have practised their own belief system. It is known as the traditional religion of perbegu, but it was changed into pemena because of interventions by the Dutch colonial government. The religion of pemena (the term religion here referring to the local belief of Karonese) taught its believers to respect, keep sacred, and sanctify spirits of the deceased who were known for their nobility of character in life. Pemena also teaches respect towards elders, who in turn must become role models for the young. It also disciplines humility and tolerance towards other God’s creations. Believers were taught to take care in conversation, hunting, fishing, pests removal, and woods and trees chopping.

Bruner dan Becker (1979: 89) states that there is nobility in every aspects of Karonese life, such as in their view towards death, acceptance of death, funeral rites, etc. Begu in the concept of pemena traditional religion is the spirit (tendi) of a human that has departed its deceased body. These sanctified spirits include spirits of ancestors or forebears that had passed away. Through prayers and religious rites conducted by humans, it is hoped that the relationship between humans and their God will be formed. This relationship or communication is possible considering humans are beings. Communication in its literal meaning is only possible between beings. God itself is a being, a divine one. Therefore, it is possible that God and humans can interact and communicate.
The believers of pemena believe in the concept of Dibata, a supreme creator being who created the universe and everything in it, known as Dibata Si Mula Jadi. Dibata Si Mula Jadi literally means the very first and the very last. Dibata is believed to have three forms: Dibata i teruh called Dibata Banua Koling, Dibata i tengah called Dibata Panukah Niaji, and Dibata i datas called Batara Guru (Sebayang, 2013). Dibata i teruh or Dibata Banua Koling is the manifestation of Dibata that dwells and guards the world below the surface of the earth, Dibata i tengah or Dibata Panukah Niaji dwells and guards over the middle world or human world, and lastly Dibata i datas or Batara Guru is dwells and guards the world occupied by spirits of the deceased, including ancestral and forebear spirits. The belief in this crossworlds laid the foundation for the practice of erpangir ku lau traditional ceremony that utilizes nearby watersprings.

According to Jalaluddin (2013), culture encompass “cultural actions” that are tied to every acts that humans must be accustomed to through learning. In this way, culture has a special place in human life because it goes through a special process that makes it humanized, giving it an important place in the life of an individual or society. One of the manifestations of culture is the social system that concerns patterned actions. These actions consist of human activities that interact with each other and are in continuous relationship to then shape cultural values. This applies to the Karonese erpangir ku lau tradition that is handed down from one generation to the next with its contained values degrading according to the socio-cultural conditions of Karonese today.

Discussion
The Karonese Erpangkir Ku Lau Traditional Ceremony

Maran (2000: 79-82) states that rituals are the concrete manifestations of religious life, through which humans connect with God, their creator. Through rites, humans ‘compel’ the Divine to give them attention by adopting certain attitudes and mindset. However, with today’s spirit of postmodern era that emphasizes only surface aspects by means of rationality, human spirit often fails to delve into in-depth meaning (Sarup, 2008).

There are two type of rituals, which are purification and sacrifice. Purification rites are done with the goal of removing one’s self from evil energies and into a better dimension. Sometimes human life force diminishes, lessening its lustre and vigor. This is believed to be caused by evil influences on human lives. This weakness should be prevented through a cleansing or purifying acts to renew the human, removing the evil force that caused the weakening. This purifying rite gives birth to new life force that revives the human. This allows the reestablishment of relationship with the Divine.

According to Alisyahbana (1982), the belief in spirits and supernatural forces permeates all life, both individual or social. Both mind and actions are concerned with how to receive help from kindly spirits and purge disruptive ones. In one such simple society, there are various rites, chants, prohibitions and commandments that are to be followed in order to strengthen the self by means of these supernatural forces and then to control them for one’s own or the society’s interest. In this relationship, the most revered knowledge is one concerning these supernatural beings and forces that pertains to process and cosmic balance. Therefore, the most noble, powerful and learned figures in the society are those that are adept in this knowledge and influence it for the good of others.
The basic of this purification ritual can be likened to washing a dirty clothing. Like clothing, a human’s religious life can also become soiled or stained, thus disturbing the stability of human’s relationship with the Divine which then requires a special restoration rite. Once again, in this relationship, the most revered knowledge is one concerning these supernatural beings and forces that pertains to process and cosmic balance. Therefore, the most noble, powerful and learned figures in the society are those that are adept in this knowledge and influence it for the good of others.

In term of equipments, there are several items that must be prepared as aiding instruments in the erpangir ku lau ritual. These items are both the main ingredients for making the pangir concoction known as pulungen pangir and also its complementary ingredients. These include *rimo mukur* (lime), *rimo cakar harimo* (tiger-claw shaped lime), *rimo begu*, *rimo simalem-malem*, coconut oil, *jéra*, and white flower.

The solution of the various limes used is regarded as a media that complete the ceremony. Rouget (1985: 39) gives some example of various academics that had studied voodoo rituals:

“...A. Metraux, in his study of Haitian voodoo, reserves the word crise for the initial stage of possession, in which “the trance manifests itself by symptoms of a clearly psychopathological character. Roger Bastide, on the contrary, sometimes uses crise and trance interchangeably, so that in his series of studies on trance state a few pages apart, ‘the crise brought on by the bossal god’ and ‘trance brought on by the loa bossal’”.

The second ritual is sacrificial ritual. By conducting this ritual (offerings or adorations), humans attempt to present God with something for goodness, welfare, and others. By sacrificial rites, humans open themselves to God as the Source of the blessing. This ritual is also conducted in erpangir ku lau by offering objects that are believed to be demanded by the *Dibata* or dweller of spirit realm such as cigarettes, betel leaves with chalk and gambir, flowers, fruits, and others. These offerings are intended as introductory preamble before the ritual is carried out, in order for the *Dibata* and the ancestral spirits in the immediate vicinity to aid in its success.


The Function of Kinship System in Local Wisdom of Erpangir ku lau in Karo Society

The Karonese kinship system consists of the *Merga Silima*, *Rakut Sitelu*, and *Tutur Siwaluh* concepts. *Merga Silima* is the five main *merga* (clan) in the Karonese kinship system which are Karo-Karo, Ginting, Sembiring, Tarigan, Perangin-angin. *Rakut sitelu* is the kinship system that ties the Karonese in three groups (tegun) which are *Kalimbubu*, *Senina* and *Anak Beru*. *Sukut* (*senina/sembuyak*) is the immediate sibling of same father/mother or same clan name, *senina* is used for one female to another (*woman speaker to woman listener*) or one male to another (*man speaker to man listener*). On the
other hand, the designation turang is used between a man and woman, and vice versa (woman speaker to man listener / man speaker to woman listener).

In the Karonese kinship system, there are eight type of tutur known as tutur siwaluh. They are Merga, Beré-beré, Binuang, Kampah, Entah, Kempu, Enté, and Solér. This is explained in the diagram below:

Diagram 1. Tutur siwaluh in a family (Prinst, 2004)

In the naming of all thirty days in the Karonese dating system, the name cukra dudu/cukra lau is recognized for the 13th day and belah purnama raya for the 14th. The former is used by the Karonese to carry out the erpangir ku lau ritual, when it is believed that the water spirit (pertendiin lau) descends to the earth. This is the opportunity to hold the ritual where it is hoped that the tendi lau would communicate and help the guru in healing their patients’ illnesses, and the cleansed illness will be carried by the flowing water and not return to the sick.

The role of the rakut si telu and sangkep nggeluh is essential in conducting the erpangir ku lau ritual. Rakut si telu, or the kalimbubu, senina, and anak beru along with the sangkep nggeluh or the main family of the patient have their own roles. Sangkep nggeluh consists of nande/bapa, senina/turang, bengkila/bibi, serta mama/mami. The presence of either the rakut si telu or sangkep nggeluh in the ritual is intended to give air or moral support to the patient and the family will carry out their goal to conduct the erpangir.

The role of the rakut si telu and sangkep nggeluh in erpangir ku lau, in addition to act as support for the patient, is to act as protector at each of the four cardinal points. This protection is meant to prevent disturbance from all directions by both living creatures and spirits on the patient and the family during the ritual. In addition to act as protection, the presence of the rakut si telu and sangkep nggeluh is also meant to fulfill traditional customs. For example, a patient that attempts to cure non-medical illness by means of the erpangir ku lau will be verified of his sickness by the rakut si telu and sangkep nggeluh, and afterwards he can hope to receive wellness.

Yet another role of the rakut si telu and sangkep nggeluh is to please the spirits of ancestor and forebear summoned for the ritual. It is hoped that these spirits will be pleased with their descendants helping each other, thus strengthening their kinship. This is in accordance with one of postmodern characteristics which is the local in addition to language. In postmodernism global tendency directly impacts something that is local along with all its values. The dimension of the local and global goes together, creating a global paradox. The understanding of global dynamics correlates with the manifestations of the local, consequently making the locals to enter national, regional, and global scope (Lubis, 2014)

Conclusion
The traditional ceremony of *erpangir ku lau* held by Karonese contains many elements of local knowledge, one of them being the influence of kinship system. Even though it requires the fulfillment of all the required equipments and ingredients including the *guru sibaso*, the presence of family is crucial to the success and greatness of the ritual. All elements of the family are involved with each having their respective roles in helping the afflicted family member. Therefore, the *erpangir ku lau* ceremony indirectly formed the foundation of Karonese life called the *palas kegeluhen i bas adat* (the basics of human life in the world) which in turn shaped the character of the Karonese in social life. This foundation of life possesses high moral values that, by helping each other in a family, will strengthen kinship between family members and their ancestors and consequently avert illness and negative influences in their vicinity. Postmodernism as a cultural movement provide space for local knowledge where old tradition is revitalized to combat domination of foreign influences in addition to introducing their forebears’ noble heritage.

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UNIVERSITY THROUGH ARTIST IN SCHOOL PROGRAM (AiSp)

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ABSTRACT

Education is indeed not a national agenda which can be solely be made possible alone. It is an area that requires the commitment of all members of society based on their respective cultural environment. The educational agenda needs to be made possible by collaborations and then become a catalyst for physical, emotional, spiritual and intellectual balance of the students to enhance student academics. In an effort to achieve these goals, UNESCO advocates the concept of partnership in education through community collaboration in order to strive in the implementation of education that is mutually beneficial. A study based on discussions of UNESCO’s "Road Map for Art Education" reviews the role of Art Education in meeting the needs in the development of creativity through the application of shared concepts that connects the arts community with the education sector to support the development of professional artists, art educators and enhancing creativity amongst students. Cultural issues are the main focus of UNESCO’s 'Road Map of Arts Education'. A survey study focusing on collaborative networks based on 'Artist in School' program has been carried out to achieve the objectives of the study. In conclusion, some detailed studies can be made on the implementation of the 'Artist in School' Program to ensure that the program is in line with what has been planned and able to achieve intended goals.

Keywords: 'Artist in School', Collaborative Learning & Communities, Culture.

Introduction

Art education is a cross-disciplinary discipline which can be regarded as the basis for other subjects. The 21st Century learning challenge is to provide learning geared towards Higher Order Thinking Skills (HOTS) based on the 4C concept of communication, critical thinking, collaboration and creativity. Knowledge, principles, and skills in Visual Art Education subjects are able to meet the demands of the 21st century learning ecosystem (Fox & Schirrmacher, 2012). Malaysia is one of the countries involved in the Asia Pacific Regional Conference on Art Education at an international level. It has also been organized by UNESCO to uphold the world of Art Education as well as world cultural heritage. Based on a discussion at the World Conference on Art Education by UNESCO, located in Lisbon, Portugal, in 2006 the creation of "Road Map for Art Education" is aimed at exploring the role of Art Education in meeting the need for creativity and cultural awareness in the 21st century.

According to UNESCO, Art Education equips students in the 21st century community learning environments which are increasingly demanding to individuals to
become creative, flexible and innovative. UNESCO devised two key strategies to achieve effective Art Education, which is: education for teachers and artists and partnership. Students are encouraged to explore basic ideas and subject structures in the style practiced by professional practitioners, that is, artists, and they are considered relevant to the creation of understanding of art through the following statements:

“Effective partnerships are also fruitful to teachers. By inviting artists, with their experience and expertise in movement, words, sound and rhythm, images, to develop a project, on a partnership basis, in in-school and extra-curricular programs, teachers can benefit from new experiences which can enrich their teaching methods”. (Road Map for Arts Education pg.12)

In order to achieve this objective, several strategies can be applied during the teaching and learning process, including the establishment of an understanding of art through the 'Artist in School' program. Therefore, this study is aimed at raising the level of creativity among primary and secondary school students through collaborative programs as recommended by UNESCO. At school, the project involves collaboration between artists, teachers, and schools, and is designed to match the age of participants, the teaching method and the duration of classroom activities.

As presented in the UNESCO-based conference in Korea (2nd World Arts Education Conference) which states that creativity and culture are the main goals of Art Education worldwide. According to the Road Map for Arts Education (Unesco, 2006), through the active network of artists and educators, students are able to acquire two primary objectives of art education that is to enhance the potential of students’ creativity and to promote cultural diversity through the active network of artists and educators. These words make it clear to us that a society must regard cultural interest highly in order to maintain their culture such that it is recognized and respected.

We can trace a nation through its cultural development. It has been said that recognizing the nation is easier than recognizing its culture, for maintaining it, is not an easy task. A strong and responsible society will strive to maintain the art, culture and heritage. This is in line with Abdul Halim Husain (2016) opinion on art education as an appreciation education for countries of diverse ethnicity, community, or culture, where educational appreciation in the form or in the context of a multicultural education concept, is the best way to create an integrated nation. Among them is via proactive steps in making holistic changes in art education by promoting creative partnerships and providing space to better understand the various forms of art to students. The sharing of knowledge by artists, teachers, schools, ministries and communities is able to produce students with specific characteristics to prepare for competition Global 21st century. The Artist Program at School is one of UNESCO’s current knowledge-appreciation methods that can be used in a new academic framework in the effort to diversify the methods of developing student creativity and teaching and learning methodology at school. The best practices sharing experience with the school will improve the effectiveness and creativity of the artist and teachers’ mindset.

ARTISTS IN SCHOOL PROGRAM

'Artists' or Artisans are defined as people who create artworks such as a painter who has long been involved in art and have attained certain level of expertise. The involvement of artists in education as a collaboration is established in schools to train students in the arts by sharing expertise. The term of teaching by Artistes and the
concepts of teaching involving artists began in New York, United States based on the collaboration between Artists and local communities (Ulvun, 2015). In addition to being called artists-teacher, the creative agency or the community of artists, it is called "kunstnerlærer" in Norway. Daichendt (2010), based on his PhD dissertation, the word artist as a teacher is used and referred to as "a powerful and used term in the field of art and art education" and in defining and defining terms, he states; "The concept of real art learning is to use the artist as an art teacher" (Daichendt, 2010).

He is bewildered by the fact that the role of an artist as a teacher is not being discussed further, or broader in teaching aspects. The 'Artist in School' program is defined as a community of artists or professional artists who share knowledge with students and teachers, who also gain knowledge to improve their teaching effectiveness by executing what they have learned. Teachers are not able to meet the scope of a new and everchanging, broad-based curriculum of art education (Iberahim Hassan, 2010). It must be noted that teachers do not work on their own but instead refer to each other for ideas to progress or improvement.

This program connects the community of arts with the education sector to support the development of professional artists, art educators and students. Students are inspired to explore basic ideas and subject structures in the style practiced by professional practitioners, that is, artists or artisans and it is considered relevant to the formation of understanding of art. Through this process students are given the knowledge of how to make a good composition with the help of teachers and the artists referred to for training. With the advent of this program, students will be exposed to visual art science related to the said fields and apply the culture of appreciation and knowledge acquired with the Artists at school.

Various forms of art require different understandings. Artists who share knowledge at school are the result of the educational system available and the education system is designed and drafted by those born from the system as well. According to Badrolhisham Muhammad Tahir (2011), artists need to become members in the world of art because they have a wealth of knowledge that would enable them to play a role in the development of knowledge in the field of arts. Hence, all communities can also play their roles of being members or individuals with an interest in becoming citizens who can contribute to this noble ambition. This program links the arts community with the education sector to support the development of professional artists, art educators and students. Strategic partnership between the public and private sectors will ensure the effectiveness of this program. In this regard, the Artist in School Program can be regarded as the professional who continuously and regularly meets with the purpose of improving, understanding and learning about the arts amongst the students in school.

Although the members of this learning community have differences in context, they share some core beliefs and values. Based on the idea that educators can learn from each other, the program creates and maintains an environment that promotes cooperation and commitment to the growth and development of students, teachers and artists either individually or in groups as a whole. They collaborate with the assumption that teachers are not solely performing other people's artistic ideas, but an intellectual who works scientifically in collaboration with real artists. This means that in this learning community the theoretical privileges are in line with practicality.
Apart from that, this collaborative commitment helps teachers improve their knowledge in the line of artists’ best practices and thus are able to develop their own professionalism. This program also encourages and supports members to constantly review their teaching practices, try new ideas and provide opportunities for collective construction on sharing new knowledge. Recent research studies have recognized the term ‘artists’ as a person who teaches in the community as a professional artist working in and through art in education. This study shows that artists involved in teaching have developed an effective new model in the teaching of Art Education (Ulvunt, 2015). At two International Teaching Artist Conferences in Oslo 2012 and Brisbane 2014, gave confirmation to educators in the world that the new form of teaching art is by involving artists in teaching and learning. This study established that there is a strong need to further explore artists’ teaching practices and the need to develop the theories and concepts associated with teaching with artists as it has the potential to enhance students' creativity. This program requires the support of all parties to ensure that any educational reforms will certainly help prepare our students to face the increasingly challenging future. There are some reports on the impact of art education programs created by the Champions of Change, (Fiske, 1999), Links Critical, (Deasy, 2002) and The Wow Factor (Bamford, 2006). These reports provided extensive exposure to the success of artistic sharing that show artists as educators now that an alternative learning model can be achieved through partnerships between schools and professional artists. This opinion is also supported by the Americans for the Arts by stating;

“teaching artists become alternative models of success and facilitate the development of a self-concept based on each student’s individual talents.”

(Americans for the Arts, 2004).

The Artists in School Program also shows a change whereby there is positive student behavior as a result of involvement in art programs in schools including those showing improvement to internalize meaning on the work they are working on (Catteral, Chapleau & Iwanga, 1999; Hunter, 2005), improving tolerance (Catterall, Chapleau & Iwanga, 1999), can enhance collaboration and communication in learning. Art education is implemented in various countries according to the needs of the people. According to Tjetjep Rohendi Rohidi, Abdul Halim Husain (2015), it is necessary to create a new learning situation so that the learning experience variations can create learning interest among students. While researching the latest art developments, educators have suggested alternatives to current art education practices. Among the recommendations are the advocacy of multicultural art curricular (Stuhr, Petrovich-Mwaniki, & Wasson, 1992; Sabol, 2000), collaboration in the implementation of art education by integrating various art education programs in cultural-based schools (Tjetjep Rohendi Rohidi, 2015).

To gain maximum results, with the collaboration of Ministry of Education, the National Visual Art Development Board, the National Department of Culture & Arts and the active participation of the private sector, non-governmental organizations (NGOs) and people in cultural-related programs and activities are encouraged to participate by providing a variety of programs that are relevant for students in school. In recent times, there is an emergence of encouraging initiatives. An initiative undertaken by 2015, through the education division, the National Visual Art Development Board (LPSVN) conducted a festival program called "Art Movement". An initiative that fosters a broad
understanding of the concept of art and its key functions through a collaborative effort among teachers, students, artists and LPSVN. Efforts has been undertaken by LPSVN to carry on its program at SMK Bandar Baru Sentul, as one of the 12 selected schools. The School Adoption Program is a two-way initiative between the school and LPSVN to further enhance the discourse and art activities in the Kuala Lumpur area. It is a community-based approach and tackles the city issue so that it is able to become a practical part in everyday life and art is viewed as something that has function. As a result, artists will support each other, share values and visions, collective learning applications and shared practices. To obtain maximum results, the collaboration of the Ministry of Education, the National Visual Art Development Board, the National Department of Culture & Arts and the active participation of the private sector, non-governmental organizations (NGOs) and people in cultural-related programs and activities are encouraged to participate by providing a variety of programs appropriate for students in school.

In America, for example through the California Art Council, art plays an important role in shaping students’ overall well-being and academic achievements. This body encourages and supports art education and it is the foundation of the California Arts Council’s (CAC) mission. Since 1976, the CAC has supported schools and arts programs after the schools involved in local art organizations, teaching artists and school communities through the Artist at School (AIS) were granted $ 18,000 for each project. During the span between 2016 and 2017, there are four opportunities for the artist to apply under the "Artist in School" program. They are to be involved in projects such as the AIS Exposure, supporting field trips for underprivileged students, AIS Engagement, supporting artist residency during school teaching, AIS Extension, Support the residency of post-secondary music artists and in the summer months, schooling and community-based teaching and AIS Professional Development, support the collaborative learning opportunities between classmates and class teachers or school staff.

Meanwhile, Creative Victoria, in Melbourne, Australia, the Artist in School program provides an opportunity for professional artists to work with young people in Victoria and junior high schools. It involves the school community in creative collaboration projects as well as providing students, teachers and artists with diverse and challenging learning experiences. This program generates innovative ways to engage students across the Basic curriculum through Year 10. The program provides $ 10,000 for schools to engage Victorian artists for about 20 days to work with students and teachers in a creative project in any form of art. This program generates innovative ways to engage students across the curriculum and provide students, teachers and artists with diverse and challenging experiences. It is for those of you if you are a Victorian artist or an organization seeking support for a creative project or program to learn about VicArts Grants. This open, competitive program supports diverse arts through a variety of different activities including development, performances, community art and international opportunities.

By virtue of the Korean Arts & Culture Education Service in Korea, the teaching of Artist in School, artists are taught to teach from eight genres of animated art, craft, dance, design, film, Korean traditional drama, music, and photography to schools, thus contributing to Education of the young generation of Korea. The estimated 5,000 teaching artists in each of these genres are sent to more than 7,000 primary and secondary schools. This program offers low and high level activities and art clubs, high school curricula (including for special schools), as well as curriculum options, creative experience activities, Saturday Clubs, Caring Group, Free Learning Semester (amphibious art). The
creation of a special program, Imaginative Arts Group, an 'outsourced art camp', was held during school holidays where the Artist in School team met with students living in remote areas to provide art and culture education. Artist Conference to provide a platform for artists to share ideas, field-related knowledge and opinions on diverse issues were also held. In South Africa, art education is somewhat marginalized, with very little investment in human resources related to art and cultural learning. An alternative to developing a national art culture, art practitioners in South Africa is the best role model who can be used to transfer their art skills to educators and students at school. Implementation of the Artist in School (AIS) project plays an important role in the formal and informal learning motto, all of which will help provide knowledge, especially young people can become active and reflective participants in society as well as in their own learning. This is a wish expressed by the South African Department of Arts and Culture and Basic Education as an advisor, monitor and evaluate the role during all levels of the Artist in School project. The contribution given by the artist is appreciated as they are being absorbed as full-time employees in the School Management Board (SGBs) of participating schools or continuing their career in Arts Education in African institutions of higher learning.

In line with the long-term plan of schools to develop a continuous and active art culture through the appreciation of student art and creative thinking via interactive learning from artists, Singapore also plays a role and supports collaboration between schools and artists. Singapore has created the The Artist-in-School Scheme (AISS) program to fulfill its government's aspirations. The aim of AISS is to provide exposure to students in any form of art and educational experience which is not acquired by their own ability at school and the beginning of long-term collaboration and partnership between school and artist. Funding is provided to Primary and Secondary Schools, Junior College Institute and ITE Campus Regional with NAC providing schools with seed grant up to $ 10,000 or 50% of qualifying cost (whichever is lower). After the first year, schools are eligible to apply for AISS grants for the same project up to a maximum of 2 consecutive years and artists need to contribute knowledge, experience and skills for at least two terms.

Meanwhile, the newly established Hong Kong Arts Development Council (HKADC) in 1995 promotes art appreciation and development. Through the 'Arts-in-Education' project (Aie) program is a suggestion to explore new ways to promote art and carry out art renewal in schools. Each pioneering school receives about HK $ 78,000, including artist fees to implement the project. Eppel's international art educators, Forrest and Swanwick share their experiences from the United States, Australia and the United Kingdom, followed by a series of workshops for teachers and artists.

In conclusion, the involvement of artists in art education is very significant to further enhance the level of creativity amongst students in art education as proposed by UNESCO's Road Map for Arts Education. Networking and collaboration with the community is very important as the involvement of external bodies such as government and private agencies can help build develop schools. This program is expected to enrich the curriculum. It is expected to help students to perceive their potential by viewing and evaluating a work. It allows them to engage as an observer and engage in active art making. Involvement of students can provide an important experience providing live learning opportunities as well as preparation for further learning through activities being undertaken.
Teachers are also able to add experience and knowledge with exposure to various techniques, models and experienced painter styles. It provides a more engaging learning experience or basic capacity of education that was unavailable in the past. Painters, art organizations, students, teachers and the community play a key role in the partnership to create an artistic experience to support school education missions. All that has been mentioned can be achieved through an art program that involves a network of expertise sharing partnerships and value creation through the 'Artists in School' program under the cooperation of the Ministry of Education, the National Visual Art Development Board, the National Department of Culture & Arts and the active participation of the private sector, non-governmental organizations (NGOs) and the people. Therefore, research on the involvement of artists in art education is extremely significant in Malaysia in line with the changes in education as proposed by UNESCO’s Road Map for Arts Education.

**Discussion & Conclusion**

This writing is expected to contribute to a new approach in the teaching of art in schools whereby art teaching and learning activities are not limited to conventional aspects, explaining that learning in education processes are more attractive with artists and community collaboration and suggesting that the "Artist in School / Artists" module can be included in secondary school syllabus topics.

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REVITALIZATION OF THE TRADITIONAL PERFORMING ARTS
As One of Strengthening Nation Cultural Identity

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ABSTRACT
When we talk about "tradition", especially in this case the performing arts, is still a tradition of cultural dualism seems to note its existence. The duality of traditional-patrimonial culture of our nation that has lasted for centuries, it is suspected the existence of the traditional culture of rural subsistence and traditional subsistence culture palace, and each subsystem is characterized, and its own character, so it is often colored by expressions of the way Javanese is called “desa mawa cara negara mawa tata” (village in a way, a city with a rule). Art and cultural revitalization of the two subsystems is a symptom of pluralism that revealed in different styles, variations, which are equally legitimate to creativity, and each has its strengths as a national cultural identity.

Keywords: tradition culture, nation culture identity, revitalization

Tradition and Modern
When discussing paradigm traditional of performing arts, the reactions to the symbolic is always confronted with the concept of the difference between tradition and modern. Why the concept has always juxtaposed, even sometimes tend to opposite (tradition vs modern). In the semantic tradition is a genre of past generations passed down from one generation to the next. There's even an impression as if this concept is static, conservative, rejected the "change", or shut down. In many ways, such as traditional of performing arts is a part that is not released from this view, which is usually expressed through various forms of traditional ceremonies and rituals that are sacred or holy. While the modern concept that rests on the view of the modern world (modern world view) that has a unique mental attitude or a point of view, has always demanded a "change", creative, innovative, wants to overhaul the conservative properties. Performing arts such as dance or modern dance in America, trying the rebelled against the traditional performing art of classical ballet that is conservative in nature (Martin, 1969: 19-20). Modern artists with his creativity is very free, wild, unique, weird, or what is called, demanding "freedom" to work, always look at the meaning of novelty, creating his own terms with a very specific medium (Hadi, 2002).

In the development of mass culture industry, it is undeniable influence that these two types of performing arts. Traditional and modern performing arts experience "package" following the models of cultural industrial packaging, namely commodity entertainment which is secular. Traditional performing arts uprooted from the roots "tradition" of ritual, sacred, holy, supernatural, or away from his spiritual nature, and become part of the profane world. While modern performing arts in Indonesia, especially in the phenomenon is often called the "new creation", which was originally more to rid themselves of more value principle, and seems to be the art "new" is widespread, and...
open, even the trend can be identified as the lead art "popular", as a result of the production of packaging art for the benefit of the mass culture industry, although not always a decadent art.

In a dilemma as above phenomena, how these efforts "revitalize" the traditional of performing arts should be done. Indeed the concept of "revitalization" of the traditional performing arts are always open up the space for the understanding of "reinterpretation" on an ongoing basis; means "not static". Although it is as if the inheritance of a tradition is something taken for granted, without any room for "interpretation", or seen as something that never left the place, refused to "change", but the process of "revitalization", is still open to the process of adjustment, repair or improvement. Therefore, the difference between the concept of "change", and "revitalization" is very important in the context of tradition. The fundamental difference between the "revitalization" and "change" lies in its substance. "Change" is the replacement to create a "novelty", while "revitalization" is not "change", but the process of adjustment, repair or improvements to the existing shortcomings.

**Context of Traditional Cultural Dualism**

The duality of traditional-patrimonial culture of our nation that has lasted for centuries, it is suspected the existence of the traditional culture of rural subsistence and traditional subsistence culture palace. Art and cultural revitalization of the two subsystems is a symptom of pluralism that revealed in different styles, variations, which are equally legitimate to creativity. The traditional of performing art such as the formalism of classical tradition, supported by the palace of culture, social status is still the epitome of high culture, magnificent, elegant, noble or in Javanese is called “adi luhung” (good and great). Then the popular traditional of performing arts patronage dominated by the underprivileged (or rural community, has made this town way of identifying the innocence, simplicity, honesty, sometimes imitation is not yet complete, but still show the legitimacy of his own character.

The phenomenon of the "revitalizing" the formalism of traditional culture that has occurred in all the arts including the performing arts. Art and cultural traditions of the palace seems to no longer be a symbol of social status in their own environment; as well as the traditions of folk art is no longer a feature of underdevelopment; anyone who is willing to recognize the existence of it, may idealize innocence, simplicity, honesty would be the satisfaction or relief of its own. Patronage of traditional performing arts and popular palace which was always characterized by a vertical institutional relationships, which commands the king to the “abdi dalem” (servants) in the palace, then the elders of the village with its citizens (rural communities), which is compliance with its norms, are now starting to fade progressively replaced by a horizontal relationship between the producers of consumer, with a symbolic process that is more realistic, individualistic norms and behavior modification. In the development of mass entertainment industry, culture and art traditions of the two sub systems began intensified, and turned to a variety of interest or vested interest, so sometimes loses his trademark power. Because of the interest to be alive, exciting, and fascinating, not only do the "revitalization", but began to tolerate the "change", so sometimes labeled "tradition" that needs to be questioned again. As the phenomenon of dance Bedaya in the palace which was originally a dance for sacred ceremonies, has changed its function to the interests of mere spectacle, a form of packaging, abbreviated, condensed, so that changed its choreography structure. The
folk dance types is called “Slawatan Angguk” (Islamic art) by male dancers that originally loaded with the contents of proselytizing, is now rare, having been converted into a popular spectacle, performed by female dancers, with a motion-erotic movement, and a sexy dance costumes.

Revitalization of the Performing Arts

When the government of Indonesia was intensively concerned the existence of traditional performing arts, the "preservation - development" of traditional art into a kind of "project" of a proposal that is important to do and need to be funded. The more traditional performing arts as the tops of local arts, its existence is endangered or neglected, so that should be conserved and, developed. Conserved has the connotation of "turned on" so as not destroyed or lost, so there is continuity. In order to be sustainable and sustainability, the arts need to be developed, in this "development" is understood in terms of quality and quantity. Quality efforts focused on improving the quality of the art form itself, so that there is understanding what needs to be modified, altered, repaired, or re-refined, while in terms of quantity that is distributed to more widely known. Then after a conserved, developed, so there is continuity, need "coaching". With such understanding is a maintenance building, ie, maintained, and nurtured. Here is more to the understanding of managing or organizing (management). Many art and cultural tradition is wrong in its management, or lack of attention, eventually becoming neglected, and if it were so in time they could be wiped out, or can owned (claim) by others.

The preservation – development process, should be a unity that must be done. It can therefore be understood as a process of "revitalization", which is a way to improve the vitality (restore the vitality) or to impart new life. The process of preservation - development or revitalization of traditional performing arts, this has been done. Performing arts such as classical dance is to live within the palace of Yogyakarta, in fact have been made since the reign of Sultan Hamengku Buwana V (1823-1830) to the present (see Hadi, 2013: 114-122). The reign of Sultan Hamengku Buwana V preserve, develop Bedaya dance, Lawung Ageng dance ever created during the reign of Hamengku Buwana I (1755-1792). At the time of Sultan Hamengku Buwana VI (1855-1877 and Sultan Hamengku Buwana VII (1877-1921) are known as the era of development or mobility of performing arts dance outside the palace walls. In the reign of Sultan Hamengku Buwana VIII (1921-1939) as the golden age of classical dance performance art in the palace, especially Wayang Wong, so Sultan Hamengku Buwana VIII regarded as the Patron of Wayang Wong (dance drama) (see Soedarsono, 1984: 96-108). In the reign of Sultan Hamengku Buwana IX (1940-1988) began the propagation of classical performing arts tradition in a community not only themselves, but to some foreign countries. Later in the day Hamengku Buwana X (1989- ), which is suspected as the stabilization - development - mobility, still continuing his father's ideals Hamengku Buwana IX. As such in 1990 that when it was barely a year to the throne, Sultan Hamengku Buwana X ventured to send a delegation of about 100 artists of traditional performing arts to the United States, by bringing the equipment gamelan, shadow puppets, and other sacred equipment, as an ambassador for the art of representing Indonesia Festival its abbreviated “KIAS” in the framework of the working class (Indonesia Art exhibition in the United States).

Conservation and development efforts or revitalization of traditional performing arts, both classical and folk arts, it has been done by the public. Performing arts tradition has become an important ingredient in the teaching of arts education, both formal and
informal. Other forms of businesses such as revitalization of the regional festival, national, and international, into a competition of artists to show their creativity. This revitalization effort also includes research activities, seminars, conferences, discussions, symposiums, and lectures on the performing arts traditions are often done periodically by the relevant institutions.

Revitalization of traditional performing arts requires hard efforts, as well as measures of a comprehensive strategy to "turn on" the strength of art, so he gets the power or vitality, as well as "life" is new. Therefore, the revitalization of traditional performing arts should be viewed as an interrelated whole effort, which involves the bright side.

**Strengthening Cultural Identity of the Nation**

The term "strengthening" in this conversation, is to make something that previously had little or no experience loss of strength or power, to be "stronger". "Empowerment" is to bring the progress of a condition that is not strong or less strong a condition of "strong", by applying the method, manner, or a specific strategy measures (Piliang, 2005: 311-323) Accordingly, the question arises, how to "strengthen" the cultural identity of Indonesia?

To help explain the notion of a nation's cultural identity discourse in this conversation, would need to be understood in advance of the formation of "a sense of nationhood" or often called "nationalism" is. Etymology of "nationalism" is derived from the root word "nations" or in Latin “nasci” which means "born". Literally nationalism is a complex phenomenon which is formed from a variety of factors, including factors of cultural similarities. The formation of nationalism is usually based on a "sense of a strong desire or intention," and as "a sense of common culture" that exists. That is, a sense of desire or intention of the various groups together diverse communities of mutual interest, as well as a sense of cultural similarities that exist despite the different levels showed a heterogeneous culture. Such as we contemplate the history of the National Revival May 20, 1908, and October 28, 1928 Youth Pledge, the real proof of an authentic sense of nationalism that swore by the youth of various cultures as "a strong sense of desire or intention" and "a sense of cultural equality."

For the condition of a very multi-ethnic Indonesia, the two basic "flavors" that are very important. Nationalism can be formed from the nation's cultural identity by utilizing local cultures that exist, inherited from previous generations that have been carefully selected, adjusted, repaired, or refined into "new life". Because the tradition of art as cultural heritage, without a "new life" as it is, will undoubtedly stagnation and even death. Thus the nation's cultural identity should be preserved as a nation, often is a "new culture" of the wealth of tradition. Truly "a sense of nationalism" is successful, the process of elimination the previous culture of power, but then did not have to totally replace with other cultures, but rather turn and reintroduced high local culture, which has been improved, perfected, the new (Gellner , 1983, as quoted Murgiyanto, ed., 2003: 19-33).

The process as described above helps us to understand the formation of Indonesia's cultural identity. Such as the founding father we managed to establish Indonesian as a language of national unity, because the revitalization efforts of complete Malay language (local language) that already exists. Then the other symbols as a unifying national culture such as song Indonesia Raya, the Red-White flag, the emblem of Garuda Pancasila with the motto Bhineka Tunggal Ika (Unity in Diversity), a process of discovery
or invention of a local culture that has undergone a revitalization of tradition. Indeed there are many efforts to raise the values of artistic regionalism enacted into national or nationalized cultural arts and culture, but it seems hard and have not been successful. Such efforts are ultimately limited to the legitimacy of the art of local traditions that have been established and is considered to have high values, or “adi luhung” (good and great), is a wealth of cultural traditions to be maintained.

To legitimize the tops of the cultural arts as a national cultural identity, starting with a strong desire in the common interest of each region to have or icon typically of regionalism. Such as art Reog Ponorogo, Mask Betawi dance, Balinese Barong dance, Seram Pang Duabelas dance from Sumatra, Giring-giring dance from Kalimantan, Pakarena dance from Makasar, and so forth. In addition, it is still quite a lot of wealth that characterized the art of music that has been legitimized as a locality folk music, is one of the capital to strengthen the identity of the nation’s cultural arts. Examples of the kind described above, it’s really new is one way or the strategic steps. The assertion is ever expressed by Ki Hajar Dewantara that national culture is formed, among others through “the tops of the regional culture”, is actually still very open. Indeed in my opinion, the notion of “the tops of the regional culture” is a whole regional culture that has been through the process of “revitalization”.

Conclusion

To end this conversation, the traditional of performing arts seems increasingly face the impact of globalization. In this "globalization" is often understood as a process that has two power interests that contradict each other, are present simultaneously. On the one hand, the socio-cultural forces concerned to strengthen the spirit of diversity, plurality, locality, while on the other hand, the strength of political economy is capitalistic, free market, who have an interest in creating such standardization, homogenization, internationalization (Piliang, 2005: 311-323). In connection with the traditional of performing arts with all its consequences will have multiple typographical arrangement. First, the socio-cultural discourse of postmodernism today, seems to have opened the door wide open for the existence of traditional performing arts to play a role in the development process with all its plurality. Secondly, the discourse of global capitalism make the traditional of performing arts as a tourist commodity to standardization, packaging process of cultural homogenization. Thus the impact of globalization as such, can lead to the performing arts traditions of the contradictory conditions, namely the locality efforts initially a business or a return to a plurality of local knowledge, but the identity is actually used by global capitalism as a commodity. The process of attraction or tension among the various choices that difficult, charged with traditional of performing arts repositioning process, which is seeking a strategic position to take a "middle way", namely by using the channel "globalization" to make the process of interaction, and cultural exchange complex, while maintaining the identity of the essential values of the tradition itself as a cultural identity. Hence the traditional of performing arts are required to "revitalize" to find the vitality or power of new life.

Reference


The Classification of Gigit Verbs in Irires Language

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Abstract

There are about 250 local languages in Papua, and its forms vary greatly. This paper presents the classification of Gigit verbs in Irires language. Irires language is the language used by the people in Tambrauw Regency of West Papua Province. In Tambrauw Regency, there are six (6) local languages, namely Mpur, Miyah or Karon Dori, Irires, Abun, Biak, and Moi languages. However, the speakers of Mpur, Miyah, Abun, Biak, and Moi languages are more dominant than the speakers of Irires. To be able to more easily examine a language, one needs to understand linguistic theory. This research aimed to describe the Gigit verbs of Irires, so that readers can get knowledge of Irires language linguistically, specifically the classification of Gigit verbs in Irires. To describe the phenomenon of Gigit verbs in Irires as an additional reference to linguistic knowledge.

Keywords: Gigit Verbs, Irires Language, Linguistics

1. Background

There are about 250 local languages in Papua, and its forms vary greatly. This paper presents the classification of Gigit verbs in Irires language. Irires language is the language used by the people in Tambrauw Regency of West Papua Province. In Tambrauw Regency, there are six (6) local languages, namely Mpur, Miyah or Karon Dori, Irires, Abun, Biak, and Moi languages. However, the speakers of Mpur, Miyah, Abun, Biak, and Moi languages are more dominant than the speakers of Irires. To be able to more easily examine a language, one needs to understand linguistic theory. Linguistic theory aims to examine the characteristics of a language as a knowledge, so that speakers of a language may understand the process of language used based on speakers and language users (Spencer, 1991:1). Knowledge of a language needs to be well understood by language speakers. Furthermore, theory is basically a natural description of a category that is often discussed (Spencer, 1991:31).

In relation to settlement, Irires speakers are spread in some villages and districts. They generally live in Miri, Meinad, Meis, Aifamas, Wafmana or Memifis, and Meicim villages of Irires district (Syufi, 2016:74). Language is a system that is highly intergrated with the culture of the community. Language is a part of culture and culture is a part of language (Janda, 2010:1). This paper discusses about the phenomenon of Gigit verbs in Irires language. The description of Gigit verbs will be presented in the discussion section. Language is basically a nomenclature, so it can be said that there are a number of concepts that are considered different (Culler, 1996:10). A language can, not only arbitrarily select its marker, but also divide the conceptual possibilities of spectrum in the preferred way. The concept of language is separated, and the separation of words, and not by the morphological process (Spencer, 1991:38).
2. Aims

1.1 general aim
To describe the Gigit verbs of Irires, so that readers can get knowledge of Irires language linguistically, specifically the classification of Gigit verbs in Irires. To describe the phenomenon of Gigit verbs in Irires as an additional reference to linguistic knowledge.

1.2 Specific aim
To explore and provide information about Gigit verbs of Irires language constructively and comprehensively, so that revitalization and preservation of local languages remain more exist.

3. Discussion
The vitality of language is very important in human life, therefore, do not leave the language alone. The entity of Gigit verbs in Irires is very important to be examined and documented as a reference of Irires language. Language extinction means extinction of culture. If one language is lost, then one of the cultural heritage of the world disappears (Siregar, 2017: 19).

The subject of this paper is Gigit verbs in Irires. The classification entity of Gigit verbs can be described as follows: Gigit verbs can be classified into four (4) sections, ie. (1) of This word refers to dog, dog bites pig (mek of mek), (2) ouw means bites and refers to pig. Pig bites dog (mek ouw mek), (3) ed refers to snake. Snake bites dog (menggoss ed mek), (4) ask refers to ant (moifew), lizard (medus), bat (memif), mosquito (moswir) and all types of fish uses the word ask. Menggome i ask (fish bites). The verb ask can also be used for human, for single third prononina persona, both male (ifo) and female (afo).

For the entity of Gigit verbs referring to human must be correlated with personal pronouns, both singular, dual, and plural. The use of clitics features is prominent in Irires language, in which first personal pronoun is marked with (d) single first personal pronoun is marked with (g) first dual personal pronoun is marked with (m) first plural personal pronoun is marked with (b) second singular personal pronoun is marked with (ig) second dual personal pronoun is marked with (i) third dual personal pronoun is marked with (ig) and third plural personal pronoun is marked with (i).

Table of Personal Pronouns

<table>
<thead>
<tr>
<th>Person</th>
<th>Single</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Speaker</td>
<td>idif</td>
<td>Gefef, both of us</td>
<td>Memef</td>
</tr>
<tr>
<td>II addressee</td>
<td>bou</td>
<td>Igiog both of you</td>
<td>Yoi</td>
</tr>
<tr>
<td>III being discussed</td>
<td>afo</td>
<td>Gasig both of them</td>
<td>Dey</td>
</tr>
</tbody>
</table>

Source Syufi (2014:56)

First single personal pronoun (idif) is formulated in data (1) second personal pronoun You (bou) is formulated in data (2) third single personal pronoun he and she (ifo and afo) is formulated in data (3) and data (4).

1) Idif disk bou 2) bou bisk ifo
Idif d-isk bou        bou b-isk ifo
I I bite you         You you bite him
I I bite you         You bite him

3) Ifo ask idif 4) Afo ask bou
Ifo ask idif        Afo ask bou
He bites meShe bites you
He bites meShe bites you
First dual personal pronoun *gegef* is illustrated in data (5), second dual personal pronoun *igiog* is illustrated in data (6) and third dual personal pronoun *gasig* is illustrated in data (7).

5) *Gegef* gask bou 6) *igiog* igask idif

Both of us both of us bite you both of you bite me
Both of us bite you Both of you bite me

7) *Gasig* igask bou

Both of them both of them bite you
Both of them bite you

First plural personal pronoun *memef* is illustrated in (8), second plural personal pronoun *yoi* is illustrated in data (9) and first plural personal pronoun *dey* is illustrated in data (10)

8) *Memef* misk dey 9) yoi isk idif

We We bite them You bite me them you guys bite me
We bite them You bite me

10) dey isk bou
Dey isk bou
They bite you
They bite you

4. Conclusion
Language provides a life of thought in human life in various activities, and as a nomenclature for objects that exist around the environment. The complexity of a language depends on the complexity of a language and culture as a legacy of its ancestors. The classification of Gigit verbs of Irires language, naturally consisted of four parts, namely (1) of this word refers to dog, dog bites pig (*mek of mek*), (2) ouw means bite referring to pig . Pig bites dog (*mek ouw mec*), (3) ed refers to snake. Snake bites dog (*menggos ed mec*), (4) askrefers to ant (*moifew*), lizard (*medus*), bat (*memif*), mosquito (*moswir*) all types of fish is used with the word *ask*. *Menggomei ask* (fish bites). Furthermore, the word bite which corelates with human, its construction is intergrated with single, dual, and plural personal pronoun. The third personal pronoun *ifo* and *afo*, the second dual personal pronoun *igiog* and third dual *gasig* and second plural personal pronoun *yoi* and third plural personal pronoun *dey*, its structure remain unchanged. The genetic adaptation is the nature of language.

Reference


EXPLORING PRINCIPAL COMPONENTS FOR DIGITAL HERITAGE PRESERVATION ON MALAY FOLK DANCES

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ABSTRACT
The culture of Malaysia has its own unique and distinctive identity, which had been developed from various ethnicities. Malay is the Malaysia’s largest ethnic group that account for more than half of the country’s population. Melayu Bugis, Melayu Jawa, and Melayu Pattani are some of the sub-ethnic groups found in Malaysia. This multi-ethnic context makes Malaysia a highly rich society with diverse customs and culture. Performing arts is one of the creative forms within its own culture that had been classified under the intangible cultural heritage. Dance is one of the domains within the performing arts that symbolised each unique ethnic group culture identity. Malay folk dances can be identified within certain regions or religious practices, which are often performed in festive celebrations, wedding parties or religious ceremonies that may include the dance movements, music and costumes. As issues and challenges endanger much for intangible heritage, preservation and enhancement are becoming extremely important as to safeguard this irreplaceable source of life and inspiration from fading away. In order to sustain the continuity and integrity expression of this cultural identity that provide a local sense of unity and belonging, the transmission of intangible cultural heritage is imperative as to ensure its wider recognition and dissemination. In the meaning of digital heritage preservation on Malay folk dances, principal components with regards to their similarities and differences have been classified into a framework. This paper is a part of research in laying foundation for digitising Malay folk dances comprises of movements, music and costumes. It focuses on the role of technology on enhancing cultural experience through the advancement of digital media. The approach and technique in digitising Malay folk dances movements in real time will also be illustrated in this paper.

Keywords: Principal Components, Malaysian Folk Dances, Intangible Cultural Heritage, Digital Preservation

Introduction
Recognizing the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage, The United Nations Educational, Scientific and Cultural Organization (UNESCO) decided to endorse the label of intangible cultural heritage to protect the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artifacts and cultural spaces associated therewith that communities, groups and, in some cases, individuals recognize as part of their cultural heritage (Article 2 Convention, 2003). By issuing the 2003 Convention for the safeguarding of the intangible cultural heritage, safeguarding which means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification,
documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalisation of the various aspects of such heritage had acknowledged the importance of all the five domains (refer to Figure 1 below) including performing arts as well as the urgency of their preservation (Severo & Venturini, 2015; Johannot-Gradis, 2015; Fraser, 2015; Hafstein, 2015; Foley, 2014).

According to Coogan (2011), performing arts comprise theatre, dance, opera and the circus, which often refers to convey artistic expression. Meanwhile, UNESCO specifically defined performing arts as range from vocal and instrumental music, dance and theatre to pantomime, sung verse and beyond. They include numerous cultural expressions that reflect human creativity and that are also found, to some extent, in many other intangible cultural heritage domains. Numerous forms of performing arts are under threat today. Human conflict, greed, lack of respect and awareness for the cultural heritage are human blunders to the depletion of our valuable legacy (Idris et al., 2016). Kabanda (2014), highlights that performing arts exhibit direct effects on social progress and indirectly contribute to nation branding, social inclusion, cultural democracy and shifting cultural behaviors hence the important to preserve the novelty on cultural perspective of these performing arts are imperative as to transmit the original factual information and our own cultural identity inspiration to community.

Figure 1: Classification of Intangible Cultural Heritage Domains from Article 2, UNESCO Convention, 2003
Dance, though very intricate, may be defined simply as ordered bodily movements, usually performed to music. According to Pusnik (2010), dance is most frequently described as a way of human expression through movement. A number of theoretical definitions of dance state it as a conscious way of rhythmic movements of the body in a defined bounded space where it communicates through cultural codes (Koff, 2015; Bannerman, 2014). Malaysian folk dances through their cultural codes can be identified within certain regions or religious practices, which are often performed in festive celebrations, wedding parties or religious ceremonies that may include the dance movements, music, instruments and costumes. It symbolised each ethnic group unique culture identity. Emphasising on Malay folk dances, the practice of dancing is always connected with the joyous occasions for the community and closely associated to the typical common village activities such as planting paddy and kite flying (Gonzales, 2000). Some of these dances can be traced to animistic beliefs and rituals. It is also clear that since the 15th century, Malaysia had a great influx of traders and missionaries that brought their own culture, tradition, practices and beliefs hence some of the Malay folk dances were influenced by them.

Preservation on Malay Folk Dances

Close to Malay’s heritage, Malay folk dances had been influenced by several cultural practices and traditional components such as martial arts, storytelling and humors. According to Soon (2017), a traditional dance is unique and some of them had been known as royal court dances. Royal court dances were originated since the early Malay kingdoms in the 14th Century and had been exclusively performed only to the noble courts for examples Inang and Ceracap Inai. These types of dances were performed for the Sultan and royalty during special occasions that portray a graceful style where the movements within the dances are slow, sustained and controlled. It showed modesty and respect of the commoners towards the Sultan and royalty. According to Salim (2011), the four basic genres of Malay folk dances are namely as Asli, Inang, Joget and Zapin. These are amongst the most popular Malay folk dances (other than Mak Yong, Kuda Kepang, Ulik Mayang, Ceracap Inai, Ayam Didik, etc.) that had been performed frequently in many cultural events and commonly been broadcast on television (Itar, 2014). In exploring the principal components on Malay folk dances, their similarities and differences have been classified according to the dances movements; music, which related to their musical instruments and sound; and the costumes wore by each particular dancer. By categorising the four basic genres of Malay folk dance into two main groups, comprises of the original
dances and adopted dances, each of them also have their own distinctive beats and rhythm that helps to further the categorisation between both groups.

![Diagram of Malay Folk Dances]

**Figure 3:** Categorisation of Malay Folk Dances adopted from Mohd Hisham Salim, 2011

As a house to multiple ethnic groups emphasising on Malays, most of the Malay folk dances have its own kind of music, giving us a world rich with variety styles of dances. Elaborating more on the four basic genres of Malay folk dances namely as Asli, Inang, Joget and Zapin, each of them has their own dancing style identity that features a valuable expression of folklore, a form of art that evolved from the lives of ordinary people in villages and tribes that strengthened their sense of community as a whole. The Asli dance was based on the Malay ‘asli’ (traditional) songs like Makan Sireh, Asli Selendang, Sembawa Balik, etc. The dance portrays meaningful steps of slow, flowing and elegant movements performed by the dancers as it depicts the charming nature of Malay ladies. The Inang dance style was associated with the dance movements of ‘inang’ (maids) which originated during the period of the Sultan Melaka. The song was said to had been composed by the order of Sultan Mahmud Shah possibly as a lullaby to help him sleep.

Both of Asli and Inang which had been categorised under the original dances group can be traced back to the early Malay Kingdoms in the 14th to the 15th Centuries. Meanwhile, dances which had been categorised under the adopted dances group comprises of Joget and Zapin, principally had been influenced by the foreign culture in terms of their movements, musical instrumentations and costumes. The origin of Joget dance had been traced back to a Portuguese dance, which started in Melaka. Joget dance movements follow a tempo, which is fairly quick with teasing and playing between partners. Through the years, Joget has become a way of traditional entertainment within the society. Zapin is a popular dance form in Malaysia especially in the state of Johor. It is believed to have been introduced by the Arab-Muslim missionaries from Middle East in the 14th Century. In the olden days, only males were allowed to perform Zapin. As time passed by, female dancers are recognised to perform the Zapin too.
Nowadays, the emergence of new digital technology has enable us to find solutions to fulfill the important of preservation, where the valuable resources are rapidly digitised into digital environment in the name of safeguarding. Tangible cultural heritage such as tangible objects in museum are made available over the Internet meanwhile documentation on intangible cultural heritage is also being rapidly digitised into digital environments. The cultural heritage is becoming digital heritage (Hennessy, 2012). In 2003, UNESCO had clearly defined ‘digital heritage’ as;

“... unique resources of human knowledge and expression. It embraces cultural, scientific and administrative resources, as well as technical, legal, medical and others kinds of information created digitally, or converted into digital form from existing analogue resources”.

The definition of digital heritage promoted by UNESCO in its Charter for the Preservation of Digital Heritage (2003) label both ‘digitised’ and ‘born digital’ resources. The necessity of taking into account the protection of digital heritage was first identified in 2003, which had been mentioned in UNESCO’s Charter (Lusen, 2007; UNESCO, 2003). This emerging field calls for research addressing issues and strategies of appropriation and legitimation on digital heritage, its perimeters of preservation, comparative studies of preservation policies and tools among countries (Musiani & Schafer, 2016).
Nowadays computer graphics is used in many domains of our life. At the end of the 20th Century it is difficult to imagine an architect, engineer or designer working without a graphics workstation. In the last few years, rapid development of microprocessor technology has caused super-fast computers to the consumer market. These machines are equipped with better and faster graphics board. It allows to see the surrounding world in other dimension and to experience things that are not accessible in real life or even not yet created. Mazuryk and Gervautz (2010), discuss on the world of three-dimensional (3D) graphics has neither borders nor constraints and can be formed and manipulated by ourselves as we wish that we can enhance it by a fourth dimension (4D), described as the dimension of our imagination.

Digital media have changed not only by allowing people to access information but also ways in which we can expand and enhance the digitised information environments (Metzger & Flanagan, 2008). Digital media emerge as a major theme in recent ways of intangible cultural heritage preservation. According to Cox (2011), although not long ago digitisation was seen as opposed to preservation, but this has shifted dramatically since then, partly because digitisation able for enhance access to our documentary heritage and partly because of the development in digitisation offer reliable approaches in expanding the usage. With time, the technique of animation has become more and more computer-assisted and computer-generated. All of such techniques require an understanding between the level of control that the animator has over the final details of the motion and the amount of work that the computer does on its own. Broadly, the computer animation falls into three basic categories comprises of i) keyframing, ii) motion capture, and iii) simulation (Kwasnika & Wozniak, 2006; Hodgins et al, 1999; Magnenet-Thalmann & Thalmann, 1996).
The significance of the term keyframing can be traced back to traditional hand animation technique. Keyframing requires the animator specify critical key positions for the objects. The computer then automatically fills in the missing frames by smoothly interpolating between those positions. The characters for a movie called Toy Story made in 1995 were designed through key frame animation. It is believed that each character had as many as 700 keyframing controls (Terra & Metoyar, 2007). Motion Capture is the process of recording a live motion event and translating it into usable mathematical terms by tracking a number of key points in space over time and combining them to obtain a 3D representation of the performance (Parent et al., 2010). The technology enables the process of translating a live performance into a digital performance (Menache, 2011). This technology has enabled a number of famous athletes to supply the actions for characters in sports video games. Unlike key framing and motion capture, simulation uses the laws of physics to generate motion of figures and other objects. Virtual humans are usually characterised and been represented as a collection of rigid body parts. These models though physically plausible are only an approximation of the human body. With more research and complex models the simulations are becoming increasingly life like. Simulations can be easily used to produce slightly different sequences while maintaining physical realism (Ingalls, 2008).

Digital media, tool and software are the major factors that determine the quality of digital heritage that will be produced. As these components work in conjunction with each other, it is also important to make the right choice as to what, when and how these hardware, software and media being utilised for ensuring the quality and accuracy of the digital heritage. In order to sustain the continuity and integrity expression of this cultural identity that provide a local sense of unity and belonging, the transmission of intangible cultural heritage is imperative as to ensure its wider recognition and dissemination. Digital preservation is a complex field that encompasses many diverse issues arising from cultural, institutional and technical context of heritage. Thus, by fully understanding the issue and choosing the proper solution for digital preservation, we can ensure that our younger generation will have the access to our unique cultural heritage.

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ABSTRACT
This research intends to study the exploration of visual arts and visual identities in the performance of Makyung Raja Besar Ho Gading. The combination of visual arts and visual identities is a very important process in producing a production that had its own artistic meaning and values. The changing process for visual arts and visual identities could be created in abstracts, realistic and experimental forms, according to the concept and theme of the production that are being projected on the stage. Due to this, the research showcases the roles of the visual arts and visual identity exploration in mutually shaping the performing arts of Makyung Raja Besar Ho Gading with the application of arts and design principles. The exploration of visual arts and visual identity in the performance of Makyung Raja Besar Ho Gading has the aesthetic values that are consisted of the sociocultural influence from the society and visualises the life of Raja Besar Ho Gading and his royal siblings. The dramatic imagery of the seven siblings had been the symbolic representation of the society connected with the brotherhood and togetherness, vendetta among each other. The research outcomes will exhibits the importance of identification of visual arts and visual identities that had been used in the performance of Makyung Raja Besar Ho Gading in order to increase the understanding of the visual arts as inspiration sources for the artistic designer in the context of designing and building the set based on the sociocultural symbolism of the aristocrats.

Keywords: Identification, Visual Arts, Visual Images, Set Design

Introduction
In this globalisation era, arts seem to be separated from the society especially visual art that has been created by arts activist. According to Nathan Knobler (1985), the existence of visual art is based on the cave painting and the recording of this kind of art has been worldwide until this era even though the images may seem to be different from time to time. Apart from that, Chang Hon Woon (1997) stated that visual art is one of a communication tools whether it is in forms of paintings, brochures, poster or sculptures that brings a message. According to Herbert Read (1969), art is the creation of a shape that highlights on fun, pleasure and aesthetical value. Globally, identity is known as an introduction of an individual member that representing a community thus becoming a trademark for a certain group or community. As we already acknowledge, human exists in two different identities which are known as male and female. Every single human has various types of identity. According to Zakaria Ali (1969), identity is a combination of values and similarities. The progress of traditional performing arts has shown a lot of latest work that has many elements involved in it such as visual display and dramatic elements in each stage performance. The performance comes with various themes, messages and plots. The performance also creates contemporary visual ideas that come
from the artist thoughts. Other elements that are involved include colours and space composition. In other words, a research needs to be done to discuss the message that is trying to be portrayed by the artist through these visual arts.

**The identification of Visual Arts and Images in Makyung Raja Besar Ho Gading**

Ghulam Sarwar stated in his two books which are Dictionary of traditional South-East Asian Theatre (1994) and The Encyclopedia of Malaysia, Performing Arts (2004) that mostly touch on the origin of makyung. He is also a pioneer on the research of makyung. Besides that, Ghulam also discussed on the function of makyung to the next generation in a seminar which is in conjunction with Seminar Kebangsaan Seni Persembahan Muzium Seni Asia Universiti Malaya from 25 to 27 November 2005. He came up with a proposal that entitled as Mak Yong and generations. Apart from that, traditional theatre aspects also framed in a book Panggung Semar, Aspects of Traditional Malay Theatre (1992). On the other hand, Ghose Nasuruuddin discussed on the type and the usage of makyung’s music in a book entitled Muzik tradisional Malaysia (2002). The same goes with Tan Sooi Beng that focussed on the music in his book, The Music of Malaysia: The Classical, Folk, and Syncretic Traditions (Soas Musicology Series) (2004). He also documented about the motion and makyung acting aspects in the theatre teater Tradisional Melayu (2009). Therefore, a question about the identification (source from: Zainal Jaslan 2003:28) in art context has been more complex in understanding the local culture. A cultural approach which is a system in understanding a question of identification has to be more consistent and accurate based on the cultural elements shown in Makyung Raja Besar Ho Gading.

According to John Dewey (1980), he explained on aesthetic image and beauty concept as an important element that a person that has knowledge about a message or the objects found should have. Most society’s perceptions only understand that an art is only a painting where in fact art is a wide field such as interior designing art, landscape art, performing art and others. In other words, visual art is a creation that can be seen with our eyes. The work is based on creative mind that has been translated into a solid object such as sculptures, models and many more. An aesthetic value of a performing art is a focussed, well planned and accredited visual effect through thorough artistic observation. The visual displayed in the Makyung Raja Besar Ho Gading brings the audience to the main focus of the scriptwriting of the performance. The involvement of formal education especially in fine arts and performing arts make it difficult to produce a creative work that involves artistic. This process requires multi-level skills such as thinking skill, technical skill, management skill and communicative skill.

Makyung Raja Besar Ho Gading emphasized on society issues that displayed indirectly on the conflicts among seven siblings. The theme shown in the play places the value of civilisation to a higher place where it portrays a real meaning of life biologically such as good and bad, sin and reward and heaven and hell. Makyung Raja Besar Ho Gading also has a real family conflict that caused by negative attitude. As stated above, the involvement of formal education in fine arts and performing arts produce creative works that involves artistic especially in designing process. The multi skills are required in order to produce a quality and creative work such as thinking skill, technical, management and communicative skill. Designing process through visual art in a certain art product basically is through a same method and stage. These stages could lead to the changes in the method depending on the type of an art product.
Colour of Visual art as a visual image in Designing set of Makyung Raja Besar Ho Gading.

Visual image is a product of an agreement of a community to communicate and the image could be in the forms of visual or verbal forms. One of them is through the colour. If we have a certain perception of a colour, it same goes in the social agreement psychologically. In the verbal culture mostly in western countries, a white colour represents a holiness meanwhile black colour represents a grief. It might be opposite in the eastern countries. When the colour combines with the traditional costumes it could turn out to be a symbol. Colours play an important role in a certain cultures whether in a symbol and aesthetical value. In a Malay culture, mostly will use a bright colour such as red and mostly can be found in a traditional cloth. Besides that, most colours used in Malay traditions are purple, orange, blue, yellow and green. These colours are also used in Makyung Raja Besar Ho Gading props. Red means bravery Swettenham (1998). He stated that ‘red Malay’ in his writing is a symbol of bravery as has been portrayed on a body of a wayang kulit statue. The picture below represents a red colour used to portray a symbol of bravery in Makyung Raja Besar Ho Gading.

![Picture 1](image)

**Picture 1 : Shows that a compilation of element spaces, shape and colours in Makyung Raja Besar Ho Gading performance set.**

Visual Image and Shape Structure in Makyung Raja Besar Ho Gading performance set

Valuing a shape structure in a life need to have a link between the artwork and the artists. Finding a main object in a certain artwork is like finding an art design impacts from the overall artwork such as the colour impact, balancing impact and so on. Texture impact for an example is how the line and the shape value the meaning in the Makyung Raja Besar Ho Gading performance set.

Rahmah Bujang (2008) stated that the artists need to be objective and clear whether the artwork is figurative one or not. Overall changes need to be identified in terms of the subjects and the main ideas. Every shape that exists in the artwork need to be identified whether the space is balance, the size of an object whether it is near or far and the symbolical criteria need to be looked into. The union principle is a visual art toward a certain artwork that could produce in a certain elements such as colours. According to Rahmah Bujang (2008), this principle related much to considering the artwork as a complete work and effective that becomes the elements and main principle in a design.
Visual perception in an artwork is effective through the usage of tone such as dark and bright which are produced by the space and shape. In a certain artwork, pattern design is based on an arrangement that has been repeated several times in developing motives. These motives are shaping the pattern through the different position and arrangement. The production of these motives can be modified from natural elements or from organic and geometric forms. Motives can be shape symbolically through representation where it represents a certain concept in performing arts. In the Makyung Raja Besar Ho Gading performance, the cloud has been a main subject as a symbol for windy trees that has been arranged according to the linear grid.

In the production of artworks, shapes that communicate specifically through the processed style, structure and decoration brings a message about the aesthetic value they have. The ideas that has the best quality is said to be valuable for aesthetical value. In the production of an artwork also, the arrangement plays an important role to determine the meaning of the artwork and helped by the colours, union and balance that has a function to create an aesthetic value to the overall artwork. Wood carving is famous in Malay culture as it is a kind of visual shape that can be found in daily tools and architecture. States that are rich in wood carving are Kelantan, Terengganu, Malacca and Negeri Sembilan. In an ancient Malay philosophy, there is an explanation on wood carving at the castle, buildings and Malay houses. Wan Mustapa Mohamad (2008), stated that flowery leaves concept in a carving as a life success. The life is expressed as fruitful that produced greenery leaves, fragrant flowers and delicious fruit that can be eaten in a scene of Makyung Raja Besar Ho Gading. Picture 2 shows that carving motive structure from a human observation towards a nature before it is transformed into a visual sketch to create a design set in Makyung Raja Besar Ho Gading.

![Picture 2: Wood carving motive structure in a Makyung Raja Besar Ho Gading design set](Source from Zainal Jaslan, 2003:28)

![Picture 3: Traditional Wood carving on Malay house pillar](source: Zainal Jaslan, 2003:28)
Conclusion
In the production of Makyung Raja Besar Ho Gading props set, the visual combination of medium, thought and feelings that an artists has is the product of a performance on the stage. The most important visual perspective are lines, colours, textures, spaces and wood carving motives that could create a rhythm. Understanding the colours in the props set is also a step towards understanding a visual look in Makyung Raja Besar Ho Gading. These elements of perspective are the one that make an artwork strong.

In the production of an artwork, forms that communicate specifically through the process of styling, structure and ornamentation are the one that imply the aesthetic value of the work. The content of an art work is said to be beautiful that is to be valued for aesthetic purposes, artwork that connects the focused experience, compacted through the conception of what works in everyday life. In the production of an artwork, the arrangement is important as it explains the meaning of that particular artwork. The process of designing through multi-stage designs such as cognitive, psychomotor and effective results will give unity to ensure the final product design meets the needs and requirements of a stage performance production of artistic and artistic quality. The main processes of the theatre set include strategies such as information, research on the concept of presentation, formation and development of ideas from aesthetics and design aspects, exploration of the presentation material, stage set construction and audience assessment.

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VISUAL THINKING FROM JENKET GAME BASED ON SOCIAL CULTURE SYSTEM

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ABSTRACT

The study about visual thinking from Jengket game played by children in Kampong Sungai Tengas, Kuala Selama, Bandar Baharu, Kedah Darul Aman, based on methods, processes, tools and materials of the game. It is associated with social system framework and culture as a platform for the existence of the game. The focus of this study is to first: identifying information and documenting Jengket game in the form of its nature, two: identifying information and documenting perception, imagination and creativity of children through visual thinking from the Jengket game and third: interpret and documenting association between the Jengket game with a system of social culture. The qualitative approach with paradigm of inter discipline has been applied in this study. The case study of the design is rely on the study itself. Data acquisition is through observation, interviews, documents and visual recording. The data is analyzed using the interactive model Miles and Huberman. The findings from this study indicate that the Jengket game is able exaggerate the perception, imagination and creativity of children through the construction of visual images in mind that leverage existing experience and knowledge of the child as well as their familiarity with the culture of the nation. The process of exaggerating the perception, imagination and creativity happens through imitation from the players nature environment. Perception, imagination and creativity of children in the game would also enrich the experience and knowledge of the child. Results of this review can be utilized by educators to build up the positive imagination and creativity of children in the framework of its own culture.

Keyword(s): Visual Thinking, Jengket Games dan Social Culture System

Introduction

This is a review of the Jengket game played by children based on social culture system. Efforts to understand and interpret thoughts of visual in the game will help us to better understand the importance of the game in the children’s process in forming perception, imagination and creativity through the gamification played based on social culture system within the community. Visual thinking in this writing refer to a process of mind setting which exist as a result of stimulating the visual of the observation on an object, practices which is gained through experience as well as from the knowledge of the individual. Detection of visual thinking acquired through expression behavior resulting in the form of the game.

The game that existed in the social system of the Malay culture is said to be as a way of releasing human emotion itself. The fun and satisfaction that is derived from this game is able to release the internal feeling in one self, (Ismail Hamid, 1991:206) said that games played by children tends to influence the culture of the society and the
environment. Ismail Hamid (1991:206) explains that the game is one of the socialization process for children to cope with the challenge of their adult life later. This statement is also in line with the view expressed by Tuti Tarwiyah Adi s. (2012:1) which stated that the game would be able to bring the children to learn about their children life, sharing with each other, friendship, natural range, body language, art and so on. Activities involve primarily stimulate all five senses of the child. Senses such as vision, hearing, touch, taste and sniff will directly and indirectly applied and adapted in the activities performed by the children. The children senses need to be boosted so that it can grow in a balanced condition.

Game and expressions always work together and interrelated to each other. Expression acts as a 'spirit' to the game that makes the game lively and fun. Expression related closely with each individual who had been involved with the game. Almost all forms of expression could be detected visually and it's always tied to the cultural environment which forms the background of its existence. Traditional games are images of the surrounding society thought and way of life. Thoughts on the other hand always starts from an overview of mind arising as a result of stimulating observation on something visually and it is expressed out by other individuals. This phenomenon is called as visual thinking. In reality the visual thinking is expressed through medium of symbol or icon and patterns. This writing attempting to view results of visual thinking expression from traditional games performed by children based on social culture system.

Statement Of The Problem

Games borned in a society always bring with him the influence of cultural ethics by the community. Culture in accordance with Rohindi (1994), powered by a system of symbols. This situation explains that every form of the game which exist in the framework of the society’s life would also adapted the system in the framework of social culture. It is an integral part of the cultural manifestation of society which is the basis of the game formation itself.

The patterns of the tradisional game should be protected so that they would not be forgetted in time. The loost forms of the tradisional game would also eroded together the elements and cultural values attached to it. The erotion of traditional games indirectly means the erotion the nation values and trademark.

Based on the statements above, it could be said that thoughts, art and social culture system particularly relating to game is an interesting subjects to be used as an issue of the study. This study was conducted to look at problems relating to visual thinking from Jengket game based on social culture system. The purpose of this study is to documenting, understanding and visualizing the visual thinking of the Jengket game from the form of perception, imagination and creativity. Results of visual thinking is also used to understand the association between games with social culture system which forms the framework of the game. All materials related to visual thinking in the game-based social culture system, should be collected, analysed and documentated for building up the children internal value in in their own nature.

The PurposeOf The Study

Specifically this study aims to, first: identifying information and documenting the form of the Jengket game in their natural situation, two: identifying information and documenting perception, imagination and creativity of children through visual thinking from game
Jengket and third: interpret and documenting the relationship between Jengket game and a social culture system.

**Issue of The Study**
The issues to be studied are as follows, first: What is the pattern of the Jengket game in its own nature of existence?, second: How the visual thinking based on Jengket game clarify the perception, imagination and creativity of children and third: What is the relationship between the Jengket game and social culture system.

**The Importance Of Research**
The importance of this study is to, first: Develop understanding of individuals and groups who are the data collectors about the game, two: Reveal and enhance understanding of the community who is engaged in art works related to visual thinking and social culture system, third: Reveal to the education community, the importance of understanding the visual thinking in various aspect and translate an understanding of the social culture system, fourth: disclose to respective educators and community on how Jengket game would be able to strengthened the children’s imagination and creativity Fifth: Explain to the individual and the community on the importance of preserving the Jengket.

**Framework Concept**

![Diagram](image)

**The Concept Of Social System Culture**
The system of social culture in this study refers to the cultural approach as a system that became the guide for the undergoing process of life in a society, beside be the research would be and analysis that helps understanding of questions a society’s life. The cultural approach is chosen since it is consisting some functional elements and operates systematically. The meaning of this culture refers to the aspect of individual, social and culture of human life as the elements that have a function as a guideline and authorised in reciprocal (Suparlan, 1985).

Abdullah Taib (1985) stated that culture can be seen from two perspectives. The first perspective, explaining that as cultural phenomenon and the second perspective arrangements interpret culture as something that is abstract. Culture as a phenomenon arrangement refers to physical object which is tangible or something that can be observed
using the sight sense. Culture from the point of this observation are von physical properties such as age, gender, product, procedure, behavioural problems, equipment, design, techniques, skills, styles and others that are real. Culture is seen from the perspective that tends to look into something that is abstract. Culture from the perspective of this study is more focusing on the beliefs, values, ideas, principles, symbols, knowledge etc which cannot be seen directly. The understanding of the study is more on the purpose of the game.

Some opinions from some anthropologists have addressed the group in respect of the existence of culture collectively, members would agree that cultural anthropologists formed a conceptual basis. They believe that it is not the nature who that mould up the human environment but the cultural that build up the human being. The reality shows that the human factor is always trying to adapt himself with the surrounding environment. In fact culture is used as a guideline for community to interact using symbols agreed collectively (Nanda, s., 1984).

Culture is something that is beyond the individuals control and it always control the individual to follow and agree with its norm. The rejection of the individual cultures that agreed upon his society will make the individual isolated or marginalised from his society. (Emile Durkheim, 1936). Culture belongs to the community instead of individual-owned or owned by the district. Culture is also described as an image of a race because nobody is in the world doesn’t has his/ her its own customs. Manifestation of a culture reflected in the multifaceted, ideas, philosophy, arts, material aspects and customs. (Abdul Aziz Deraman, 2005)

E. b. Tylor (1858) says that culture as a complex of knowledge, belief, art, morality, laws, customs and various skills acquired by man as a member of the community. (in the Roberta Edwards Lenkeit, 2009). Contents of Tylor’s opinion is the set of knowledge models or systems made, the overall meaning in symbols that are transferred through the historical process. This knowledge models are used selectively by community to communicate, preserving and linking the knowledge, and functioning in its own framework to meet various requirements (Geertz, 1973).

Benedict (1929) noted that culture as something complex and covers behaviour patterns or habits acquired by man as a member of the community. Mead (1973), adding that culture refers to the total of traditional behavior patterns that are complicated. The culture developed by a nation and learned by the next generation (in Kroeber and Kluckhohn 1952:90).

Culture may be defined as the overall mental, physical and response activities that reflect the behaviour patterns of individuals who form a social group (1939; in White Boas and Dillingham 1973). Kluckhohn and Kelly (1945) pointed out that through history, culture has created a life design in explicit and implicit, rational or irrational that existed at all times as a guide for potential and useful for human behavior.

Culture as a blueprint (Blueprints) explained by Geetz (1973), as a contribution to a process of a historical patterns which keep the meaning of the symbols. A system that inheritage the concept of life through a system symbols for the purpose of communication, development of knowledge and behavior towards life. Culture is also intended as a shared system of beliefs, values, behavioural and artifacts used to cooperate with each other and the world. Cultural information is provided from generation to the next generation through education (Bates and Plog, 1990). Haviland (1999), extended the meaning of culture as the values and beliefs of community members.
who share to interpret the experience as well as generate behavior and how it is used as a guide to the community behavior.

Culture described by Kroeben and Khuckhohn (1952), as a process of classification of an article or incident which rely on symbols, symbol based products are classified in the form of overall action (White and Dillingham, 1973). Culture in any society already always contain conclusions or ideas overall, emotional responses and behavioural routine was done by members of the community in accordance with the instructions or duplication of shared heading goal to increase better (Linton, 1936).

Based on the mentioned meaning it is implied that culture; First, is a guideline of life serve as a comprehensive framework for local community; Second, as a system of symbols, the meaning of cognitive models, which are transferred through the symbolic codes and third, is the strategy to expand preserving and extending life with surrounding resources.

Universal culture contain elements such as: (1) religious ceremonies and religious system, (2) systems and community organization, (3) knowledge of the system, (4), (5) language arts, (6) the system of living and livelihoods (7) system of technology and equipment. The above elements is elements owned in all forms of culture in the world. (Koentjaraningrat, 2002).

Human beings who are able to animate, understanding and taste will always strive to increase the quality of his life as well as pursuing other requirements appropriate to the his cultural society. Necessities is basically universal in nature and will always be influenced by cultural elements which form the frame of human living space. Needs of human life can be divided into three categories, namely; First, as a basic requirement or biology; Second, as a secondary or social requirements and the third, as the needs of intergratif.

The emergence of basic needs or biological source on biological factors and human organisms while the secondary requirements of a social or human who searching for to meet basic needs that involve a person or a number of people in a social life. Thirdly, the requirements of intergratif, which acts as an indicator that the human beings are cultured. The needs of intergratif could be seen through the properties of a human as a policy thinker, moral creatures and creatures of taste that works for intergrating various needs becomes a system that allowed in moral sense, understood, and accepted by the tastes (Piddington in Rohindi, 2000:22). Basically, the requirements can be achieved by humans using cultural and serves as a guideline for action. Culture in this case understood as overall knowledge, beliefs and values held by humans as social creatures.

Implicitly cultural functioning in three ways; as a guideline of life functions as a 'blueprint' and comprehensive guide for life member of its community, as a system of symbols, the meaning of providers, cognitive models, moved through the symbolic codes and as a strategy to preserving and expand adaptif lives in the process of investigating environment and natural resources as well as surrounding physical social culture system.

The meaning of culture also refer to knowledge which is believed to be true by a society that subscribes to the cultural, community-owned, not belonging to the district, in their comprehensive and deep for life community related, different from the conduct and outcome of conduct because such behaviour exists with the culture guide that belonged to the related person (Suparlan in Rohindi, 1994).

Anthropologists believe that the main cause of social change is because its members are not able to adapt to the existing situation. When members of the public feel
threatened and that feeling grew in members of the community to another, then the new patterns are born in some of the individual person and eventually absorbed by the entire members of the public (Abdullah Taib, 1985).

Culture will continue through the process of continuity and changes because the culture is a system that 'life'. According to Mohd. Taib Osman (1988) culture is a living system (ongoing system) and it has the characteristics of continuity and changes. The characteristic feature of continuity is the cultural platform to survive and grow while the characteristics of the changes of the adapting with the current situation.

T.O. Ithromi (1986) explained that culture transferred from generation to the next generation through the educational process. Culture is not inherited through biological factors or genetic elements but learned from previous generation of culture. He also pointed out that culture that is owned jointly by a race or a group of humans who uphold a set of values, beliefs and behavior. Kroeber and Klockhohn (1952) the view that culture is the overall pattern of behaviour learnt and transmitted through a system of symbols and artifacts, namely language and arts which functions to deliver purpose, ideas, traditions and values of the community.

**Visual Thinking**

Visual thinking is the process of intellectual intuitive visual imagination and ideas, both in mental or through pictures observed (Brasseur, 1991). NAV, Department of Art & Design, Iowa State University (2000) on the other hand states that visual thinking refers to a group of skills which when practiced with generatif discipline strictly, it can produce the original graphics. Visual thinking is critical thinking high level carried out by using the imagination only. Goldschmidt (1994) and Laseau (1986) stated that the process of visual thinking will always be using visual images, shapes, patterns, textures and symbols. But visual thinking requires more than visualization or representations.

John Steiner (1997) pointed out that visual thinking is to represent knowledge in the form of the structure of the sensational idea, the flow of ideas through pictures, schematic drawing, model, arranged. Visual thinking can be defined as an active thought process and analytics to understand, interpret and producing visual image, the interaction between view, imagining, and reflect with a variety of purposes similar to thinking in verbal. Zimmerman and Cunningham (1991) says that visualization is the process of the formation of images from images that are in the mental thinking or with paper and pencil or with the help of technology.

Visual thinking is a form of thinking which is not verbal (revenue opinions who cannot afford defined accurately through words) that allows individual does one see something in the form of an abstract, and later became a translation of a scholarly (Zhukovskiy and Pivovarov, 2008). According to Arnheim (1969) and Goodman (1968), pointed out about domain variations of thought claiming to different forms of expression in the arts.

Tony Windura (2012) says that humans easier to remember something visual than text. Recorded visual images in the mind of a long-term memory. The use of visual images is able to increase the memory of the individual. Human brain very rapidly produce meaning and remembering finding visual. Visualization in the form of schematic, charts, drawings, pictures and various ways again used to assist understanding of complex information.
According to Nasruddin Yunos, Abdul Salam Yusoff and Mohamad Mohsin Mohammed Said (2012), visual thinking is often based on intuition feel individuals who backed up by knowledge and experience of the individual. Visual thinking is the process of manipulating visual to give answers to problems faced.

Colin Ware (2008) States that the essence of visual thinking is perception patterns (pattern perception) relate symbols alone. Understanding of the meaning of patterns does not come from the consent of the community. Perception of this patterns resulting partly from evolution and some yet to be obtained through visual experience and reaction with the environment. In easy, understanding of perception at the patterns generated through learning and natural experience.

Based on the discussion, definitions and concepts provided by the relevant figures and thinking, visual thinking concluded that visual thinking generated based on individual sense of intuition that make up a visual picture in mind. It arises as a result of the reaction to what is observed. Visual image inside the mind influenced by experience and knowledge of the individual. Implicit understanding that visual images inside space mind in visual thinking has been through the process of processing affiliated with perception, imagination and creativity of the individual. Elements of perception, imagination and creativity happens in this intuition.

Visual thinking can be expressed through behaviour, language, drawing/sketching, mind map, schematic, storyboard, infografic, visual storytelling (digital) and others. The expression instrument could also be in various forms of visual thinking and ways. Symbols, icons, patterns, text, color and so on are the examples of the visual thinking expression. The form and style of visual thinking depend on expression.

**Methodology**

This study uses qualitative approach with paradigm interdisiplin while case studies apply as a design study. Social system theory and culture concepts related to visual thinking is applied as a platform for research. The data obtained are then described descriptively.

Data collection in this review is using few methods such as observation, interviews, documents and recording (photos, videos and sketches). All this data collection methods are apply where appropriate with data are needed. The following metrics provided data collection used in this review.
The Pattern Of The Jengket Game

Jengket game is categorized as playground game. This game requires physical movement and not too aggressive. This factor makes the game very popular by Jengket girls. However, the game Jengket also played by boys. Jengket game should be played by at least two players. Normally, the maximum number of players is around three to five players only. Too many players will cause a long time range for each player to take their turns which make the players lost their fun.

The beginning process of this game requires player to draw the box (game court) or the frame on the ground level. Typically games are played at the ground level that is not grassy. The grassy surface of the land makes it difficult for players to draw lines or frame. However, there is also a court produced on the surface of the cement by using the chalk or white stone.

After the court is drawn, each player should get ‘gundu’. ‘Gundu’ in-game Jengket in the form of a stone fairly flat or fragments of glass. ‘Gundu’ should be flat to facilitate the throw into ‘houses’ in the game court. ‘Home’ refers to the compartments marked sites A to H in playgrounds (see Figure 4.5).

Before the game begins, each players must make a poll to determine rotation players. Voting can only be done in various ways, whether through ‘O Som’ or disconnect the skewers. Vote how to disconnect the skewers is very easy. One player will hide some of the stick skewers of unequal length out of position in his grip with some skewers left out of the grip (total skewers depending on the amount of players). Each player requested to choose one stick skewers per person. The player who gets the longest skewers, meaning the player will start the game while the player who got the shortest skewers will be the players on the rotation game.
'Gundu' either from fragments of glass, flat rock, the lid of the bottle drinks etc to be placed in A home which is the pole. The first participants will jump directly to home B in jumping with one leg way, i.e. using the side of the foot, the next player must “jump” to C and stop at home D and E by placing both feet, namely by means of left leg at home D and right foot at home E simultaneously. The next player will jump to F and pause at home G and H with the same behavior as when stopped at home D and E.

While at home, D and E, the player must pause before jumping to spin his body toward home F again by ensuring that both his feet hit the ground simultaneously without the observation line or 'Gundu' opponent. When the round is done left leg the player stand at home H while the right foot player will stand at home G. Next player will jump to F and stop at home D and E with the right foot stepping home D while the left leg the observation home E. Player has to continue the game by jump with one leg to C and B. while at home B, the player must collect its' 'Gundu' before jumping past the home of A.

Players just now in turn threw 'Gundu'nya into the House B. If its 'Gundu' fall above the line or included into other houses means the game is considered to be 'dead' or missing turns to play. 'Gundu' that come off of the house also counted as 'dead'. After 'Gundu' successfully inserted into the House B, the player have to jump with one leg as starting the game a while ago. This step is repeated until the player can 'Gundu' threw him into all homes and be able to take it again. Directions to cast 'Gundu' should be alphabetized in Figure 4.5.

Once the players get its 'Gundu' which is in the House is H, the player must jump again surpassed all the houses as before. Further players need to throw in turn 'Gundu'nya to get into space, I also called 'head'. If the throwing is successful, the player must jump like previous to reach home G and H. Players then have to jump to spin his body toward home F again by ensuring that both his feet hit the ground simultaneously without the observation line or 'Gundu' opponent. When the round is done left leg the player step at home H while the right foot the player step at home G as before. The player is then required to sit by placing her back in the 'head' space I with both feet still on the same position as during the stand.

The player is then asked to take its 'Gundu' stalls that are 'head' without looking towards the 'cultivate its gundu' by searching with his/her hand only. Your opponent can change position 'Gundu' players before players asked to take 'Gundu' it. This behaviour is intended to make it difficult to collect or take a player from 'Gundu'nya easily. If the player took opponents 'gundu', the player is considered 'dead'. No time is set to find and take this 'Gundu'.

Once the players get its 'Gundu', the player must stand back and jump barefoot body towards the 'Head'. The next player will jump with both feet to get into space 'Head'. Once the players are in the space 'head', the player must throw towards 'Gundu'nya 'houses' which appears behind her. If 'Gundu' thrown fall into any space 'home', meaning the House on his space. The player must leave the game space to sketch a decorative sign home owned. The player will then restart the game by putting A space in 'gundu' and repeat the previous process. Players will continue to play until the 'dead' either because stepped on the line, stepped on a 'gundu' opponents or stepped on home opponent.

This game rules also provide that only homeowners can stop in their 'house' by placing both feet simultaneously in their 'home'. The opponent is not allowed to stop or step on the space 'home' opponent. The opponent will have to jump past the home of
other opponent. This game objective is to collect the 'home' of that can make it difficult for the opponent to go through it. This course normally are terminated when there is a player who surrendered for not able to jump over the opponent 'home'.

The Jengket game materials and tools are very simple. The materials needed are just a flat stone, fragments of glass or lid of bottle drinks obtained around the player. While the equipment preparation for game is just a stick or woods which is used to produce outline on ground level.

**Visual Thinking From The Jengket Game**

Jengket is the name of a traditional games played by children which are popular in Malaysia in last few decades. Almost all children has experienced playing this game. It become a great loss to a nation when this traditional games has been ignored because it consists of various interest in building up the children mind set and self esteem. It believed that the Jengket game is able to build up and exxagerate the children perception, imagination and creativity through visual thinking which is generated based on the social culture system of the community itself.

The ability towards perception of children began as early as the desire to play the Jengket game arises and the children thinking about the pleasure of playing this game. Children initially will build the perception in the intuition of the concept and the way games are played. Through observation over friends who are playing, they started to build up the perception of the game regulation patterns. The children will also associate the existing knowledge and experience with their observation. The perception patterns of the children can be identified through their expression at the beginning of the game. Elements of perception, imagination and creativity are also reflected in strategies while they are doing 'o som' or while pulling the 'skewer' in determining their turns.

The process of producing the game requires players to use the court based on their knowledge and experiences. The player must find any material that can be used as tools to produce the lines. Pattern of conducting the game is the symbols of the existence of imagination and creativity elements. Various materials can be used to produce game court, but the player must choose the most appropriate material for producing a clear and neat court. If the children playing it on the cement or the tar surface, the situation will be more beneficial to the children in producing their imagination and creativity.

The treatment selected 'gundu' also show how players use force perception, imagination and creativity based on experience and knowledge about the ability of the 'gundu'. The selection of 'gundu' certainly makes it difficult for players to throw its 'gundu' to the required partition/home. Through the observations of the researchers, the experienced player will prefers the flat shaped 'gundu'. For the experienced player his knowledge taught him that the flat shaped 'gundu' is more easy to control it direction and target. The behaviour patterns contained perception, imagination and creativity in such situations. The throwing 'gundu' style towards the desired compartment also differed in the way players adopt perception, imagination and his creativity especially on the behaviour of the strategy selection for throwing 'gundu' right towards the desired option.

The patterns symbols of behaviour that of the perception, imagination and creativity of children can be seen in the behavior of players during the game played is the strategy of movement from 'House to House', strategy of jumping to pass the available obstacles (houses the opponent) and how to produce a sketch of the decoration to create
the identity of 'houses' which was built to be proof of the existence of elements of perception, imagination and creativity in the game Jengket.

Overall, the Jengket game required children to always use perception, imagination and creativity from the start until the end of the game played. The patterns of perception, imagination and creativity in the Jengket game relate with children strategy in the form of visual thinking. The result of this visual thinking can be clearly observed in the patterns symbolized through expression of the players behaviours.

Social Cultural and The Jengket Game System
Through the Jengket game patterns, it can be said that it the relationship between games and social system of the game involving the culture in terms of good behavior, environment, knowledge and values contained in the game. The use of materials and tools in the Jengket game like twigs of wood, batu kawi, chalk, glass fragments and so on are symbols of association between the game and the environment. All materials used for the Jengket game are getting from player environment. The player does not face with any difficulties in searching for the tools.

The conduct of the players involved in the Jengket game, actually relates to the process of the value creation inside the children. Players should learn to accept the meaning of defeat or victory with open hearts which reflect the actual situation in the real life where the children must tolerate and discuss the problems and ways to overcome it. Whereas the regulation is a symbol of the culture conducted by the society.

Knowledge of players and game equipment generated has a direct relationship with environment, behavior and values held by the player. They learn about the techniques of production through imitation, the knowledge and experience of the elders is differ from the beginners, whereas knowledge in seeking the ideas in the early production was obtained through the technology available. The children learn in how to explore the materials, tools and techniques that they believe is able to solve their problem.

The process of starting the game using the 'o-som' or 'disconnect the 'stick' is a symbol of justice value, democracy and respect for within the community. The Jengket game indirectly trained the children the value of respect in the decision making. Many more values contained in this game such as the game rules that do not allow the player to step on or jump in the house other players which is a symbol of the respect value to the rights of others. This value is exists in the local community. The community know that someone cannot trespass or use the belonging of without permission.

Conclusion
Discussions related to visual thinking from Jengket game based on social culture system is closely linked to the process of the formation of perception, imagination and creativity in children informally. This formation can be seen exist in the production of equipment, materials and methods of the game through symbols in the behavioural pattern of the player. The whole game starting from the process of production, material and methods, the games they played indicates that visual thinking has a significant relationship with social culture system contained in the game. The relationship is very strong.

The formation process of the perception, imagination and creativity of children in the Jengket game started with the formation of intuition in understanding the gamepatterns. This is the process of mind setting. It is greatly depending on experience
and knowledge of the children. The children will linking up their knowledge and experiences with the game patterns seen in unconsciously. This process is known as visual thinking.

The process of creating the equipment for the game shows that environmental factors influence the existence of game either through the patterns of behaviour directly or indirectly. The player who also acts as generator of the game equipment will use materials that collected from surrounding area. This game made up values such as perseverance, sharing of information, discussion and so on.

This process also train children to master the skills of discussion among the players as well as learn the value of willingness to share ideas. They also learn that not all ideas issued are applicable and sometimes ideas submitted had been rejected by other players. The value of friendship also formed here. This situation sometimes keep separated friends to be friend again. Value of forgive and forgiven has been built up through this game.

The process of playing the game also build up value of obeying the law. Players will be eliminated or not allowed to play if reluctant to follow the rules that have been agreed collectively. For example all player has to stand behind a starting line before the game is started. The player who does not get along with these regulations will be dismissed automatically.

Reference:


FORM AND STYLES IN MALAY WOMEN’S STYLING: A REFLECTION OF IDENTITY IN THE CONTEXT OF SOCIOCULTURAL CHANGES IN MALAYSIA.

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ABSTRACT
According to Article 160(2) in the Constitution of Malaysian stated ‘a person who professes the religion of Islam, habitually speaks the Malay language, conforms to Malay customs’. Problem raised from this statement is ‘how do Malay women portray the race and religion visually in order to distinguish oneself via clothes styling. By doing so, they could be seen dissimilar from other races or religion. The Malay women in Malaysia had gone through phase of changes from traditional to modern era which had changed their perception, activities and cultural artefacts. Such changes had triggered deviations to the aesthetics and form of modern styling. It has to be redefined in current context, whether it can visualise a Malay-Muslim identity. Visual data obtained from secondary source will be analysed using the method of component and compound analysis (used as the operational theory in this study). The result revealed factors that triggered the change on elements of modern styling that relates to Malay identity. The conclusion from the visual analysis can be used to develop design lines which resembles the connection between Malay and Islam. This research contributes directly to the development of design especially in relation to Malay women’s styling in Malaysia, hence triggering further research in related areas of study.

Keywords: identity, Malay, Malaysia, styling.

I. INTRODUCTION
This study derived from the perception of Giddens (2003) and Naisbitt (1990) who mentioned that in the era of westernisation (Giddens) or globalisation (Naisbitt) it refers to same connotation with “change’. In this study, the change that the researcher is trying to describe is how a Malay women portrays herself as a Muslim through modern style. According to Article 160(2) in the Constitution of Malaysian stated ‘a person who professes the religion of Islam, habitually speaks the Malay language, conforms to Malay customs’. The statement however does not spell out how a Malay should look like, but it was somewhat written in the National Cultural Policy or Dasar Kebudayaan Kebangsaan (DKK) in 1971 that the main philosophy is referring to Malay culture. This shows that in achieving the policy and the goal of DKK, the identity of Malays should indicate their identity as a Malay and Muslim at the same time. When both issues are related to prior statements regarding change, the identity of Muslim-Malay appearance are getting trickier to identify. This may due to many other factors such as mix marriage, adapting to popular cultures, and change of society role or migration to bigger cities. All these factors will contribute to weakening the identity of Malays especially among women in comparison with visual appearance during the traditional era.
Modernisation in Malaysia started since the country received its independence from British government. Change started when prior Prime Ministers (PM) had sent many Malays intellectual to study abroad in late 1970s. They were then came back in the early 80s and served mainly in government sectors and agencies. They were the first batch that started the urban Malay communities in bigger cities and formed as middle class professionals. The change of social setting and diffusion with other cultures had somehow changed the traditional style of clothing. The Malay women used to wear ‘baju kurung’ can easily identified as Malay just by looking at her styling in clothing. The rise of modern fashion and mixture of popular culture had changed the styling of baju kurung. The traditional concept of concealing one’s body as a symbol of modesty and abiding the Islamic teaching may differ in modern era. Will the change affect the Malay identity visually? Hence, the research problems can be summarised as below:

i) The change in social system had changed the Malay their appearance through clothing that made them difficult to be recognised.

ii) The connotation of modest styling may had changed thus it needs newer interpretation that can be referred to.

iii) The visual identity of Malay women is syling needs to relate with Malay elements in traditional clothing in order to distinguish its uniqueness.

Therefore, the objective of this research is to;

i) Identify the change of traditional Malay women’s clothing in modern era.

ii) Recognize the elements in modern styling that are still relates with the traditional styling ‘templates’.

iii) Summarised the findings for reference to other designers in creating Malay identity for women in modern styling.

II. METHODOLOGY

The method used will be qualitative method, with descriptive discussion when analysing the data. Data will be analysed thoroughly using Munroe’s approach of aesthetic morphology (1970)\textsuperscript{15}. Even though the method was found decades ago, it is still referred as the grand theory in the art and design world\textsuperscript{16}. Visual data analysed were taken from the year 2000 up to 2015, as data representing the modern era. Data will be limited to Malay women clothing gathered from popular fashion magazines such as Nona, Wanita and Jelita. The edition taken were for Eid celebration, which targeted the Malay market. The particular edition was chosen because most women prefer to wear traditional inspired styles during Eid celebration. The common styles are a baju kurung or kebaya labuh which comprises of a two-piece clothing; a top blouse, paired with a sarong or long skirt. Traditional era in this study is limited to the year of 1700 until 1900s. Earlier data are rarely available, but most written data gathered are taken from written documents such as books entitled Busana Melayu, Pakaian Cara Melayu and many more.

III. LITERATURE

The theories supporting this study comprises of three, which are:

\textsuperscript{15} Refer to Thomas Munro’s book, Chapter II.2.3 on page 42.

\textsuperscript{16} Refer to the techniques of analyzing an art component and compound in Munro (1970).
i) Cultural Theory by A.L Kroeber, Koentjaraningrat and J.J Honingmann (1959, 2006) to explain the phenomenon that had taken place in a society and its relation development of artefacts (refer to reference at the end).

ii) Post Tradition Theory by Anthony Giddens (1994) - to justify the change happening in the Malay society and how it affects the creation of a cultural objects.

iii) Aesthetic morphology by Thomas Munro (1970) used to analyse the data. Modernity according to Giddens will weaken a tradition but in other aspects, it connects modernity and tradition. It will then change the thinking, activity and artefact of a society. The mixture of both will create a new tradition. According to Eric Hobsbawn (in Giddens, 1994:70) the phenomenon of the 19th and 20th century externalized a new tradition that was built from the old tradition that later becomes a new finding. Sometimes the finding is not intentional but it will expand in an early modern society such as Malaysia.

IV. ANALYSIS
Prior to this study, around 200 pictures on Malay women styles were analysed. The summary of the analysis are as below:

IV.1 Difference between the traditional and modern era in Malay women’s clothing.
Table IV.1 Summarised Data on comparison between traditional and modern styling in women’s clothing using Aesthetic Morphology analysis.

<table>
<thead>
<tr>
<th>Component</th>
<th>Traditional era</th>
<th>Modern era</th>
<th>The change</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Head</td>
<td>A sarong such as batik or plain cloth was worn to cover the head. Covering the hair is not as common as covering the head partially.</td>
<td>Headscarves of various styling are worn by women in modern era, but there are many styles in modern fashion does not include headscarf as a set.</td>
<td>The head covering had turned into covering the whole hair instead in modern era, which indicated the obligation to the rules in Islam. But there are many styling made without the existence of headscarves that may opt to non-Malay buyers. Long shawl (selendang) are commonly worn as a styling rather than abidance towards Islamic teachings.</td>
</tr>
<tr>
<td>2. Hair bun</td>
<td>Traditional women made hair bun commonly accompanied with hair</td>
<td>Hair bun is uncommon except for some special appearance such as</td>
<td>In modern era, the usage of hair bun does not has any</td>
</tr>
</tbody>
</table>

17 The evidence of culture existence can be seen through the idea or thoughts of a society, the activity or act by a society and/ or the artefacts made by a society. In most societies, they will have two to three dimensions of its existence (Pujileksono, 2006: 23).
accessories called ‘cucuk sanggul’ or long hair pins. The positioning of hair bun indicates marital status. The positioning of hair decoration such as flowers also designate one’s marital status.

**ii. Bodice**

<table>
<thead>
<tr>
<th>Description</th>
<th>Connotation on social or marital status.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The length of bodice normally long up to knee length, with non-transparent fabric covering the shape of one’s body. The loose fitting fabric embrace the concept of concealing the body by hiding the shape as regards to the teaching of Islam.</td>
<td>In modern era, hips are not necessarily covered as the length of blouse (top) varies. The concept of concealing one’s shape is not necessarily oblige by Malay designers or wearers.</td>
</tr>
<tr>
<td>The sleeves were normally long until the wrists. The fitting is normally loose on many types of traditional clothes. The fabric used normally does not show the colour of skin as what is directed by Islamic teaching. The sleeves pattern are normally rectangular, loose and long.</td>
<td>The length of sleeves is not necessarily long up to the wrist but in general, it covers slightly up to the elbow.</td>
</tr>
<tr>
<td>The sarong were normally made long up to the ankle length. For unmarried girls, the length of sarong normally slightly above the ankle.</td>
<td>The length is still similar from the traditional era until current.</td>
</tr>
<tr>
<td>Fabrics were made by natural fibres mostly woven such as songket, samarinda, limar. Motifs were commonly geometrical / checked or lines. Floral and fauna motifs were also quite common on batik from Indonesia.</td>
<td>Fabric varies from various kinds of materials not necessarily made from natural fibres. Traditional fabric such as songket are still relevant in today’s market but not commonly used except for special occasions.</td>
</tr>
<tr>
<td>Fabric varies from various kinds of cutting, similar to the ones found in skirt styling in the west. Skirt is easier to wear compared to rectangular sarong which is normally sewn straight without</td>
<td>Sarong is replaced by long skirt in various types of cutting, similar to the ones found in skirt styling in the west. Skirt is easier to wear compared to rectangular sarong which is normally sewn straight without</td>
</tr>
</tbody>
</table>
Table IV.2: Analysing the change in form and style on various types of Malay women’s clothing

<table>
<thead>
<tr>
<th>Tyles of Malay women’s traditional clothing</th>
<th>Form &amp; shape (traditional): mostly, all silhouettes are loose fitting tunic/ tube shaped patterns.</th>
<th>Form &amp; shape (modern):</th>
<th>Length of top (traditional):</th>
<th>Length of top (modern):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baju kurung Johor/ Riau</td>
<td>Similar length but many had made it hourglass shape, but many still have the loose fitting cut</td>
<td>Still has similar length with similar silhouette</td>
<td>Up to the knee, most of the time below the knee</td>
<td>Covering the hips entirely, length can be up to the knee or slightly above.</td>
</tr>
<tr>
<td>Baju kurung Kedah</td>
<td>Baju Kurung Kedah</td>
<td></td>
<td>On the hip line but lower than waist line</td>
<td>Can be up to the above of hip line</td>
</tr>
<tr>
<td>Baju kebaya panjang</td>
<td>Kebaya labuh</td>
<td></td>
<td>Kebanya panjang (long kebaya is a maxi like tunic, paired with sarong) : below the knee, slightly above the ankle Kemban: from chest until the ankle or slightly above.</td>
<td>Kebanya panjang: normally below the knee line Kemban: from chest until the ankle, seldom above.</td>
</tr>
<tr>
<td>Kemban</td>
<td>Kemban</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Length of sleeves (traditional) | Up to the wrist, and loose fitting  
The material will never show the skin |
|-------------------------------|-----------------------------------|
| Length of sleeves (modern)    | Up to the wrist, not necessarily loose  
The material can be made from lace/ material that may show the skin |
| Length of sarong (traditional) | Ankle length  
Slightly above the ankle to signify unmarried women |
| Length of sarong (modern)     | Ankle length, without any indication of marital status |

V. DISCUSSION
V.1 Sociocultural change
The social system among Malay women in Malaysia has changed tremendously. Women are highly educated, most of them working in many professional sectors and lives in urban cities like Kuala Lumpur, Penang of Johor Bharu. The change in the social setting had also change the way they think, act and creating artefacts such as clothing. Below are some findings that can be summarised:

i. Change of shape in clothing indicates the betterment of knowledge and technology in modern era. It has resulted, more complicated pattern can be made on modern styling. Improvement of knowledge and technology had somewhat changed the visual appearance of modern Malay women.

ii. Modern Malay styling emphasizes the body, which differ from the prior era whereby most of the pattern were made loose. In the modern era, the styling emphasises the bust, waistline and hips using darts. The understanding of beauty had change through the years that signals the change of idea regarding the beauty concept that also includes beautiful appearance.

iii. Adaptation of other culture or styling has actively influenced the modern Malay styling that keeps on changing to adapt with current trends. The change is faster compared to the traditional era since clothing becoming a more complicated dilemma as to suit different occasions, function or place. Life in the traditional era is simpler when women during those days had limited lifestyles due to limited occasions, occupation or social functions.

iv. In modern era, clothing has no concrete connotation to reflect social caste, but it was replaced with open caste system. Everyone has equal opportunity to climb the success ladder which is determine by many factors such as education level, economic stability and other factors.

v. If in the traditional era, the made of material (such as gold thread or pattern) indicates their wealth, in modern era, the brand reflect the wearer’s status. The brand will reflect the price and the ability of the wearer to purchase such expensive brand, sets up a new perception of economic hierarchy through styling.

vi. The technique of wearing sarong into a long skirt with waistband and zip has simplify the process of wearing them. In the past, sarong has to be properly worn without any fittings on the waist, which limited the women’s activity. The change
in the way women wear sarong allowing them to be more flexible in their daily activities.

V.2 Change of identity through visual appearance.
i. The modern shape on upper bodice demonstrates the wearer’s confidence in showing their physical beauty. Even said that, the modern Malay clothing especially the modern baju kurung mostly covers entire skin including whole hands. Some designers have bolder interpretation of aesthetics by showing some skin on hands and upper chest but the chest below is always covered by lining or inner top. This basically has the same concept of covering women’s body in traditional era, like ‘kemban’- that covers the chest up to ankle. Malay women in general will not show their skin except for some, compromises the kemban area (refer Table IV.2).

ii. The length of a top blouse will normally covers the hips. Anything above the hips line will weaken the visual identity of Malay women in styling. It will make the style looks universal, similar to western clothing.

iii. Wearing a headscarf in modern era replaced the wearing of sarong during the traditional era, which bind the race and religion together.

VI. CONCLUSION
The conclusion from this research indicates change that had transform the appearance of women fashion among the Malays in Malaysia. Enhancing religion in styling is to differentiate religion that can be achieved via wearing headscarves. Hence covering the head becoming more prominent to indicate religion in modern era. The change in social and cultural system had changed the mind-set or the idea of beauty. A Malay women must hold themselves as Muslim too, hence their appearance in styling must indicate both (race and religion). Nevertheless, visual identity among Malay women thorough styling still blends the past by maintaining certain elements such as, covering the whole skin with clothes, having another layer to cover the hips and long sleeves and long skirt. It indicates how the traditional dress adapt with modern situation to remain acceptable by the current trend. The findings also confirm Eric Hobsbawn’s theory that a new tradition (in this case clothing) is developed based on the traditional setting by given a new interpretation. Further studies should be conducted to investigate whether the latest styling still resembles the Malay identity.

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CODE SWITCHING IN A MEETING AT BALINESE TRADITIONAL COMMUNITY’S HALL (BANJAR)

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ABSTRACT
In this modern era, it is common for Balinese people to speak more than one language at the same time; in the traditional meeting as well as daily conversation. This phenomenon also occurs in bilingual or multilingual societies where languages dialect and different varieties of the same languages are used. Most bilinguals are engaged in code switching, especially when communicating with another bilinguals. Most of Balinese people are bound with their social life and have a close relationship among others. They are being bound to the village traditions and determined by their bound to their residence as well as to the organization named Banjar. Banjar is also a place where Balinese people mingle and conduct a traditional meeting. The conversation was held when people were doing discussion in a social meeting. The topic was about ritual ceremonies which spend a lot of money and this meeting led by Kelian Banjar (Leader of Banjar). The data was collected by using observational method by note taking and emphasizing the important points, i.e. the choice was made on the priority based on the frequency of the conversation done by the people. From the conversation, the role of language in society can be observed in the context of situation; in this case: ‘in-group language’. Two languages were used in conversation, and show us that code-switching occurs in this conversation. Code-switching is used in order to convey meaning fluently from those participants to Kelian. The reason of code-switching usage in conversation above is that because those participants lack of ability in one language when talking about a particular topic. They switched when they could not find an appropriate word or expression or when the language being used does not have the items or appropriate translations for the vocabulary needed.

Keywords: Balinese, Banjar, Traditional Meeting, Bilingualism, Code Switching

1. Introduction

In conveying information through language, we use language to send vital messages and get responses from others. People tend to communicate with their mother-tongue in one same community. Language is one of the most powerful tools of social behavior. Bali as one part of Indonesia has its own unique characteristics of language, society and culture. Most of Balinese people are bound with their social life and have a close relationship among others. They are being bound to the village traditions and determined by their bound to their residence as well as to the organization named Banjar. Banjar is also a place where Balinese people mingle and conduct a traditional meeting. This traditional meeting is conducted every six month. The meeting is led by the leader of Banjar (Kelian Banjar). The Banjar must have Bale Banjar which used for the place to conduct meeting and doing ngayah – finishing work with sincerity and selflessly which is
done by mutual assistance. Bale Banjar is the central place of the activities. In this case, during the meeting we can observe that there is a close relation between language and society. Hudson (1996: 1) states “We can define sociolinguistics as the study of language in relation to society.” The study of how people use language in their everyday lives. Sociolinguistics looks at how identities are manifested through the words we use and how, through language, we (intentionally or unintentionally) create, maintain, and disrupt relationships with others. However in this modern era, it is common for Balinese people to speak more than one language at the same time; in the traditional meeting as well as daily conversation. This phenomenon also occurs in bilingual or multilingual societies where languages dialect and different varieties of the same languages are used. According to Grosjean (1982: 1), “Bilingualism is present in practically every county of the world, in all classes of society, in all age group”. Most bilinguals are engaged in code switching, especially when communicating with another bilinguals. It is important to describe the types of code switching found in the dialogues as two languages were used, i.e. Balinese and Indonesian.

2. Review of Related Theories

From discourse or pragmatic perspective point of view, Bloom and Gumperz in Saville-Troike (1982: 62) proposed two types of code switching such as: metaphorical code switching and situational code switching. Metaphorical code switching occurs within a single situation, but adds to such components as the role relationships that are being expressed. Situational code switching occurs when the language change accompanied by a change of topics of participants or any time the communicative situation is redefined or in other word can be said that situational code switching is a change of language in each point of switching corresponded to change in situation. According to Wardhough (2006: 104), situational code switching occurs when the language use change according to the situation. Since the dialogues at Banjar were using more than one language, therefore code switching occurred. The reason of code switching as proposed by Grosjean (1982: 150) which include: fill a linguistic need for lexical items, set phrase, discourse maker or sentence filler, continue the last language used, quote someone, specify addressee, qualify message: amplify or emphasize, specify speaker involvement, mark and emphasize group identity (solidarity), convey confidentially, anger, annoyance exclude someone from conversation, and change the role of the speaker, raise status, add authority, and show expertise. Sociolinguistics is concerned with language in social and cultural context, especially how people with different social identities (e.g. gender, age, race, ethnicity, class) speak and how their speech changes in different situations.

Another theory used in this paper is taken from Ronald Wardhaugh (2006) in his book entitled “An Introduction to Sociolinguistics”. According to Wardhaugh, sociolinguistics is concerned with investigating the relationships between language and society with the goal being a better understanding of the structure of language and of how languages function in communication; the equivalent goal in the sociology of language is trying to discover how social structure can be better understood through the study of language, e.g., how certain linguistic features serve to characterize particular social arrangements. Meanwhile Hudson (1996:4) has described the difference as follows: sociolinguistics is ‘the study of language in relation to society,’ whereas the sociology of language is ‘the study of society in relation to language.’ In other words, in sociolinguistics
we study language and society in order to find out as much as we can about what kind of thing language is, and in the sociology of language we reverse the direction of our interest.

3. Research Methods
The data was collected by using observational method by note taking and emphasizing the important points, i.e. the choice was made on the priority based on the frequency of the conversation done by the people. Then, the data were underlined and identified to find out which are considered as code switching. Finally, the data were analyzed by qualitative method which means that the data were described in detail based on the relevant theories to the topic of discussion.

4. Data Analysis And Discussion
The conversation was occured at Banjar Kelod in Ungasan Village, South Kuta District. People were doing discussion in a social meeting and the topic was about ritual ceremony which spent a lot of money. This meeting was led by Kelian Banjar (Leader of Banjar). It was such a noise situation, especially when Kelian Banjar asked people to collect money in order to defray the ceremony. Finally, the planning was agreed through dialogues. The point of dialogues is shown below:

Kelian : “Inggih ida dane sareng sami sane benget wangiang titiang, punapi niki? I wawu sampun kawedarang indik jinah ring kas druwewe nenten prasida nutupin prabea penelasan odalan. Kayun napi ten yen soang-soang pumahan keni prabea selae tali rupiah?”

Participant 1 : “Titiyang akidik jero kelian. Ngangge bahasa Indonesia nggih, campur-campur kanggeang. Dilibat dari antusiasme warga, sepertinya biaya tadi sangat memberatkan. Tityang harus berpikir dua kali mengeluarkan uang, mawinan odalan niki rasayang tityang tidak perlu dibuat mewah tetapi cukup dengan hal yang sederhana saja, kanggeang upakara madya. Ten kenten nggih sareng sami?”

Participant 2 : “Peh beneh saaja ento..yang jeg setuju kanggoang odalan ane biasa-biasa dohen, sain ke memesek iraga kene iuran limang tali rupiah. Kas ane ada gen anggo malu, nyanan kan buin maan nudukin.”


Kelian : “Inggih, matur sukma antuk kaledangan warga sareng sami. Ring bawos sane wawu lintang, tityyang sampun ngungingayang indik kas druwewe nenten mresidayang nutupin prabea odalan puniki. Iraga madue kas wantah nem yuta telung atus tali rupiah, sakewanten ring itungan petengen druwewe penelasne kirang langkung molas yuta rupiah.”

Participant 1 : “Ooo..kenten nggih. Berarti tadi tyang kurang menyimak dengen teliti penjelasan dari Bapak Kelian..Kalau begitu tyang usul uangnya dipungut lima belas ribu saja, karena tiap bulan kita sudah kena iuran lima ribu.”


Kelian : “Punapi niki sareng sami? Cumpu naur molas tali rupiah?”

Others : “Setujuuuuuuu......”
As mentioned above, two languages were used in the conversation, i.e. Balinese and Indonesian. This phenomenon can be termed as bilingualism. Metaphorical code switching occurred in the dialogues since it was in a single situation. Wardhaugh (2006: 104) stated that kind of switching occurs when a chance of topic require a change in the language use. Metaphorical code-switching has an affective dimension to it: you change the code as you redefine the situation – formal to informal, official to personal, serious to humorous, and politeness to solidarity. Using two or more languages in one’s everyday life is natural to the bilingual as using only one language is to the monolingual. As state by Bell (1976: 141), two very different types of rule for code-switching might be attempted as sociolinguistic rules which would match linguistic choices with social constrains, at the micro level of individual use or macro level of national language choice and psycholinguistic rules which would relate choice to psychological constraints, inherent in the verbal planning which proceeds speech. The underlined words and sentences show us that code-switching occurs in this conversation. From the explanation of Bell’s theory above, we categorized it into sociolinguistic rules. Code-switching is used in order to convey meaning fluently from those participants to Kelian. The reason of code-switching usage in conversation above is that because those participants lack of facility in one language when talking about a particular topic. They switch when they cannot find an appropriate word or expression or when the language being used does not have the items or appropriate translations for the vocabulary needed.

From the conversation above, it such a marked encounters which participants are in multidisc situation and same cultural backgrounds. They speak generally in middle level Balinese and sometimes switch to Indonesian language. The underlined words are Indonesian language. The role of language in society can be observed in the context of situation; in this case is ‘in-group language’. Holmes (1992: 16) states “The sociolinguist's aim is to move towards a theory which provides a motivated account of the way language is used in a community, and of the choices people make when they use language.” Meanwhile according to Nida (1975: 148), the in-group language is the one used in any society for the basic face-to-face relationships with other speakers with whom the individual in question fully identifies. We can observe a meaning deviance in first session when the explanation of Kelian is interrupted by first participant and the second participant. Kelian has already explain that the budget is not enough to defray the ritual ceremony, but it seems first and second participant do not pay attention accurately. The third participant affirms the conversation by asking back to Kelian. Then Kelian repeats his explanation about the budget clearly, so the participants understand and receive with some argue. After the explanation from Kelian, there is a congruent meaning between those participants. Just exactly suitable with Wardhaugh (2006:17), those who seek to investigate the possible relationships between language and society must have a twofold concern: they must ask good questions, and they must find the right kinds of data that bear on those questions.

5. Conclusion

Based on the analysis, obviously, we can see that language is the product of culture and culture is shaped by how the language allows us to view it. Culture is the webbing of meaning through interaction. We can also observe a meaning deviance in first session of the dialogues when the explanation of Kelian is interrupted by first participant
and the second participant. In this case, the possible relationships between language and society must have a twofold concern: they must ask good questions, and they must find the right kinds of data that bear on those questions.

Two languages were used in the conversation, i.e. Balinese and Indonesian. This phenomenon can be termed as bilingualism. Most bilinguals are engaged in code switching, especially when communicating with another bilinguals. Bilingual people must be able to select what language would be used in any specific context, in producing the appropriate choice. Language choice is not just the choice of language, but also the switches from one to another. Metaphorical code-switching is used in order to convey meaning fluently from those participants to Kelian. The reason of code-switching usage in conversation above is that because those participants lack of facility in one language when talking about a particular topic. Switching to the usual language of particular person in a group will show that one is addressing that person and the addressee is invited to participate in an exchange.

6. Bibliography
APPLICATION OF DESIGN PRINCIPLES AND DESIGN ELEMENTS INTO CONTEMPORARY BATIK PATTERNS

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ABSTRACT
Indonesian batik has been recognized as the masterpiece of the oral and intangible heritage by UNESCO on 2nd October 2009. This event has increased the spirit of Indonesian people nationalism and boost the growth of batik industry in Indonesia. Even though small-medium batik industry in Indonesia has grown rapidly lately, they are still facing difficulties in competing with the other fashion products in Indonesia due to their lack of ability to design for young market. This paper presents how to apply design principle and design element theories to make new contemporary batik patterns, which has the capability to answer young market demands in Indonesia. The essence of design principles consist of unity, balance, hierarchy, proportion, emphasis and contrast. Meanwhile design elements consist of color, line, shape, texture, space, and form. These essences have influenced global modern society to have similar perception about aesthetic beauty of a fashion product. The aim of this paper is to introduce Indonesian batik artisans with design principles and design element so they can apply them as guidelines to new contemporary batik patterns that suit the dynamic market taste. This will improve their skills and imagination to create new pattern design with more value for young market. Furthermore the objective of this paper is to encourage Indonesian batik industry and batik artisans to be more competitive through new batik motifs with modern influences.

Keywords : Indonesia batik, design principles, design elements, contemporary batik pattern

1. Introduction
Nowadays Indonesia has been recognized as country with batik as their culture heritage in the world, but not as the only country which produce batik. Several countries such as Malaysia, China, Thailand, etc. also produce batik. In order to compete with other country, Indonesia batik artisans should be more innovative and creative in many aspects. Many batik artisans adhering to the principle of tradition and only produce batik that they always make. Although there are some of them who try to be creative, but they experience obstacles because they do not know the theory they can implement. Indonesia actually owns many creative fashion designers, but they do not have access to relate with batik artisans and they also lacking experience in the process of batik making.

Today, since the increasing use of batik as formal dress code, batik becomes a necessity item in a young people wardrobe. Indonesian government try to instill the spirit of nationalism through designation of batik into formal work clothes. This leads to rapidly growth of batik industry, especially in batik producing cities. The age gap between the batik artisans and young-batik consumer is wide, therefore they are having difficulties to have the same aesthetic of beauty. In order to have the same perspectives, batik artisans should updated their creation to follow the trend of contemporary fashion.
From the background above, researchers try to complete the aim of this research through some objective. Theoretically, as basics for other research or studies related to contemporary batik patterns. In practical terms, this research will help batik artisans to better identify the modern market demands and provide guidance so that they can apply design principles and design elements during the process from creating contemporary batik patterns including to choose the preference color in accordance with the harmony of the batik cloth completely.

Research questions to be explored further is: How to recognize the young-market demand according to the formulation of design principles and design elements that are implemented in the creation of contemporary Madura batiks pattern.

2. Literature Review
2.1 Design principles
2.1.1 Unity
Unity is actually the main goal of composition, to create a related to each other relationship for every integrated parts. Every individual parts has a role to build the whole design and similarity. If every aspect are coherence, then a design is considered unified (Landa 2006:56)
2.1.2 Balance
Balance is a state of equal distribution of facet. It is when, a design look unified, and feel pleasant. There is two types of proportion: If both sides have the same weight, then it has symmetrical balance, but when left side and right side have different weight then it is called asymmetrical balance (Zelanski and Fisher 1996:44)
2.1.3 Hierarchy
Hierarchical organized illustrate the components relationship according to their influenced of proximity, size, and the presence of coherency. William Lidwell, Kritina Holden and Jill Buttler write in their book Universal Principles of Design, that there are three basic ways to visually represent hierarchy: Trees, nests, and stairs. Tree structure is when the least important located below the most important. Nest structure is when the least important located within the most important. Stair structure is when the least important located by stacking it below the most important.
2.1.4 Proportion
Proportion is a relationship between several compositions that will form a harmony when they are placed together into a work, with attention to size, color, quantity, degree, setting, etc. In terms of a good proportion this relationship will give the whole design a harmony and symmetry, or balance between all parts.(http://www.hub.rockyview.ab.ca)
2.1.5 Emphasis
Emphasis achieved by creating a single focal point, which will draw most of the viewer attention in a design. It can be created by (a) putting an object in the center (b) putting a contrast shape into a repetition of rhythm (c) Contrast in weight (d) Prominent shape (Zelanski and Fisher 1996:48)
2.1.6 Contrast
Contrast is created when two related elements in the work are differ. This elements could be colours, sizes, shapes, locations, or relationships. By diminishing contrast will create a monotony. (http://www.hub.rockyview.ab.ca)
2.2 Design Elements

According to Robin Landa in his book *Graphic Design Solutions*, there are several elements of design:

2.2.1 Line

Line is the most fundamental element created by moving a point in space. It can be straight, curving or angular. It can be continuous or broken with any width or texture. It has direction and quality.

2.2.2 Shape/Form

Shape is the general outline of something and can also be described as a closed form or path. It can be linear, two-dimensional or three –dimensional. Shape can be an area of color with no outlines but still clear and distinct.

2.2.3 Value

Value describe the range between lightness or darkness of a visual element.

2.2.4 Color

Color is divide in three categories: Hue, Value, and shade. Basically we know primary colors (red, yellow, blue), secondary colors (orange, green, violet) and tertiary colors (all other colors).

2.2.5 Texture

There are 2 types of texture: Tactile texture (a real three-dimensional surface) and visual texture (impression of the three-dimensional look but in two dimensional look)

2.3 Global print trend in fashion industry

Guided from trendstop on www.weconnectfashion.com the year Of 2018 will have 3 big themes in print trends:

A. Floral prints with soft water-colored outlines in tropical bright hues, such as orange, blue, white, green, etc
B. Simplified geometric shapes with ethnic influence in contrast black and white colors.
C. Classic nautical themes enriched with maritime motifs and combined with bold graphic prints
3. Research methods
Research will be conducted in qualitative term. This Research takes a case study methods. Case study were taken because it is proved that able to answer the complete description needed to solve the problem. Specifically this research can explore deeper on the real conditions of implementation from design principles and design elements into contemporary madura batik.
The case study is taken from the work of one batik madura artisan, which is can be categorized as a single case. Research subjects are batik madura artisan which have applied design principles and design elements self-taught and able to produce more than 100 sheets of salable batik per month. Research object or unit of analysis is madura batik. Data collection is taken from observation, documentation and in-depth interview on one informant from batik artisan that can be categorized as UKM. This research lasted for one year from August 2016 – August 2017.

The analysis point for this study are as follows:
3.1 Analysis point for in-depth interview

Table 1: Question list as analysis point

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<tr>
<th>No</th>
<th>List of Question</th>
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<tbody>
<tr>
<td>1</td>
<td>Which colors are commonly use in batik Tanjung Bumi Madura?</td>
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<tr>
<td>2</td>
<td>What aspects influenced the Madura batik patterns?</td>
</tr>
<tr>
<td>3</td>
<td>What motives determined people to buy batik Madura?</td>
</tr>
<tr>
<td>4</td>
<td>What are the characteristics of Tanjung Bumi batik?</td>
</tr>
</tbody>
</table>

3.2 Analysis point for batik Madura artwork.

Table 2: Design principles and design elements variables

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<thead>
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<th>No</th>
<th>Elements analyzed/Variables</th>
<th>Central Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Design principles</td>
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<tr>
<td></td>
<td>a</td>
<td>Unity</td>
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<td>Hierarchy</td>
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<td>2</td>
<td>Design Elements</td>
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<td>Color</td>
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<td>5</td>
<td>Texture</td>
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</table>
Realibility in the study is to follow the case study protocol (Yin 2006), where researchers have formulated the points in the table above. In addition, there are field procedures include in the writing of research reports. While the validity in this study, is through multiple resources of data collection, both from in-depth interview, study of works, and documentation of works.

4. Discussion

4.1 Interview results
The Interview results are as follows:

- Many madura batik pattern inspired from floral, animal or cultural artifacts. (example: gravestone)
- Many madura batik is the result of exact reproduction of batik from other region, so it has no design development
- Madura batik has some characteristic, such as: similar colors (red, blue, green). The outlines is usually with a streak of a firm line. Especially for tanjung bumi batik has its own technique by doing ‘nembok’ in reverse and unique ‘cracked’ coloring technique.
- Batik industry is growing from previously only a spare time-industry until now it can give great income for those who involved in it. So everything needs to be arranged, including the development of batik pattern design.
- Design development of batik pattern still rely on other batik or downloading images via intenet, not from their own creation.
- Their customer buy batik because of their unique coloring technique and always looking for new batik pattern, eventhough some still looking for the classic madura batik pattern

4.2 Analysis of batik madura
a) Analysis of Zulpah batik artwork. (Design principles)

- Unity : Some batik from Zulpah batik has unity and harmony between the composition in it. As in the example bellow (Figure 3), they have tone in tone color so the whole batik has a rhythm and harmony in it
- Balance : Still on the same example (Figure 3). The batik cloth has a balance between the three field and consist with the same weight of color and picture
- Proportion : Example (Figure 3) has a good proportion, then it is divided into equal division with a clear line divider.
• Emphasis: On example (Figure 4), emphasis is achieved by putting an object on the center of the cloth
• Hierarchy: The next example (Figure 4) has a nest structure hierarchy, with a focus on the center of the batik cloth
• Contrast: This example (Figure 5), shows a contrast relationship between the composition on the batik cloth by highlighting the color of the leafs

![Figure 5: mok-ramok so beng-kembeng batik cloth](image1)

b) Analysis of Zulpah batik madura (design elements)
• Line: Example (Figure 6) highlighting the line using different colors and forming a zig-zag form
• Shape/Form: building a similarity like a chevron pattern
• Value: using vary shade of color from light color to dark color
• Color: successfully using color composition that achieved harmony
• Texture: visual texture - using 'ukel-ukel' patterns that resembles fur

![Figure 6: lak-olakan batik cloth](image2)

4.3 Comparison to young market demand
a) Differences:
• Floral pattern is more two dimensionally than 3 dimensionally
• No simplified geometric pattern
• No fresh pop Color
• Pattern is too complicated and no bold graphic prints
• Lack of implementation of emphasis, only some has done it

b) Similarity:
• Few has geometric influenced
• Few has nautical inspiration
• Few has floral pattern

5. Conclusion and further research
Madura batik pattern is less suitable to young market demand because of some reason, such as:
  ➢ The pattern is way too complicated. Minimalism influence the youth market
  ➢ The color composition is not updated. Though equally colorful, but it is going not in the same direction. Despite of that, most young consumer prefers basic color only few like colorful
  ➢ Lacking in implementation of design principles and design elements;

therefore, some advice can be considered to develop madura batik, so it can compete in youth market, such as:
  o Designing simplified pattern influenced but still visible that is a particular famous pattern from madura batik
  o Using coloring technique that can create brighter color. Madura batik has too heavy and too strong value of colors.
  o The color composition has too many hues. It is should not be consist of 3 primary colors
  o Apply design principles and design elements in batik patterns

For further research can be deeper explored, both on the object of research in different geographical areas using different methods with the study of theory as well as public perception of global market demands.

6. References.


https://www.weconnectfashion.com/articles/womenswear-key-print-trends-spring-summer-2018 diakses pada 06 September 2017

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CONCEPT OF DWELLING SPACE “UMAH PAON API”
PEJUKUTAN VILLAGE NUSA PENIDA SUB-DISTRICT KLUNGKUNG BALI

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ABSTRACT

Umah Paon Api, is a relic of the past dwelling building, located in Pejukutan Village, Nusa Penida Sub-district. Dwellings that recently face changed space both in the interior and architecture, caused by the operation of home renovation program that uses modern concepts. Umah Paon Api dwelling building in Nusa Penida Klungkung Bali, has a typical character of the past dwelling as a Nusa Penida style. As a unique residential artefact, with the concept of traditional space typical of Nusa Penida, it should get special attention to the development of the interior and architecture of Nusa Penida’s character. It will be very impressive if restored and developed in accordance with its earthly aesthetic that is Nusa Penida. The typical characteristic, simple and natural soul it possesses, reflects indigenous wisdom that deserves to be used as a basis for developing the interior and architecture of Nusa Penida. The purpose of this study is to reveal the values of spatial concepts contained in the design of the past space and the “spirit” can be used for the design of today's space. The method used is descriptive qualitative method with Ethnographic and Aesthetic approach. The results obtained from this study is the concept of dwelling building space umah paon api which has a value and layout of space different from the relics of traditional Balinese dwelling in general. As a residential relic of Nusa Penida Klungkung Bali, this umah paon api is representative to developed to provide a specialty and unique attraction to residential tourism in Nusa Penida, which is being promoted today.

Keywords: Dwelling, Umah Paon Api, Spatial Concept, Interior, Architecture.

A. INTRODUCTION

Traditional Interior and Architecture is one of the cultural creation that has its own charm in the world of art. This dwelling tradition can also provide an identity for the community supporters. Through the understanding of interior space concept and traditional architecture, will be recognized a way of life supporters community and community activities. Besides that, the understanding of the use and the beauty contained in it can be said. Umah Paon Api is one of the traditional interior and dwelling architecture of Nusantara that has not been touched and has not revealed the uniqueness and the spatial concept. Geographically, Nusa Penida is a small island, consisting of limestone and hilly rock, not too fertile and located on the island of Bali. Although separated from Bali Island, Nusa Penida formally belongs to Klungkung Regency, Bali Province.

The influence of tourism and modern life give a significant impact on the increasingly changes in umah paon api dwelling that becomes harder to be found. Traditional dwelling is

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replaced with modern dwellings that are considered more appropriate by the community supporters and their government. The dwelling that has its distinctive charm and the soul of its Nusa, begins to disappear and is replaced by more modern home renovation. Along with this, the value of indigenous wisdom is replaced by the value of modern dwelling, and at the same time, the values and personality of Nusa Penida society will also disappear.

The architectural form of umah paon api, has a less firm section on the foundation structure (leg), but is clearly visible on the wall (body) and the roof (head). The foundation material and walls are made of hill rock, which is arranged one by one with a natural texture. Gelebet (1985) has also presented some of the concepts underlying the traditional Balinese house architecture, including the leg-head-body called the Tri Angga concept, and the Luan-Teben concept. The concept of luan-teben is a concept oriented to the main areas (East and North) as sacred areas and nistura areas (South and West) as profane areas. The spatial concept is a very essential matter in exposing the aesthetics of dwelling building interior and architecture (Remawa, 2013). By knowing the spatial concept, then the aesthetics contained in dwelling buildings will be understood. The concept of dwelling space in umah paon api is the concentration of this study.

The smart point to decipher the concept of umah paon api space is to observe the existence of a research object carefully. The concept of simple space in the umah paon api dwelling, has a simple structure as well. The core of space consists only of the sleeping room and the space of the fireplace bounded by an empty space called the arungan. The concept of arungan is in the middle of the bedroom and the fireplace. Looking at the structure of this room is formatted linearly from East to West or from North to South. This concept is known as the concept of Luan-Teben space commonly used in the Bali Aga era. While the concept of its predecessor that is at the time of Bali Mula known as the concept of Mountain-Sea (Segara-Giri), oriented to the place that is considered the highest at that time is giri/mountain and the lowest place is segara/sea.

Various views above explain that the visual composition generated by the community in the past tend to have a concept that not only thinks as function, but has based his work in various values both intrinsic value and extrinsic value with various hierarchy and philosophical aesthetics. The presence of structures and forms that seem simple, but loaded with various values of local wisdom (indigenous) as the wealth of Nusantara in the past. The form of umah paon api dwelling is the result of cultural work in the world of architecture that deserves attention for the preservation and development so that kelokalannya not uprooted from the development of the era, but grow and develop from the earthly roots.

B. METHODS

This research is conducted by analytical descriptive research method (inductive analytic) and is qualitative. This research model is used to understand the form of work that has a meaningful spatial concept. Also constructed the phenomenon of aesthetic space, knowing the concepts of space contained in the composition of the Umah Paon Api dwelling building. Data sources use field research to obtain primary data and library research to obtain secondary data. In qualitative research based on postpositivist philosophy or interpretive paradigm, a reality or object can not be seen partially.

This research uses ethnographic approach in observing the field data, to deeply understand a cultural product (umah paon api dwelling building artifacts), thus requiring direct observation while participating in community life. The goal is to understand how a society organizes its culture in their minds and then uses it in life (ethnoscience). In addition, it also aims to capture a native point of view on the case study, its relationship to life, realizing its vision and world (Spradley, 2007). Another approach is the aesthetic approach, which is an approach that emphasizes the aspects of spatial design, in relation to space aesthetic and
space aesthetic value. This appeal comes from aspects of artistic value, form (formal), contents (symbols and meanings) and expressions of emotion. Methods of data collection, conducted by field observation, interviews, and literature.

C. DISCUSSION

Nusa Penida Sub-District consists of 16 villages, namely Sakti Village, Bunga Mekar Village, Batumadeg Village, Klumpu Village, Batu Kandik Village, Sekartaji Village, Tanglad Village, Pejukutan Village, Suana Village, Batununggal Village, Kutampi Village, Kutampi Kaler Village, Ped Village, Toyepakeh Village, Lembongan Village, and Jungut Batu Village. Nusa Penida Sub-District is geographically the widest sub-district of three sub-districts in Klungkung Regency. With boundaries to the North and West Strait of Badung, east of Lombok Strait and the South is Ocean Indonesia. Nusa Penida Sub-District is an archipelago with an area of 202,840. In terms of government, the administrative Sub-District of Nusa Penida consists of 16 Villages, 80 Hamlet, 40 Customary Villages and 157 Customary Banjar.

Research conducted by the academics and the general public about the concept of interior space and architecture Umah Paon Api dwelling is very limited. This can be a barrier to the slow understanding and importance of traditional values in supporting the development of dwelling tourism in Nusa Penida. Another thing that became an interest in the study of umah paon api is its existence is fewer, so the authors are motivated to dig the field data in more depth, without being detached from the final research result to get the essence of spatial concept behind umah paon api. Excavation of extrinsic values on the interior objects and dwelling architecture of umah paon api, will certainly give birth to the correct understanding, especially on the study of the concept of interior space and traditional Balinese architecture located in Nusa Penida Klungkung Bali.

Umah Paon Api, is a traditional building unit in Pejukutan Village Nusa Penida Klungkung Bali, which is functioned as a bed as well as kitchen, fireplace, storage and various other activities in one room. The unavailability of sources in the form of books, articles, and scientific papers about the umah paon api, makes it interesting to be studied, especially regarding the spatial concept. The concept of umah paon api space is unlike any other building space concept in mainland Bali. Umah paon api has the simplicity of space however, it can accommodate various activities just like the concept of modern dwelling space. Multi-functional dwelling, multi activity in one unity of space, has been the thought of the community of Nusa Penida in the past. The dwelling is unique, simple, flexible, adaptive to the environment both about material selection and space utilization.

1. Pejukutan Village Nusa Penida Klungkung Bali

Pejukutan Village has an aesthetic potential in its interior and architectural works, and can be developed to support future dwelling tourism. A very simple work with various philosophical values, in essence has responded to the system of modern life, which is a variety of activities that can be done in one room. The flexible space concept in the umah paon api has the potential to be developed into today’s modern interior and architecture. The use of inductive technology in the kitchen for example, will be able to replace the jalikan (fireplace) contained in part of teben umah paon api. Unfortunately this potential has not been developed and on the contrary there is a tendency to be abandoned and replace it with buildings that are only concerned with the aspects of the function only. Very pragmatic and backward in the disclosure of human values and weak in the disclosure of the character of the community that supports.
Simple view of the form, in accordance to the tropical environment and local material, is a natural inspiration to maintain the harmonization of the environment. Considering harmonization is one of the requirements to improve the aesthetic visual composition in every work of creation that will be developed. In the development of an interior and architectural work, the forms and materials may change, but the spirit of the dwelling building must remain unchanged as much as possible, so that the image of tradition is still attached to the new design compositions developed in modern times. Here is the architectural form of *umah paon api* dwelling buildings located in *Pejukutan Village*. It looks simple, wise with limestone material and reed roof. More simply because the entrance called the *lawangan* in this residential building is only one, which is at the front of the building.

2. Concept of *Umah Paon Api* Dwelling Space *Pejukutan Village Nusa Penida*

The interior of the building also appears simple, but due to the placement of irregular furniture and the absence of windows, it looks less supportive to the aesthetic comfort of the space. When clean and orderly this concept of space is very flexible, adaptive and aesthetic against the needs of modern times, especially if using inductive stoves. Former smoke mark on walls and wood will not contaminate the various elements and interior facilities. The interior view of *umah paon api* at the moment can be seen in the following pictures:
The interior of umah paon api dwelling, consists of several parts of the area as follows; 1). Bale/Rongan (bedroom); 2). Jelikan (fireplace/kitchen); 3). Arungan (space between, Jelikan and Bale/Rongan); 4). Jungut (space for support facilities: Gentong/water container); and 5). Temlog (a recess space or outer space near a door with partially closed wall). Jungut is on both sides of bale/rongan and Jelikan, while Ampik (front porch) are outside the main space of umah paon api dwelling. Bale/Rongan as an area placed on main area (located on the North or East), whereas jelikan is placed in the nistura region (placed on the west or in the south), the main area is luan/huluan/luanan and the nistura area is teben (tebenan).

The orientation of in umah paon api dwelling building in the two examples of the picture above, is facing East and North. The direction value of the building’s orientation is from North to South (picture A) oriented to the Earth’s axis or from East to West (picture B), which is oriented towards the ritual axis. The orientation of the North is the highest place called Kaja, and towards the South is the lowest place called Kelod. Orientation of the East refers to the rising of the sun as a symbol of birth (urip), while toward the West is as a symbol of death (pati). The east is considered as urip and the West is considered as pati. Thus, the concept of Kaja-Kelod and Urip-Pati is a reference in visualizing the spatial concept in the direction of building placement on umah paon api in Nusa Penida. Both of these concepts when summed up are oriented in the main direction-nistura or often called the concept of luan-teben in the belief of Balinese Hindu society. The direction of the architectural placement of the building always faces north or east. Two examples of the picture above is a representation of the direction of the umah paon api dwelling Building in Pejukutan Village, Nusa Penida Klungkung Bali.

Orientation of dwelling building interior of umah paon api is dominated by bale-bale facility (bed and fireplace) also from North to South for dwelling building that is facing east. As for the building facing North, the concept of orientation of the interior is from East to West. For east-facing dwellings, Bale/rongan is on the North side, whereas Jelikan is on the South side (figure A). For buildings facing North, Bale/rongan is on the East side, while Jelikan is on the west side (figure B). The arungan space is in the middle between Bale/rongan and Jelikan. The two orientation models of this dwelling interior spatial concept (North-South and East-West) have not been correct if concluded only in luan-teben concept. Due to the fact on the field shows that Kaja-Kelod (Uttara-Daksina) has been applied as upper and lower
representations. This top-bottom place in Bali Madya concept is representing water (Vishnu) and fire (Brahma). Thus, the concept of umah paon api dwelling interior has also responded to the concept of top-bottom or Kaja-Kelod. Kaja as the highest place (top) and Kelod as the lowest place (bottom).

Observing changes of interior visuals and architecture of umah paon api dwelling building, then the supporting community has formulated and applied the concept of urip-pati and kaja-kelod which can be considered and formulated as luan-teben concept. The concept of this space refers to the primacy of the head as huluan/luan and the nistura feet as tebenan. The concept of luan-teben in the interior of the dwelling of umah paon api put the direction of the human head when falling/sleeping on the rongan (bedroom) oriented towards the North and East (kaja and urip as luan). Position of jelikan (kitchen) is in the South and West (kelod and pati as teben). In front of the arungan is the entrance (lawangan) of umah paon api dwelling building that connects the empty space in the room with empty space outside the room. The place of this entrance can be a reference as the direction of the building occupancy umah paon api. There is only one entrance of the room, so the entrance (lawangan) also serves as an exit.

D. CONCLUSION

Umah paon api dwelling in Pejukutan Village Nusa Penida Klungkung is an artifacts that are loaded with aesthetic value, which is able to accommodate complex human life needs in one building unit. Umah paon api, has a function to maintain the life cycle of its inhabitants, objects that have abstract and real value (intangible and tangible). Physical aspects, including structure, shape, facilities and building elements. The shape of the element is divided into three major elements that include the legs, body and head. Abstract aspects include ideas, concepts and philosophy of dwelling buildings.

The concept of interior space, umah paon api dwelling is applying the concept of luan-teben, which has been based on the orientation of Kaja-Kelod (top-bottom) and Kangin-Kauh (East-West). The concept of the spatial layout of umah paon api is luan, applied in the form of a bedroom (bale) as the symbol of the top spot, water/Vishnu and teben in its form as jelikan/fireplace (kitchen) as the symbol of the lowest place of fire/Brahma. Luan is manifested in the form of bale/rongan (bedroom) and consistent in the direction of Kaja (North) and Kangin (East). With the application of luan-teben concept that has been oriented to the concept of Kaja-Kelod (top-bottom) and Kangin-Kauh/Urip-Pati (East-West), the concept of umah paon api dwelling is including the spatial concept that lies between the concept of Bali Aga with the concept of Bali Madya, because the building only consists of one building period, do not use four or five building units as in the concept of Bali Madya residence and have applied the concept of Kaja-Kelod/Hulu-Sor (top-bottom) as the character of Bali Madya concept.

REFERENCES


ASPECTS IN THE CREATION OF FASHION DESIGN ARTWORK  
(Ingenuity in Exploring Nusantara's Art and Culture as a Source of Creation and Study of Art)  

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ABSTRACT  
In this current era of science globalization, a fashion designer is required to have the intelligence to explore the art-culture potential that exists as a source of creating artworks with better quality. Whether in the creation process or in the study of artwork in general, fashion requires a similar creative process. This article is a part of the research for publication on a creative process model that was conducted through a descriptive analytic method with theoretical approach of culture heritage embodiment and function theory. This article is aimed to convey the findings of creation aspects that lead to the formation of creative process model on the creation or the study of fashion design works as one of the development and enrichment forms of theoretical discourse of fine art and design.  

Keywords: creative process, fashion, fine art, and design.  

Introduction  
From the records of cultural historians, the art works of culture and art in Nusantara have become a center of study for hundreds of years because of its rich cultural art diversity. In the context of this article, how the enrichment of cultural art that previously exist can become an inspiration for the improvement of cultural art works at the present time and the future. Therefore, not only the quality of the diversity on the forms but also the depth value of cultural art embodiment can reflect the society's mindset (Hedriyana, 2017).  

The General Thinking Related to Identity, Relativism, and Pluralism  
Intellectual diversity in current science globalization era demands the scholars and artists to sharpen the way of viewing the foundation that become the framework for the study of culture-art, whether dealing with global, national and territorial issues or issues that are directly related to vision and objectives of the university.  
A Scientific foundation of culture-art related to global issues is expected to strengthen the diversity and culture art heritage of Indonesia in the international world according to the needs and the demands of the era. While national issues are expected to improve and strengthen culture art as a part of character builder and national characteristic. Then, territorial issues are expected to build research based creative industry with its own culture art heritage area. University institutions existing within that area give additional values on the diversity and the strength values of local culture art in particular and Indonesia in general.  
In the middle of scientific globalization, especially culture art, identity concept, relativity, and pluralism are worthy to become in depth study to obtain vivid values without eroded in globalization vague stream, uncertainty on the limitations that are barely recognized its genuine identity. This is important to be studied considering the necessity of identity and its relation to the characters, personality, and advantages that can be taken as examples of cultural heritage for the future reflection. According to that, it can be understood that identity dimension becomes relative when it is seen from a different perspective, and that separate
perspective has shown background and simultaneously resulting in developed diversity dimension.

**Design Thinking Foundation**

Two words that become the core of understanding design and culture heritage is usage utility and significance, as explained in theory (John Heskett, 2005:3) "Design is a design to produce a design." Referring to that statement, therefore, the word design can be understood: (1) Design as a discipline/skill; (2) Design as action and activities; (3) Design as an artwork/product/thing; and (4) Design as discourse, science, and appreciation. Relating design and cultural heritage, they both possess idea element, concept, activity/action and thing/artifact. From all theoretical elements existed in that theory, it is concentrated on the designs quality issues or on the controlling ability of a designer on the sensitivity and sensibility of space and time condition. *Existing, Emerging, Future.*

**Method**

This writing is an analysis descriptive result of a form of phenomena and the value of Nusantara costume, past and present. This study entitled "Aspects in the Creation of Artwork Fashion Design." This article is presented in order to explore the intelligence in the creative process of creation and study of art that comes from the heritage of Nusantara culture art. Therefore, this writing employed cultural approach method through culture embodiment element (JJ. Hoeneigman), and function Theory (Victor Papanek, 2005). In the early stage, the study is conducted by identification of issues in global, national, territorial, local area, and the association of the field of science. Next, the study is conducted through classification on identity area, relativity, and form of plurality, action and culture-art value. On the third, this study was conducted through interconnection value element existed in the reconstruction area, innovative, preservation, revitalization, and new creation invention by firmly holding on function theory: *Need - Use - Telesis - Association - Aesthetic - Method.*

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Adapted and developed by Koentjaraningrat, Pengantar Ilmu Antropologi, jakarta: Penerbit Rineka Cipta, 2009, p.150.
Discussion and Result
Talking about Nusantara's rich culture in general, especially on fashion design and culture heritage. This potential is very supportive of the ability of a designer especially in the ingenuity in exploring Nusantara's culture-art heritage as a source of creation or study of the following artwork.

The term design and cultural heritage are a development of preservation concept and design method application that is based on the fundamental values of preceding culture according to the demand and needs of the era. Cultural heritage is an artifact created from the society's behavioral activity whether collectively or individually in a certain area that is used by the society from time to time. Thus, the definition of cultural heritage in this context is aimed to the past artifact as a fundamental inspiration and the value concept of new artifact creation. This basic issue exists in the preservation of traditional values that is fitted with the concept of needs and demands of its era (empowering). As tradition is a concept enriched with long-lived, continuity, and sustainability of creative values that are based on local cultural values so there is a possibility that urban tradition blooms in every part of city society which has urban tradition background. Urban tradition has the potential in strengthening nationalism and/or pluralism, therefore from the activities side and the human action, it is important to inform the society about tradition cultural values understanding for the future generation sake.

Referring to Van Parseun's Culture strategy (Fifth edition, 1994), that urban tradition has both positive and negative effects. One of its negative effects can shift virtuous cultural values (moral, spiritual, ethics, and local aesthetics) into merely profane and pragmatism values. Therefore, the continuity of virtuous values of spirituality and religion in art is important to be embedded as local-urban culture art characters (new tradition). As a result, the essence of the new tradition remains to possess the virtuous values even with a new form, character, costume, and colors according to the era.

Observing the development of culture art in this science globalization era, it cannot be separated from the issue of identity, relativity, and plurality (Husen Hendriyana, 2017). Those three issues are in the current fashion and a mode world.

Cultural Aspect
Social-cultural scope and its development become the main consideration in designing a fashion design, especially in knowing the behavioral characteristics and forms of the fashion being worn.
1.1 The analysis on the interaction of Condition, Space and Time (Existing, Emerging, Future)

Knowing the orientation and position of an art work is very important to obtain the latest value of an art work going to be made and or being made, comparing to the previous art works. This stage of action is usually called by the term state of the art. In accordance with the title of this article, one of the illustrations is presented through an example as follows.

![Image of illustrations](Image)

**Table 1: Form and function development of Clothes in which covering women’s chest**

<table>
<thead>
<tr>
<th>Picture 1a. (Primitive Traditional style Category)</th>
<th>Condition, Space and Time</th>
<th>Activities/Actions</th>
</tr>
</thead>
</table>
|                                                   | - In a time when the society’s economy was very low. (not as good as at the present time)  
- In a time when clothes is a primary need.  
- In a time when revealing most of the women chest was not considered breaking the society’s cultural ethics or implied a negative meaning/pornography.  
- In a time when socio-cultural life was enjoyed/noticed by the society itself.  
- The creation of fashion at that time was categorized in Primitif traditional style. | - Wearing clothes are conducted as a fulfillment of primary and ritual needs.  
- The social activities relationship was only aimed at internal scope (its sole society group) |

<table>
<thead>
<tr>
<th>Picture 1b. (Local Traditional style category)</th>
<th>Condition, Space and Time</th>
<th>Activities/Actions</th>
</tr>
</thead>
</table>
|                                                   | - In a time when the society’s economy was very low. (not as good as at the present time)  
- In a time when clothes are a primary need (practical and social).  
- In a time when women revealing her chest is considered inappropriate/impolite.  
- In a time when socio-cultural life was enjoyed by another group of the society.  
- The creation of fashion in this time was categorized in local Traditional. | - Wearing clothes are conducted as a fulfillment of practical, ritual, and social needs.  
- The social activities relationship was only aimed at internal scope (its sole society group) |

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<tr>
<th>Picture 1c. (Classic-Traditional Style Category)</th>
<th>Condition, Space and Time</th>
<th>Activities/Actions</th>
</tr>
</thead>
</table>
|                                                   | - In a time when the society had a relatively good economy.  
- In a time when clothing was considered as primary needs, social status, ethics identity, an ethnic  
- In a time when ethics, custom/ethics reached its peak of being respected, implemented, and highly upheld.  
- In a time when socio-cultural life became a center of attention from a group of society.  
- Fashion design in this time was categorized in Classic-Traditional Style. |
Activities/Actions
- Wearing clothes are conducted as a fulfillment of practical, ritual, social and local customs needs.
- The social activities relationship was only aimed at internal scope (its sole society group).

Picture 1d.
(Classic-Modern Style Category)
Condition, Space and Time
- In a time when the society had a good and prosperous economy.
- In a time when clothing was considered as primary needs, social status, ethnic identity, and ethnic
- In a time when ethics, custom/ethnic was being respected and highly upheld.
- In the time when socio-cultural life got attention being enjoyed by groups of society or other nations.
- Fashion design in this time was categorized in Classic-Modern Style.

Activities/Actions
- Wearing clothes are conducted as a fulfillment of practical, ritual, social, local customs, and nationalism needs.
- Social activities relationship was aimed at internal and external scope (other society)
- Society’s actions and behavior obeyed and strictly held customs values and internal culture being possessed.

Picture 1e.
(Modern-Contemporary)
Condition, Space and Time
- In a time when the society was very good and prosperous economy.
- In a time when clothing was no longer became a primary needs but it was a life style (trend and fashion; personal identity)
- In a time when urban society considered being sexy/pornography is no longer from the visual sight but through active conducts.
- In a time when ethics, norms, and local customs of a culture were ignored.
- In a time when religion’s sacredness values were disregarded by a group of society that put forward life style and fashion.
- Fashion design in this time was categorized in Contemporary Style.

Activities/Actions
- Wearing clothes was conducted to fulfill the needs of luxury, life style, and celebration.
- Social activities relationship was aimed to the global world (Globalized science).

Methodology Aspects of Creation
This aspect includes a more effective and efficient method, technique and strategy on creating a design (fashion). To formulate that aspect, it can be conducted through steps and consideration as follow.

1.2 Topic identification, Objectives, and Target of the Creation (Object or subject)
From the description above, then it can be obtained a classification of fashion styling grouping based on the development of the culture time of a society through identity aspect, plurality, and relativism approach with examples from forms, value, and function on the fabrics for covering women’s chest, as below:

Table 2: The Classification of Form, Value, and Function of women’s chest covers.
The interesting facts about the above data description (Table 2) are the function aspect of relativism scope from the Classic and Modern group, and function aspect in the identity of Modern-contemporary. Those facts show: *First, fashion or clothes in that category has a very relative function value, which means that it does not have a sole, focus and clear function.* Second, it shows that fashion or clothes in that category cannot show straightforward and clear single identity such as representing local identity or ethnic but more on personal or individual identity.

From the orientation and position mapping of fashion according to the above, then it will be easier to determine a topic, purpose, and target of the creation clearer.

The problem of design quality rests on the designer's proficiency him/herself, especially in the sensitivity and sensibility towards condition, space and time: existing, emerging, future as described above.

To be able to determine the topic, purpose, and target of creation (object/subject) of an artwork that is going to be made, it is easier to do through in depth analysis towards condition, space and time (existing, emerging, future)

*First, in the context of a trend that becomes the benchmark of creating fashion art in particular, how its utility and significant can be enjoyed and felt by people other than the designer him/herself.* In another word, how is the artwork being offered can be existed and survive in the storming of creativity diversity from other works? So, the works being presented can be welcomed, admired and liked by the society whether directly or indirectly, then make other people also inform others. In this stage, the user and appreciator's satisfaction and desires become the main consideration. The elements that become the consideration at this stage is shape and model; the material and the working technique; markings and color; comfort and prize.

*Second, to gain a position in people’s heart, the designs being presented have to be able to give society social symbols that are represented through the designs. So the utility and significance of that design will not only be stopped in the relationship of the works and the user, but also in the relationship between the user and other who appreciate it.* In other words, the design can give education on the basic value of beauty to the vast society. In a simple way, beauty can be felt through not only from the symbols and visual sight but also the from being presented in the design. The elements that become the consideration at this stage is the aesthetic and symbolic value.

*Third, the measurability of the continuity and the development of the buyer/user society of the design being produced, whether a direct user or indirect user since this thing shows the identity and the quality of the design.* In another way, in this stage, the improvement of working quality, the design and the service are able to affect the achievement in this stage. This stage essentially determined the ideology and the position of a designer works whether

### 1.3 Foundation and Basic Principle in the Creation of Fashion Work

Commencing from a general understanding that the foundation and basic principles in the creation of fashion work is a required prerequisite in the creation process, whilst the basic principles of art work creation are the things that can be guided in the creation process. Paying attention to that general understanding interpretation, therefore in this stage, it is composed of some fundamental aspects of fashion creation stages as follows:

1.3.1 **The principle in choosing forms and type of Fashion works.**

In this stage, the creative actions that need to be done are determining forms and type of the works about to be made, whether it includes the group of art wear or ready to wear.
The planning decision at this stage is very crucial in the choosing of creative process model about to be conducted, such as:
- The study on the object, that is a study in which based on the forms and shape of the fashion work. The choice of form, style, and function of a fashion work varies.
- The study of the subject is a study in which orientating in the knowledge and theory of fashion work creation. The creative process model intended to do refers to the theory, whose model concept that is going to be referred to as the basis of the creation/study.

1.3.2 The main principle of topic formulation and work concept
In the whole design, this stage equips the choosing process and decides a clear topic and concept.
To determine a clear topic and or a concept of work can refer to:

1) Seven "P"

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<tbody>
<tr>
<td>a)</td>
<td>Pressure</td>
<td>√ Must be clear</td>
</tr>
<tr>
<td>b)</td>
<td>Point of Phenomena (potential and power) (The problematic quality of artwork/creation concept/study)</td>
<td>√ Must be clear</td>
</tr>
<tr>
<td>c)</td>
<td>People (Subject and the actor Object; target object)</td>
<td>√ Must be clear</td>
</tr>
<tr>
<td>d)</td>
<td>Process (The method and methodology)</td>
<td>√ Must be clear</td>
</tr>
<tr>
<td>e)</td>
<td>Paper, Reference, and theory</td>
<td>√ Must be clear</td>
</tr>
<tr>
<td>f)</td>
<td>Product, sample of the study/production model</td>
<td>√ Must be clear</td>
</tr>
<tr>
<td>g)</td>
<td>Place (the suitability of the product character with the geographical position, the target subject/object)</td>
<td>√ Must be clear</td>
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</table>
2) The categorization of the background of the problems.
The concept being conveyed in a fashion design work has a varied characteristic. This is due to that in the formulation process of the concept is based on the background of issues or problems such as creativity and innovation; culture trend; problem-solving and case study.

<table>
<thead>
<tr>
<th>No.</th>
<th>The Scope of the Problems</th>
<th>Description</th>
</tr>
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</table>
| a)  | Creativity and Innovation | - Imagination creativity, idea and thought  
- The innovation of forms  
- Target: Material organization application, material, and technique |
| b)  | Culture Trend             | - Social Phenomena and Life style  
- The Phenomena of semantic culture trend tendency “perform”  
- Target; Relevanth and the updating of value and the works function |
| c)  | Problem solving           | - Solving an engineering kind of problem  
- Solving a managerial, strategical and technical kind of problem  
- Target: the material and technique application precision according to the value and function. |
| d)  | case study                | - Redesign, Reconstruction, and Recontextuality of the concept, the content, and function of a product sample.  
- target: Invention and or a renewal of latest value, whether in the form, technique and or the method. |

3) The Basic Foundation of Creation concept of a Fashion work
In this stage, to simplify the identification of idea, concept and artwork creation actions categorization, it can be done through a mapping on the elements of creation, that is
- Creation elements inside the intrinsic scope
  The aspects covered in the intrinsic scope is all that include its relationship with the appearance and forms, the material and creation technique, packaging/presentation of artwork being showed.
- Creation elements inside the extrinsic scope
  Aspect covered in extrinsic scope is all that excluded outside the intrinsic aspects, such as idea and concept of a work being presented, including the discourse and art phenomena in a particular space and time.

4) The Approach/perspective theory of creation
One of the process model examples on the fashion work creation that emphasize more on the function value uses the relevant theoretical approach of function theory (Victor Papanek): Use, need, association, Telesis, aesthetics, and method.

5) The emphasizing on its relevant value on technique and forms.
The mapping of values that become the target and the achievement of fashion work creation, can be conducted through these three categories: *Essential, Importance, and desirability*. In this context has meanings as follow:
- *Essential*, creating an artwork that gives more emphasis on the forms, function and the meaning of fashion work. The presence of the works is in its essential position to be created as it is related to the essence and basic characteristic of work (the value of a product/work itself)
- *Importance* is based on the significance of the presence of that product artwork as one of the answers to the problems.
- *Desirability* is based on the precision and the matching between the supporting elements of the artwork presence. In other words, a suitable work matches with the people’s desire and wish.
1.4 Method and Creation process flow
in general, the method of creating artwork consist of exploration, planning, creating, and presenting, as shown in the following chart.

In brief, the above chart explains that the method and flow process of a fashion work creation can be following the method of creating artwork in general that consist of four stages: exploration, planning, creating and presenting. The correlation between this method with element theory of culture creation (J.J. Honigmann) is the exploration and the concept including the idea scope; planning and creation process in action scope; the form of the work and its presentation include in the form of creation.

1.5 The Model Of Creative Process Flow
The important thing that needs to be understood between the Creation process flow above with the creative process flow is more in the social aspect beside its method and technique. This creative process is varied and flexible depends on the object and subjects characteristics involved in the creation of fashion work. But in general it can be showed as follow:
In short, the chart above can explain that this creative process model has six stages that are preparation, incubation, illumination, formulating concept and the aims, verification the supportive elements of creation process of a work (creating a work) and the last stage is the assessment of the suitability of forms and its function (Need, use, method, Telesis, association, and Aesthetics).

Conclusion

Referring to all the explanation above, it can be concluded that:

- The problem of esthetics clearly different from the beauty instinct, this is similar to the discussion between an object of an artwork and aesthetics object. The aesthetic experience by creating an artwork object surely makes the creator, realizing it or not, proficient in the theory and knowledge of creating the work, This is different from the aesthetic that is explicitly in the aesthetic object. In the other word, the value of beauty can be possessed by all things and healthy and not insane human being, but the degree of beauty can only be understood and determined by those who have the knowledge and aesthetics experience.
- The aspects in the creation of fashion design artwork have some foundation and principle that can be made as a knowledge source in understanding and determine a better quality work.

Reference


LOCAL CULTURE VALUES FOR THE REORIENTATION OF LOCAL MULTICULTURE EDUCATION

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ABSTRACT
Information about local culture is the starting point of developing a multicultural attitude of the young generation. An important part of a multicultural education system is how to foster students' sensitivity to the plural society's cultural wealth. This can be done by schools by breaking down the cultural sacs of students and broadening their cultural perspective. Balinese people have local wisdom in the form of traditional art inherent in everyday behavior. The past art heritage is alive, growing and preserved as part of the socio-cultural context of society. In the context of multidimensional, multicultural, and multi-faceted Indonesian society, the values of traditional art need to be put forward. Traditional art is expected to attach brotherhood, friendship, and unity, both micro and macro. Traditional art has the advantage of values; First, traditional art becomes the manifestation of national identity. Awareness and pride in the potential of traditional art will foster self-belief as a cultured nation, to avoid the sense of inferiority and marginalized feelings in global life. Second, traditional art has been tested by time in a very long life process and has become part of the people's network living systems. Third, traditional art can be used as a mediation for the development of the soul function, especially those in contact with the development of the affective domain, namely accuracy, diligence, sensitivity, regularity, and discipline. Fourth, traditional artwork offers a democratic life wisdom, an appreciation of plural and multicultural trends. Fifth, traditional art has wisdom as communication medium to educate or criticize life in more subtle ways. Many of the less polite works are packed so smoothly and symbolically that they do not hurt others.

Keywords: Local cultural values, Reorientation, Local Wisdom, and Multicultural Education

1. Introduction
Local cultural information is the starting point of developing a multicultural attitude of the young generation. An important part of a multicultural education system is how to foster students' sensitivity to the society's cultural wealth that is plural. This can be done by schools by breaking down student’s cultural chamber and broadening their cultural perspectives (Banks, in Sustiawati, 2008). Added by Banks that the main purpose of multicultural education is "To change the whole educational environment in order to be able to promote awards to other cultural groups and enable all cultural groups to experience equality in obtaining education opportunities.

It is undeniable that responsive to culture requires knowledge of culture. Local cultural knowledge (local genius knowledge) can be understood as local ideas that are wise, full of wisdom, good value, embedded and followed by members of the community. In Balinese society, local wisdom can be found in fairy tales or folklore, songs, proverbs, advice,
slogan, *sendrator* (art of drama and dance), traditional art and ancient books embedded in everyday behavior. One that still lives as a legacy of the past is a traditional art that has its own value context. Traditional art is a representation of a group desire in which the richness of traditions and noble values are imbued by the spirit of togetherness (Suarka, *et al*, 2011:4) which has the advantages of values such as (1) becoming the manifestation of the national identity. Awareness and pride in the potential of traditional art will foster self-belief as a cultured nation, in order to avoid the sense of inferiority and marginalized feeling in global life; (2) traditional art has been tested by time in a very long life process and has become part of the community life systems network. The art of tradition offers harmony of life in line with the life orientation of society and crystallized into philosophy, life view, norm, and etiquette on the society life structure; (3) Traditional art can be used as a mediation for the function of the soul development, especially those in contact with the development of the affective domain, namely accuracy, diligence, sensitivity, regularity, and discipline. These values are really needed in real life to conditioned a relatively orderly community life, in addition to values that intersect with the development of motoric potential; (4) traditional art offers a life of democratic wisdom, an appreciation of plural and multicultural tendencies. With so coaching the life of the traditional arts will at the same time raise the dignity of society life in the local, national, and international dimension, on the awareness of life in a diverse togetherness and in equality. The respect for pluralism in the traditional arts basically has resistance to conflict, and traditional art can serve as a means of social integration when other social institutions have been paralyzed; (5) traditional art has wisdom as a medium of communication to educate or criticize life in more subtle ways. Many of the less polite works are packed so smoothly and symbolically that they do not hurt others.

Arts education with multicultural approach according to Gyorgy Kepes as cited by Fisher (1978, in Sustiawati, 2008) has a role to develop the social sensitivity of children, instilling awareness of differences and cultural diversity. Arts education with a multicultural approach is to build, cherish, and foster a sense of pride in pluralist cultural diversity, both culturally owned or other’s culture. The paradigm to be developed in multicultural art education should be developed along with the rights and diversity of learners' backgrounds as individuals learning together, should respect mutual tolerance, democracy and harmonious life in diverse cultural societies. James Banks (1979) explains that multicultural education has several dimensions that are related to each other: first, content integration, which is integrating various cultures and groups to illustrate the fundamental concepts, generalizations and theories in or subjects/disciplines. Second, the knowledge construction process, which takes students to understand the cultural implications into a subject (discipline). Third, an equity pedagogy, that is to adjust the teaching method by means of student learning in order to facilitate students' academic achievement which is various in terms of race, culture, or social. Fourth, prejudice reduction, which identifies racial characteristics of students and determines their teaching methods. Then, train groups to participate in sports activities, interact with all different ethnic and racial staff and students in an effort to create a tolerant and inclusive academic culture.

The learning of dance in elementary school relates to the 2013 Curriculum (K-13) of the material orientation related to the characteristics of students, leading to aspects of local culture and the values of the *Nusantara*. The basis of the local culture and the nurturing values that have been grown from elementary school are expected to form personal
values that include (a) demonstrating a positive understanding of self and confidence. This is the result of a positive personal formation. All ethnic dance performances in Indonesia show a positive personality pattern, that is gallantry, courage, tenderness, or loyalty; (b) shows the ability to interact with others and the environment. This is the result of the formation of social values to realize that life is a process. The kind of regional ethnic dance in Indonesia shows a process to reach a truth, that is, about evil will end in defeat, good will attain nobility; (c) show coherent thinking. This shows the value of the process toward the results achieved. Ethnic dance in Indonesia has a conceptual basis. There are values of thought, logic, and rationality; (d) communicating effectively, this shows that intellectual selection and sorting is a human potential that is capable of achieving a level of quality of life. Ethnic dance in Indonesia basically has the potential as a medium of communication, not only communicate between humans, but also as a medium of communication with the spirit and the universe; (5) accustomed to a healthy life, this is the value that leads to an appreciation of life, so that life has important meaning. Ethnic dance in Indonesia addresses the basic formation and maintenance of the body, so as to maintain the beauty, strength and dexterity; (e) shows physical maturity. It is a value that values the function of the body/body as a medium for attaining the skill level. That this life will be confronted on a number of jobs. All types of ethnic dance in Indonesia are derived from the results of discipline and hard work, because in it has a concept of high aesthetic value.

2. Research Methods
This research is a developmental research, through the stages of research to identify local cultural knowledge (local genius knowledge), especially the traditional arts associated with the theme as a binder of the relationship between one subject with other subjects in the 2013 Curriculum in Elementary School. This data is obtained through: observation, interview, documentation and directed discursion. Data analysis method used descriptive analysis through three activity path that is data reduction, data presentation, and verification or withdrawal of conclusion. To obtain validity of data or valid data used triangulation, reference material, and hold member check. Furthermore, the result of identification of Balinese traditional art as representative of several districts in Bali, among others (1) Gebug Seraya is a traditional art of Karangasem Regency (representing East Bali); (2) Med-medan is a traditional art of Denpasar City (representing South Bali); (3) Megoak-goakan is a traditional art of Buleleng Regency (representing North Bali) and (4) Makepung is a traditional art of Jembrana Regency (representing West Bali), selected Magoak-goakan art tradition for the development of dance teaching design in elementary school is adjusted to two themes namely the theme of "Living in harmony" and the theme of "Proud as the Nation of Indonesia" on the subjects of art and culture in the 5th grade of elementary school (Curriculum-13).

Contents selection of learning the art of Magoak-goakan tradition, based on several reasons, namely: (1) in terms of artistic, Magoak-goakan can be cultivated into a dance; (2) philosophically, Magoak-goakan contains nationalist value, that is, the people willingly help their leader (King) to defend his country; (3) in terms of structure, motion and ideas, can be highlighted or displayed heroic nature, have spirituality value (there is belief, have spirit) when staged will make environment in conscious society (awareness and enlightenment); (4) in terms of character education, Magoak-goakan educates people to maintain unity and unity, strengthen identity, respect, confidence, strengthen identity.
This is seen in the wise nature of the King against his subjects; (5) In terms of cultural strategy, *megoak-goakan* as an ancestral culture can be preserved and developed by making the dance in order to compete and live in the global era; (6) In terms of religious magic, *Magoak-goakan* is highly valued in ceremony (Hindu ceremony), because there is a belief if not staged will happen something that is not desirable; (7) In terms of ethics, logic, aesthetics, practical, *Magoak-goakan* still (appear) densely in Buleleng society.

The selection of the theme "Proud as Indonesia Nation" is based on the phenomenon that the sense of nationalism and love of the motherland is running out. The presence of an attitude of indifference from some citizens leads to a lack of sensitivity to threats that could jeopardize the stability and integrity of our country. This ignorance can be seen in the fewer students knowing and studying their cultural arts, the fewer students who know the name of the hero, the less it feels the school performing the flag ceremony. Certainly a joint duty to reinvigorate the love of the homeland that is increasingly thundering from the citizens of Indonesia so as to grow the willingness of every citizen to participate in efforts to defend the country.

The values of state defense developed in the framework of national defense, among others (1) the value of loving motherland, that is to know, understand, and love the national territory; guarding the land and yard as well as the entire space of the territory of Indonesia; preserve and love the environment; contribute to the progress of the nation and state; maintaining the good name of the nation and state and proud as the nation of Indonesia by being alert and ready to defend the country against the threat of challenges, obstacles, and disturbances that endanger the survival of the nation and the country from wherever and by whomever; (2) The conscious value of the nation and the state, by fostering harmony to maintain unity and unity of the smallest neighborhood or family, community environment, educational environment, and work environment; love and preserve national culture and domestic production; recognize, respect and honor the *merah putih* flags, the national symbol and the national anthem of Indonesia; exercising rights and obligations in accordance with prevailing laws and regulations and prioritizing the interests of the nation above personal, family and group interests; (3) Assured value to *Pancasila* as state ideology, that is understanding the nature or value of *Pancasila*, implementing *Pancasila* value in everyday life, making *Pancasila* as the unifier of nation and state, and confident in *Pancasila* truth as State ideology; (4) The willingness to sacrifice for the nation and state, which is willing to sacrifice time, energy, and mind for the progress of the nation and state, ready to sacrifice body and soul to defend the nation and state from various threats, actively participate in the development of society, nation and state, love to help fellow citizens who have difficulty, as well as believe and believe that sacrifice for the nation and the country is not in vain.

3. Research Results

3.1 History of *Magoak-Goakan* Traditional Art

*Magoak-goakan* name taken from the name of the Crow (dashing *Goak*) that was inspired when this bird was seen its targeting prey. *Magoak-goakan* is estimated to have existed during the reign of Ki Gusti Ngurah Panji Sakti in Buleleng (Suarka, 2011:32). *Magoak-goakan* retell the history of the hero Ki Gusti Ngurah Panji Sakti when conquering Blambangan Kingdom in East Java. Attack of "Taruna Goak" to Blambangan using a fleet of boats, sailing through *Segara Rupek* to *Tirta Arum* beach. Balinese troops are very expert to use chopsticks weapons so many fall victim from the troop of *Macan Putih* and
Blambangan Kingdom can be conquered. Blambangan warriors surrendered to Patih I Gusti Tamblang and swore allegiance to I Gusti Anglurah Panji Raja Den Bukit. After some time in Blambangan, Ki Gusti Ngurah Panji Sakti appoint his eldest son I Gusti Ngurah Wayan as King Blambangan with 600 soldiers troops (Simpen, 2003: 4). Magoak-goakan traditional art has become a folk traditions or villagers of pakraman Panji Buleleng which was held on the day Ngembak Geni (the day after Nyepi holiday) in the field of pakraman Panji Buleleng village.

3.2 The Function of Magoak-goakan Traditional Art

The Magoak-goakan art tradition has a role and function in multicultural education that is able to attach brotherhood, friendship, and unity. Some of the functions in question include, ritual function, educational function, entertainment function or performance and growth and development function for children. (1) Ritual function, Magoak-goakan this is a benchmark of the people of Panji Village to pay homage to King Ki Gusti Ngurah Panji Sakti with his troop called Teruna Goak. Magoak-goakan traditions can be associated with the teachings of Hinduism that is the concept of Tri Hita Karana means three harmonious relationships that cause happiness for mankind. For that must be maintained and preserved in order to achieve a harmonious relationship. Three harmonious relationships between man and his creator (prahyangan), man with nature (palemahan), and man with his neighbor (pawongan) (Windia, 2006:26). Implementation of Magoak-goakan tradition begins with praying at Pajenengan Panji temple to ask for salvation to the Gods and the ancestors, so that people can establish a sense of brotherhood and always preserve the environment; (2) The function of education, namely as a medium for the cultivation of educational values such as: (a) Value of Truth and Honesty. Elements of truth and honesty in Magoak-goakan can be seen from the character Ki Gusti Ngurah Panji Sakti when he saw his people play Magoak-goakan. He promised to give any gifts requested, if the warriors caught the tail (the soldier at the back). After the soldier succeeded, Ki Gusti Ngurah Panji Sakti fulfilled what he had said. Honesty and truthfulness of Ki Gusti Ngurah Panji Sakti’s attitude can reflect good actions to make himself a trustworthy person in words, actions, and work, both to himself and to others. The attitude of honesty and truth is very important and should be applied to the environment; (b) Value of Anti-Violence. Non-violent actions in Magoak-goakan can be seen from the players who run and fall over and over again without anyone feeling disadvantaged, the players also guard the ranks by holding tightly the friends who are in front of it and keeping each other in order not to be separated in Magoak-goakan, and this shows the attitude of mutual care. Because violence is strictly prohibited, the non-violent behavior embodied in Magoak-goakan dance is very important and should be applied to the people themselves; (c) Values of Virtue or Generosity in Magoak-goakan can be seen when Ki Gusti Ngurah Panji Sakti see his people playing Magoak-goakan, with no shame he directly participate in the game. His society is surprised because this game is usually done by ordinary people, but a king wanted to come play. He is a king who can mingle and be courteous with the community. The generosity of Ki Gusti Ngurah Panji Sakti includes character education (dharmadana) which should be imitated by everyone; (d) The value of Persistence and Hard Work in Magoak-goakan can be seen from the goak players running around and eyeing the tail (the rearmost dancer). Goak here with effort and perseverance targeting the tail to be caught, and very meticulous in seeing the movements of the tail that always shy away from the pursuit, but the goak still rose and the spirit of chasing the tail until it can finally
be caught. Other players are also working hard to block the goats who want to target the tail. The value of diligence and hard work contained in the *Magoak-goakan* can be applied to the community to always strive with hard work and diligence in order to get the results to be achieved; (e) Mind righteousness in the *Magoak-goakan* can be seen from the attitude of social solidarity, the solidarity of the players with agile movements that sometimes run, dance, squat, creep around, turn around, or jump around to keep and maintain sequence to avoid the target of *goak* players, although in the end the tail is caught. The local wisdom of *Magoak-goakan* can provide strengthening values and reinforce current social solidarity behaviors, need to be revived as the foundation for strengthening diversity and strengthening social restoration; (f) The Value of Heroism. Implanting early hero values is precisely followed by a school curriculum that supports the cultivation of these values. Here learners will begin to understand the importance of remembering the services of heroes and applying the noble values of heroes. The hero is very close to the war army who fought to defend the country, defend the independence, keep the security, sacrifice, love the motherland, the same fate has extraordinary philosophical value that makes unselfish, not arrogant and always put the public interest above personal interests and groups. It is said that the great nation is a nation willing and able to appreciate the history of the struggle of its predecessors, therefore the excavation and preservation of traditional arts laden with heroic values continue to be performed and disseminated and actualized by all components of the nation; (3) Entertainment or Performance Functions in *Megoak-goakan* seen that the art of this tradition that is still in demand by Balinese people, especially the District of Buleleng as a medium of entertainment and spectacle that its social life is very strong and can still thrive; (4) Growth and Development Function for Children. The Elementary School period is a period of physical education and sensual vision. At this time the child also likes activities that are physical. Expression and self-actualization is one of the important psychological needs for elementary school children. This aspect can be facilitated through the arts, because each child actually has a creative talent that is brought from birth even though the quality is different from one child to another. The traditional art of *Megoak-goakan* serves as one of the assisting tools to develop children’s abusive motor development in running, jumping, jumping, and agility of children and nurturing a sense of cooperation. In addition, this *megoak-goakan* game can train the balance and coordination of children’s motion.

3. Conclusion
The diversity of local cultural values needs recognition and affirmation for the existence of Indonesian nationality. With regard to the effort of ethnic culture excavation that is filled with noble values of Indonesian culture should continuously be done to enrich the national cultural elements. Excavations can mean digging in order to discover something new, in example from the unknown to be known or from nothing into being. Excavation can also means understanding deeper ethnic culture that already exists, to get deepening, understanding and contextualized meaning contained in it. This appreciation of the culture noble values is expected to help learners to recognize their identity and understand the plurality of national identity. In turn, they will be able to respect differences and diversity, and wisely accept the reality of the cultural plurality of Indonesian society, this is a form of multicultural attitude.
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"STATUS # 3" ART WORKS THAT REPRESENT CULTURAL ASIMILATION BETWEEN CHINESE AND PADANG PARIAMAN

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ABSTRACT
From many years, long before its independence, Indonesia has become a part of a very important and busy business trade lane in the world. Strategic location and the richness of its natural resources had invited many merchants from other part of the world to sail across the oceans to Indonesia for trading and doing their business. Many traders or foreigner finally stayed, settled down and even getting married with local women which resulting a cultural assimilation between two different cultures. One example of this very interesting culture assimilation in Indonesia is between Padangpariaman and Chinese cultures. The people of Padangpariaman live in the coastline area of West Sumatra, where many foreigner merchants especially from China came to trade with locals. Two examples of cultural assimilation between these cultures are Suntiang Gadang and Padangpariaman wedding platform decoration. Suntiang Gadang is a bride wedding headdress which has beautiful ornaments taken from natural forms of plants and animal motifs. Padangpariaman wedding platform decoration is beautifully adorned with colorful fabric with gorgeous detailed embroidery with Chinese adopted motifs which represents the cultural assimilation. This is a proof that the assimilation process has taken place in a peaceful manner and enriched Indonesia culture. The history of this assimilation process which is also one of the richness of Indonesia Cultures, has inspired the creation of a 3 dimensional art piece called Status#3 which represents a person’s status in society and the cultural assimilation between Padangpariaman and Chinese cultures.

Keywords: Assimilation, China, Padangpariaman, social status, art piece

Introduction
Indonesia has peranakan culture expressed as the richest mix of cultures and richest in Asia. This is because the peranakan culture in Indonesia is a cultural assimilation between migrants or migrants from China with Java, the Netherlands, Britain, Arabia, India, Malay and Portuguese. In the writing of this work, peranakan culture will be focused on peranakan Tionghoa in Indonesia.

This cultural assimilation occurred when the Chinese from mainland China came to Indonesia which was estimated to occur around the 14th or 15th century AD. The understanding, the beauty of culture, and the richness of nature owned by Indonesia have attracted many immigrant communities who also came from various regions of the world to settle in Indonesia.

"Not only settled, many of them married native people around the coast," said Andrew A. Susanto, Chairman of the Indonesian Peranakan Tionghoa Association (ASPERTINA) ("Indonesia, Origins," 2012). When some decided to settle, they marry local residents. This marriage not only unites the two nations but also combines the social and cultural
diversity of each nation. Culture born as a result of the marriage of two cultures that resulted in Peranakan Tionghoa culture, also known as Indo-Chinese culture. One proof of peranakan culture in Indonesia is kebaya encim or kebaya nyonya. Kebaya encim worn mostly by peranakan women combined with batik. What is interesting about kebaya encim is the use of white, in China white color is unusual to use because it symbolizes the color of grief. But white is still used by peranakan women. The use of white color is one proof of cultural mixture in Indonesia.

![Figure 1. Kebaya Encim](Source: Downloaded 31 Agustus 2017 from https://i.pinimg.com/originals/0b/84/27/0b84277467dc2d6ee03d97064ac69870.jpg)

**Research Method**

The research method used is descriptive qualitative through visual studies and historical literature from various sources of literature which is then equipped with research using the internet media. The emphasis of the design of this artwork is to present 3 dimensions and visualize the form from the result of cultural acculturation in Indonesia between Padang Pariaman cultural products, in this case Suntiang and Minangkabau Wedding platform, with Chinese culture with historical background of the use of Liang Ba Tou in the era of Qing Dynasty in China in the 19th century paired with the function of the use of Bundo Kanduang headgear in Minangkabau Culture.

**Concept Discussion**

Besides Java Island, peranakan culture also occurs on the Sumatra Island, for example in West Sumatra precisely in the coastal region of Padang Pariaman. The influence of Chinese Culture is estimated to have occurred since the time of Sriwijaya in the 7th century through trade relations. Some examples of peranakan culture in Padang Pariaman are Minangkabau and Suntiang Minangkabau which is a bride headdress (anak dardo).

Ada kisah yang menarik mengenai pelaminan Minangkabau yang memiliki ragam hias corak Tiongkok, bahwa seorang Raja dari Tiongkok meminang Bundo Kanduang dengan mengirimkan seperangkat pelaminan serta banyak benda-benda berharga lainnya. Sayangnya, sebelum kiriman barang-barang tersebut sampai, sang Raja meninggal dunia. Oleh karena itu pada akhirnya pelaminan digunakan dalam setiap upacara adat perkawinan di Minangkabau untuk mengenang Raja tersebut.

There is an interesting story about the Minangkabau wedding platform that have Chinese decorative patterns, that a King from China proposes Bundo Kanduang by sending a set...
of wedding gifts and many other valuable objects. Unfortunately, before the shipment of these items arrived, the King died. Therefore, at the end, the wedding gifts are used in every wedding ceremony in Minangkabau to commemorate the King.

![Minangkabau Wedding Platform](http://1.bp.blogspot.com/-eh44uG3F5yM/VaKt68nTUUtI/AAAAAAAADME/-6Att56b72Q/s1600/1280897391_108047411_1-Figure--ISTANA-PELAMINAN-1280897391%255B1%255D.jpg)

*Figure 2. Minangkabau Wedding Platform*

Source: Downloaded 31 Agustus 2017 from http://1.bp.blogspot.com/-eh44uG3F5yM/VaKt68nTUUtI/AAAAAAAADME/-6Att56b72Q/s1600/1280897391_108047411_1-Figure--ISTANA-PELAMINAN-1280897391%255B1%255D.jpg

In the wedding platform can be seen clearly the types of gold thread embroidered ornaments, *suji caie* (fine embroidered) and pinhead. The ornamental variety is influenced by Chinese culture which can be seen from the motif of flora, fauna, and geometric motifs with examples of dragonfly ornaments, phoenix birds, ornamental lions, clouds and peony flower. Minangkabau culture has processed the wedding platform with the variety of decoration to be in accordance with the philosophy of married life for their bridal couple. What is interesting about Minangkabau wedding platform apart from the variety of ornaments is a beautiful embroider art. The embroidered art that has become the customary product of Minangkabau obtained the influence of Chinese culture. This can be seen from the same embroider techniques and raw materials used are silk fabrics, gold and silk threads, how to work and decorations. When compared, the Minangkabau embroidered features with Chinese embroidered both look beautiful and smooth and use the same raw materials as silk thread, gold, and silver. It can be said that Minangkabau embroidery is an absorption of Chinese culture that is still used from generation to generation.

The visuals below show some examples of decoration in Minangkabau wedding platform that have similarities and resemblance with Chinese decorative form.
Figure 3. Kilin Embroidery
Source: Downloaded 31 Agustus 2017 from https://www.trocadero.com/stores/2ezr/items/1361155/catphoto.jpg

Figure 4. Kilin Motif on Lalansia
Source: Fitra, 2011

Figure 5. Phoenix Embroidery
Source: Downloaded 31 Agustus 2017 from https://www.picclickimg.com/00/s/MTA2NlgxNjAw/z/nYwAAOSwZcZZqDH7/$/antique-Chinese-silk-PHOENIX-PEONY-EMBROIDERY-19th-_57.jpg
Figure 6. Phoenix Motif on Lalansia
Source: Fitra, 2011

Figure 7. Peony Flower Embroidery
Source: Downloaded 31 Agustus 2017 from https://i.pinimg.com/736x/b4/7a/9c/b47a9ceb2d497f0ce70d6234b148943f--chinese-embroidery-embroidery-design.jpg

Figure 8. Peony Motif on Tirai Tabia Dindiang
Source: Fitra, 2011
Minangkabau wedding platform structures are divided into (Jupriani, 2002, as cited in Fitra, 2011) (1) the top includes; kites, langik-langik, bakolom curtains, angkin, cancang curtains and barombak curtains, garendeng, kapalo lalansia, karamalai, opok. (2) The back consists of bakabek cloth, several layers of netting, lalansia, and samia. (3) The side consists of the arrangement of tabia mounted along the wall of the room where the wedding platform is displayed. (4) The front part consists of dulang bakaki and the carano. (5) The middle part consists of the bridal seats, tonggak katorok, balapiah cloth, banta kopek bulat, and banta gadang. In each of these sections will be decorated with Embroidery with a variety of distinctive Minangkabau decorative influenced by Chinese culture.

Minangkabau wedding platform is not the only evidence of acculturation result of Indonesian culture with China. Suntiang which is a bridal headdress in Minangkabau is one real example. Suntiang is a mixture of Chinese culture and local society (Mutia, 2000:41, as cited in Yulimarni & Yuliarni, 2014). Until now Suntiang has become part of the Padang Pariaman culture that has spread throughout the Minangkabau region. Suntiang became the emblem of the severity of responsibility that a woman would carry after marriage.
When further noted, there are 2 types of decoration that become *Suntiang* forming elements, namely the types of plants and animals that are visualized to the material plate, brass, gold, silver, and so on. The ornamental variety of animals is inspired by pigeons, butterflies, fish and peacocks, while decorative plants are shaped like ros flower, jasmine, *cempaka* and lemongrass plants.

In each of *Suntiang* installation, there are 4 types of ornaments that are arranged, the bottom layer is of serunai flower rows (a kind of ornate flowers) consisting of 3-5 layers and become base of *Suntiang Padang Pariaman*. Then at the top is placed row of *gadang* flowers (flower-shaped decoration) usually as many as 3-5 layers. The top decoration is the usual *kembang goyang* mounted for lace. While the *Suntiang* decoration that falls on the left and right cheeks is called the *Kote-kote*. At the back of the bun there is *Tatak Kondai* and *Pisang Saparak* covering the back of the bun. On the forehead there is *Laca* and *Ralia* in the ear.

*Figure 11. Suntiang Padang Pariaman*
Source: Downloaded 31 Agustus 2017 from https://upload.wikimedia.org/wikipedia/commons/thumb/6/6a/Wedding_headdress%2C_Minangkabau_peoples%2C_West_Sumatra%2C_Indonesia%2C_mid_20th_century%2C_silver%2C_brass%2C_glass_-_Fernbank_Museum_of_Natural_History_-_DSC09942.JPG/

*Figure 12. Padang Pariaman Bride with Suntiang*
Minang culture embraces a lineage system that is calculated according to matrilineal lines or by maternal lines. So women in Minangkabau play an important role in the family and community environment. Those who have been promoted to Bundo Kanduang will wear a typical traditional wear that features a headdress called Tengkuluk Tanduk or Tengkuluk Ikek. Tengkuluk is a headdress made from Pandai Sikat Padang Panjang embroidery on balapak cloth, which is shaped and branched like a buffalo horn with both ends tapered with gold or a greased tin pan. The function of this head cover is to show the status of the woman as a gadang home owner. Not all women can be Bundo Kanduang, if she has been appointed then she plays an important role in his people. Bundo Kanduang will wear Minangkabau traditional clothes containing noble values such as leadership, firmness and responsibility, wisdom, hardness, hard work, obedience, guidance, and obedience.

![Figure 13. Bundo Kanduang](https://asiaturpadang.files.wordpress.com/2016/07/bundo-kanduang.jpg?w=270&h=426)

Figure 13. Bundo Kanduang
Source: Downloaded 31 Agustus 2017 from https://asiaturpadang.files.wordpress.com/2016/07/bundo-kanduang.jpg?w=270&h=426

It is noted that this Tengkuluk function has similarities with Liang Ba Tou, worn by the last dynasty Chinese nobles of the Qing Dynasty in the 19th century, to show their status in society. At that time China's last Empress Dowager, Cixi and Chinese noblewomen, especially in Beijing's Forbidden City, would wear headdresses that were basically headdresses shaped like bat wings, formed from wigs or real hair laid out on a frame which is then pinned using a special hairpin to the real hair.

![Figure 14. Dynasty Qing Countess Wearing Liang Ba Tou](https://example.com/image)

Figure 14. Dynasty Qing Countess Wearing Liang Ba Tou
Source: Garrett, Valery. 2007
Then over the course of time the size of headdress/liang ba tou is getting bigger and uses black satin-coated frame to replace the original or fake hair as it is considered more practical and easy to handle. Large fake flowers are placed on both sides or right in the middle of the liang ba tou plus the tassel of the silk on one or both sides, then beautified again with ornaments made of gemstones or other precious stones. Older women also keep wearing this headdress but with a smaller size.

Based on the explanation above, the author intends to materialize the result of Padang Pariaman and Chinese culture acculturation into the form of 3-dimensional artwork representing and depicting cultural wealth of Indonesia. In this art entitled Status #3, the incorporation of elements from Suntiang, embroidery ornaments adapted from Minangkabau wedding platforms will be combined on top of Liang Ba Tao which is designed to resemble Bundo Kanduang headdress shape. Decorative elements of the Minangkabau wedding platform such as the phoenix, peony flowers will be embroidered on the red silk cloth that became the basis of Liang Ba Tao’s new adaptation. It then comes with the adaptation of other elements of the Minangkabau wedding platform section combined with the ornaments of Liang Ba Tou.

**Conclusion**
Based on observations, data collection and processing, the process of assimilation of Indonesian and Chinese cultures, then called peranakan culture, has been going on for quite a long time since the occurrence of trade relations long before Indonesian independence. This mixing of cultures should be seen as the strength and richness of Indonesian culture that can strengthen the relations between the two countries, especially in the field of culture. The design of #3 works aims to showcase the positive creations of the assimilation process between Indonesian cultures (represented by Padang Pariaman) with Chinese culture. It is hoped that the design of this work can also inspire the emergence of other works that display the peranakan culture and open our eyes that this cultural richness can enrich, unify and strengthen the diversity of Indonesia.

**Reference**


Internet


BALINGKANG: DANCE AND DRAMA A COLLABORATION IN BALI
A REFLECTION OF MULTICULTURAL PERFORMANCE

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ABSTRACT
According to the journey and the development of performing arts in Bali, there has been a wide range of collaboration either in the form of intra-cultural and inter-cultural collaboration. It is caused by the culture of Bali is flexible, supple, and adapted that are open and receptive to the influence of cultural elements outside, but through a process of filtering, adaptation, and assimilation in harmonious and dynamic that retains the values of the native culture as identity. The activities and creativities of the collaboration are very famous and popular now day in Bali. It was big collaboration had happened in 2001 which is between the Chinese culture with the culture of Bali in the form of production of the dance and drama performing arts are very harmony, esthetic and philosophical entitled “BALINGKANG”. The idea of this collaboration was utilized the old legend of Balinese society that the story of marriage of Balinese King named Sri Aji Jaya Pangus with the beautiful and virtuous women named Kang Ching Wie, who is the only daughter of a merchant Kang from China. This legend until now believed to contain the noble values, such as: to maintain a sense of unity and oneness, to tighten of fraternity in social life, strengthening the sense of togetherness, tolerance, solidarity and multiculturalism. And more importantly, this legend is believed to contain the intellectual and spiritual significance as a source of knowledge and spirituality that can be used as guidelines in daily lives.

Keywords: Collaboration, BALINGKANG, intellectual, spiritual and multiculturalism.

INTRODUCTION
Collaboration is the act of working together to make on product something for a certain purpose. In term of art performances according to Judy Mitoma, Director of UCLA’s Center for Inter-cultural performance, that collaboration comes out of shared knowledge to achieve a goal (Ito, 2004:27). Now day collaboration, specially in the performance art, is very popular. The impact of technological and economic development has also spread globally to the arts. Collaboration is really effective as a cultural exchange whether it is traditional or contemporary performance. “Whatever perspectives artists brought to the collaboration, the process was continually under negotiation in term of artistic vision, process, and final product” (Ito, 2004:27). If we look closer at collaboration activities there are two kinds: first, performance activities between artists in the same country which utilize national cultural values and combine personal styles or regional values we call: “intra-collaboration”. Second, collaboration between artists from different countries which utilized and combine global cultures we call: “inter-cultural collaboration”.

In Bali, there are many examples of both that have been considered successful and appreciated. For example, the legendary intra-collaboration by I Ketut Mario, I Gede Manik, I Nyoman Kaler, and I Ketut Lotring in 1930’s. All of them very famous Balinese
choreographers and composer who were fundamentally influential in the development or new work in Bali. there choreographers still exist and are popular regionally, nationally, and internationally.

There are also important examples of inter-cultural collaboration in the same period of Balinese history. In 1928, Walter Spies, who was painter, musician, and theatre artists from Germany, came to live in Bali. During that time he created the kecak dance using the Ramayana story. He took the Balinese sacred dance we call: “sanghyang” as inspiration to create a collaboration between western and Balinese theatre. They collaborated this piece firstly at Bedulu village with artists from that area, one of who was a very famous dancer who name was Limbak. Walter Spies created the kecak dance with Limbak but maintained and respected Balinese cultural values.

As early as 1942, Colin McPhee came to Bali to study and research Balinese music. At that time he lived at Sayan Kedewatan village. While he lived in Bali he did collaboration with Balinese composers and musicians. In 1970 there was crucial collaboration in Bali conducted by Sardono. W. Kusumo, a very famous contemporary dance choreographer from Solo (Central Java), who came to Bali to make the collaboration with Balinese artists at Teges, Peliatan Village, Ubud, Gianyar regency, Bali province. He created a “kecak” dance using many changes like placing dancers in a tree and using naked children as a dancers. At that time many Balinese artists were angry about what Sardono did. In fact, the Balinese government made a statement to prohibit performing that pies whether in Bali or out side of Bali. Balinese artists felt that Sardono was destroying Balinese culture by using naked children as a dancers. In Balinese culture and tradition it is considered taboo to use naked dancers even if children in performance. There are some of the most important collaboration in the history of Balinese performing art. Still numerous other choreographers and composer made collaborations in Bali both in the past or recently which I can not mention one by one. However, all of the collaboration mentioned above, still exist and influence the younger generation of Balinese artists.

In 2001, I engaged in a major collaboration in Bali with the Balinese company “Cudamani” from Banjar Pengosekan, Ubud, Gianyar regency, Bali province, led by Dewa Putu Beratha SS Kar. And the Angga Lee Contemporary Dance Company led by Lianggan Sindhu Bastian from Surabaya, (East Java) as well as the Chinese- Barongsai Mutiara group from Tanah Kilap Denpasar. This collaboration was produced by the Bali branch of the Chinese-Indonesia Social Association (PSPMTI). This collaboration was combination between intra-cultural and inter-cultural collaboration. In inter-cultural collaboration perspective, this collaboration was utilized and combined between Chinese culture and Balinese culture as well as contemporary dance. In intra-cultural collaboration perspective, this collaboration was activities and creativities of artists between Balinese and Javanese artists in one country of Indonesia. The story line of this collaboration based a local legend about a love story between a native king Sri Aji Jaya Pangus and a Chinese merchant’s daughter, Kang Cing Wie who was cast ashore on the beautiful island of Bali after a storm destroyed her father’s ship.

Dance and drama (sendratari) entitled “Balingkang” was a new choreography with was involved 250 dancers and musicians. It consisted of 125 people from Cudamani’s group, 75 people from Angga Lee contemporary dance group from Surabaya, and 50 people from Barongsai Mutiara group. The duration of the performance was two and half hours with music composed by Dewa Putu Beratha and Dewa Alit, and choreography by Lianggan
Sidhu Bastian and I Nyoman Cerita. The performance was very successful at that time with audiences more than 5000.

The creative team of this large scaled production was: Artistic Director and choreographer by I Nyoman Cerita (Bali), and Liangga Sindhu Bastian as choreographer from Surabaya. Composer: Dewa ketut Alit, SSn. Dewa Putu Beratha, S.SKar. Costumes designer: I nyoman Cerita, SST., MFA, Ni Made Seri, and Liangga Sindhu Bastian.

I. Collaboration Of Purpose

1.1 The Collaboration AS Expression Of Historical Values

In Art Performance in South-East Asia, James R. Brandon argues that the influence of Chinese culture in Indonesia is very small if compared to the influence from India (Brandon, Sudarsono, 1989:60). But I would like to argue that is not true in Bali. In fact, in Bali the influence of Chinese culture is very significant. I would like to venture to say, comparable to the influence of Indian culture. There are many ways Chinese culture has influence in Bali over the centuries. Archeologist have found the iron coin recognized to come from the seventh century in the Tang Dynasty. It is estimated that Bali and China had commerce link before the ninth century (Sidemen, 2002:6-7). The culture of China flowed with the stream of commerce, filtering gently into Balinese culture, that is artistry, food, and even household equipment, and ceremonial practice, like metal money, frankincense, ceramic goods, silk cloth and many others. Chinese metal money, which in Bali is referred to as Pis Bolong, has function of vital importance. Beside functioning as a trade money it also part of virtually all Balinese Hindu ceremonies. Chinese metal money (Pis Bolong) is very esteemed in Bali. Balinese fill proud if they own genuine Pis Bolong from China. The more antique the coin the more valuable it is. Some believe that certain coin have spiritual power and single antique coin can be worth millions Rupiah. According to the archeologist Prof. I Gusti Gede Ardana, in the ninth century, under the governance of King Sri Kesari Warmadewa, Chinese citizen have started to come to Bali. This is supported by the finding of Belanjong inscription in Sanur village, dated to the year 913 A.D. This inscription mentions Sanur, especially Belanjong, as the port town of Singa Dwala (Ardana, 1980:39). As a port town of course it was often called the upon by merchants from out side of Bali including Chinese merchants, especially from the Yunan area, south China.

The presence of Chinese merchants in Belanjong, also influenced performing arts of the local area. This is supported by the existence of a performance of Baris China dance that is heavily influence by Chinese culture called the Baris China dance. This dance is performed the local community and worshipped in two temples. It is so powerful that people believe there are special spirit associated with the dance called Ratu Tuan Baris Cina Lan Gong Beri, there is one temple in Semawang, Sanur, and another one in Banjar Renon Kelod, Denpasar. According to the priest from the temple Ratu Tuan Baris Cina Lan Gong Beri, who name Jero Mangku Made Kunda, Baris Cina dance came through Belanjong brought by Chinese merchants and he note that the musical accompaniment uses Chinese instruments called Gong Beri (interview, March 6, 2017).

The community believes that this dance can repel disease and epidemic. It is perform on selected days according to local need, than adapted for the Balinese traditional calendar. It is very interesting if we watch this dance. Some dancers can go in to trance and speak Chinese even though none of the dancers can not speak Chinese if they are not trance. According to Chinese people in Bali, who have watched this dance, the language used by
dancer of Baris Cina when go into trance is ancient Chinese. Also the performance form of this Baris Cina dance is very different than the other Baris dance in Bali. This dance uses costumes like mazal art clothes, also wear sarung hung over the shoulder and across the chest. Dancers carry a long sword rather than Balinese lance. Dancing in two groups with different costume colors one white and one black color, which than at the climax have a scene of pesiat (fighting) between black and white, which ultimately are the same strength, no one loses and no one wins. This is the symbol of the strength of “rwabhineda”. Rwabhineda is two different things, complementary power that have the same target, to create and maintain balance and harmony of the world. Thus philosophy is always referenced by Balinese people in everyday life.

Not less important is the Chinese cultural influence in literature. One Chinese story San Peek Eng Tay is still popularly used in traditional Balinese dance and drama (opera) referred to as arja. This story is estimated to have happened in the Goan (Mongol) dynasty 1280-1368 A.D. (Marwin, 2001:1). This is story of human tragedy. Eng Tay is the image of women’s emancipation in China in that era. Her strong desire to go to the school like men folk reflects Chinese women’s efforts to abolish all kind of discrimination of gender in that era. She went to school and falls in love with San Peek. The story ends with touching tragedy. Recently San Peek Eng Tay story has inspired many artists to create new work in the form of dance of the new creation, contemporary, and theatrical performances.

Other important pair of figure, which up to now is strong in Balinese society, is Barong Landung. That is sweetheart deity in some areas south of Bali like Gianyar, Denpasar, and Badung. It is believed that the Barong Landung is a symbol of two ethnic groups Balinese and Chinese. One of the very popular legends believed by Balinese concerns the origin of Barong Landung. King of Bali of Sri Aji Jaya Pangus in the eleventh century was allured by loveliness of Chinese merchants princess, Kang Cing Wie, and Barong Landung is a symbol of their marriage. Jero Gede, the Barong that looks like a tall black man is the symbol of the ancient Balinese King. While Jero Luh the white female barong, with a large forehead (jantuk), slit eyes, and flaxen hair, is the descendent of the Chinese princess. It is the opinion of Jero Gede Alitan who is the priest of Ulun Danu Batur Temple in Kintamani village that the marriage of King Sri Aji Jaya Pangus with Kang Cing Wie is evidence of a story of good relations between Balinese and Chinese. Because they have looked after their marriage in harmony even though from their marriage they did not have children. The King Sri Aji Jaya Pangus is known as the king of Bali who was very loving and faithful to his wives. To honor the Chinese princess, the Balinese give her name “Ratu Subandar” and built the shrine in some Balinese ancient temple, such as: in Batur Temple, Dalem Balingkang, Gambur Anglayang Temple (regency of Buleleng), and in Besakih Temple (interview, March 4, 2017). Thus to honor the shared history and good relationship among Balinese and Chinese such as elaborated above, the marriage of Sri Aji Jaya Pangus with Kang Cing Wie, was used as story line of this collaboration. This legend we transformed in to “new creation dance and drama” (Sendratari Kreasi baru) entitled “Balingkang”.

Process of Collaboration

1.2 Intra-Cultural Collaboration Process

In this part I discuss how I collaborated with Dewa Alit and Dewa Beratha in order to produce this sendratari Balingkang by using Balinese philosophy above as a reference. In this description I discuss also how I collaborated with Cudamani’s
group which located in a famous village and artistic area with a strong tradition of roots. In this opportunity I would like to discuss our work process as a team in collaboration and our effort to create a meaningful production. Last but not least in this part I would like to discuss what method I used to face challenges or difficulty in the Balingkang collaboration process. Before stated to rehearsing with dancers and musicians, we conducted a special meeting with all of the committee members, choreographers and composers at office of PSMTI Denpasar on March 5, 2001, at 20.00 PM. In that meeting we united our mission and vision of the collaboration process, talking about ideas, schedule, and casting. The meeting was successful. We aspired to create a production that would be gratifying for everybody, good for collaborators, artists, audience, and society. For our first rehearsal, I Choose an auspicious day (dewasa ayu), according to the Balinese traditional calendar. Giving offerings and full of trust I requested to God that the process of the collaboration be successful. In the first rehearsal we explained the theme and overall form of the production and the details of the work were discussed in each rehearsal. We felt that it was a vital importance that musicians and dancers understand our process of collaboration. We want to them to be involved not only physically but also mentally and psychologically in the process of the collaboration, and therefore felt responsibility for the work.

During the one month of the collaboration process, I did not bring “final” concepts to my fellow collaborators. I offered the concepts and ideas that were still wide open to all of our composers, choreographers, musicians, and dancers to contribute to. Freedom and openness in this process encouraged the musicians and dancers to become more confident, happy, and enthusiastic doing the collaboration. Therefore, the atmosphere of the collaboration process became exited. Our practice schedule considerably tightened. Because we use a lot of musicians and dancers, each practice was conducted seriously and full of the concentration. In order to use practice time more efficiently, one day before I rehearsed with the musicians and dancers, I always held a meeting with Dewa Alit and Dewa Beratha as a composers to discussed the ideas, consequently the explored patterns were passed to all of the musicians and dancers the day after. Then processed together in rehearsal.

In this collaboration process the goals of each rehearsal were very systematic and clear are: in the first month (March, 2001) music and dance rehearsal were conducted in different places. The musicians practiced at Cudamani’s studio in Banjar Pengosekan, Ubud, Gianyar, while the dancers conducted practices at my house at Banjar Senggguan, Singapadu, Sukawati, Gianyar using recorded music from the composer. In this next month, May 2001 started looking for form in each scene matching story line with choreography. Rehearsal with musicians and dancers were conducted an intensively at Sanggar Cudamani. Consequently, in this first week of June, the whole form of choreography expected completed as we had targeted.

Some very interesting and challenging matters for myself this process in the intra-cultural collaboration were: First, each of the 150 dancers and 75 musicians, has a unique background, ability, idea, and different geographical origin. It was a really big challenge to unite their feeling. I worked hard for this matter. As a solution what I continued to develop and strengthen my own spirit which based on deep mutual understanding, patience and flexibility among choreographers and composers on one side and among all of the
musicians and dancers on the other. Secondly, I faced difficulty while the studio practice. At the Sanggar Cudamani and my house there is not enough room for such a big group of dancers and musicians. Facing this situation, we decided that for the scene which used a few dancers, we conducted the rehearsal at Cudamani studio. And some time I conducted rehearsal at my house using recorded music. While for rehearsals which many dancers, I conducted the practices outside of studio in a calm field near my house.

1.3 Inter-Cultural Collaboration Process

In this part I would like to discuss how we from Cudamani Collaborated with artists from Chinese cultural background, Angga Lee Contemporary Group with Liangga Sindhu Bastian from Surabaya as choreographer and Barongsai Mutiara Liong Group from Tanah Kilap Denpasar. After many meetings with Liangga Sindhu Bastian at the office of PSPMTI Denpasar as well as at my house, our relationship became progressively more familiar. Fluent communication took place by phone, email, and in person to discuss solution concerning the process of the collaboration. Through those meetings, I as Cudamani’s choreographer always gave information concerning Cudamani’s progress to the committees, choreographers, and composers. I did this is to build feelings of respect, trust, esteem, and community. Than each group could prepare more confidently for the collaboration.

Despite my effort, at the first rehearsal with the entire cast involved in this collaboration, all dancers and musicians of Cudamani’s group were shocked. Because it felt dissonant and strange dancing with dancers of the other group. It felt odd to merge the characters and movements of China and Bali. For example, the scene of Kang Cing Wie being decorated Balinese ladies and waiting in the garden of palace and the romance scene of King Sri Aji Jaya Pangus with Kang Cing Wie. Myself felt it was difficult to unite feeling in processing this scene. And out side artists watching the rehearsal approaches me and ask some question such as: Why did not the movements and feeling between Balinese with Chinese in the garden scene encountered? Why did the music not fell connected wed between Chinese and Balinese? I felt that the combination was completely incompatible like “oil and water”. At that moment I answered the questions patiently and I explained directly to them. It was caused by different culture background, form, techniques, style, and system in our process. We from Cudamani (Bali) used more traditional form and conventional process. While the Angga Lee Dance Contemporary group used contemporary form and modern system of approach.

At that moment I stopped rehearsal. The cast took a break and I conducted meeting directly with Liangga Sindhu Bastian and discussed the solutions how to fix the situations. The discussion occurred smoothly with ease and full of familiarity. Than the result of that discussion I explained to the entire casts. It impressed me in the discussion there are existed feeling of flexibility and a willingness adapted to each others and accommodated each other’s ideas, vocabularies of movement, musical nuance, choreographies and everything needed to support this collaboration process. The focus of attention for me in this inter-cultural collaboration process was to stimulate and encourage all of the dancers so that the process could be improved and become exciting. Because in this collaboration I did not just use dancers from Bali. I also involved many foreign people who were living in Bali and had learned Balinese dance for a long time such as one dancer from America, ten dancers from Japan. All of them are talented foreign dancers doing Balinese dance. They were involved as the Balinese dancers in this process very seriously and enthusiastically. Even though they have different cultural background, they were able to
unite feeling, movements vocabulary and choreography according to the spirit of Bali. Through strong desire and full concentrating in rehearsal they could dance like Balinese dancers. In our process, we really strived together in searching for nuances and new forms of choreography. We always tried to look for something that we felt, we had never seen before either from music, vocabularies of movements, or theater. The music for example, had the challenge finding the music nuance of both Balinese and Chinese music and to weld together the colors of Chinese music and Balinese music. We had to generate new nuance and form. Beside that, in term of orchestrations, we had to weld together Balinese seven tones *pelog gamelan* instruments with Chinese instruments in such a manner they became a new ensemble capable of yielding colors, character and interesting music. According to Dewa Alit and Dewa Beratha, as composer in this choreography there were various challenges which emerged in the course of this collaboration. On the other hand, because of those challenges this collaboration became interesting. They further said that, through this inter-cultural collaboration process they gained valuable experiences for them as composers (interview, March 7, 2017).

II. The Production Form Of The Balingkang Collaboration

2.1 Synopsis

In the land of China, in the eleventh century, live a very rich merchant of the Kang clan, who had a beautiful daughter, Kang Cing Wie. The merchant and his daughter traveled frequently sailing through rainstorm and waves, trading to transmarine countries afar. One day, Mr. Kang with Kang Cing wie sailed the wide ocean on a powerful dragon ship, with their staff to trade. Unfortunately a big storm descended on the dragon ship. Consequently the dragon ship went aground on the coastal region of Panarajon Bali. a long the beach of the Kingdom of *Panarajon*, nearing the down of day, a fisherman sees the Chinese ship stranded. Than with other resident, he kindly helped the unlucky travelers. At that moment came a royal minister, who led merchant Kang and Kang Cing Wie as well as their followers to the Palace to meet the King. Upon the arrival of merchant Kang and his daughter in the Palace, the King was fascinated by the glorious beauty of Kang Cing Wie. Marriage could not avoided, though it did not get blessing from the priest because of their different religions. Nevertheless, the King executed the marriage regally. The priest was very angry with the King, and at the marriage ceremony the priest created very heavy rain for one month and seven days and entire empire was knocked over by deluge. The King was very anxious, and finally the King removed the empire to the periphery of lake *Batur, Enjung Les*. In the new empire, the King Sri Aji jaya Pangus with his wife Kang Cing Wie lived with peace and were respected by the Balinese people. Because of their dignity, and kindness, the King and his wife, were worshipped by people in Bali in the form of *Barong Landung* after they passed away.

2.2 Structure “Balingkang”

Act I. The atmosphere of China

- Two patrolmen are rousing all workers.
- Kang Cing Wie, delicate and beautiful, is accompanied by all he ladies in waiting.
- A crew of people are pursuing a thief. The people abuse the thief but Kang Cing Wie comes with compassion and saves him.
- Merchant Kang comes riding on horseback happily accompanied by guards and his servants.
• Uttering of prayer and oath for journey to ship, accompanied by the Dragon ship glockenspiel and trumpets heroic sounds.

**Act II. On The Open Seas.**
• In atmosphere of happiness, all of the dancers dance on board, and all of the musicians play music energetically.
• Merchant Kang and the merciful Kang Cing Wie give the red head cloth to their crew, a small but meaningful bliss device, for happiness and safety.
• The ship is attacked by a huge storm
• The Dragon dance is performed in tense of atmosphere to appease deities and save merchant Kang and his daughter Kang Cing Wie.
• The dragon ship is stranded in the coastal periphery of panarajon Bali.

**Act III. Coastal Region Of Panarajon Bali**
• Nearing the dawn of day, two fishermen carrying torch are surprised to see the foreign ship stranded.
• Merchant Kang and Kang Cing Wie, and their crew are anxious and worried as they collect the goods which still remain.
• All of the fishermen and other resident heartily assist in gathering the goods of the Kang merchant.
• The King Minister arrives accompanied by his entourage and approaches merchant Kang. Merchant Kang, his daughter and their crew are invited to the Palace Panarajon.

**Act IV. The Conference In Panarajon Kingdom**
• All of the King is guards dance gallantly.
• The minister, powerful and wise enter the conference hall dancing.
• The King Sri Aji Jaya Pangus dances in a noble and glorious atmosphere.
• Conference take place in an orderly and wise manner.
• The entourage of Merchant Kang meets the King.
• The King is fascinated by the beauty of the Kang Cing Wie.

**Act V. The Meeting Of The King With Kang Cing Wie In The Garden.**
• All of the ladies in waiting dance with atmosphere of happiness.
• Kang Cing Wie dance smoothly and with dignity.
• The ladies in waiting dress Kang Cing Wie.
• King Sri Aji Jaya Pangus approaches Kang Cing Wie.
• Romance (dancing in the form of duet).
• Agreement and announcement of marriage.
• Meeting of Siwagama (holy man) with the King Sri Aji Jaya Pangus.

**Act VI. Marriage Ceremony.**
• All of ladies in waiting and people for the ceremony.
• All of the invitees take their place and sit.
• The King Sri Aji Jaya Pangus and Kang Cing Wie wearing formal costume walk regally to the throne (singasana).
• All of the priest lead the wedding ceremony with a ritual atmosphere.
• Wedding entertainment in the form of the dancer of Baris Gede and Rejang.
• Dancer enter carrying a white cloth screen to the stage left and right.
• A barongsai (Chinese lion) dances friskily.
• The King Sri Aji Jaya Pangus along wife walk behind the white screen.
• The King and Queen dance behind the screen in further unrolled revealing a painting of the Barong Landung couple.
• As the ending, all of the dancers sit and pray to the Barong Landung.

2.3 The Narations.

Prologue:
.............It is said in land of China, in long time ago, lived a very rich merchant of the Kang clan, who had a beautiful, bright-eyed daughter, Kang Cing Wie. She was very famous through out her country for her beauty and kindness.
.............the merchant Kang, and his beautiful daughter Kang Cing Wie travel frequently sailing through rainstorm and waves, trading to transmarine countries afar. Life is struggle, job is devotion”, Merchant Kang taught his dear daughter Kang Cing Wie this philosophy. “like the sea gull fly as far as possible, giving meaning of each day, live a life of meaning, and go home when the time is right”.

Scene First In The Village Of China:
......This legend is starts in early morning, when darkness still blankets the earth. The nighttime insect voices permeate the cool wind. Silent and tranquil. Earth as fallen a sleep. In sleep earth dreams a new day, new dawn . Suddenly the piercing voice of two patrolmen who wake up the workers to lift the goods of merchant Kang into the ship. The day to sail has come, the moment of trade has arrived.

Scene Second:
.............Oh........., all eyes open, look on the beautiful Kang Cing Wie, who walks like the wind. All fascinated, even the world is amazed. See her soft smile, transmitting mildness of her heart, integrity of her kindness. Oh............., beloved and chosen princess, who will be so fortunate to marry you?

(Thief Steals Case Kang Cing Wie Shows Mercy)
See how wise Kang Cing Wie is. Witness the kindness of Kang Cing Wie.

(Merchant Come).
Merchant comes riding a white horse as white as a cloud’s glint. Seen gallant, as gallant and strong as an eagle whose is dance explores apace.

Scene Third: Reading Of Poetry For A Safe Journey
.............please go, go to nature. May all dangers be annihilated, all barricades disappear.
May the blessing of Deity and blessing of all ancestor be with you, grant from above benediction. Oh.......Heart, Water, Wind, Fire and Sky, please bless us with peacefulness, unite our feeling seething in our journey. When the time has come, Oh........., strong and heroic Dragon ship, return home, return safe at home overflowing and blessed by earth.

Scene Four: Dragon Ship Leaving
...........Followed by the excited voice of glockenspiel and trumpet, anchor is lifted and the seal of ship unfurled. Slow, strong and heroic, the dragon ship accelerates to the ocean.
Mr. Kang and his daughter Kang Cing Wie, mercifully allot red material for head tie to all of their followers, bliss device, safety, and sustenance. The all dance, expect for Mr. Kang and Kang Cing Wie, guard and also crewman sing. Dancing has worship so that
the Deity Power of the Sky and Ocean have the pleasure to keep safe this sea entourage. Spilling out months, ship seal unfurled and going to an island of expectation.

**Scene Five: Storm Of Calamity**

Luck can not be reached for, misfortune can not be avoided. In the night, without signal of the sky, calm wind suddenly transform into typhoon, suddenly calm seas run amuck with waves. Sea specters celebrate disaster. Disaster, oh disaster. Big storm punches the Dragon ship. The entire crew is tossed, all merchandise a drift on the ferocious current. Mr. Kang and his daughter worry night by night with weakened bodies. Has doom called, is disaster coming?. They enquire and only can enquire, almost hopeless!

**Scene Six: Regional Coast of Empire of Panarajon Bali**

At the break of dawn, before morning comes. Before the blithe birds. Along the beach of Panarajon Bali, there is an atmosphere of peace. All of the residents, all of the fishermen are friendly, smiling and seem very happy, under the wings of protection of the King of wisdom, Sri Aji Jaya Pangus. One of them, witnesses the Chinese ship which is stranded. (Music interval, and a musician shouts). The resident are full of loving, heartfelt openness and kindness to see people in such misfortune.

(The King`s Minister Arrives).................A minister comes and escorts in Merchant Kang, princess and followers to the palace.

**Scene Seven: The luxurious palace of Panarajon**

Here is the King Sri Aji Jaya Pangus on the throne, a wise leader.

**Dance of Prajurit**

What luxury, what strong and heroic soldiers, and minister. They are protectors, custodians of peace. Trained in self-defense and strong principles, they will never surrender, never retreat. All honor the empire more then their own soul. Enemy be gone.

**(Palace of The King)**

At the luxurious palace, wise King Sri Aji Jaya Pangus is in a meeting with the minister, generals and captains. The King speak politely, addresses for his people is welfare, fair in prosperity, prosperous and justice. May there be not one person of this empire who is miserable or disappointed.

Merchant Kang, his daughter Kang Cing Wie, and their entourage have arrived. The King is fascinated by the glorious beauty of Kang Cing Wie. O......, Lord Deity of Batara, a princess from heaven is coming to his palace, is this the incarnation of Goddess of Ratih? Whispers the King Sri Aji Jaya Pangus. The arrow of the love God Kamajaya glides precisely, penetrating the heart of the King.

**Scene Eight:**

In the love garden of Panarajon, all ladies in waiting dance, delicate as a butterfly, nimble as a dragonfly gliding in the wind. All ladies in waiting adore princess Kang Cing Wie. Dancers vibrant fingers a like the trembling of a couple in love.

**Dance of Kang Cing Wie**

Princess Kang Cing Wie , is not doleful again in her heart. See the blithe of the princess, sometime like a leaf surrendering to the wind`s direction, sometime like a deer, jumping up and down joyful in this garden. The princess understands the power of love has united them, dovetailed in spirit and body.

**Scene Nine: Duet: kang Cing Wie and King Sri Aji Jaya Pangus.**
It is not easy to subdue of the Princess heart, the King must be true to his promise. With firmness and integrity the heart of Sri Aji jaya Pangus wins over the heart of the princess. Because of the advice and blessing of the priest, finally, the King intends to marry the princess. Love is granted from above, even the King does not have the power to refuse. So, this is the will of God, let tern in the sky, and both of them mutually agree to ride in the same boat of lives, together in happiness an sorrow.

Scene Ten: Wedding.

The King announce the happy day, all people exult in celebrating the wedding ceremony. The will of the God, concerning the story of human a couple, brought into contact by the power of love and join by glorious love forever.............

Scene Eleven: ending.
The King Sri Aji jaya Pangus and princess Kang Cing Wie will send message to all of us, that integrity and love can overcome all difference.......Intrinsically all of us come from the same “life wellspring”, there is no difference because we are same us all human beings.

V. Conclusion

Through the meeting process the artistic committee discussed and carried out very serious visions and missions. As decided is with reason as follows:
1. To preserve, to looking after and to actualize a myth which is considered to have glorious values concerning life. To be able to educate and led society.
2. Learning form the story used in this performance, can be socialized in looking after and nurturing feeling unity, association and also brotherhood between Chinese and Balinese.
3. This story has dynamic elements and very high esthetic and philosophical values, so that it can be tilled into artistic form call “sendratari”.
4. In this collaboration, new art forms were explored and added to the repertoire of Balinese performing arts. Last but not least, through this collaboration artists gained good experience to develop their perceptions, knowledge and creativity in the art.

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