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# MUDRA

## JOURNAL OF ART AND CULTURE

The Journal of Arts and Culture *Mudra* encompasses various concepts, ideas, phenomena and analyses related to the topics of arts. *Mudra* is intended to spread information on arts and culture; therefore, we may obtain and acquire many things related to arts and their problems from it.

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## Revitalization of *Wayang Wong* Dance Drama at *Bualu* Village to Motivate People's Art Creativity and Growth of Creative Economy

I KT. SUTEJA<sup>1</sup>,  
I GUSTI NGURAH SUEKA<sup>2</sup>,  
I NYOMAN LABA<sup>3</sup>

<sup>1</sup>Faculty of Performing Art, Indonesia Institute of the Arts Denpasar

<sup>2</sup>Faculty of Performing Art, Indonesia Institute of the Arts Denpasar

<sup>3</sup>Faculty of Fine Arts and Design, Indonesia Institute of the Arts Denpasar

E-mail: iktsuteja@gmail.com

Revitalisasi Dramatari Wayang Wong merupakan salah satu konservasi bentuk kesenian klasik, yang bermanfaat bagi peningkatan ketahanan budaya bangsa. Mengenal nilai tari klasik, berguna juga untuk memperkenalkan bangsa kita dengan bangsa lain, dan dapat pula dikenal melalui aliran sejarah seni budaya yang jelas. Mengetahui tarian klasik yang bersifat ilmu pengetahuan, sangat bermanfaat bagi perkembangan seni budaya, dan informatif bagi generasi selanjutnya. Revitalisasi tari klasik mampu menjembatani pemikiran para peneliti tari dan sebagai kapita selekta bagi yang ingin mengembangkannya menjadi karya tari inovatif. Diharapkan kepada seniman akademis, agar mampu menjawab pelestarian kebudayaan serta mencari celah-celah yang dapat dikembangkan melalui kreativitasnya. Pengetahuan itu sangat penting untuk menggali potensi Wayang Wong, dan dijadikan kekuatan dalam usaha membangkitkan kembali roh dan kejayaannya. Khususnya di Bali, mengkemas Dramatari Wayang Wong menjadi karya inovatif untuk kebutuhan pariwisata belum pernah dipikirkan, karena sampai saat ini Dramatari Wayang Wong hanya dipertunjukkan untuk kepentingan upacara dalam konteks seni *bebali* (semi sakral). Oleh sebab itu, sangat penting menyelenggarakan revitalisasi tari klasik guna mengimbangi peradaban seni dan budaya. Di samping itu pula, adanya kesenjangan antara seni klasik Wayang Wong dengan masyarakat. Masyarakat penting diajak memahami revitalisasi Dramatari Wayang Wong yaitu memaknai konservasi (pemeliharaan), adaptasi (penyesuaian jaman), dan progresif (menghidupkan kembali roh tari klasik). Melalui pemahaman ini kiranya mampu menghasilkan kemasan karya Dramatari Wayang Wong inovatif sebagai pertunjukan pariwisata dalam meningkatkan pertumbuhan ekonomi kreatif.

Revitalization of *Wayang Wong* Dance Drama is an attempt which is made to conserve the form of the classical art which can strengthen the nation's cultural resistance. Our nation can be introduced to other nations through the value of the classical art which we are familiar with and the clear historical current of arts and culture. The scientific classical performing art which are we are familiar with highly supports the development of arts and culture, and can be informative to the next generation. The revitalization of the classical dance can bridge the concepts introduced by the performing art researcher and can be the capita Selecta of those who would like to develop it into the innovative performing art. It is expected that the artists who are academicians will be able to give the answer to what should be done to conserve the culture, and to search out what can be developed through their activities. Such knowledge is highly important for excavating the potential that the *Wayang Wong* has, and can be used to strengthen the attempt which is made to resurrect its spirit and fame. In Bali, in particular, nobody has been thinking about how to package the *Wayang Wong* Dance Drama into an innovative art work for tourism. So far it has been performed as a sacred performing art; in other words, it has only been performed as part of a religious ritual. It is necessary, therefore, to revitalize the classical performing art to keep its existence equal to the art and cultural civilization. Apart from that, there is a gap between the classical performing art of *Wayang Wong* and society. It is essential to make people understand what the revitalization of *Wayang Wong* Dance Drama is. It is essential to make them know what conservation (maintenance), adaptation (adjustment to era), and resurrection of the spirit of the classical dance (progressive) are, through which it is expected that the innovatively-packaged *Wayang Wong* Dance Drama can be created as a performing art performed for tourism as part of the attempt made to support the growth of creative economy.

**Keywords:** Revitalization, *Wang Wong* dance drama, creativity, and innovative work.



The classical performing art is a performing art creation whose value, quality and position are recognized by the Balinese people. It is stated to be highly valuable as it is frequently used to measure the creations in the future. One of the classical performing art creations is what is referred to as *Drama Tari Wayang Wong* (Wayang Wong Dance Drama). As far as its development is concerned, it is the most conservative. Its existence and development can always constellate with the supporting social, political, religious, economic, and cultural developments. However, it is necessary to anticipate that the globalized era requires that the development of the classical performing art be equal. It is this ability which is needed by the creative artists to search out what to do to resurrect the spirit of the classical art.

Then a problem appears as far as the collective continuity of the existence of the *Wayang Wong* Dance Drama is concerned. It is already known that the *Wayang Wong* Drama Dance is a fully theatrical performing art viewed from its vocal music, dialogues, dancing movements, music/gamelan, and art and design. Such a complexity causes young people who are interested in learning the classical performing art to decrease dramatically. However, it is the basis for the beginners to learn their own performing art and culture. The globalized impact, which is the most risky, and which is transmitted through television, magazines, and other media, has caused the young people to try the new culture. They have implemented such a new culture which they have not understood in detail in such a way that they forget their national art and culture.

Using the above explanation as an analogy, an idea has appeared to revitalize the classical performing art of *Wayang Wong* Drama Dance performed at Bualu Village, Nusa Dua, South Kuta District, Badung Regency, Bali Province. As Bualu village is located at Nusa Dua, an international tourist destination in Bali, it is considered necessary to package the *Wayang Wong* Drama Dance innovatively adopted from its variants from every part of Bali. It is a medium of the people's creativity to support tourism and develop the creative economy. It is hoped that such creativity can contribute to the Indonesian community's characterization which highly appreciates the art and cultural value as the nation's identity.

The revitalization of the *Wayang Wong* Drama Dance performed at Bualu Village is intended to (i) list the indicators and rules of the movements in such a performing art; (ii) reveal the historical development of the dance; (iii) the local wisdoms which are concerned with the aesthetics and ethics of the dance; (iv) unify the ideas which can motivate the young generation to be interested in the classical performing art by organizing and cultivating it.

Several interrelated elements of expertise are necessarily produced to master the material of the *Wayang Wong* Drama Dance. They are (a) the ability of a dancer to perform the classical performing art is a very long search which needs concentration; (b) full devotion/tolerance is a lesson; (c) the establishment of an organization; (d) the nation's prestige is pawned.

What is urgent is increasing the role played by arts and culture to fulfill what is needed by tourism. Development cannot be avoided in order to satisfy what is needed by the market. There are several things which need to be explored. They are: 1) Conservation refers to the regular maintenance and protection of the classical or traditional performing art, gamelan orchestra, vocal music, mask art, and literary works through revitalization, meaning that they are performed again, their choreographies are organized again, and their conditions are adjusted again so that they will be well maintained as the art and cultural information for academic purposes and tourism in Bali. 2) Adaptation means adjustment to the situation of the era civilization, causing the classical performing art to be more useful to its development. In particular, adaptations take place in movements, space and time. 3) Progressiveness is an attempt made to resurrect the spirit 'taksu' of the classical *Wayang Wong* Drama Dance in such a way that it will always be adjusted to the era civilization.

The subject of the study includes those who own 'pengemong' and take care of (the surrounding community) the Classical *Wayang Wong* Drama Dance such as the *sekaa* (the art group), the *Banjar* (the traditional neighborhood under the traditional village), the district, the regency, the department of tourism, the culture observers, and the academicians in every regency/city in Bali.

- a) Indicators of Achievement: (1). Being able to identify, understand the rules of the classical *Wayang Wong* Dance Drama; and (2). Producing an estimation of the creative creation in order to improve the creativity and understanding of the development of arts as required by tourism.
- b) Output: (1). A design of Creative *Wayang Wong* Dance Drama; and (2). Published through an accredited journal of arts
- c) Data Collection: The data were collected using observation and interview techniques in order to be able to list and excavate the potentials that the variants of *Wayang Wong* Dance Drama in every part of Bali have. Bali is a province which has various potentials of arts which can be developed to support the creative economy and tourism in Bali. Similarly, the *wayang wong* dance drama can be potentially used as a model of the development of the creative economy as an attempt to increase the people's income and regional revenues. The data were collected through the following stages.

## RESULT AND DISCUSSION

It is necessary to compare the variants of the *wayang wong* in every part of Bali in order to be able to improve creativity and compose the innovative *Wayang Wong* with its specific features. The potentials which the variants of the *wayang wong* in every part of Bali have can be used as a model for developing the innovative *wayang wong*. Apart from that, it is expected that the cultural adaptation may motivate the young generation to take part in conserving this classical performing art. Several variants of the *wayang wong* were observed and those who were involved in them were interviewed in order to excavate the potentials such variants have.

### Excavating the Potentials of the *Wayang Wong* Dance Drama Performed at Bualu Village

#### 1. The origin of *Wayang Wong* performed at Bualu Village

The *wayang wong* dance drama performed at Bualu Village, according to I Made Megol, had existed before the village was referred to as Bualu. Before it was called *Ampilan* (it is currently referred to as Kampil). At that time the local ruler was *Jerawan*, someone whom was asked by the King of Pemecutan

Denpasar to be in charge of the village. There was a yellow tiger living at the village's forest. It stayed at a cave named *Gulang-gulang*. The tiger always destroyed everything which was planted by the local people and ate the animals raised by the villagers. The local people did what they could do to kill the tiger. However, what was done failed. Then such a situation was reported by the *Jerawan* to the ruler who controlled the hilly area of South Bali, namely, the King of Pemecutan Denpasar. When such was a report was received, the King sent someone referred to as *dukuh* (the royal delegate) who brought a royal lance referred to as *kiayi pleret*. The King said "do not kill the yellow tiger with the lance; it is enough to put the lance at the mouth of the cave". As ordered by the King, *Jerawan* put the lance at the mouth of the cave. When the tiger went out, it touched the handle of the lance '*patin tumbak*' (*pangkal tombak*), and as a result, it was killed. Then the local people became quiet and comfortable again. To prove that the tiger was killed, *Jerawan* offered what is called *kubangan* (the skin of the tiger after it is killed) to the Pemecutan Palace. Until now, when one of the king's descendants is deceased, *kubangan* is still used as what is referred to as *titi mamah layon*. It was believed that if an area was developed, a change would take place. Then in 1951 Bualu village was separated from Kampil Traditional Village, becoming Bualu Traditional Village, which was made up of 8 *banjars* such as *Banjar Terora*, *Banjar Celuk*, *Banjar Peken*, *Banjar Penyarikan*, *Banjar Pande*, *Banjar Kembar*, *Banjar Bualu*, and *Banjar Mumbul*.

Furthermore, I Made Megol stated that, although Bualu was a new traditional village which was established in 1951, those who lived there, as one of the requirements of a traditional village, should build what is referred to as *Tri Khayangan* which includes *Puseh Temple*, *Desa/Baleagung Temple*, and *Dalem Temple*. However, when the hilly area of South Bali was controlled by *Dalem Batu Putih* (the ruler who belonged to the Pemecutan Palace Denpasar), there had been shrines '*pelinggih*' (temples) such as *Dalem Khayangan Temple*, *Bias Tugel Temple*, *Dalem Lamun Temple*, *Dalem Pagerwesi Temple*, *Dalem Boma/Barong-barong Temple*, *Pemutih/Geger Dalem Temple* which are referred to as the public temples by the local people. They are also referred to as *Pancering Jagat*

Temples, namely, the temples which protect the southern part of Bali. Each temple has its own role and what is called *penugrahan* (spiritual strength). They have different roles in protecting and looking after the people. One of the temples is called *Dalem Pagerwesi* Temple, which the local people believe as a holy place where to ask for *wangsit* as what is referred to as *penyegjeg jagat* for protecting the southern part of Bali. *Wangsit* is a particular object used by the local people as guidance to what to do to unify and strengthen spirituality, and save the life of the people living in the southern part of Bali.

Mangku I Wayan Marching, as the priest of the group of the *Wayang Wong* Drama Dance performed at Bualu Village told that such a performing art started from a chopping board which flared up at the yard of *Dalem Pagerwesi* Temple. Then such wood was used for making the masks of the characters *Anoman* and *Tualen*. It was these two masks which were the initial stage of the *Wayang Wong* Dance Drama performed at Bualu Village. Then the other masks such as the mask of *Sugriwa*, the mask of *Subali*, the mask of *Menda*, the mask of *Sempati*, the mask of *Singanana*, the mask of *Nila*, the mask of *Anggada*, the mask of *Paski*, the mask of *Merdah*, the mask of *Delem*, the mask of *Sangut*, the mask of *Rawana*, the mask of *Meganada*, the mask of *Kumbakarna*, the mask of *Detya*, the mask of *Prahasta*, and the mask of *Marica* were made. Even the wood from which such masks were made was asked for 'mapinunas' at Dalem Kahyangan Temple located at Bualu Traditional Village. Therefore, the *Wayang Wong* is obligatorily performed 'pentas' once in 210 days on a special Wednesday referred to as *Buda Kliwon Sinta* or *Pagerwesi* at Dalem Pagerwesi Temple, and once a year on a special day referred to as *Purnamaning Kedasa* at Dalem Kahyangan Temple. Apart from such masks, several crowns 'gelungan' without masks are also kept such as the Rama's crown, Laksamana's crown, Wibisana's crown, Sita's crown, Trijata's crown, Condong's crown, and gamelan *bebatelan* instruments which are made up of four genders, two drums 'kendang' referred to as *krumpungan lanang-wadon* drums, one what is called *cengceng ricik*, one what is called *kempur*, one what is called *tawa-tawa*, one what is called *kajar*, and one what is called *klenang*. All the masks which are regarded as being sacred and the gamelan *bebatelan* instruments are saved

somewhere at *Wayang Wong* Temple, for which a festival is held on a special Saturday referred to as *Saniscara*, *Wuku Wayang* commonly referred to as *Tumpek Wayang*.

## 2. The existence of *Wayang Wong* at Bualu Village

The *Wayang Wong* performing art in Bali is a masked dance drama which narrates the original text of Ramayana. It is accompanied with the gamelan *bebatelan* orchestra. If thoroughly observed, the *wayang wong* is the personification of leather puppet. In the leather puppet show, the actors and actresses are made of leather, whereas in the *Wayang Wong* the actors and actresses are people. The structures of the songs used are almost similar to the rules used in the Balinese puppetry. It can be stated that all the aspects of the leather puppet are transformed into *Wayang Wong* which is performed for what is referred to as *sasuwunan* (Almighty God) within the context of what is referred to as *bhakti margha*.

The *Wayang Wong* which is performed at Bualu Village is performed for two reasons. The first reason is that it is performed as part of the devotion 'ngaturang ayah' and the second reason is that it is performed as a vow 'sabda saur/mesesaudan' for which the dancers are paid. For the first reason it is performed at *Dalem Pagerwesi* Temple and at *Dalem Kahyangan* Temple. For the second reason it is performed by the local people as a vow. The performances for the first and second reasons have caused it to exist; however, that it should be performed based on the classical rules of puppetry to which attention should be paid. There are several things, in accordance with what was observed by the researcher, to which attention should be paid. They are:

1. The structures of the gamelan orchestra or the songs used were not in accordance with the structure of stages and scenes; in other words, the structures were still not clear. Every stage and scene had different structures of songs. As an illustration, the structures of the stage and scene of what is referred to as *petangkilan/peguneman* of Rawana are as follows. a). First, when the characters *Delem* and *Sangut* appeared, the song *bapang Delem* was used. b). Second, when the character *the giant* appeared, the *babatelan* song was used. c). Third, when

the character *Rawana* appeared, the structures of the songs used are as follows. What is called *panglembar* used the *batel* song, what is called *penangkilan* used the *bopong* song and then the *batel* song was used again.

2. The adjustments of characters and songs in the puppet show usually refer to what the eyes of the characters are like. As an illustration, a). The characters *Rama*, *Wibisana*, *Arjuna* with the slanting eyes used the *laras arum* song in the *peguneman* scene, whereas in the *petangisan* scene the *mesem* song was used. b). The characters *Anoman*, *Bima*, *Gatutkaca* with what is called the *dedeling* eyes and the like used the *rundah* song, whereas the *petangisan* scene used the *bendu samara* song. c). The characters *Rawana* and *Kumbakarna* with round 'nelik' eyes and the like used the *bopong* song in what is referred to as *peguneman* scene, whereas in the *petangisan* scene the *candi rebah* song was used.
3. Not all the songs used in the Balinese leather puppet show were used in the *wayang wong* performing art. The reason was that in the *peguneman* scene of the *wayang wong* the characters with the slanting 'sipit' eyes never used the *laras arum* song; instead, the *gending rundah* song was used, as, at that time, Sugriwa, the character with the round 'dedeling' eyes, the character *Rama* and so forth were adjusted to the scene. The classification of the songs adjusted to the characterization of the masks in the *wayang wong* dance drama need to be conserved. Through such a classification, the dancers and the gamelan players can interpret the atmosphere to which the songs and characters lead. The reason is that the Balinese dances tend to be performed following the song.
4. The dancing moves; the dancing moves made by each character could unify the characters and the moving patterns. However, as a whole, it was necessary for the dancing moves to basically refer to the techniques of the Balinese dances such as what are called *agem*, *tandang*, *tangkis*, and *tangkep*. The dancing technique was badly needed, as it could strengthen the style of their dancing moves. Although the dancing technique was implicitly referred to in the patterns of their dancing moves, there was still awkwardness which needed to be improved.

Apart from that, the intuitive ability of the dancers to develop the characters should be done through philosophical and technical maturation. In this way, their mentality and dancing emotion would improve. Moves are the most human elementary physical experiences, meaning that the human body is an instrument which is used to express the human soul, from which a dance, namely, the move that has undergone an aesthetical process of imagination which is related to a theme and the organization of moves and is concluded from the characters, is composed. The dancing move is motivated by emotion. Bending to express the feeling of being sick or jumping to express the feeling of being happy can be stated as expressive moves; however, they are not a dance. Emotion is stronger in the real life than in the artistic life. Emotion is a psychological and physiological reaction such as happiness, sadness, love, braveness and being excited which are subjective in nature. Emotion is important in a dance; however, it should be remembered that it is an element used to express something in a drama dance. Therefore, emotion is the presentation of a character. It results from the stimulation of imagination which can be arranged and controlled, and it becomes better and clearer if it is spiritually integrated with what is called 'sesuhunan' (a god or goddess that is worshipped at a temple). The reason is that in a dance, experiences and emotion are made to be clear by selection.

5. The language used in the *wayang wong* drama dance performed at Bualu Village is the Old Javanese language, the Balinese refined language and its polite, impolite and mixed variants. The dancers stated that the Old Javanese language and refined Balinese language used in the *wayang wong* performance were incorrect. The characters of the royal servants should understand the grammar as what they are supposed to do is receiving and interpreting the language used. They receive messages from particular characters, and then they should be able to interpret them correctly. What is interpreted is then communicated to the viewers, so they can understand the performance as a whole.
6. *Ngepah Satua*; the scene in which the stories narrated are based on what can be remembered



from generation to generation. As an illustration, the term *mati aneh* refers to a scene in which one of the characters of giants, Dumaraksa, a follower of Rawana, is killed by Anoman. Why Dumaraksa is killed is not clear, causing both the players and viewers not to know the message and impression which they intend to transmit exactly. Similarly, the scene in which the character *Anggada* comes to see Sri Rama after *Aggada* is expelled from *Ayodia* does not tell anything clearly. Guidance to understanding a scene used is highly important, as it contains message and impression for the viewers and dancers.

7. The dancing costumes worn by the dancers are not only used to cover their bodies, but they are also used to support the space design of their bodies. The costumes which imaginatively give the impressions of shape, color, and texture can support the success in choreography. The costumes worn by the *wayang wong* dancers are adopted from the features of the costumes worn by the leather puppet characters, which are adjusted to the artistic need of choreography. The costumes used were selected in such a way that they could equalize the characters and design, and the dancers were free to move. In addition, the costumes contribute to the projection of the dancers, and are part of themselves, and can also change their performance. As an illustration, when they play roles as other creatures. The costumes worn by the dancers of the *Wayang Wong* performed at Bualu Village were very simple. The newly-arranged costumes would slightly motivate the dancers' spirit to conserve such a scarce performing art.

### **Organizing and Strengthening Art Activity as Inseparable Part of Culture**

The *Pengemong*, which is also referred to as *Sekaa* (Group) *Wayang Wong* at Bualu Village, includes 64 *krama adat* (members of the traditional village), and the *pengempon* includes all members of Bualu Traditional Village. The *sekaa* (group) is controlled by what is called *kelihan sekaa* (head of the group), I Made Darti; what is called *petajuh*, I Made Cipong Ariana; what is referred to as *petengen*, I Wayan Warsa; what is called *penyarikan*, I Wayan Winda; what is referred to as *sinomam*, I Wayan Yong, I Wayan Renu, I Made Sekel, I Nyoman Leka, I Wayan

Kodi, I Made Baru, and what is called *pengenter spiritual* (the priest), Mangku Marcing. The role played by the *pepalihan sekaa* (the group's chart of organization) of the *Wayang Wong* at Bualu Village still exists still now. The reason is that they are all still strongly motivated to conserve the cultural art inherited from their ancestors. Although the structure of the songs and the structure of the dancers are not fully in accordance with the norms of the Balinese puppetry, their vertical devotion does not decrease. Only for dancers who are sometimes involved in the performance which is performed to fulfill what is referred to as *sabda saur* and *ngaturan ayah*. The *sesari* (the pay) they receive is not in accordance with their mission. Therefore, they have to share the costs needed for holding the temple festival 'upakara odalan'. There are certainly donations from the *pengempon*.

They still well maintain the features of the *Wayang Wong* Dance Drama performed at Bualu Village; however, degradation has taken place as explained above. Therefore, the roles played by the artists, the cultural observers, the Government of Badung Regency in conserving the local art and culture are highly important. The attempt made to refer back to or to remind them of the norms they used to use is currently weakened by civilization.

The activities which are done by the Balinese people within the context of globalization are highly interesting if they are observed. Even we are inspired to enrich the performing art creations. The creations in the forms of move symbols, art and design, and the dramatic and spiritual atmospheres expressively support the drama dance art. If thoroughly observed, the cultural Balinese values are getting vague and this affects the pattern of art activities. Such a phenomenon results from the current Balinese people's of life which has been affected by the glamorousness of the camouflage of the globalized life, causing the fundamental value of life to be neglected. The position of Bali, as one of the centers of tourism in Indonesia, communication, and international interaction, makes it easily affected by the globalized culture which may cause the way of thinking, space layout, and structure of community, and so forth to change competitively. It is necessary for the Balinese people to anticipate the globalized impact which is about to threaten them

carefully. The reason is that what is required by the global community is not required by the traditional community in general. The traditional culture completely contrasts with the globalized culture which requires that every individual improve their qualities. Changes cannot be separated from the human civilization; however, man, as the highest creature on earth, should be able to keep the world balanced. A medium is needed to make the Balinese people aware that they have been interfered with a new order. The global impact refers to the total change in economy, socio-culture, space layout, and way of life.

Bualu Traditional Village is a tourist destination where business competition takes place. Tourism business is one of the fields which cannot be separated from the development and impact of the globalized format. Almost 80% of the *sekaa* members (group members) of the *Wayang Wong* at Bualu Village are employed at the tourism sector, meaning that they cannot arrange their time to take part in the art activities. One of the *sekaa* members stated that, as part of the attempt to regenerate the gamelan orchestra players and dancers, it was difficult for him to allocate time for practice, as the time when he was scheduled to work was different from the time when the others were scheduled to work, causing the outcome not to be good. A sarcastic joke was stated by someone from Bualu Village that the industrial revolution had been taking place. In the past, their parents worked as farmers as well as fishermen; their time could be adjusted and there was a high solidarity among them, causing their art activities to be fluent. Now the village has been interfered with the tourism industry and a gap among the villagers cannot be separated without intending to blame that tourism has been responsible for degrading the tolerance in art and societal activities. We should be grateful that tourism has been able to improve the economy and prosperity of those living at Bualu Village; however, those who are involved in art activities should be good at arranging their time. The working hours may be tolerated and arranged without waiting for the day off as in the tourism sector the working hours are 24 hours. The time needed for participating in the art activity is more or less 4 hours per one practice. The time should

be arranged as a solution to the fluent conservation of the *wayang wong* dance drama. This positively contributes to the objective achievement.

### **Excavating the Potential of the *Wayang Wong* at Taman Pule Temple, Mas Village**

It is organized by a group referred to as *Sekaa Wayang Wong Pura Taman Pule*, Mas Village, Ubud District, Gianyar Regency. In general, the *Wayang Wong* performing art in Bualu use the Balinese dancing rules such as *agem* (the main attitude in the Balinese dances), *tandang* (walking movement), *tangkis* (stopping movement), and *tangkep* (the expression expressed by the mask). Apart from that, the dancing moves are adjusted to the character /the role played by the dancer. The strongest and most dominating nuisance is the monkey's movements. *Paguneman* (the meeting between Sri Rama and Sugriwa and the monkeys) is the structure of the performance. According to I Wayan Winaja, one of those who supports the *Wayang Wong* of Taman Pule Temple, such a *peguneman* is adopted from the one used in the Balinese leather puppet show. The reason is that in such a *peguneman* there are what are called *pengalang ratu* (the song sung for the king), *bebaturan* (the song sung as a shift before seeing the king), *pengalang penasar* (the song sung by the characters that play a role as the servants before seeing the king). Based on the structure used in such a performance of the *Wayang Wong*, the performance ethics is that Sri Rama is respected by both Sugriwa and the monkeys by turns, meaning that every monkey is obliged to respect its king through the dancing movements it makes in the lower level while worshipping him. In such a position, the monkeys sit in orderly fashion, whereas Sri Rama sits on the royal chair accompanied by Laksamana and Wibisana. The aesthetics which can be observed from the *Wayang Wong* Taman Pule Temple is the dancing movements made are adjusted to the roles played by the characters. As an illustration, the character *Rama*, for which the mask is made to be nice/gentle, uses *kenyang lempung* movements (the strong and powerful movements but they look gentle). Such movements are made based on the well and properly regulated power; as a consequence, the impression is that the roles played by the characters are nicely adjusted to the dancing movements.

### Excavating the Potential of the *Wayang Wong* at *Griya Jelantik*, West Sanur Village

A performing art is created based on the role it plays in the Balinese community. The performing art in general and a dance in particular is performed as part of the religious ritual, secular activities, reflection and validation of a social organization, creative activities, an expression of freedom, a reflection of the economic pattern and so forth. In Bali a dance is created as an offering, meaning that it is created as part of a religious activity. One of the dances which is used as part of a religious activity is the *Wayang Wong* Dance Drama. It is uniquely performed and is classified as being totally theatrical. That is the general function of the *Wayang Wong* all over Bali, including the one at *Griya Jelantik*, West Sanur Village. In accordance with what is stated by Ida Bagus Raka Jelantik, one of the *pengemong* (the owners), the masks used have been in existence since he was a child. Such masks have been stored in what is called *gedong* (a building where sacred things are stored); however, they had never been performed until he was 65 years old. Then in 2009, through the program which was designed by the government of Denpasar City to revitalize the sacred, classical and scarce arts, all the arts which had almost become extinct were revitalized. One of the scarce and classical arts which was revitalized was the *Wayang Wong* Dance Drama at *Griya Jelantik Delod Pasar*, Intaran Traditional Village, West Sanur Village. It was revitalized as a program to make Denpasar a Culture City.

The government of Denpasar City has been able to resurrect the *Wayang Wong* at *Griya Jelantik*. However, its function and form has been adjusted in such a way that it can be performed as sacred performing art 'seni bebalı' (a dance which is performed as part of the religious ritual). Such revitalization is meaningful to Denpasar City, as the *wayang wong* at *Griya Jelantik* is the only one which could be made to resurrect after Denpasar City was not part of Badung Regency in 1992. The masks which used to be stored have been performed to narrate the Ramayana story, to present philosophy, to show the beauty of movements, and to give art and cultural enlightenment to those living in Denpasar. The mask expression which gives priority to the improvisation of movements is adjusted to the roles played by the characters. In general, the masks in

Bali can be easily differentiated from the characters in the other dances, as the masks used are adjusted to the characters that play roles as the animals living around us. The mask used by one character is different from the one used by another character through the expressions which are expressed by the eyes, teeth, colors, and movements, depending on the role played by the character with his mask.

Based on the expressions and forms of the Balinese masks, there are six types of masks. Such types are as follows.

- a) Handsome mask '*topeng bagus*': it has slanting eyes, wears what is called *cudamanik* (something which symbolizes wisdom), the smiling mouth; the teeth are seen, the small eyebrows. Such a mask is made to be greenish white in color. The mask *Arsawijaya* (Dalem) exemplifies this.
- b) The Sweet Mask '*topeng manis*': it has the slanting eye, the smiling toothless mouth, the small eyebrows; it wears what are called *semi* and *subeng*. The mask *Putri* (the Prince) exemplifies this.
- c) The Frightening Mask '*Topeng Aeng* or *Seram*'; it has the round eyes (*deling*); it has the thick eyebrows and moustache; the teeth are either seen or not seen; it is made to be brown, dark brown in color, symbolizing arrogance. Mask *Putih* or *Pengelempar* exemplify this.
- d) The Funny Mask '*Topeng Lucu*'; it has the perforated round eyes; it is half mask; it gives funny expression (being deaf, sick, drunk, having imperfect nose 'cungih' and so forth); it is made to be brown in color; the color looks like the color of land. The masks *Penasar*, *Pedanda*, *Bendesa*, and *Bondres* exemplify this.
- e) The handsome and garish mask '*Topeng Bagus Aeng*'; a combination of being handsome and garish; it is made to be either red or brown in color; it functions as what is referred to as *pangelembar* or delegate.
- f) The Sweet and Vicious Mask: it is made to have the round eyes (*deling*); it is made to smile; it is made to be toothless; it is made to be brown in color; and it is made to have the *centung* eyebrows and moustache. The marks used by the characters *Arya* and *Punggawa* exemplify this.
- g) The tradition of the mask art has been developing until now. It is the understanding of expressions

and forms which are stylized or deformed into the creative creation, as long as the development of the mask creativity is believed to refer to its origin and to be part of the great culture.

### **Excavating the Potential of the *Wayang Wong Genta Suastika, Subagan Village***

The *Wayang Wong* Dance Drama is a sacred performing art ‘*tarian bebal*’ which is performed as part of temple festivals. Therefore, the *wayang wong* performance is regarded as being sacred and identical with the term *ngaturan ayah* (doing something voluntarily without expecting for any pay) to prove devotion to Almighty God ‘*Ida Sang Hyang Widhi Wasa*’. As far as the Balinese religious concept is concerned, the *bebal* (sacred) performing art is regarded as an offering and, at the same time, enlightenment or strengthening spirituality with Almighty God (*Hyang Widhi*). However, from the religious point of view, it is what is referred to as *menawa darma sastra* (the philosophy of life) as it functions to clarify the principle of religious life. In other words, the *Wayang Wong* performance symbolizes the maintenance of devotion and what is true as the context of life in society. The term *ngayah* (doing something voluntarily without expecting for any pay) does not only necessarily mean getting involved in art activities, but what is done is motivated by the vertical devotion, namely, the full self submission to Almighty God ‘*Hyang Kuasa*’. This concept has been always implemented by the *Sekaa* (group) of the *Wayang Gong Genta Suastika, Subagan Village, Karangasem Regency*. The elders have been successful in regenerating the dancers and gamelan players to conserve the local arts at Subagan Village. This motivates the local people to conserve the existence of the *Wayang Gong* Dance Drama.

I Gusti Putu Raka explains that before 1963 Banjar Genteng, Subagan Village had many dances such as *gambuh, arja, topeng, wayang kulit* (leather puppet), and *Wayang Wong*. They were all performed at Gunung Sari Temple. However, when Mount Agung erupted in 1963 and Subagan Village was flooded with lava, they all got extinct. All the accessories and gamelan instruments needed were totally burned by the lava. At that time all the villagers left the village and saved themselves. In 1967 all the life activities gradually became normal again. When a festival

was held at Gunung Sari Temple, the *Wayang Wong* Dance Drama was performed again. It was the only dance which could be saved, motivated by what is referred to as *eling ring sesuwunan ngaturan ayah* (it is performed as an offering to complete the temple festival as part of the belief that nobody may forget God). At that time, I Gusti Putu Raka played the role as *delem* (a servant of the characters with hard characteristics). Since then he had been a devotee of such a dance, causing the *Wayang Wong Genta Suastika* to have been conserved until now. Even in 2013 it was performed at the Bali Arts Festival. He told the researcher how to conserve such a dance; he learned the stories of Ramayana and its philosophy. According to him, the most important thing is how to form the identity of such a dance. He learned it from the characters and movements used in the Balinese leather puppet show, which were then transformed into the *Wayang Wong* Dance Drama. It was a very good and reasonable method for transforming the movements made by the leather puppet characters into the *Wayang Wong*. For example, the movements of the hands are adjusted to the movements made by the leather puppet characters such as *kekliasan, sor-singgih, cekak, alep, bamban, sengap*, and so forth. They were transformed creatively into the *Wayang Wong*. Similarly, the accompanying gamelan orchestra was adjusted to the gamelan orchestra used in the leather puppet. The attitudes of the characters in the leather puppet were taken into account when appreciating the aesthetic values such as gamelan and the songs used to strengthen the characteristics of the characters.

### **Excavating the Potential of the *Wayang Wong* at Batu Agung Village**

Batu Agung Village, Jembrana Regency, is located in the western part of Bali. Therefore, it is easily affected by what East Java has. However, the people living at Batu Agung Village have consistently and optimistically conserved the *Wayang Wong* Dance Drama. The fact that the *Wayang Wong* at Batu Agung Village is performed by three generations (the old generation, young generation, and the generation of children) prove this. It is necessary for the other regencies in Bali to appreciate and follow *Batu Agung Village* who has done its best to strengthen the local culture. The most impressive is their point of view of the *Wayang Wong* performing art. The philosophy and beauty which are performed



motivate societal life. Such a dance can give a view of life to people, and its artistic values can tranquilize the soul. It is believed that there is an invisible strength 'niskala' which has inspired such a dance.

The Balinese people believe in the bad and good strengths. According to them, the world has both sacred and profane strengths which cannot be separated from them. They believe that there are other strengths which can be used as the ladder to God with His manifestations. They believe in gods and goddesses, ancestors, and other natural strengths which bridge them and Almighty God. All such strengths are expressed through masks as an attempt to enhance spirituality.

I Wayan Sutardi, one of the great artists in Jembrana Regency, explains that the masks used in the *Wayang Wong* Dance Drama function as a medium in the religious ritual, a medium in the ethic education, and a norm of morality as what is taught in the Hindu teaching. The Balinese masks have magical and religious values; many are regarded as being highly sacred by the Balinese people. The supernatural power (*kesaktian*) and magical power of such masks are attained through a step by step process through which masks are made and series of complicated rituals are needed. The masks which are worshipped (*sungsungan*), for example, start from a ritual in which the tree from which the wood used is felled by a priest, a ritual when the wood is soaked, a ritual when the wood is carved, a ritual when paint is applied to the masks, and a ritual, as the last, which is performed as the sacrificial ceremony (*nyambleh*). In the final ritual it is expected that gods and goddesses will descend to occupy the masks. After that, it is believed that the masks have the supernatural and magical powers. A ritual is performed once in 210 days for the masks.

### **Excavating the Potential of the *Wayang Wong* at Tunjuk Village**

Tunjuk Village is a village where many popular artists such as the puppeteer named Pekak Rajeg, I Nyoman Sumandi (Former Principal of State Vocational High School 3 Sukawati), I Made Arnawa (an artist of gamelan orchestra), I Wayan Suarjana (a dancer) and many others were born. It also has many prospective artists. Therefore, it is

not surprising that the *Wayang Wong* Dance Drama consistently grows with its societal and religious roles. In addition, it has also been protected by the artists mentioned above. The *Wayang Wong* at Tunjuk Village still refers to the old or classical patterns in its performance. Consequently, its dancers and how they perform their roles are still highly specific. The local people believe that the *Wayang Wong* is one of the strengths which protects their life, for which they usually say: *nunasica ring Batara Wayang Wong mangda selamet sareng sami* (all the local people pray that God *Wayang Wong* will protect them all).

As far as the religious system in Bali is concerned, there are several basic things which they believe in. They are the ritual system which is performed, the basic myth which they believe as the story of the origin of the universe, the organizational order of belief, the religious ethics which are referred to as the traditional law, the mystical system through which the concrete experience of being unified with the cosmos can be felt, and being in harmony and disharmony with the cosmos. These should be understood if intending to understand every Balinese cultural product. Such an art does not only have something to do with the fact of beauty and personal aesthetics but also with being in harmony with the cosmos. What is experienced aesthetically and religiously with the art as the target is identical with religious experience.

The understanding of the system of belief should be reconstructed again as a totality so that there will be guidance to refer to when giving meaning in the form of the art creation produced. Such an art work should not be used to give any current practical meaning; in other words, such an art work should not be used to give meaning as we like. The medium of an art is created to express spiritual values and to excavate our own cultural background. The cultural concept which is based on its supporters' religion, and knowing the system of their belief/religion cause the system of giving meaning to all the art and cultural outcomes to be open.

In accordance with I Nyoman Sumandi, the *Wayang Wong* had been in existence at Tunjuk Village before he was born. Where it came from is not clear. It is stated "*jeg napet sube ade*" (it has been in existence

since a very long time ago). The way in which it was performed (the dialogues and the dancing moves) was transformed from the way in which the leather puppet show was performed, meaning that the standards used to develop the structures, the dancing moves, the characters, and the accompanying gamelan orchestra were adopted from those used in the leather puppet show. The costumes worn were generally the same as those worn by the *wayang wong* groups all over Bali. The characters that played roles as the monkeys 'wanara' wore trousers and long-sleeved shirts, adjusted to the characters of the monkeys they played roles as and the masks worn. They had tails made of rattan; the rattan was bent in such a way that it looked like a tail which was tied up to the back of the dancer and it was long enough to reach the dancer's head. They also wore what is called *gongseng* (small ringing objects) on the feet.

#### **Excavating the Potential of the *Wayang Wong* at Sulakan Village**

The *Wayang Wong* at Sulakan village was one of the variants of the *Wayang Wong* which was selected as a comparison to design the creative variant of *Wayang Wong*. Among the many characters that were performed as the *Wayang Wong* Dance Drama, the character *Hanoman* was made to be conspicuous than the others. The handsomeness, liveliness, and authority of the character *Hanoman* and the accompanying song and dancing moves were totally presented. In this variant, the ability to revive the characters was very important. Therefore, in the Creative Variant of the *Wayang Wong* which is designed to wear masks, the inspiration of the masks is highly helpful to translate the mastery of the energy and characters in the mask performance. The analysis of the characters presented through the masks is the knowledge needed to create the creative variant of the *Wayang Wong*. I Dewa Gede Bakti, one of the supervisors who are in charge of the group of the *Wayang Wong* at Sulakan Village, commented on the spirit needed to perform a character of the *Wayang Wong*. The first thing, according to him, is the ability to imagine and identify such a character through the Ramayana Story or who and how such a character is. Then his dancing moves are practiced. After the two requirements are synergized into a one totality, such a character is performed. Thus, a mask is used as the medium for interpreting the

classification of a character in the performing art. Such a symbol can also give an impression and atmosphere of the dancing climax so that the title and theme are connected and can be understood by the art lovers.

#### **Excavating the Potential of the *Wayang Wong* at Kamasan Village**

Kamasan Village is located in Klungkung Regency. It is close to Gelgel Village, which used to be the center of the Gelgel kingdom. The king liked and protected arts. The current existence of *Taman Kertagosa* and *Taman Gili* proves this. Kamasan Village is the village of the painters of classical paintings of *kamasan* puppet. This shows that the villagers have already known the puppetry characters in general and the characters in the Ramayana Story in particular. In addition, the *Wayang Wong* at Kamasan Village has also inspired the painters living there to paint what they want to paint.

We are apprehensive about the existence of the *Wayang Wong* at Kamasan Village, as not many people are interested in such a performing art. However, what is surprising, as far as the *Wayang Wong* at Kamasan Village is concerned, is that the forms of the masks used are very specific and ancient. As stated above that Kamasan Village used to be the kingdom's territory; therefore, it is believed that such masks were presented by the King. Such masks were certainly the best creations of the mask carvers in Bali that the King had. I Gede Darma Laksana stated that the masks worn in the *Wayang Wong* at Kamasan Village were highly classical and that no other masks worn by the dancers of the *Wayang Wong* in the other parts of Bali were identical to them in regard to forms. It is bad if such highly artistically valuable objects are not performed. Now I Gede Darma Laksana is doing his best to motivate the young people and propose that the Local Government of Klungkung Regency be prepared to revitalize the *Wayang Wong* Dance Drama.

#### **Excavating the Potential of the *Wayang Wong* at Tejakula Village**

In accordance with the information provided by Ketut Warnadwipa, the variant of the *Wayang Wong* at Tejakula has been existence since the 16<sup>th</sup> century, and that it was introduced by two *pengalu* (vendors)

named Dewa Madenan and Sangsibatan, the *gambuh* dancers from Klungkung. It was the two persons which initiated the *Wayang Wong* Dance Drama at Tejakula, which has been performed until now. It turns out that Tejakula Village has two groups of *Wayang Wong*; they are the *Pemaksan Wayang Wong* group and the *Guna Murti Wayang Wong*. The *Pemaksan Wayang Wong* is the sacred one; it is performed *nyelat bunga* (once in 420 days), namely, on *Umanis Galungan* (the day after *Galungan* feast day). The *Guna Murti Wayang Wong* is the profane one, meaning that it is performed when it is ordered. Among the variants of the *Wayang Wong* in Bali, the only the *Guna Murti Wayang Wong* which seems to be performed for tourism, meaning that it is identical with the sacred one but it is packaged in such a way that the time of performance and the dancers involved are reduced. In addition, the masks used are the duplicate ones.

The *nyigjig* movement (the movement which is made by slightly lifting tiptoes) specifically features the *Wayang Wong* performed at Tejakula. Such a movement is the transformation of the movement rhythmically made by the monkey as one of the characters in such a drama dance. The other movements are the movements which are used in self defense, as what is important in this dance is the jumping movement as the interpretation of the tiger-faced monkey.

## CONCLUSIONS

The excavated potentials of the variants of the *Wayang Wong* performed all over Bali are the important materials to be verified in order to package the innovative performing art. The result of verification is creatively processed and adjusted to the existence of the *Wayang Wong* at Bualu Village as the source of the inspiration of the Creative *Wayang Wong* Dance Drama.

As explained above that the *Wayang Wong* Dance Drama at Bualu Village has been in existence until now; however, it has only been performed for *ngatur ayah* as an offering. The existence and development of the *Wayang Wong* Dance Drama will never be separable with the social, political and cultural development. Moreover, the sensitiveness of the artists as the creators will highly contribute

to its development. It is highly expected that the government of Badung Regency will always pay attention to the revitalization of the *Wayang Wong* at Bualu Village. Such attention with a particular objective which is packaged through an exhibition and the Bali Arts Festival can make the young generation interested in conserving it.

The *Wayang Wong* at Bualu Village is a cultural heritage and an important part of the spiritual life of the community. As one of the elements inspired by Hinduism, such a dance drama is an intact totality. The understanding of such an intact totality directs the society in their attempt to resurrect the values of the local art and culture. What has been done is resurrecting the fame of the *Wayang Wong* at Bualu Village through conservation, adaptation, and progressiveness.

Conservation means continuously maintaining the existence of the *Wayang Wong* Drama Dance by learning its philosophy and technique. Adaptation means adjusting the development of the Balinese dances to the era which causes what is adjusted to function better in society. Progressiveness means being able to resurrect the magical power which the *Wayang Wong* Dance Drama has in such a way that it is adjusted to the era development.

Being able to analyze and evaluate, and being motivated to revitalize the *Wayang Wong* Drama Dance are needed in order to formulate what to do. The steps through which problems can be overcome are: 1) The dancing techniques should be nurtured, and the songs and language used should be established in such a way that both the dancers and gamelan players are able to improve their confidence. 2) Self dedication and full tolerance should be more strongly motivated and what is done should be a lesson to the Village, Badung Regency, Bali Province and Indonesia. 3) The dignity of the art inherited and entrusted by the ancestors should be made to grow.

If such a dignity is fading from the technical, devotion and organizational points of view, then the *wayang wong* will not be sustainably well maintained, meaning that its charisma of being classical will be fading and less foreigners will be interested in it. If the nurturing system is not good, then the values of

the *wayang wong* dance drama will be degraded and the young generation will not be interested in the tradition, socio-cultural values, and religious rituals which are closely related to the *Wayang Wong* dance drama at Bualu Village. Such a close relationship plays an important role in establishing togetherness and social stability in the society which may cause the local people to work together to conserve art and culture.

The development of the *Wayang Wong* at Bualu Village as a pure offering can give the charismatic aura to the development of the Balinese culture in particular and Badung Regency in general. Both positive and negative things can be transmitted through the *wayang wong* which can be used to identify the Balinese people's cultural characteristic.

Suggestions: Through the present study of the Creative *Wayang Wong*, it is expected that the other creative newly-packaged performing arts, which are intended to develop the classical dances and Balinese tradition into the more valuable performances, will grow.

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## Guidance to Good Deeds Presented in the Story *Katundung Ngada* Through *Cenk Blonk* Leather Puppet Show

I NYOMAN SUWIJA

Study Program of Indonesian and Local Languages Education, The Faculty of Languages and Art Education,  
PGRI Teachers' Training College Bali  
E-mail: inyoman.suwija63@gmail.com

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Pementasan wayang kulit *Cenk Blonk* pada saat ini masih digemari oleh para penonton dikarenakan dalang Wayan Nardayana sangat kreatif melakukan inovasi dalam pertunjukannya. Sudah cukup banyak pementasannya direkam dan dipasarkan oleh Aneka Record. Oleh karena dikenal bahwa seni pertunjukan wayang kulit Bali merupakan tontonan yang mengandung tuntunan, maka tujuan tulisan ini adalah untuk dapat mendeskripsikan nasihat tuntunan kebijakan yang tersirat di dalam dialog pementasan lakon *Katundung Ngada* dalam pertunjukan wayang kulit *Cenk Blonk*. Kajian ini dilandasi teori strukturalisme-semiotik yang dalam pengumpulan datanya menggunakan metode observasi. Selanjutnya data yang terkumpul diolah secara deskriptif analitis. Berdasarkan hasil kajian, dalam pementasan lakon *Katundung Ngada* pertunjukan wayang kulit *Cenk Blonk* ditemukan dua belas nasihat tuntunan kebijakan yang disisipkan oleh sang dalang, yaitu nasihat: (1) tidak menghina, (2) introspeksi diri, (3) mawas diri, (4) cinta damai, (5) tidak berjudi, (6) memfilter pengaruh budaya, (7) kesetiakawanan, (8) membela kebenaran, (9) berkaca pada ajaran agama, dan (10) mencintai ilmu pengetahuan.

Many people are still fond of watching the *Cenk Blonk* leather puppet as the puppeteer, Wayan Nardayana, is highly creative and innovative. Aneka Record has recorded and marketed many shows which he has performed. As the Balinese leather puppet show contains guidance, this study is intended to describe the implied guidance to good needs in the dialogues taking place in the story *Katundung Ngada* presented through the *Cenk Blonk* leather puppet show. The theory of semiotics and the theory of structuralism were used. The data were collected through observation, and were descriptively analytically analyzed. The result of the study showed that in the story *Katundung Ngada* presented through the *Cenk Blonk* leather puppet show there were twelve types of guidance to good deeds inserted by the puppeteer; they are (1) not humiliating others, (2) being introspective, (3) self-correction, (4) loving peace, (5) not gambling, (6) filtering cultural impact, (7) friendship, (8) defending the truth, (9) referring to the religious teaching, and (10) loving sciences.

**Keywords:** Guidance to good deeds, presentation of the story, and *katundung Ngada*.

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In about 1970s, when the writer was a child, the leather puppet show which was only referred to as the puppet, was highly popular in the Balinese community life, especially in the rural areas. The reason was that the leather puppet show was still considered a sacred 'wali' show. Apart from that, the other performances were still scarce.

The leather puppet show has what is called 'dharma pewayangan' which is usually referred to by puppeteers as it contains the standard norms 'pakem', making the Balinese leather puppet show to be monotonous and not to interest common people.

The fact that more and more other performing arts performed through electronic media has also been responsible for this.

In general, the conventional puppeteers have presented the stories adopted from *Mahabrata* and *Ramayana*. This has taken place for years, from one decade to decade. The consequence was that around 1980s the viewers were becoming bored as they watched what they thought as monotonous and boring. Many attempts were made by the puppeteers both individually and collectively, depending on their respective knowledge and ability. Both the

provincial government and regency government held leather puppet show festivals intensively enough as an attempt to foster and conserve the leather puppet show.

Such festivals caused the *Amitaba* Puppeteer to appear in Tabanan Regency and *Wakul* Puppeteer (*Lukluk* Leather Puppet) to appear in Badung Regency in 1980s. At that time, they were highly popular. The fact that they were invited to perform in social, traditional, and religious events proved this. A lot of viewers came to watch their performances.

It is worth recognizing that the leather puppet show which is well packaged by the puppeteer still makes the viewers feel happy, meaning that it is still a healthy and interesting amusement. As a communicator, the puppeteer is able to communicate the matters pertaining to the human life; as a result, the leather puppet show truly functions as a medium for communicating the symbols of life available in society.

The leather puppet show is a great '*adiluhung*' performing art as it is an amusement in which the ethic and moral values are inserted which can form the state character. This is in line with what is stated by Amir (1997: 19) that the stories presented by the puppeteer contain great values and teachings. According to Sujarno et al (2003: 49), as a traditional performing art, leather puppet has four functions; they are (1) ritual function, (2) educational function, (3) informational and social criticism function, and (4) entertainment function.

In around 1990s, a specific contribution was made by I Wayan Nardayana from Banjar Batan Nyuh, Belayu Village, Marga District, Tabanan Regency. The leather puppet show he has performed has been more innovative than that performed by the other puppeteers. In the beginning, the leather puppet show he performed at that time was called *Gita Loka* 'the Voice of the Nature'.

More and more people were fond of watching the *Gita Loka* leather puppet show as it was performed with innovations which could always satisfy the viewers. In the beginning of 1995, I Wayan Nardayana, the puppeteer, being highly innovative and dynamic, renamed the *Gita Loka* performing

art as the *Cenk Blong* leather puppet. The name was adopted from the names of two inserted supporting characters; they are I Klenceng and I Ceblong. The sound *nk* in the word *cenk* and the word *blong* is stated to have modern and intellectual meaning.

The *Cenk Blong* leather puppet is well known as being different from the Balinese leather puppet before in regard to its dramatic aspect. According to the puppeteer, he has packaged the leather puppet show by imitating the performing style of the ballet. The theoretical aspect such as the music accompanying it illustrates this. The conventional leather puppet only use four *genders* (a gamelan instrument) and a number of what is called *geguntangan* (another gamelan instrument) as needed, whereas the *Cenk Blong* leather puppet uses a set of what is called '*gong semarandhana*', three *sinden* (female singers) and a *sendoran* (male singer).

Another thing which is new is that the puppeteer uses a bigger screen 'kelir' than that used by the conventional puppeteer. Apart from that, he also uses electric lamps, instead of what is called *belencong* lamp which is used by the conventional puppeteer. As well, he has also been able to maintain the function of the leather puppet show as mass media, mass entertainment, and mass infotainment.

In relation to the title of this article, the extraordinary change which has been made is that his jokes are full of advice and guidance to life. He has recognized that the current people really need fresh and pleasant amusement. To this end, the puppeteer has added more characters as the media for expressing the jokes and other messages. Added together, as a result, six supporting characters 'punakawan' are used; they are I Tualen, I Merdah, I Delem, I Sangut, I Klenceng, and I Ceblong.

The use of the guidance to good deeds as the topic of the present study is based on the idea that the leather puppet show, as a performing art, gives priority to rhetoric or language functioning as entertainment and edutainment for society. The main problem which is discussed in the present study is how the dialogues containing guidance to good deeds are packaged in the story *Katundung Ngada*? In addition, what guidance to good deeds is communicated by the supporting characters in the story?

The theory of semiotics and the theory of structuralism were adopted in the present study. The theory of structuralism was used based on the idea that the dialogues taking place in the leather puppet show are a set of linguistic symbols as the system-based units of meaning supporting components. According to Luxermburg (1986: 38), the theory of structuralism does not focus on parts but on the relationship among the parts.

The theory of semiotics was used based on the idea that the dialogues taking place in the story *Katundung Ngada* presented through the *Cenk Blonk* leather puppet show constituted a system of signs which are highly meaningful. This is in accordance with Teew (1984: 44), who stated that literary work can be explored from the aspect of *significant* (formal or sound) and the aspect of *signifie* (meaningfulness or conceptual).

This present study started from the documentary study, meaning that the recording containing the story *Katundung Ngada* presented through the *Cenk Blonk* leather puppet show was searched out. Then the dialogues in the story were transcribed into written form as the object of the study. Thus, the object of the present study is the written text which was transcribed from the recording of the *Cenk Blonk* leather puppet show.

The data were collected using observation method and note taking technique. The data which had been obtained were tabulated, decoded, and analyzed interpretatively. As the text of the dialogues taking place in the story of *Katundung Ngada* was in the Balinese language, the process of data analysis also involved the translating activity, namely, the transfer of meaning rather than form, from one language to another or from one culture to another (Kridalaksana in Hutomo, 1993: 19).

#### GUIDANCE TO GOOD DEEDS IN THE STORY *KATUNDUNG NGADA*

It is generally known that a traditional performing art has had an implied function since a long time ago. Apart from being the performance which is performed to entertain people, attempts are also made to perform it in such a way that it also gives lessons to people. This in line with what is stated by Kayam

(1981: 134) that apart from being a mass medium, the leather puppet show also functions as a mass entertainment. Furthermore, Mulyono (1978: 86) stated that, the leather puppet show, as a traditional performing art, has several functions. They are the entertaining function, spiritual function, educational function and scientific function. A number of guidance to good deeds which were inserted in the dialogues taking place in the story *Katundung Agada* presented through the *Cenk Blonk* leather puppet show are described as follows.

#### The Advice Not to Humiliate Others

The following dialogue contains the advice not to humiliate others, for example, not to call another a 'dog'. The reason is that how bad a dog is, it certainly has several good natures, as, for example, it can educate itself. Pay attention to the following dialogue!

072. Delem : “*To apa ya melahné? Cicing kéto raosanga*”.

073. Sangut : “*Jangan hanya dilihat dari sisi jeléknnya saja! Kalau kita membilang kangin pastilah ada kauh. Yen ada jelek pasti ada luung. To raosanga rwa bhinéda. Cidana-acidana, purusa lan predana.*”

074. Delem : “*To apa melahné cicingé?*”

075. Sangut : “*Diapin cicing, ada filsafat cicing yang perlu dipetik.*”.

076. Delem : “*Meh, cicing maan filsafat. Batu filsafatang Cai. Ci berag uyak filsafat né. Men apa filsafat cicingé?*”

English translation:

072. Delem : “What do you think the good nature of the dog? Its name implies no good nature.”

073. Sangut : “Do not see its bad nature only! If we say *the east*, *the west* is certainly available! If there is something good, there is certainly something bad. That is what is called *rwa bhinneda*, *Cidana-acidana* (the male cannot be separated from the female).”

074. Delem : “Then, what is the good nature of the dog?”

075. Sangut : “Being the dog does not necessarily mean having bad nature; the dog has good philosophy which is worth adopting”.
076. Delem : Then stone also has philosophy, doesn't it? You are made to be getting thinner by philosophy. So, what is the philosophy of the dog?”

For the dialogue above Sangut advised to Delem that this live is called *rwa bhineda*, two things are different and contrast. Therefore, do not insult others. A dog considered vermin is not allowed to insult because it has advantages are commendable.

### The Advice of Being Introspective

Everybody should recognize that he has strengths and weaknesses. When someone would like to be a public official, it would be better if he measures himself, as the advice given by *I Mangut* to *I Melem* as follows.

103. Delem : “*Ih Ngut, Cutetné kanti semengan jani I Ramadéwa lakar mati. Sang Nawasura dadi ratu, Kaka gubernur, Ci bupati. Wih..., jeg pules ajak ngorta sarat. Ci sing cocok kén kaka dadi gubernur?*”
104. Sangut : “*Cang mendukung. Apabuin Mélem anggon cang nyama? Pang cara pancoran matatakan batu, maan cang bantes krétésané a. Sakéwala, satondén Mélem melangkah ka kursi gubernur, cang ngidih kén Mélem, pang Mélem nyak cara bébék, nyiksik bulu, introspekti diri!*”
105. Delem : “*Dikengkene?*”
106. Sangut : “*SD benya sing ja tamat a. Apa kal jemak gaéné di suba dadi gubernur? Birokrasi pemerintahan benya sing nawang, Ada nang telu bulana gejora Mélem kén rakyate, orina tuun.*”

English Translation:

103. Delem : “Ok Ngut? This morning *I Ramadewa* will die. *Sang Nawasura* will be the king, I'll be the governor, and you'll be the

regent. Goodness, I'm talking to you but you're sleeping. You don't agree that I'll be the governor, do you?

104. Sangut : “I'll support you, as you're my brother. What you will be will benefit me as a shower supported with stones. However, before you become the governor, I request that you'll be willing to behave as a duck which pays attention to its duck. Do you mind being introspective?”
105. Delem : “In what case?”
106. Sangut : “You haven't finished elementary school, have you? What jobs can you do if you're the governor? You're not familiar with the governmental bureaucracy, are you? If you're the governor, the people will demonstrate against you, and ask that you resign.”

In the dialogue above, the character Melem has never finished elementary school; however, he would like to be the governor. His younger brother, *I Mangut*, certainly disagrees with that, and is afraid that after three months as the governor, the people will demonstrate against him and ask that he resign. The essence is that when someone would like to be a public official, or would like to have another strategic position, he should be introspective; he should measure his knowledge, ability, and experience as he will have an important role in improving the people's prosperity.

### Advice to Love Peace

The following dialogue was adopted from the dialogue between the character *I Tualen* and his son, *I Merdah*, who devote themselves to *Sang Ramadewa*, as follows.

135. Tualén : “*To not, puk ci to? Bojogé to. Apin pawakan bojog, apin pawakan sato, suku papatné kagisi, makejang bojogé to nganutin abjad.*”
136. Merdah : “*Abjadé e to?*”
137. Tualén : “*A B C D.*”
138. Merdah : “*Apa artiné to?*”
139. Tualén : “*Anak Bali Cinta Damai. Yen nyidang idup damai, to suba*



*madan kebahagiaan. Bin besik, Anak Bali suka kebersamaan. Yen nyidang iraga kompak cara seka gongé briuk sapanggul, to suba madan suargan jagat. Anak Bali demen idup ajak liu.”*

English Translation:

135. Tualen : “Is that what you see? You just see that he is a monkey. Although he is an animal or a monkey, he keeps his four legs; every monkey follows the alphabets.
136. Merdah : What alphabets are they?
137. Tualen : A B C D
138. Merdah : What do they stand for?
139. Tualen : “Anak Bali Cinta Damai? (The Balinese People Love Peace). If we can live peacefully, then that will be called happiness. Furthermore, the Balinese people love togetherness. If we can work together as the gamelan orchestra gong group ‘briuk sapanggul’, then that will be called the world’s heaven. The Balinese people like living together with many other people.

If we observe dialogue 139 thoroughly in particular, then it can be concluded that it contains advice of peaceful life. If someone can feel peaceful life, then he can be classified as a happy man. Nowadays, many people are wealthy; however, they are not peaceful. It is possible that what they have are illegally earned. It is also implied that the Balinese people give priority to togetherness, unity, and unification. They share sadness and happiness together.

#### **Advice to Be Introspective (*Mulatsarira*)**

The monologue uttered by the character I Mangut in which he talked about the arrogance of his older brother, I Melem. It contains the advice of being introspective.

291. Sangut : “*Aduh, yen sing ketoang, sing nyidang nyerihang ia. Iraga nak mula sing ada bates kepuasan. Penting idupé ngelah indria (keinginan), kéwala pang bisa ngeret indria, pang da iraga dadi*

*budak keinginan. ... Inget ges nu cenik, bekelanga kén mémé é pis dasa tali. ‘Ne Ngut aba pisé dasa tali, kala da blajanga nyen’. Dagang es liu, dagang nasi bubuh ada, pis ada, basangé layah to. Né gumi kali to? Kali-kalu, kalu ngaran kalut, yen suba kalut nak saru jeg madukan. Cén kadén benéh cén pelih, kayang penjahat bisa ngraosang demokrasi.”*

English Translation:

291. Sangut : “Ow!, I would never defeat him if I didn’t do that. It is true that to what extent someone is satisfied with something is relative. It is important to have desires; however, they should be controlled or we will become their slaves ... I remember when I was a child and my mother said to me: ‘Here is ten thousand rupiahs for you Ngut but you can’t spend it on anything!’ There were many traders who sell ice and rice; I had money with me but I was hungry. The current era is what is referred to as the *kali* era, everything is *kali-kalu, kalu-kalut* (extremely confusing). If we are confused, nothing is clear; which one is right and which one is wrong – the official can only say democracy.”

The monologue uttered by the character, I Mangut, contains advice, criticism, and satire that in the *kali* era we cannot satisfy all the desires. It is important to have desires; however, we should be able to control them. It is important for us to be economical and introspective. The reason is that there are so many people who talk about democracy; many people pretend to be religious; however, they only used religion as a mask.

#### **Advice not to Gamble**

The following dialogue between the characters Tualen and Merdah contains the advice of being faithful to the law, namely, gambling should be avoided anytime and anywhere. Pay attention to the following dialogue!

330. Tualén : *“Pang sing kiap majaga, eda majaga sambilanga majudi!”*
331. Merdah : *“Yen majudi kengkén...?”*
332. Tualén : *“Opaka kén jero mangku”*
333. Merdah : *“Mangku nyén?”*
334. Tualén : *“Mangku Pastika. Kena Pasal 303 KUHP, penjara lima tahun.”*
335. Merdah : *“Pang da iraga kiap?”*
336. Tualén : *“Lan para senimané, pregina-pregina makejang igelang, pang ada pabalih masambilan megadang, sambilangmelestarikan seni budayané. Nyén men orin nglestariang yen sing iraga?”*

#### English Translation:

330. Tualen : “Do not gamble in order not to be sleepy when staying up late!”
331. Merdah : “What will happen if we gamble ...?”
332. Tualen : “Jaro Mangku will get angry”
333. Merdah : “Which Mangku (priest)?”
334. Tualen : “Mangku Pastika. You will be imprisoned for five years, in accordance with Article 303 KUHP.”
335. Merdah : “In order not to be sleepy?”
336. Tualen : “It is better for us to watch a performance while staying up late and conserving the culture and art. Nobody will conserve them, except us.”

#### Guidance to Filtering Cultural Impact

I Tualen gives advice to his son as to what to do to filter the western cultural impact. I Tualen suggests I Merdah that he should be careful in adopting the western cultural impact, as what he should do when he picks ‘*buah gatep*’ (a type of fruit). Pay attention to the following dialogue!

358. Tualén : *“Pengaruh Barat adané to. Nanang ngidih kén Cai, Ci ngoyong di timur, ngamong adat ketimuran, pang ngelah Cai filtrasi.”*
359. Merdah : *“Filtrasi é to?”*
360. Tualén : *“Penyaringan. Ané cén budaya barat patut tampi, ané cén sing patut tampi. Pang bisa Ci nyaring. Tondén karwan uli barat makejang jelék, tondén karwan makejang*

*luung. Pilihin cara nuduk buah gatép!”*

361. Merdah : *“Kéngkén to?”*
362. Tualén : *“Ané misi duduk, ané puyung lan kutang! Bes ulap Cai kén kebudayaan Barat, metu engsap Cai kén kebudayaan pedidi. Cara jani raosanga disintegrasi bangsa. Ngaé benya pagar diri!”*
363. Merdah : *“Apa anggon?”*
364. Tualén : *“Agama, budaya, adat, to anggon pagar diri!”*

#### English Translation:

358. Tualen : “What is called the western culture, I ask you to follow the eastern culture as you live in the eastern part of the world; you should be good at filtering the western cultural impact.
359. Merdah : “What does filtering mean?”
360. Tualen : “You have to screen which western culture should be accepted and which should not be accepted. You have to be good at filtering it. Not everything related to the western culture is bad and not everything related to the western culture is good. You should select as what you do when you pick ‘*buah gatep*’ (a type of fruit).
361. Merdah : “How can it be?”
362. Tualen : “What is useful to you is accepted, and what is useless is neglected. You’re too proud of the western culture and you forget your own culture. Now it is referred to as causing the state to be disintegrated. Protect yourself!”
363. Merdah : “What is adopted?”
364. Tualen : “You can use your religion, culture and tradition to protect yourself!”

The character Tualen firmly asks his son (I Merdah) that, as an eastern man, he should appreciate the eastern tradition. He should be careful when accepting the western culture. It is should be believed that not everything related to the western culture is good and not everything related to the western culture is bad. It is suggested to I Merdah

that he should protect himself; he should filter the western cultural impact using religious teaching, local tradition and culture. If it is good to enrich the local culture, adopting it is recommended but if it is not good, neglecting it is recommended.

### Guidance to Friendship

The following discourse is what is stated by the character Tualen, when he answers the question asked by the character Patih Maruti as to where Sang Ngada goes.

459. Maruti : “Tualén, Kamu kadiang apa?”

460. Tualén : “Tuh Ratu, saking alit titiang ngemban dané Sang Angada. Mangda sampunang wawu dané manggihin jelék, lantasan titiang puik yata joh. Cara senggaké nampah céléng, nampah penyuyamanané magrudugan ngaku mabraya. Mara jelék ia, puikin lantas. Dreda baktin titiangé tan sipi. Séda ja dané, titiang pang sareng padem. Sapunika manah titiangé.”

461. Maruti : “Yan mangkana atilar Kamu!”

English Translation:

459. Maruti : “Tualen, what’s your opinion?”

460. Tualen : “Ow Your Excellency, I have looked after Sang Angada since he was a child. I would like to be always in touch with him; I don’t want to be separated from him; I don’t want to hate him. I don’t want to say that we are brothers only when we butcher pigs and turtles. I don’t want to hate him, especially when he is not good. I respect him highly. If he dies, I’ll die. That’s what I have in my mind.”

461. Maruti : If so, I ask you to go!”

In speech No. 460, the character Tualen expresses his attitude that he still faithfully accompanies Sang Angada. From his inner heart, he states that he has been faithful to Sang Angada since he was a child. He doesn’t want to be stated to discriminate friends. He will not say that he only makes friends with those who have parties and are in cheerful condition. It is also affirmed that if Sang Angada dies, he will die. That shows that he is highly faithful.

### Guidance to Defending the Truth

The next part of the dialogue between Tualen and Sang Angada which also contains advice and needs to be paid attention to is as follows.

471. Ngada : “Tualén..., ayua papareng Tualen, Ngada dusta iki. Lamakana Kamu tan pareng dusta. Pamantuka, pamantuka Kita!”

472. Tualén : “Tuh, dados Iratu mawecana asapunika ring titiang. Dreda baktin titiangé ring Iratu. Seda ratu, tiang pang bareng padem. Duaning titiang uning Iratu pageh ngelarang darmaning urip.”

473. Ngada : “Pah yan mangkana, lah pepareng Tualén!”

English Translation:

471. Ngada : “Tualen ... Tualen, do not follow Angada; he is a criminal. It’s better for you to go home!”

472. Tualen : “Aw, why you say that to me? I am very faithful to and respect you. If you die, I’ll die too. The reason is that I know that Your Excellency is always faithful to what is true in this life.”

473. Ngada : Ow yes, if so, you follow me!”

The dialogue above tells when Sang Angada feels that he is a liar and humiliated; he is willing to go and asks Sang Maruti for his permission. Therefore, he asks his servant, I Tualen, to go home and not to follow him as, if I Tualen follows him, he will become a wicked man as well. However, in speech (472), I Tualen refuses what is instructed for the reason that he is highly faithful and respects Sang Angada. If Sang Angada dies, he will die as well, as he knows that Sang Angada is in a right position. Sang Angada strictly implements the *dharma* teaching; it is the truth which he has in himself. Thus, I Tualen strongly supports who is right. He believes that *dharma* (what is true) will always defeat *adharma* (what is not true).

### Guidance to Referring to Religious Teaching

The important advice which is narrated by the puppeteer through the character I Ceblong and the character I Klenceng is as follows. I Ceblong tells I Klenceng that there is announcement in the village

hall 'bale banjar', reading "Who can kill the giant will be paid 100 thousand". The advice given by I Klenceng to I Ceblong is as follows.

657. Blonk : *"Ih Céng, ada pengumuman di Balé banjaré. Yen nyidang ngamatiang raksasa aukud maan pis satus tali"*.

658. Cénk : *"Ci ci ci ngudiang nyemak gaé sing tawang Ci? Ma Ci kema ma! Aa yen raksasa é mati, yen Ci bangsa? Anggon ngabén paling sing molas juta Ci perlu pis, Ci maan pis satus tali, bin kuda norok to? Money politik Ci. Apakah harga diri Ci é maji tuah aji satus tali? Makané Ci maca buku agama kapah-kapah da anggon galeng gen buka agamané!"*

English Translation:

657. Blonk : "Hi Ceng, there is an announcement in the village hall. Those who can kill the giant will be paid one hundred thousand".

658. Cenk : "Why do you do something which is not familiar to you? Go, please! If the giant is killed, that'll be good, but you're killed at least you'll need at least fifteen million rupiahs for the cremation ceremony. You'll be given one hundred thousand, how much will you add? You're money politics. Does your self-esteem cost one hundred thousand? I recommend that you should sometimes read the religious book. You should not use the book as the pillow only.

In speech 658, I Klenceng advises I Ceblong that he should not do anything which does not need to be done as it may be highly risky. He should not get involved in money politics; he should not be inspired by one hundred thousand only. His self-esteem is not equal to one hundred thousand. In everything, we should refer to the *dharma* teaching.

### Guidance to Loving Sciences

The advice which is important enough given by I Klenceng to I Ceblong is as follows.

712. Cénk : *"Kebut-kebut ndas waé ben Ci nah? Badah ... Ci belog né. Sangkal Ci sing ngerti kén pemikiran waé."*

713. Blonk : *"Belog?"*

714. Cénk : *"Belog. Mara tas Ci melajah! Nora hana mitra angulihaken widya guna rumuhun, kéto."*

715. Blonk : *"Apa artinné?"*

716. Cénk : *"Tidak ada sahabat melebihi daripada pengetahuan. Pengetahuané to sahabat utama. Kejarlah pengetahuan itu! Sangkal Ci harus malajah!"*

English Translation:

712. Cenk : "You have made me suffer from headache. Ow... You're stupid. You don't understand what is in my mind.

713. Blonk : "Stupid ...?"

714. Cenk : "Stupid. Then you learn." *Tatan hana mitra angluwihaken aji kaweruhan winuhun*, is that right?

715. Blonk : "What does it mean?"

716. Cenk : "No friend who exceeds knowledge. Knowledge is the main friend. Pursue knowledge! Therefore, you should learn!"

That is how the character I Klenceng advises his friend, I Ceblong, whom is stated to be stupid. The stupid should work hard in order not to be left behind; he should learn persistently in order to acquire sciences. I Klenceng adds using the old Javanese language, meaning that no friend can exceed knowledge. The main friend is knowledge. Pursue knowledge! Everybody should never stop learning in order to fill himself with sciences.

### CONCLUSIONS

Based on what was presented above, it can be concluded that it is true that the Balinese leather puppet show is a traditional performance containing guidance. Various types of guidance can be communicated by the puppeteer through the supporting characters using the simple, standard and funny Balinese language so they can be easily understood.



In the story *Katundung Ngada* presented through the Cenk Blonk leather puppet show, there were twelve types of guidance to good deeds inserted by the puppeteer; they are (1) not humiliating others, (2) being introspective, (3) self-correction, (4) loving peace, (5) not gambling, filtering cultural impact, (7) friendship, (8) defending what is true, (9) referring to religious teaching, and (10) loving sciences.

As the guidance to good needs is getting more important nowadays to form superior people who are intellectually and morally balanced, more and more similar research should be motivated so that all the recordings of the stories presented through the leather puppet show can be revitalized, especially the educational values they contain which can be used as the media for advising the state future generation.

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## A Narrative Analysis of the Shifting Theater Space in Bali

KATHERINA ALLO<sup>1</sup>,  
YASRAF AMIR PILIANG<sup>2</sup>,  
IMAM SANTOSA<sup>3</sup>.

<sup>1,2,3</sup> Doctoral Programme of Visual Art and Design,  
Bandung Institute of Technology (ITB), Indonesia.  
E-mail: ar97ka@indo.net.id

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Bali sebagai ruang teater merupakan pandangan ruang yang pertama kali diekspresikan oleh Geertz dalam tulisannya mengenai pulau dewata ini di tahun 1980. Mungkin sebelumnya pernah terucapkan pandangan yang serupa, namun teatralitas kehidupan masyarakat Bali begitu eratnya termanifestasi dalam kehidupan keseharian mereka sehingga pembahasan mengenai teatralitas ruang Bali menjadi baur, dan baru ketika Geertz menganalisisnya dalam pandangan suatu struktur teater yang baku, seperti relasi antara pemain dan penonton, maka ruang-ruang yang tercipta dari kehidupan teatral itu menjadi dimungkinkan untuk dianalisa dari sudut pandang narasi dan ruang teater. Data penelitian ini mengambil sejumlah bentuk-bentuk ruang teater yang dikelompokkan dalam tiga kategori, dan masing-masing kategori tersebut ditelaah berdasarkan morfologi ruang dan bentuknya, juga berdasarkan ulasan beberapa teori narasi, terutama dari yang dikemukakan oleh Psarra dan Coates. Hasil penelitian menunjukkan pergeseran morfologi ruang teater Bali dan juga pergeseran praktik spasial dalam penggunaan berbagai ruang di Bali sebagai wadah pengembangan seni pertunjukkan.

Bali as theater space was first expressed by Clifford Geertz in his elaborate writing on this island of gods in 1980. Others may have uttered similar views but the theatricality of the Balinese life has always been rooted and intertwined in the everyday life of this island, thus the theatricality of its spaces cannot be analyzed in isolation from the quotidian aspect of their life and it is only when Geertz analyzed the cultural life of the Balinese people through the lens of a structured theater that these spaces in Bali can be examined from the relations between narratives and theater space. This research is using several theater spaces in Bali which for the purpose of this study are categorized into three groups. Each category is analyzed by its morphological structure as well as by way of theoretical inquiries using primarily Coates' and Psarra's narrative propositions. The results of this research show the shifting morphological structure in Bali theater spaces, and also the shifts of spatial practice in the various spaces in the island in accommodating the growth of the performing arts.

**Keywords:** Performing arts, narratives, and theater space.

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In *Negara*, Clifford Geertz describes the state rituals in the life of classic Bali as forms of metaphysics theater, that is a form of theater designed to express the transcendental understanding of reality, and also as an instrument to shape the condition of the daily life in order to bring it into harmony with that metaphysical understanding of reality (Geertz: 1980: 104). These efforts of harmonizing life manifest themselves in all forms of construction and structuring the physical boundaries in the island.

In Psarra's theory of *Architecture and Narrative*, she argues that architecture conveys its meaning through

spatial structuring, its materials, and every social cultural relation that is connected with it. By using an argumentation from Bordwell (1985), Psarra defines narrative as a formation, a specific way of combining partial elements into a whole, a process of selecting, arranging and structuring narrative content to accommodate the time-space of its viewer. Based on this understanding, architecture as a spatial formation can be analyzed as a structural narrative. This research is aimed to observe the development of theater space in Bali, from theater spaces that are actually programmed to accommodate theater works, to spaces that are adapted to accommodate

such works. By using methods of narrative analysis, the results of this research do not only show the change in spatial morphology of theater spaces in Bali, but also the shifting cultural meaning in spatial formation from what has been defined by Geertz as 'theater state'.

Spaces that are used as data in this research are categorized as below: 1). Modern facilities that are programmed as theater spaces: Garuda Wisnu Kencana Cultural Park, Bali Art Center, Bali Classic Culture Center; 2). Traditional temples: Pura Dalam Ubud, Pura Taman Saraswati, Puri Saren Ubud; 3). Open spaces in modern facilities that are adapted to accommodate theater programs: ISI Denpasar open theater, Museum Arma Ubud open space, Balinese Theater-Ayodya Nusa Dua Hotel, Bentara Budaya Bali open theater, Yoga Barn Ubud open space

#### **NARRATIVE AS A METHODOLOGY OF ANALYZING ARCHITECTURAL SPACE**

Psarra (2009) says that architecture is not a form of linear sequential narrative, but architecture with its conceptual property, perceptual experience, and its way of organizing cultural meaning can be used to convey a narrative construction. She further argues that expression within an architectural work is a form of representation that covers the semantic aspect of a building or a place. Architectural expression is also its way of contributing the social and cultural message of its time. Nevertheless, expressing cultural meaning is not architecture sole purpose, but it also aims at participating in constructing a new meaning into its environmental context. Narratives can be constructed in architectural works through different means, through its conceptual messages that are the basis of its physical construction, and also through its form of representation e.g. three-dimensional model or drawing works.

There are two fundamental things proposed by Psarra. The first is that 'meaning' is not exclusively contained in spatial forms, or only within its cultural formation and its interpretation. But also in its network of spatial, social, intellectual and professional practice that produce and shape social knowledge. The second is that architecture cannot be reduced into the duality of conceptual abstraction and perceptual experience.

Hillier (1984) explains that spatial configuration is non-discursive, it is understood intuitively and not analytically. This problem does not only lie in architectural works, but also other forms of cultural expression. Just as in language, we can construct a sentence and we can understand words. But it is in the rules of the semantics and syntax configuration, and not in word, that we can understand how words are organized into meaningful sentence. These rules operate as hidden elements which we use to think with as we construct a sentence into a message.

On the other hand, Coates (2012) explains narrative architecture as a narrative that we understand as we navigate ourselves through perceptual experience, from inside to outside, from private to public, and from personal understanding to a local myth. The reading of architecture itself does not require an architect to be the author of it, as exemplified by organic settlements which are not planned to convey a certain narrative. In this kind of settlement, the inhabitants will naturally configure a three-dimensional map of their social relations, their future possibilities, as well as their past. This has its basic understanding that narratives are rooted in the space we live and manifest themselves in the everyday life as a complex system of signs.

Coates himself classifies three different forms of narrative compositions:

- a. Binary narrative: This form constitutes a composition of objects or a situation with a parallel identity, that is an identity which is not originated from a function but a transfunction (a transgression, a sublime form, and an imagination that animated a banal object).
- b. Sequential narrative: This form articulates spaces through a pre-determined plot of events which have their own spatial coherence.
- c. Biotope narrative: The word 'biotope' comes from the etymological understanding of 'bio' and 'topos'. 'Biotope' is then a form of small environment that has similarities in form, live as an organic community, and has its mutual relation with its architectural spaces. A biotope can give an indication of an urban space that covers variational functions and narratives, which are independent but also inter-related e.g. a university campus or an urban settlement. In narrative context, a biotope catches this inter-

relation through its dynamic and its internal power. A composition becomes a biotope narrative when its system of narrative acts together with its functional systems. A biotope narrative can destabilize a reality of a territory and opens it up to multiple interpretations. Being in this kind of territory requires a consciousness of the existing two worlds, where one life transfers into another and vice versa.

From all the perspectives above on architecture and narrative, it can be concluded that all three perspectives expose a process of narrative formation that is constructed through spatial usage of a place. In this understanding, a space user is also a space constructor. Narrative as a method of analysis for architecture space can never be viewed within the framework of linear-sequential narrative. The standard components of a narrative used in such linear forms (e.g. plot, actors, events) therefore cannot automatically function as tools of analysis in an architecture work. Those standard components can still be used if there is an interpretation of a linear-sequential narrative, such as a novel or a film, into the conceptual work of an architecture design. But as concepts and thoughts are transferred from one form into another, there will be shifts in the structuring of the components, or even an elimination of some structural elements found in the previous form.

Narrative in the analysis of architectural space works as a dynamic narrative, which means the constructing narrative does not only move in time but also leaves its mark in the physical construction of its space, in the life of the people, or in the memory stored within the various forms of memorabilia. If the sedimented trace of the narrative manifests itself in the form of sign and symbol, then the analysis of its syntax and semantic elements can work as an observation of a cultural message, as is proposed by Psarra. As a living organism, culture will move and react to whatever connects its life. Coates has given this a specific terminology, biotope, living organisms that mutually relate with its architectural environment. In this understanding of bio-organic mechanism, we can then use a narrative construction to analyze architectural space.

### MORPHOLOGICAL ANALYSIS: THE FRAGMENTATION OF BALI TRADITIONAL SPACE AND THE TRANSFORMATION OF THEATER SPACE TYPOLOGY

In his writing Geertz describes Bali as a theater space where royals act as the producers and managers, priests as the directors, and farmers as actors-viewers-stage crews. As a consequence, the built environment in this island of gods is a construction of spatial composition designed to accommodate a common narrative.

When Bali was programmed to be one of Indonesia’s leading tourist destinations, parts of its ritual space were transformed to fit this purpose, and thus developing the need to create theater space that can accommodate the new program. Bloom (1997) explains the transformation of theater space as understood in the west in this diagram:

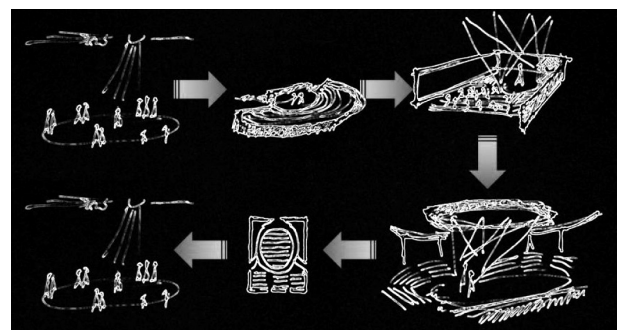


Figure 1. The transformation of theater space as understood in the west.

Based on that understanding, the transformation of morphological theater space in Bali can be diagrammed as below:

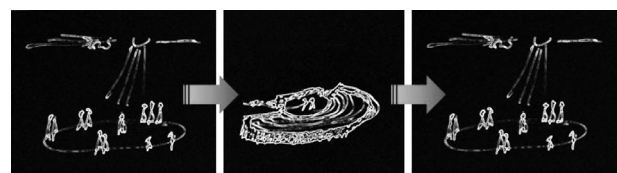


Figure 2. The transformation of theater space in Bali.

From the first diagram it has been illustrated how the process of forming a theater space as understood in the west transformed from its primordial state of



an open space that gives inspirations to theatrical creations, to its culminating form of techno-expressive design. From the same diagram, it is shown that there is a current tendency to bring theater works out of its techno-physical shell and to a new exploration of spaces that can breathe new inspirations and new meaning to theater works.

From the second diagram it can be understood that the theater space in Bali never experienced the articulating of its spaces as happened in theater space in the west. In Bali, what has been transformed is the relation between actors and viewers, or more accurately, the transformation of viewers relation to the theater play. In its previous form, the audience also acts as the actors of the play, the transformation of the relation does not only position the audience in a different place, but it also brings about the diversification of viewers which are situated outside the frame of the narration.

The similarity of Balinese temple frontyard with the morphology of classic Greek amphitheater has borne a typology of Balinese theater that is a fragment of its ritual space. The temple frontyard has always been traditionally used to accommodate performances to appease the deities and is designated for the common people. Its traditional function has given the basis for the translation of this space into a new usage in theater. As it becomes a new typology for Balinese theater, it becomes the model for constructing commercial theater spaces in various kinds of facility, such as hotels, museums, restaurants, and art centers, as exemplified in this research data. The open theaters at ISI Denpasar and Garuda Wisnu Kencana Cultural Park (GWK) have even totally adopted the classic Greek amphitheater without using any kind of form of Kori Agung or Candi Bentar.

‘Architectural situation’ as explained by Coates is not a configuration of objects but an understanding of essential values understood by a subject. The fragmentation of architectural narrative construction in Bali traditional space may not have a significant impact on a bystander, for the process of fragmentation itself is a cultural act governed by a grander narrative. The meta-narrative within the life of the Balinese people have long been sedimented not just in the memory of its people,

and so therefore the fragments of its traditional spaces can always find its way back to that holistic view of life. The shifting elements of its syntax mostly began when spatial dimensions which were previously understood as an extension of human body have to compromise with the metrical system and the industrial system. Architectural situation that is created as a result, moves between this frame of traditional narrative and the ongoing shifting of spatial syntax.

## NARRATIVE IN BALI THEATER SPACE

### Spiritualizing Politic

Besides fragmenting models from existing traditional Balinese spaces, another way used to develop theater space in this island is translating traditional narratives into a new concept of design. Psarra makes a comparison between the narrative aspect of Parthenon and Erechtheion, where the first establishment was viewed as a tool to use a local myth for political purpose. When Parthenon was built, strengthening collective identity was a prime concern for the authority, and it was manifested in the grandeur scale and dimension of the temple.

Use of local myth or traditional narrative for political purpose is also seen in the construction of GWK Cultural Park. Written sources have recorded the selection of ‘Garuda’ character was actually taken from a local narrative ‘Garuda and its kingdom’, which tells a story of the character in its endeavor to rescue its mother from slavery. The statue of Garuda Wisnu Kencana is therefore regarded as a symbol of a mission to rescue the world and the environment. In Babad Bali, the Balinese sacred manuscript, there is also a story where the god of Wisnu goes to the battle of Amertha, riding a Garuda, and finally wins the battle and becomes the empowering power of the territory. In addition, Garuda is also the symbol of the Republic of Indonesia, and using traditional myths and local legends was a common method in the New Order era to implement national agenda outside the capital, especially in rural areas, to have good communication with the locals.

The scale and dimension used in GWK Cultural Park display a usual design approach found in any national monumental project, as is also shown in Parthenon case. Despite the fact that GWK actually

use a local narrative to conceptualize its form, the scale and dimension that it has do not project a consistency with Balinese traditional understanding of scale, measure, and human proportion. It has its consequences in its *natah* which unsuccessfully function as an orientation space. Spaces which adapted temple-like construction no longer use the *kaja-kelod* orientation, and the traditional Balinese belief of Wisnu's north territory is also eliminated in selecting the location of this cultural park.

Perez-Gomez (2008) says that architecture is a political act and therefore is never free from values that underlie it. The practice of constructing built environment in Bali traditional life is part of the theatrical aspect of its culture which holds the belief that the quotidian part of life is the final aim, or as mentioned by Geertz,

*The stupendous cremations, tooth fillings, temple dedications, pilgrimages and blood sacrifices, mobilizing hundreds and even thousands of people and great quantity of wealth, were not means to political ends: they were the ends themselves, they were what the state was for* (Geertz, 1980:13).

In that context, Bali traditional architecture is more accurately defined as cultural act rather than political act. Nevertheless, the background narrative in GWK Cultural Park displays a battle of narratives, where the new ones brought their own space and timeframe. This battle is not a struggle to win a territory, but more to define which one is the macro narrative and which are the sub-narratives and micro narratives.

### Secularizing Tradition

The comparison made by Psarra between Parthenon and Erechtheion shows the different use of narrative between the two, where Erechtheion gives a broader accessibility to public to experience its spatial formation. If Parthenon has a formal and constant rhythmical expression, symbolizing the imperial power of the city, Erechtheion had an irregular formation and accommodated different beliefs which are rooted in the ancestral values. The variety of the narration in the latter temple brought its presence to a deeper relation with the daily life of the people.

Secularizing tradition is also a phenomenon in the development of Balinese theater space, but within a different spatial context. The shifting function

of temples frontyard as happened in the event of Ubud Readers Writers Festival (URWF), where the frontyard of one of Ubud's prominent temples was used to perform a non-ritual dance, a mixed between Balinese traditional moves and a Bach's composition. In that kind of process, narratives are shifted, and secularizing tradition is manifested through a different spatial practice.



**Figure 3.** A contemporary performance in Pura Dalem Ubud frontyard (Source: private documentation).

In considering that the audience in these kind of cultural performances no longer have the same background of culture and belief system, these cultural products or cultural practices can no longer be definitely categorized as a form of ritual. Some of the performances still contain traditional Bali myths and stories, as in the performance of Cak Rina at Museum Arma open space, that still has an element of religious practice. In that performance, the ritual of splashing the holy water by a *balian* was part of the whole performance, including the commercial aspect of a photo session with the leading actor towards the end of the performance.

Secularizing tradition and the changing relation between actors-audience have given ways to new narratives to construct new meanings in the existing places in Bali. Pura Dalam Ubud as the temple of the dead gains a new understanding as it accommodates a space narrated by a Bach composition. The paddy fields of Ubud develops a new dimension as it is used to be the background of a Judeo-Christian narrative in a theatrical event in UWR Festival. Re-interpretation of these spaces through the shifting spatial practice in Bali, not only gives a different spatial usage but also a different pattern

of constructing built environment, in the context of Bali as a cultural resort, and also Bali as theater space.



**Figure 4.** A performance in Yoga Barn Ubud-UWRF (Source: private documentation).

## CONCLUSION

This analysis of the shifting theater space in Bali is a process of evaluating that cannot avoid the juxtaposition of different aspects of life, for the nature of the Balinese life itself is cohesive and so that each part cannot be isolated from the rest. Narrative method of analysis is an approach that can grasp the differences and the inter-relations of those aspects. The fragmentation of meta-narrative and morphological transformation of Bali theater space are conditioned by the changing structure and relations between audience and actors of theater. When an attempt is conducted to preserve the meta-narrative within the already fragmenting structure, the spatial practice that comes with the attempt also constructs new paths for other narratives to enter and create its own biotope. Spiritualizing politic by definition combines two kinds of powerful narratives, a system of belief and political strategies, which can be expected to make its manifestation in a large scale if not a monumental one. On the other hand, secularizing tradition works as a generator of new biotopes that moves in a micro scale. As a result, its process is usually organic, rapid, and has an epidemic effect. The world of theater certainly gains many benefits as the physical boundaries of its space are lifted to explore more ways of creating and re-interpreting different forms of narrative. The spatiality of Balinese theater is gaining the same positive effects.

Bali as theater space is confronted by two challenges. The first is how far the meta-narrative of traditional Bali can be preserved to hold the cultural image of Bali. If this preservation is an aim in itself, then there must be a way of evaluating the truthfulness in using the meta-narrative, whether it is the preservation of values contained in the narrative, or it is simply a grander coat overarching the truer narratives. The second challenge is the consequence of the answer to the first, that is balancing the adaptation and filterisation of narratives that come into the life in this island. This will be the new version of what has been termed by Geertz as 'Bali the theater state'.

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## Multiculturalism in Balinese Performing Art

I NENGAH LESTAWI

Faculty of Dharma Acarya,  
State Institute of Hindu Dharma Denpasar, Indonesia.  
E-mail: nengahlestawi@gmail.com

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Pertunjukan seni Bali menawarkan konsep multikulturalisme sebagai manifestasi seni budaya nasional yang diekspresikan melalui seni gamelan, wayang kulit, seni tari dan seni pertunjukan lainnya, yang volume, proporsi serta ekspresinya tidak dapat disamakan satu dengan yang lainnya. Multikulturalisme dalam manifestasi seni pertunjukan di Bali bertujuan: 1) agar keanekaragaman budaya yang dimiliki setiap bangsa dapat berintegrasi secara nasional; 2) untuk menghindari konflik sosial-budaya yang secara nyata disebabkan adanya perbedaan budaya; dan 3) meningkatkan rasa kesatuan persatuan yang dijiwai semangat nasionalisme yang telah melekat pada setiap individu dari masing-masing suku bangsa. Seni pertunjukan Bali merupakan suatu wahana penting dalam mengekspresikan konsep multikulturalisme seni pertunjukan tradisional Bali, sehingga keanekaragaman budaya merupakan suatu perwujudan cita-cita menuju persatuan dan kesatuan bangsa yang ber-Bhinneka Tunggal Ika. Dengan multikulturalisme dapat memberikan suatu kontribusi positif dalam rangka mengembangkan khasanah budaya, di samping dapat memberikan tambahan pendapatan bagi masyarakatnya melalui seni pertunjukan kepariwisataan. Bilamana manifestasi seni yang pada awalnya disakralkan, ketika dipertunjukkan memberikan nilai secara ekonomis dalam kebutuhan pariwisata, maka akan terjadi pergeseran bahkan kehilangan fungsi dan makna dan menjadi *arts by metamorphosis*.

The Balinese performing art offers the concept of multiculturalism as the manifestation of the national art and culture which is expressed through the gamelan art, leather puppet art, performing art and so forth, each has different volume, proportion and expression. Multiculturalism manifested by the performing art in Bali is aimed at: 1) nationally integrating the cultural diversity which every nation has; 2) preventing the socio-cultural conflict which actually result from the cultural difference; and 3) strengthening the unity and unification which is motivated by nationalism which has been attached to every individual of every ethnic group. The Balinese performing art is an important medium for expressing the concept of multiculturalism of the Balinese traditional performing art; as a result, the cultural diversity is the realization of the dream of unifying the Unity in Diversity-based nation (*Bhinneka Tunggal Ika*). Multiculturalism may positively contribute to the development of the treasure of culture. In addition, multiculturalism can also give additional income to the society through the performing art which is performed by tourism. If the art manifestation, which was initially considered sacred, when it is performed it turns out to give economic values as it is used to satisfy what tourism needs, then a shift will take place, even it will lose its function and meaning. It will become what is referred to as the art of metamorphosis.

**Keywords:** Multiculturalism, traditional Balinese, and performing art.

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Culture refers to any attempt made by man in order to achieve a better life physically and spiritually. Such an attempt is implicitly made in order to produce things which are immanent and material in nature. It is expected that every ethnic group in Indonesia can develop their culture by referring to their respective culture without neglecting the identity of each culture. One ethnic group always lives next to another; they tend to always activate without

sacrificing their ancestors' cultural characteristics. The developing cultures can develop together and are related to one another; they synergize and appreciate one another, strengthen cohesiveness and togetherness in every domain of life.

The culture of every ethnic group can be identified from its art, as it is the cultural expression which is owned by all human beings. Art can be used as



an activity undertaken by a creator to answer the challenge of human life. Man can pour his creation, will and work through art.

From the art point of view, creation refers to a complex understanding of creativity, invention and innovation which is highly affected by emotion. As someone's expression, the creator of art has connection with language, social organization, the system of economy, the system of technology, the system of belief, and the system of knowledge. Knowing that art is part of culture, then, basically art can be classified into three; they are fine art and design, performing art, and art of recording media.

Basically, the performing art is an art which is expressed through a performance, as the moving art is in line with space and time. Knowing that art will move following time, then the performing art is frequently labeled as contemporary art, not permanent, and which disappears at the same time as time. As far as transformation takes place, what is demanded by consumers will always change. The performing art basically includes the dancing art, the art of music, the art of self defense, the art of drama, and the art of recitation.

Bali is an island which is highly rich in culture. In addition, its cultural design is exotic. Tourists are surprised at it and intellectuals visit it and explore its culture. Since a long time ago the Balinese culture has shown its identity as a culture which is open enough to be evaluated as part of the introspection of the Balinese culture. This is verbally expressed that art in Bali has many things to show off compared to the art in the other areas such as the Bugis, Sasakness and Javanese art. It is stated through a study that the Balinese culture can communicate the society's life with various foreign cultures such as the Chinese, Indian, Egyptian, Japanese arts and the cultures of the other nations all over the world.

The Balinese people, in particular, as the art agencies, feel that the performing art which is shown off is the manifestation of the society's life activities, which are certainly followed by the other elements such as objects, activities, philosophical basis and the values which have been poured into the beauty of the Balinese art. The expressive culture such as dances, the contemporary theatrical

music have developed into the forms of amusement and commercial commodities, allowing art to be the medium for expressing multiculturalism which need to be aesthetically packaged (Pong, 1999: 54).

Multiculturalism is a philosophy meaning sharing and forming together. In reality, multiculturalism is a common object of a desire which can be accountable to half of another group so that its contribution to others and being able to be felt together can be understood (Murgiyanto, 1999: 60).

Edy Sedyawati (in Bagus, 2001: 151) states that the concept of multiculturalism is a concept of "various cultures". That is related to the fact that the cultural diversity in several types of countries is managed through: 1) the development of emporium; 2) the fact that some counties were established through colonialism and invasion; and 3) the fact that in some countries cultural diversity is based on the principles of unification and unity. The cultural diversity in the country which is based on the principles of unification and unity means several ethnic groups unify themselves to establish the country. Then a new country will be established within a unified country. Such a statement is based on the fact that there is a recognized collective ideal of making progress in the future in which similarity, equality and being culturally closed will be the historical background.

In a multicultural country such as Indonesia, the "foreign" or "the other" culture will be the culture of our neighbor or foreign culture. The cultural contact with the former is referred to as inculturalism, and the cultural contact with the latter is referred to as interculturalism. In the Republic of Indonesia, the intraculturalism and interculturalism are undertaken based on different motives. In the performing art, both will take place in the level of different intensities and nuisances; they are recreational, popular, creative, actual and experimental (Murgiyono, 1999: 60).

Parsudi Suparlan (in Marajaya, 2005: 4-6) states that multiculturalism is an ideology which glorifies cultural differences or a belief which acknowledges or encourages pluralism as a societal life model. Multiculturalism always glorifies and does its best to protect cultural diversity, including the minor culture. As far as the definition of multiculturalism

is concerned, a state society is viewed as a culture within an area which is called the mainstream. As a mosaic, in the culture of such a country there are many different cultural patterns. The multicultural pattern and model emphasizes the recognition for being equal within differences. Monoculturalism, on the other hand, basically gives emphasis on the unification of cultures as a unity of diversity.

In the Republic of Indonesia, the concept of multiculturalism focuses on the individual and collective understanding of life with socio-cultural differences in a heterogeneous society. In Bhineka Tunggal Ika 'Unity in Diversity', it is implied that the diversity of ethnic groups from Sabang to Merauke has had strong cultural roots, and finally, what is emphasized is the cultural diversity of ethnic groups. In a multicultural society, ethnic groups are the inscriptive social groups; they are the owners of the cultures, making the cultures never come to an end; however, their roles are reduced and can determine the cultural identity which will certainly be actualized in the treasure of the national culture. The roles played by the ethnic groups are not only limited to the public life, but they are also in a complex and wider domain and determine the state multiculturalism. Similarly, Putra Agung (2001: 2) states that multiculturalism can be a view which appreciates a cultural diversity or multiculturalism owned by a nation.

As far as the Balinese performing art is concerned, the concept of multiculturalism is offered through the national art and culture which is expressed through the gamelan art, leather puppet art, performing art and other performing arts, whose volume, proportion and expression are different from one another.

Multiculturalism as the manifestation of the performing art in Bali is intended to 1) nationally integrate the cultural diversity which every nation has; 2) make the socio-cultural conflict actually resulting from the cultural diversity come to an end; and 3) increase the sense of unity and unification which is motivated by nationalism which has been attached to every individual in every ethnic group (Marajaya, 2005: 5-6).

One of the very important elements is the support given by society to art to improve creativity, growth and development of art (Dibia, 1993: 10).

## MULTICULTURALISM IN THE TRADITIONAL BALINESE PERFORMING ART

In performance, a complexity of what is presented such as the art of music, dance, drama, and literary work is needed. Painters, carvers and so forth, those who organize light and sound are needed in the performance. This highly contributes to the establishment and development of the Balinese socio-cultural life. This is supported by what is stated by Murgiyanto that the performing art includes the activities which have been prepared to satisfy the consumers. Everything is maturely prepared and the message transmitted will really give ethic or moral impressions to those who are involved in the performance. Artistic values are never neglected when arranging and organizing things (Dibia, 1995: 52).

From another aspect, the performing art covers cultural elements which are parts of daily life such as rituals, games and sports (Sudana, 1994: 121). Similarly, the message that is intended to transmit and the roles played by the music or gamelan players, the dancers, the singers, and the puppeteers are expected to reflect great personalities based on good mentality.

Basically, the involvement of the cultural activities cannot be separated from the contribution made by the artists. As far as the Balinese traditional performing art is concerned, multiculturalism or cultural diversity can be viewed from how such an art work is actualized from the theme point of view, those who are involved in it, the apparatus and the social interaction in it. Multiculturalism through the Balinese traditional performing art can be described as follows.

### Gamelan Art

#### 1). *Gamelan Tektakan*.

*Gamelan tektakan* is a musical procession which is relatively new and natively appeared in Tabanan area. The musical instruments used in this gamelan are made up of *kulkul* (drums made of bamboo) played by more or less 50 male players. Each player 'penabuh' holds one *kulkul*; the size of one *kulkul* is different from that of another. The *kulkuls* are played following the pattern called *kekilitan* such

as the rhythm of *cak*, *cengceng kopyak* in what is called *balaganjur* (Dibia, 1999: 132). Apart from the *kulkul*, *gamelan tektekan* is also completed with what is called *kemong* and several flutes and a pair of 'kendang' (small drum covered with leather at each end).

Initially, *tektekan* developed and grew spontaneously from the local people to keep the epidemic away from them when there were massive deaths (*gerubug*). The tradition of *nektek* or striking what instrument is available is the activity done by those live at Kerambitan Village to make them not feel frightened, to keep the bad spirits away from them, and, at the same time, to ask for safety. As tourism develops, the *gamelan tektekan* is used as a performance performed for tourists, as can be watched at the area of Nusa Dua Beach, the outside yard of Taman Ayun Temple and so forth.

## 2). *Gamelan Balaganjur*.

*Gamelan balaganjur* is a traditional Balinese orchestra which is hard in nature. The instruments used are always dominated by the loose percussion instruments (without what is called *trampa*). In Bali it does not have any wide meaning. The name is only connected with the name of Balinese performing art genre, namely, *Gamelan Balaganjur*. Etymologically, the word *balaganjur* is a combination of two words; they are *bala* and *ganjur*. *Bala* means troop or soldier and *ganjur* means walking or moving. Therefore, *balaganjur* means walking or moving. This orchestra is usually played while walking in a procession. It is played by from six to twelve pairs of *cengceng kopyak*, two *cedungan kendang* (*kendang* = a drum covered with leather at each end), one what is called *kajar*, one what is called *kempli*, two big gongs, one what is called *kempur*, and one what is named *pemade*. Sometimes it is completed with what is called *tawa-tawa*.

*Cengceng* is usually played following the pattern of what is called *kekilitan* or *cacendatan* with varied patterns of rhythm; from *besik* (*negteg*) strike, three strikes, and six strikes, each consists of what is called *pukulan polos* (plain strike, following the tempo) with what is called *sangsih* (interrupting the tempo) and what is called *sangsot* (in between). *Reyong* is the only melodic instrument which is

played following the pattern of *kekilitan*. The *tabuh* (the music) which is played is made up of what is called *gilak* which is played with a rapid, medium and slow tempo.

*Balaganjur* has hard, heavy and beating characteristics; therefore, it is good to use it to support a great, glorious and authoritative atmosphere. From the musical characteristic point of view, this *gamelan* is analogized with the steps made by "the heavenly troop". Many people state that *gamelan balaganjur* is the music of procession which is possibly derived from the music which accompanies troops in the past.

Initially, *gamelan balaganjur* functioned as part of the *Panca Yadnya* rituals, the *Dewa Yadnya* ritual (the pilgrimage procession to the beach 'melasti'), the procession of cremation ritual when the *bade* (the tower with it the corpse is carried to the cemetery to be cremated. However, recently it has developed rapidly as needed by its supporting community. Now it does not only function as part of any ritual but it is also used as part of any celebration. As well, it is also used to accompany the contingent of kites and as a tourist attraction performed for tourists.

The external factor might cause the function and the way in which it is performed to change; its form and function has also changed. One of the external factors is tourism. In this case, apart from being performed as an amusement (within the context of competition), it is also performed as a tourist attraction. This means that metamorphosis has taken place; from being sacred traditional music into the profane traditional music, depending on what is needed and desired by tourists.

The *gamelan balaganjur* which is performed as a tourist attraction is motivated by the tourism agent (the producer) to satisfy consumers. To make it exist, it has been newly packaged without losing its identity. In addition, it should also be flexibly presented. It is this phenomenon which has caused the way of presenting it to change from how it was originally presented.

Apart from the gamelan mentioned above, there are also art works of gamelan orchestra such as what is called *gong kebyar*, which is currently considered

having the musical strains with Javanese nuisance in regard to its vocal and instrumental forms. “Degung Bali” gamelan of which the cassette has been widely marketed, for example, expresses multiculturalism as it is inspired by the Javanese culture, the Sundanese culture, and the Bandung culture. That can be seen from the instruments used such as the flute and what is called ‘kecapi’ (plucked string instrument) which is a Javanese instrument, *kendang* (the drum covered with leather at each end), *gangsa* (brass), and gong which are the Balinese musical instruments and the songs which are sung are included. That illustrates multiculturalism in art.

### Leather Puppet

The leather puppet performance is a traditional performing art which mixes the elements of art such as fine art, the art of moving, literature and sound, which, when it is performed, is completed with leather puppet (the cattle leather). One of the themes performed in the leather puppet performance is Ramayana. According to the Balinese people, the story of Ramayana gives the moral, spiritual and social messages, from which the common people may learn the philosophical and ethic teachings through such a performance.

The instruments used in the performance of the Ramayana leather puppet performance are what is called *klir* (screen) and what is called *lampu blencong* (the lamp containing coconut oil specially used for this performance). It is accompanied with what is referred to as *gamelan batel pewayangan* (*berlaras slendro* with five rhythms) which is dynamically played. One of the specific characteristics of this performance is the stage in which the troop of monkeys (*palawaga*) is presented, accompanied with different types of music. This performance involves more or less fourteen players; they are one puppeteer, his two assistants, and eleven gamelan players. The instruments and ‘gamelan batel pewayangan’ accompanying the leather puppet performance consist of four what is called *tangguh gender wayang*, a pair of small *kendangs*, *kemong*, *kempur*, *tawa-tawa*, a set of *cengceng*, *rebab* and flutes.

This performance is usually performed for religious and traditional rituals. However, now it is also performed as a tourist attraction (as can be watched

at the outside yard of Taman Ayun Temple). It has been newly packaged for pre dinner entertainment and is presented at the night market atmosphere to amuse tourists while enjoying cocktail. In relation to that, Lindsay (in Ruastiti, 2005: 114) states that a performance performed for tourists contains commercial elements; how it is presented is adjusted to what the consumer desires.

The Balinese leather puppet performance is also influenced by the Chinese culture which is well known as the story of *Sampek Ing Tay*. It is packaged in drama gong performance as well as in *wayang arja*. There have also been collaborations between the Javanese puppet and the Balinese puppet: the American film apparatus. Such an idea was intended to mix the Javanese puppetry and the Balinese puppetry; the *Pandawa Pitu* (the Javanese version) was combined with *Bima Swarga* (the Balinese version) (Sidia, 2004).

Such collaborations may lead to unity in cultural diversity. The puppetry art work, which is called electric puppet entitled “Maya Denawa” created by Mr. Larry from the United States of America and a Balinese puppeteer is part of the expression of multiculturalism.

### Performing Art

#### 1). *Tari Cak Api* (Fire Dance).

It is the performance of Ramayana *Cak* to which the performance of *Tari Sang Hyang Jaran* is added. It is performed for duration of more or less 15 minutes. Dibia (in Ruastiti, 2005: 116) states that the Ramayana *Cak* Dance is a colossal dance drama which is well known as the monkey dance. It involves from 50 to 150 dancers, most of them are male wearing what is called *babuletan* cloth (the fabric harmoniously worn inserted with several accents and other ceremonies).

What interests us is its rhythmic and multilayered combination of vocal music. The theme presented is “Kependung Dewi Sita” (Kidnapping of Goddess Sita) adopted from the Ramayana epic. After the dance drama telling the kidnapping of Goddess Sita comes to an end, the performance is continued with the scene in which *Sang Hyang Jaran* Dance is performed. This part of performance presents a dancer which reflects a magical atmosphere and



is accompanied with the choir sung by the *cak* dancers. In the past, *Sang Hyang Jaran* Dance was only performed in particular times during which there were epidemics and the events which were considered unusual and caused people to be uneasy.

However, after tourism developed, *Sang Hyang Jaran* Dance has been performed as an interesting attraction for tourists as it reflects magical values. Tourists call it *Cak* Fire Dance as it is regarded as the climax of the *Cak* Dance Performance.

## 2). *Legong* Dance.

*Legong* dance is a loose dance which is performed accompanied by *gong kebyar* gamelan. However, as the name implies, it is an independent dance. What is meant is that one performance is not related to another performance; there is no relation between one performance and another. The popular performing art performed for tourists are usually performed to entertain tourists during the dinner program. Before, it was performed as an “art to be watched” but then it has been packaged in such a way that it becomes an “art of amusement”. The art of amusement is the performing art which is performed to amuse. It does not need a particular concentration to perform it. The *legong* dances which are usually performed as the dinner program include 1) the welcoming dances such as *Panyembrama* Dance, *Puspawresti* Dance, *Sekar Jagat* Dance and so forth); 2) the *Mass Baris* Dance; 3) the *Cendrawasih* Dance, and 4) the *Legong Kraton* Dance and so forth, depending on what is requested by the consumer.

Multiculturalism can also be expressed through the *Chinese Baris* Dance. It is performed by two groups of male dancers who bring swords and shields. The dance symbolizes marches of soldiers who are prepared to be involved in a war. The dance is accompanied with the *gong beri* gamelan which is identical with the rhythm of war drums. The elements which express multiculturalism in the *Chinese Baris* Dance are the Chinese trousers, shirts, and hats worn by the dancers. It is accompanied with the Chinese *gong beri*, *kendang*, and *cenceng*; it is performed by the Balinese dancers; their makeup and the offerings offered are Balinese. Historically, this art appeared as a consequence of the cultural relation between the Balinese and Chinese ancestors, as can be seen

at Sanur Village. Apart from the dances described above, there is also an art work entitled “*Pelangi Nusantara*” which expresses the beauty of the archipelago. In this art work, the cultural diversity in the archipelago is expressed such as the dances and traditional costumes of every region in the archipelago as the symbol of diversity. The other art works which reflect multiculturalism are the ones such as “*Sumpah Palapa Gajah Mada*”, in which the *Taman Sari* Dance from Aceh, the *Tari Piring* Dance from West Sumatra, the *Golek Ayun-Ayun* Dance from Yogyakarta, the *Pakerena* Dance from Sulawesi, the *Giring-Giring* Dance and *Mandau* Dance from Kalimantan, the *Pada Ulang* Dance from East Java, the *War* Dance from Papua, and the *Baris* Dance, the *Cak* Dance and so forth from Bali are performed.

## CONCLUSIONS

The Balinese performing art is an important medium for expressing the concept of multiculturalism; the cultural diversity is the manifestation of the ideal of making the nation unified and united based on unity in diversity.

Multiculturalism may be used as a medium for developing the nation’s civilization which has been dreamed of by every Indonesian citizen, as every culture produced by every individual and group is a collective concept which is useful to establish the integrity and intactness of the nation so that everybody will have the sense of togetherness, the sense of brotherhood and physical and spiritual peace. The gamelan art (*tektekan*, *balaganjur*), the art of Ramayana puppetry, the performing art (the *Legong* Dance, the *Mass Baris* Dance, the *Cendrawasih* Dance, and so forth) have been able to contribute to the national integrity; as a result, racial conflicts resulting from cultural differences can be avoided.

Multiculturalism can positively contribute to the development of the cultural treasure, in addition to being able to give additional income to people through the performing art performed for tourists.

Multiculturalism should be motivated by nationalism which has been attached to every individual of each ethnic group in every part of the Archipelago.

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## Royal Tourism As a Superior Culture-Based Creative Industry

NI MADE RUASTITI

Department of Art of Dancing, Faculty of Performing Art,  
Denpasar Institute of the Arts, Indonesia  
E-mail: maderuastiti@yahoo.co.id

Wisata puri merupakan produk wisata yang mempergunakan puri beserta kebudayaannya sebagai obyek wisata. Produk wisata yang populer disebut sebagai wisata istana ini banyak diminati wisatawan mancanegara. Oleh sebab itu banyak negara mengembangkan model wisata seperti ini. Beberapa di antaranya Grand Palace di Bangkok, Istana Malacanang di Manila, dan lain sebagainya. Sementara di Indonesia, wisata puri telah dikembangkan oleh istana Yogyakarta. Istana Surakarta, istana Mangkunegaran, dan di Bali antara lain Puri Saren Agung Ubud, Puri Mengwi, Puri Kerambitan, Puri Karangasem, dan lain-lainnya. Pengembangan wisata puri di Bali sesungguhnya lebih banyak menawarkan dan menyajikan unsur kebudayaan Bali yang unggul dan adiluhung. Daerah Bali mengembangkan pariwisata berdasarkan kebijakan Pariwisata Budaya yang dituangkan dalam Perda Nomor 3 Tahun 1974, kemudian direvisi menjadi Perda Nomor 3 Tahun 1991 yang intinya bahwa Bali mengembangkan daerahnya berdasarkan visi pembangunan berwawasan budaya dan oleh sebab itu setiap upaya industrialisasi pariwisatanya harus dilandasi oleh kebudayaan Bali sehingga akan nampak bahwa industri pariwisata tersebut adaptif dan kreatif. Sejalan dengan itu, masyarakat Bali pun mengembangkan sebuah produk wisata budaya yang kreatif yakni “wisata puri”. Pembangunan pariwisata yang kreatif mengangkat *local genius* sebagaimana adaptasi ekologis masyarakat yang bermakna simbiosis mutualistik bagi puri, masyarakat, pariwisata maupun kebudayaan Bali. Meskipun disebut wisata puri namun kontribusi yang dihasilkan oleh sektor pariwisata ini tidak hanya dinikmati oleh pihak puri saja, akan tetapi masyarakat di sekitar puri pun ikut menikmatinya. Dengan adanya kerjasama yang baik dan saling menguntungkan antara pihak puri dengan masyarakat di sekitarnya maka lahirlah bentuk pariwisata berbasis budaya unggul yang dapat diterima oleh seluruh lapisan masyarakat.

Royal tourism refers to a product of tourism using a palace and its culture as a tourist attraction. Many tourists coming from different parts of the world are interested in such a popular tourist attraction. Therefore, many countries develop such a model of tourism. The Grand Palace in Bangkok, the Malacanang Palace in Manila, and so forth illustrate this. In Indonesia, the Surakarta Palace and the Mangkunegara Palace exemplify this, and in Bali this is illustrated by the Ubud Saren Agung Palace, the Mengwi Palace, the Kerambitan Palace, the Karangasem Palace, and so forth. Actually, in Bali the royal tourism more offers and presents great and superior cultural elements. Bali develops culture-based tourism as specified in the Regional Act ‘Perda’ No. 3 of 1974, which was then modified into the Regional Act No. 3 of 1991. The essence is that Bali is developed based on the culture-based vision of development. Therefore, every attempt to industrialize tourism should refer to the Balinese culture. In this way, tourism industry will appear to be adaptive and creative. In compliance with that, Bali has also developed a product of creative culture-based tourism referred to as “*wisata puri*” (royal tourism). The development of creative tourism which has adopted a local genius as an ecological adaptation means mutual symbiosis to the palaces, the community, the tourism industry, and the Balinese culture. A good collaboration between the palaces and the people living around them has led to the creation of the superior culture-based tourism which is welcome by all the community layers.

**Keywords:** Tourism, creative industry, and superior culture.

The tourism developed in Bali is the culture-based tourism as specified in the Regional Act ‘Perda’ No. 3 of 1974 regarding Culture-based Tourism, which was then modified into the Regional Act No. 3 of 1971 regarding Culture-based Tourism. The essence

is that Bali, as a tourist destination, is developed with reference to the vision of culture-based development, meaning that every attempt to industrialize tourism should be based on the Balinese culture.

The development of tourism which has adopted a local genius is a creative and adaptive industry. Several requirements should be fulfilled in every aspect of tourism development; otherwise, it cannot be controlled. One of the requirements is that it should directly involve the local people; in other words, it should economically benefit the local people. The reason is that it is they who have the knowledge of the local resources. Such experience-based knowledge is inherited from generation to generation. Based on what they know and experience, they are aware that the tourism industry which should be developed should not contrast with the values of the Balinese culture.

### **ROYAL TOURISM AS A CREATIVE INDUSTRY**

The development of tourism, as a creative industry, means that every tourism activity is purely original and natural. In addition, it should reflect the environmental history, culture, industry and livelihood of the people. The pattern how the culture-based tourism is developed should not, by all means, lead to imitative tourism. It should lead to the forms of behavior and activities done by the local people in their daily lives. In other words, it should lead to a harmonious relationship between tourists and the local people; it should not lead to any conflict which may cause tourists to feel suspicious and scared to visit the tourist attraction.

Tourism by all means results in positive and negative effects, as stated by the researchers who have investigated the effects of tourism on the development of the Balinese culture such as McKean (1973), Bagus (1979), Mantra (1990) and Erawan (1994). They all stated that tourism positively and negatively affected the local culture. However, to what extent tourism affects the local culture depends on how well the local people cope with it. As stated by Geriya and Erawan (1987) that the positive effect resulting from tourism is also a challenge to the Balinese culture.

It turns out that the existence of tourism is positively welcome by the Balinese people. Similarly, Atmaja and Santika (1987) state that tourism has encouraged the local culture to develop and to be creative. The existence of tourism industry may cause values to

transform. To what extent cultural values can be maintained depends on the mental behavior of the people who supports the culture. Picard (1996) states that the Balinese culture contains: 1) the response provided by the Balinese community towards tourism; 2) the doctrine of culture-based tourism; and 3) the policies made to regulate tourism. In addition, it is also stated that the mechanism of the tourism in Bali is closely related to the Balinese cultural aspects.

The Balinese people turn out to be highly creative in developing tourism in Bali. Recently, the Balinese people have tried to prepare a relatively new tourist attraction referred to as the royal tourism. Such a model of royal tourism has been developed in several countries well-known as the 'wisata puri' (the royal tourism). The countries which have developed such a tourist attraction are Thailand with its Grand Palace Bangkok in Bangkok, and the Philippines with its Malacanang Palace in Manila. In Indonesia, it has been developed by the Yogyakarta Palace, the Surakarta Palace, and the Mangkunegara Palace. In Bali, the Pelihatan Palace, the Ubud Agung Saren Palace, the Kerambitan Palace and the Mengwi Palace have been developed as tourist attractions.

Palace in Bali refers to a residence where those who belong to 'kesatria' caste and govern reside. It is usually located in the north eastern part of the main crossroad at a village center (Gelebet, 1986). In addition, according to Alvin Toffler as quoted by Soedarsono (1999), a palace refers to a place where various items of cultural heritages which highly attract tourists or visitors are kept. Such a concept has become a fact that many palaces in Bali have been used as tourist attractions. Toffler states that many tourists are interested in palaces as they maintain many cultural activities commonly enjoyed by tourists. The Pelihatan Palace, the Ubud Agung Saren Palace and the Kerambitan Palace respectively have their own particular things. The Ubd Agung Saren Palace and the Kerambitan Palace, for example, keep many historical things related to the development of arts in Bali as tourist attractions. They are well-known for their performing arts such as *Legong Dance*, *Barong and Kriss Dance*, *Cak Dance* for tourist attractions. The Kerambitan Palace has a unique tourist attraction, by which tourists are invited to enjoy rural life which is



particularly concerned with how to make Balinese traditional foods. While the male tourists are offered to get involved in the foods-making process such as *lawar*, *sate*, *jukut ares*, the female ones are offered to get involved in the cakes-making process. Such programs are usually part of either lunch or dinner. As an alternate program, *Tetekan Calongarang*, a performing art is performed. As a performing art which is particularly performed by the Kerambitan Palace, it has recently attracted tourists. Although the *Sekaa Tekenan Calonarang* (the group which is in charge of it) is relatively new, it has been able to penetrate the international market. The fact that it has been frequently performed at the international hotels and restaurants which are located at Nusa Dua and Sanur has proved this. This indicates that the cultural aspect developed by the people living at Kerambitan village has been part of the tourist commodities in Bali.

The royal tourism developed by the Mengwi Palace was initiated by the visits made by the Dutch tourists to Mengwi in 1970s. Initially, they were interested in the archeological remains at Taman Ayun Temple. Then, at the initiative triggered by the palace, they were offered to have lunch at the Mengwi Palace. Since then, the foreign tourists visiting the Taman Ayun Temple have also visited the Mengwi Palace.

As the people living in the other villages in Bali, those who live at Mengwi are generally farmers and laborers. The people living in Badung Regency and Denpasar City well know that many skilled house builders and laborers come from Mengwi. Being highly skilled in housing construction, the people living at Mengwi have contributed a particular identity to the village. The people living in Badung Regency and Denpasar City well know that the house builders coming from Mengwi are so highly skilled that the former will do their best to have their houses constructed by the latter.

### THE PEOPLE'S VISIONS OF TOURISM INDUSTRI

Social and economic changes have recently taken place; many people have shifted from the agricultural sector to the sectors of industry and services. The fastest developing sectors are the sectors of industry and tourism. Since the Taman Ayun Temple became

a tourist destination, the economic life around it has developed. The tourism-related activities usually performed at the *jaba tengah* (the inner yard) of the temple have been directly managed by the Mengwi Palace and the people who belong to the *Banjar Pande* (*banjar* refers to the traditional neighborhood under a traditional village) since 1969. Economically, this has positively affected the people living at Mengwi Village. Since 1980 the Mengwi Palace has collaborated with several Travel Agency Bureaus 'Biro Perjalanan Wisata (BPW)', hotels and restaurants to offer dinner completed with performing arts. However, the performing arts performed within the context of tourism at the Taman Ayun Temple are different from those performed at the hotels.

The performing arts performed to complete the dinner program within the context of tourism at the Taman Ayun Temple have been particularly designed for the events of tourism using the holy place "the temple" as the background. Such performing arts have involved most of the people living at Mengwi Village. They have economically benefitted most of the people living at Mengwi village in general and those living at *banjar pande* in particular. They feel that the tourism developed at the Taman Ayun Temple have provided them with additional business opportunities resulting from the visits made by tourists to the temple. They have earned additional earnings from their direct involvement in the tourism-related activities: by making and carrying on the head what is called *gebogan* (fruits arranged in such a way on the tray), spreading flowers, carrying lances (*tombak*), banners (*umbul-umbul*), and torches (*obor*) and by playing the traditional music (*gamelan*) and dancing. In addition, such traditional activities have indirectly contributed to the *banjar*, as an organization, and to the youth organizations at Mengwi village as well. A small amount of the income earned from the tourism-related activities performed at Taman Ayun Temple should be obligatorily contributed to the *banjar* for constructing the *banjar* hall and buying costumes for its members.

The people living at Mengwi village also earn their living by running small shops where they sell handicrafts, foods and beverages, cigarettes and fruits. Such trading activities take place outside the

temple at one side of the street. Now, their businesses in front of the temple are not only undertaken for tourism activities but also for the public. The visitors and those who happen to pass by usually drop in to buy foods, beverages, and fruits. Dues are imposed upon them by those who are in charge of the temple. The dues collected are used for maintaining cleanliness and keeping security around the temple.

To most of the people living at Mengwi village, tourism has opened a new economic horizon. They have changed their livelihood and have left their old patterns of life (working as house builders and farmers); they have shifted to new patterns of life as providers of services in tourism industry to improve their family income. In this case, it seems that the local people do not only orient towards the quantity of labor but also to how to improve their human resources to achieve quality. This can be seen from the desire of every family head to send his child (ren) to a higher level of education depending on his economic ability. The people living in Bali are aware that Bali is a tourist destination; therefore, they have to have adequate skills needed by tourism; otherwise, they will not have the access to tourism to support their family economy.

The Taman Ayun Temple, as a tourist attraction, has been known to have its own power of attraction, depending on the knowledge and ability it has to make use of the opportunity made available by the tourism industry developed in the area where it is located. This appears from the attitude of the people who find it necessary to improve the qualities of the performing arts they have to comply with what is desired by tourists. The reason is that everyone who is involved in such performing arts will be appreciated in accordance with the qualities of what they perform. It is one of the things which has encouraged individuals to improve their human resources. Now many children living at Mengwi village go to the tourism-related vocational high schools, one of which is the performing arts vocational high school. It is possible that the art potential the Mengwi village has needs such professional and sharper refinements that they find it necessary to go to a formal school where they may learn performing arts and traditional music (*seni tabuh*). *Sekaa kesenian* (groups of arts) which are involved in tourism will generally become weaker

if they do not have sufficient funds for funding their activities and the family needs of their members. However, this is different from the activities of arts done by the people at Mengwi village. They seem to perform arts for hobbies and amusements apart from for generating funds for maintaining their musical instruments and giving revenues to the group's members. As a result, the *sekaa-sekaa* (groups of arts) at Mengwi village still exist.

Bali has developed numerous tourist attractions to make tourists willing to come and stay longer. This expectation seems to have come true. The fact that more and more tourists have visited Bali every year has proved this. In 1998, for example, the tourists coming to Bali totaled 1,178,441 and in 1999 they totaled 1.339,570. Such an increase in the visits made by tourists could not be separated from the hard work done by numerous related parties involved in tourism in Bali.

Tourists usually prefer the things which are unique and different from what has been watched, felt, and done in their own countries. Being aware that the market prefers the tourist attractions which have unique values, most of the tourism practitioners compete to design unique products. Therefore, many communities have created performing arts which are designed and presented, and are native in their areas. This has caused the commodification of cultural arts to take place. Such a commodification has touched almost all of the religious, cultural, historical and monumental values and aspects of life. One of the examples is the royal tourism which has provided tourists with the opportunity to break through the royal life of the kings in Bali which is still regarded as taboo by the public.

Such a phenomenon has developed so fast that it seems to have been a paradigm adhered to by the tourism practitioners as an anticipation to avoid tourists from being bored of commonly performed tourist attractions. The effectiveness of a paradigm is measured by an indicator to what extent tourists are interested in enjoying the tourist attractions which are interestingly packaged in accordance with what they desire. Many tourist agency bureaus have tried to package various activities of the Balinese people's lives as tourist attractions; however, the package which appears to be the most interesting is

the one which presents the hybrid of environment, historical remains and values of cultural arts.

### **ACTIVITY OF ARTS AS THE ELEMENT OF SUPERIOR CULTURE**

The Mengwi Palace with several tourism practitioners have created several breakthroughs utilizing the outer yard of the Taman Ayun Temple as a place where tourism activities such as the dinner program completed with several performing arts are performed. Generally, tourists feel highly satisfied and pleased after enjoying the dinner at the Taman Ayun Temple. The environment (the pool, the park, and the traditional residences around the temple) with the temple and shrine complex (the temple, the pagoda of Hindu temple and the shrines) as the background, various cultural attractions (the procession, the night market, and the performing arts performed for tourism) so highly impress tourists that they feel that they are within the Balinese cultural circle. Such a packaging pattern has caused the Taman Ayun Temple to be chosen by foreign tour leaders as a place where they may hold tourism-related parties. The use of the Taman Ayun Temple as the place where the dinner program is held has been approved by the big family of the Mengwi Palace, the people living around the palace and the temple.

Being aware that the Taman Ayun Temple has been an interesting tourist destination, the Government of the Badung Regency has arranged the environment around the temple so that tourists may view the temple panorama comfortably without disturbing the temple's purification. This is a mixed concept applied by the Government of the Badung Regency and the Mengwi community to manage the Taman Ayun Temple as a tourist destination.

Now, a social structure has taken place at Mengwi village as a consequence of the fast development of tourism industry which always performs performing arts at the outer yard of the Taman Ayun Temple. It appears that beauty and cleanliness at and around the temple have been maintained. Before a tourist event is performed at the Taman Ayun Temple, the place where the event is performed and the decoration needed are set in such a way that they comply with what is desired by tourists. The temple decoration is

one of the things which particularly indicates that a tourist attraction will be performed. The decoration made for any tourist attraction is slightly different from the decoration made for the temple festival. The former implicitly informs the public that a tourism-related event will be performed.

Although the event is performed in the temple area, not many offerings are used. This shows that what is performed in the temple area is only a non-religious event. This can also be seen in almost every performance of the performing arts performed for tourists in Bali. In other words, any performing art performed within the context of tourism does not contain sacred values which are truthfully prohibited by the Hindu followers in Bali. Similarly, the equipment used in the dinner program does not have sacred values either. Although several components used in this program are similar to those frequently used in the ceremonies performed at the Taman Ayun Temple, they are only the duplicates or the imitations which are never used in any actual ceremony.

It seems that both the domestic and foreign tourists who are involved in the dinner program held at the Taman Ayun Temple never demand for the originality of the performing arts performed there. As well, they seem not to comprehend the activities taking place but they enjoy them in such a way that they will be highly satisfied if what is performed complies with what has been approved. The performing arts presented should usually be in accordance with the concept previously approved between the tour leader and the other tourism practitioners. The reason is that the factors which determine whether tourists are satisfied or dissatisfied with the Mengwi Royal Dinner or whether it is successful or unsuccessful are whether it is performed on time or not and whether the program is in accordance with what has been approved or not.

### **CONCLUSION**

From what has been described above, it can be concluded that the royal tourism developed by several palaces in Bali has presented the superior cultural elements which have been creatively packaged in such a way that they attract tourists. Not only the domestic tourists who are interested

in such products of tourism but also the domestic ones.

The palaces in Bali which have developed the model of tourism as a creative industry are the Ubud Saren Agung Palace, the Mengwi Palace, the Kerambitan Palace, and the Karangasem village.

The development of superior culture-based tourism industry means mutual symbiosis to the palaces, the community, the tourists and the Balinese culture. Although it is termed as the royal tourism, it does not only contribute to the palaces but also to those living around the palaces who may enjoy it. This means that the royal tourism developed as a creative industry has been acceptable to the Balinese people.

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## **Pajoge Makkunrai in the Bugis People in South Sulawesi: The Origin and Development**

**JAMILAH**

Doctoral Programme School of Postgraduate,  
Yogyakarta Institute of the Arts, Indonesia  
E-mail: Milco\_fsdunm@yahoo.com

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Penduduk Sulawesi Selatan terdiri dari empat suku yaitu Bugis, Makassar, Mandar, dan Toraja. Dari keempat suku tersebut suku Bugis merupakan jumlah penduduk terbesar yang mendiami tiga belas dari 27 Kabupaten yang ada di Sulawesi Selatan. Sekitar empat Kabupaten yaitu Bone, Wajo, Soppeng dan Barru yang memiliki pertunjukan *Pajoge Makkunrai*, meskipun awalnya memang berasal dari Bone sebagai pusat kerajaan Bugis. Keberadaan *Pajoge Makkunrai* di daerah lain juga tidak lepas dari warga perantauan Bugis yang selalu menyajikan pertunjukan *Pajoge Makkunrai* pada pesta perkawinan. Asal usul lahirnya tari *Pajoge*, muncul semasa kerajaan Bone sejak abad ke-VII, Raja Bone ke-X, We Tenri Tappu Matinroe ri Sidenreng diangkat menjadi raja (1603-1611 M), sang ratu sudah memiliki kelompok *Pajoge Makkunrai* yang merupakan binaan dari ayahandanya Raja Bone ke-IX Lapattawe Matinro-E ri Bettung (1596-1603 M). Keberadaan *Pajoge Makkunrai* dalam kerajaan Bone telah ada sebelum pemerintahan pra Islam dan periode Islam di Bone. Pada periode awal pertunjukan *Pajoge Makkunrai* menjadi bagian dari upacara perkawinan pada masyarakat Bugis. Pertunjukan *Pajoge Makkunrai* menjadi menarik ketika pasang surut berbagai kejadian dan peristiwa namun sampai sekarang masih tetap dilestarikan bahkan menjadi salah satu bagian dari kurikulum pendidikan di Sulawesi Selatan. Selain itu ada upaya pemerintah untuk menumbuhkan kembali *Pajoge Makkunrai*, melalui pelatihan-pelatihan dan festival yang dilaksanakan.

South Sulawesi inhabitants consist of four tribes, namely Bugis, Makassar, Mandar and Toraja. Of these four tribes Bugis is the largest population that inhabits thirteen of the 27 Regency in South Sulawesi. Approximately four districts are namely Bone, Wajo, Soppeng and Barru which have *Pajoge Makkunrai* performances, although originally it came from Bone, as the center of the kingdom Bugis. The existence of *Pajoge Makkunrai* in other areas can not be separated from Bugis overseas citizens which are always present *Pajoge Makkunrai* performances at the wedding. The origin of the birth of *Pajoge* dance, appeared during the royal Bone-VII century, King Bone X, We Tenri Tappu Matinroe ri Sidenreng appointed become a king (1603-1611 AD), the queen already have *Pajoge Makkunrai* group which is under the supervision of her father King Bone Lapattawe Matinro IX-E ri Bettung (1596-1603 AD). The existence of *Pajoge Makkunrai* in the kingdom of Bone was existed before the government pre-Islamic and Islamic periods in Bone. At the beginning of the performance period *Pajoge Makkunrai* is become part of the marriage ceremony at Bugis society. Performances of *Pajoge Makkunrai* become interesting when the tides of events and story but until now still preserved even be one part of the educational curriculum in South Sulawesi. In addition there are government efforts to return *Pajoge Makkunrai*, through training and festivals held.

**Keywords:** Pajoge, Makkunrai, and Bugis.

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South Sulawesi in *Lontara* (old script) stated that, long before the arrival of Europeans in the 16th century, South Sulawesi has been known for some great kingdom, these kingdoms are Luwu, Bone, and the twin kingdom of Gowa-Tallo (Gowa). Each kingdom has traditional dance that spreads or at least influenced the various forms of traditional

dance in other areas in South Sulawesi. However, only some of those dance that are well known include: *Pakarena* dance of Gowa (tribe Makassar), *Pajoge* dance of Bone and *Pajaga* dance of Luwu (Bugis ethnic groups), *Pattuddu* dance of Majene and Polmas (Mandar ethnic groups), *Pagellu* dance of Toraja.

Many factors influence the development of human civilization from time to time, namely the state of the environment (natural) and the way of life in the community life of a nation. The meaning of development is often indicated as being either change is a reduction, addition to all sorts of variations to aim towards the improvement or advancement. The word usually associated with the development of the approach or the background, the correlation see current events connected with the past so that the whole picture can be identified (Hadi, 2001: 11).

Similarly with the history of art, especially at traditional dance of South Sulawesi today, Pajoge Makkunrai dance has changed with all sorts of variations in the direction of improvement or progress. It is a sign that no matter how Bugis society has also risen or follow the development of the world through the arts, for the realization of the nation's progress. Pajoge dance is a form of traditional dance from the district. Bone, was originally a ritual performed in a marriage ceremony held normatively according to certain customs prevailing in the society as a sacred thing. Pajoge Makkunrai are later developed into a part of the learning media arts and eventually become a means of inheritance value in Bugis society.

The term "performance" is derived from the Performance/Performing or appearance. According to Richard Schechner, performing or appearance is that can appear in a wide variety of everyday situations, the arts, sports, business, technology, rituals and games. The show can be seen from a wide variety of performances, such as rituals, games, sports, entertainment, dance, music and in everyday social life (Schechner, 2002: 1-2). Performance is defined as the performance or appearance, the whole activity of human behavior is no exception as Pajoge Makkunrai is a show or appearance.

Marco de Marinis looking at an art show text as an entity multi layer built by a complex discursive event, which is the fabric of some of the expressive elements which organized (*multilayered entity*). Multilayered entity is all elements of the performing arts consist of: dancer, movement, music, makeup, fashion, stage layout, and others (De Marinis, 1993: 10-12). Text performing arts show different levels of textual material which mostly always different and

complex because it consists of multiple layers. Thus it is clear that the above mentioned Marinis above multi-layered performances are layers that consists of actors or dancers (*Pajoge*), nurse (*Indo pajoge*), guardian (*Pengibing*), musician (*Paganrang*), dance, consists of *Tettong mabborong* (assembled), *Mappakaraja* (reverence), *Mappasomme* (gift giving), *Ballung* (lay down), *Mappaccanda* (rejoice), *Mattekka* (cross), *Massesere* (surround), *Majjulekka lebba* (tread width), *Mattappo* (sowing), *Maggalio* (contort body), *Mappaleppa* (clapping) and motion *Massimang* (goodbye). Playing (*Paganrang*) consists of two tambour, and one gong beater. The musical accompaniment consists of a drum beat and the lyrics sung or elong belong complementary. Pattern floor consists of a range themselves one (*mabbulo sipeppa*), form two rows (*ma'barisi dua*), form a circle (*mallebu*), and quadrangular (*sulapa eppa*). Beautiful makeup accompanied by *dadasa*, and costumes is used baju bodo when staged at the royal palace while *pakambang* shirt worn outside the palace. *Jungge* accessories mounted on top of the head that resemble a triangular shaped crown, *rante*, *bangkara*, and *zimak tayya*. Similarly, fans and shawls property become an important part that always accompanies each Pajoge Makkunrai performance. The show of Pajoge Makkunrai on the marriage ceremony, held on a stage called *Baruga*.

### **PAJOGÉ MAKKUNRAI BUGIS COMMUNITY IN SOUTH SULAWESI**

#### **Tracing the Origin of Pajoge Makkunrai**

The origin of the birth of pajoge dance is emerged during Bone kingdom since the VII century, but it is unclear yet because the writing or information that can provide definitive information on the subject is undiscovered (Najamuddin, 1983: 191). Andi Mappasissi Petta Arung Pone, argued that prior to the Bone King-X, We Tenri Tappu Matinroe ri Sidenreng appointed become a king (1603-1611 AD), the queen's was had Pajoge group which has been guided by his father King Bone IX Lapattawe Matinro-E ri Bettung (1596-1603 AD). (interview with Andi Mappasissi Petta Arung Pone, at the Museum of La Pawawoi Bone, 2005). This is reinforced by M. Siji article entitled "A few of Pajoge Dance". King of Bone X is a woman who was appointed become a king in 1603 with a degree We Tenri Tappu Arung Matinroe ri Sidenreng, she

already has a group pajoge makkunrai dance, not only pajoge Makkunrai dance but Pajaga dance also be fostered and developed.

Andi, Palloge (2006), in *History of the Royal Land Bone*, (Future King First to Last), talks about traditional values and history of the Kingdom of Bone and the role since its establishment in the twentieth century, particularly in opposing the monopoly of Dutch trade and oppose the political divide et ampere Dutch imperialism. In the process of Bone royal history that reaches its peak in the seventeenth century during the reign of King Bone XV Latenri Tatta Daeng Serang Petta Malampe-E Gemmena or better known as Arung Palakka, who was given the title and the award by the Company as “King of the Bugis “(connink der Bougis). Arung Palakka, also held positions as “Alliance Kings Sulawesi” in accordance with the application of Article 24-25 Bongayya agreement, that the Dutch Company becomes him protector and King of Bone became concubines (Hamid, 2007: 281). This position gives the authority to the king Bone, at the time of Arung Palakka as an intermediary, when a king in Sulawesi governor wanted to meet the Company in Ujung Pandang.

At the period of King Bone to-XXX Arung Mangkau Fatimah Banri Matinroe ri Bola Mpare’na (1871-1895), the presence of pajoge dance in the royal palace Bone is become hereditary tradition. This can be traced back in the era of king Bone Government-XXX to Fatimah Banri Matinroe ri Bola Mpare’na who love the entertainment and the arts crowd that progress in the era of her reign. Bone king, Fatimah Banri during her reign, the arts more directed, developed and increased, among others, “pajoge” and “Pajaga”. Even coaches members are specifically and deliberately held, called angreguru Pajaga (coach Pajaga), and a dance training was held in the palace. “(Palloge, 2006: 195). Fatimah Banri is also the originator of the idea of changing the model of the traditional dresses of women (clothing bodo ponco) which was originally to be a long knee-length ankle (Lina, 2007: 91).

Bone king-XXXI, Lapawawoi Karaeng Sigeri Matinroe ri Jakarta (1895-1905) had a pajoge wife, who came from the village Pasungge Kab. Bone so the court refused when she is seated in a chair

empress. Given its position is not recognized as the consort of King Bone to-XXXI La Pawawoi Karaeng Sigeri is bring his wife back to the pasungge village and there they build a pajoge group that growing up to their children (interview with Andi Mappasissi Petta Arung Pone, Watampone, 1996) , From this eventually evolved into some of the places that emerges pajoge dance as a famous dance groups such as in Sub Ajangale, Two Boccoe, and Ulaweng districts, where each district is managed by the son of the king or the royal family.

Pajoge popularity are widely supported various writings or texts written by various circles. The first publication of the traditional dance of South Sulawesi is written by Claire Holt in his book titled *Dance Quest in Celebes 1939*. Holt in his book does not discuss specifically pajoge dance, but little notes about the classification and meaning of pajoge dance is titles in the annex to the glossary, Stakeholders noted that the indigenous Bugis handed 20 lists of different dances. The name or titles of the dance are the first words in a poem. One of these dances called gana Budjang very nice but difficult. It added that each pajoge be paid eight guilders for all performances (Holt, 1939: 123).

Richard fermer in his trip report form by Walter Kaudern in his book *Games and Dances in Celebes*, published in 1929. In the book Fermer reported that in South Sulawesi, particularly in the area of Semenanjung, Makassar there are various dance is termed by the name Akkarena , a’jaga, and a’sere. In addition it was reported that the dances were maintained or owned by the empires. Each kingdom has dancers consisting of a nice girl who was trained by an old woman, holding dance also involves royal ceremonies (Kaudern, 1929: 67). Information about dance pajoge only a small portion but includes photo performances and some photos of the costumes and accessories jungge. There are some similarities, especially jungge accessories used in Bone and in other areas, especially in Buton in Southeast Sulawesi and Gorontalo.

Diary of King Bone describes, recorded all their activities from day to day starting from the date of March 17, 1752 until January 28, 1762. The original manuscript is stored where it is not yet known, but through the good offices of Mr. Andi

Ahmad Saransi, manuscript copy was obtained. The language used is the letter lontara known in South Sulawesi, especially Bugis. King's diary La Temmasonge Toappawelling Matinro Bone-E ri Malimongeng, shows that starting from Selayar to Balangnipa (Now is Mandar that stands alone as a province West Sulawesi) to the eastern Luwu, is a series of Bone empire. Toraja, almost never mentioned. While Enrekang, Pinrang and many kingdom names ever bring the offering to the king of Bone. On another note found information about several times King Bone Pajaga enjoyed a dance at the palace, while at rest. For example, on October 7, 1752 to coincide with the 29th Zulhijjah 1165, stated that after the completion of the construction of the dam then held Pajaga dance. Information about dance pajoge mentioned that on March 4, 1757 came mistress dancer Butung bring pajoge to exercise (Padindang, 2007: 77).

Posts from Anderson Sutton, *Calling Back The Spirit Music, Dance, and Cultural Politics in Lowland South Sulawesi* (2002), the title of this book comes from the local term for an ancient ritual, a term also adopted as the name of the latest secular dances which pakurruk sumangek means to call back the spirit. It not only shows that the local arts has the potential to power, but also that efforts were needed to keep the spirit in the arts and, in the local conception, to recall what might have been lost. Mentioned that sometimes pajoge carried out by men in female costume (Bugis: Calabai), as reported by Holt (1939/1980: 87-89), who watched the show held by both women and men pajoge. Some Indonesian scholars also mentioned transvestite pajoge, which they identify as pajoge Angkong (Lathief, 1983: 47-49). Pajoge women are described by Kennedy (in Pompanua, northern Bone) is a slave. Sutton explains the traditional arts including related institutions and supporting the performing arts: for example, schools, art galleries and government.

The above description indicates that the presence of pajoge in Bone kingdom are existed before the reign of pre-Islamic and Islamic periods in Bone, which is characterized by the presence of pajoge in the period of King Bone X (1603-1611 AD), Tenri We Tappu Matinro-E ri Sidenreng (the end of the pre-Islamic period in the royal Bone).

The term of Pajoge comes from Bugis, from JOGE word meaning is dance or shake, gets the prefix pa become pajoge which means a word that indicates actors or dancers. Similarly, if it get prefix "ma" to add a verb like majoge which means is dancing or displaying a show. So the word of pajoge for Bugis society has three meanings at once. The first is pajoge as dance called JOGE then both of the word is JOGE got the prefix 'pa' signifies a noun meaning pajoge is means dancer or perpetrators and the third is pajoge as a show. Understanding pajoge which have different meanings, but all three are a unity that can not be separated.

Pajoge Makkunrai is developed around the Bone kingdom, up to several surrounding areas such as Wajo, Soppeng, and Barru. At that time, when there are ceremonies that always brought dancers pajoge Makkunrai of Bone (Latif, 1983: 48). Dance pajoge Makkunrai has several poems or elong kelong that follows (Holt, 1939: 106), namely: "1) *Alla-alla*, 2) *Canggolong-golong*, 3) *Elo-elo*, 4) *Djalantete*, 5) *Gondang Jawa*, 6) *Balatiti*, 7) *Babaralayya*, 8) *Kalukunna sambung Jawa*, 9) *Bujang gana*, 10) *Bengko-bengko*, 11) *Burego*, 12) *Bujang gana*, 13) *Ganda-ganda*, 14) *Andi-andi*, 15) *Lambasari*, 16) *Jaba-jaba*, 17) *Sare-sare*, 18) *Manne-manne*, 19) *Labondeng*, and 20) *Digandang*".

In ancient time's pajoge is chosen and set by the owner pajoge group, which is usually coordinated by the royal family, or derivative nobleman. Pajoge in each of the play involves Indo pajoge and Pengibing which has an important role in a play. Teacher / landlady (Indo pajoge) usually a women who had getting married, whose job is teaching dance and Indo pajoge that determines when the dance begins. Guards (Pengibing) Makkunrai pajoge escort duty will perform movement (ballung) in front of an audience who will give gifts (mappasompe). Pengibing joint pajoge bring Foreword and handed it to the audience as an expression of gratitude.

Gift from a men who are mappasompe, collected by Indo pajoge and the results are shared equally. If the prize is awarded in the form of goods or objects, then pajoge entitled to objects or goods, but if the form of money, it will be collected and shared. Pajoge most often given gifts will get the parts more than others. Male audience who will give gifts or mappasompe



which is involved the people who have a better social life or sometimes he is a respected figure in the area. Giving gifts or money is a separate award because not all male audience cans mappasompe without one of the conditions mentioned above. Money and social status (nobility) who can do that, the rest is only included as an ordinary spectator like. A person who is about to mappasompe on a pajoge, then he sat cross-legged on the floor, then pajoge escorted by his Pangibing (Najamuddin, 1983: 192). Mappasompe occurs when there is an audience that is interested or attracted (konta) by one pajoge, then the audience can ask pajoge to ballung with the guidance of male guards (Pengibing).

Pajoge Makkunrai developed around the kingdom Bone, up to several surrounding areas such as Barru, Soppeng and Wajo. In the reign of King Bone XXIII, La Tenri Tappu (1775-1812), the relationship between bone kingdom and the Barru kingdom are can not be separated because they are husband and wife. For that, every custom kingdom events brought pajoge Makkunrai dancer of Bone (Halil, 1983: 48). In pajoge Makkunrai dance at Kab. Barru has two types of punch drum called tette panggolli (punches call) and tette malaleng Penni (blow midnight).

Pajoge Makkunrai growing in Soppeng is pajoge Lambangsare, usually displayed to enliven the night market is held on the orders of the king Soppeng. Dance pajoge Lambangsare coloring funfair life at that time. According to an interview with Mak Noneng (former dancer pajoge Makkunrai), usually held in the night market Sulewatang (districts) Mpulaweng, Sulewatang Jalireng, Pompanua, Ningo, which is a region Taccipi Bone area, sometimes up to the area Balannipa, Bantaeng, Bulukumba and Wajo (the district capital).

Pajoge Makkunrai in Kab. Wajo presented at the court and the dancer's is nobility child so the dance called Pajaga, but when danced outside the palace and dancers from the ordinary people called dance pajoge. Pajoge staging is done outside the palace, however, did not rule to be followed by the nobility. Pajoge Makkunrai dance in Kab. Wajo is taken with an unspecified number of dancers. In this group also knows Indo pajoge duty to take care of any maintenance to equipment and readiness

dancers to perform. In addition to the Indo pajoge, there are also pagendang or a single musician who only use a drum that has a specific rhythm of blows. Performances of pajoge Makkunrai has a motion pattern sicempak conducted jointly and motion pattern of improvisation when pajoge received an invitation from the audience who will mapappasompe or mappasompa. The person who gave the gift can put the prize at the top of the fan dancer pajoge.

### ***Pajoge Makkunrai, Pre-Islamic***

Before Islam entered South Sulawesi, Makassar people in particular have known dance they call Sere or Jaga (Latif, 1985: 9). Sere means fro, here and there, while Keep it means conscious, cautious, alert, on guard or not sleeping through the night. Sere and keep is done by people of Makassar in ancient times the sacred ceremonies that involves trust in Gods Seuwae is a single god. It is believed that the supreme god has a representative which serves to maintain the creation of a supreme deity. These subordinate gods are in all corners of the earth is inhabited, they preserver and mover of events in relation to humans. Confidence and trust is called a concept sulapa Appa or four sides of the inhabited earth. Each side is believed to have the power to harm or giving human safety, so as offerings to the gods is done with the hope of salvation and avoid total disaster. It is therefore particularly Bugis people of South Sulawesi Makassar always give offerings as a sign of gratitude to the gods and the gods Seuwae.

System of belief in Pre-Islamic was adopted of animism and dynamism which considers that mountains, rivers, forests and certain places inhabited by spirits that are considered sacred. People believe that the objects and certain places have supernatural powers and magical that they should do the offerings as a healing him so as not to interfere with the safety and well-being. All social events are prepared offerings to ancestral spirits through ritual.

In the Bugis Makassar, the initial power is at Tu Manurung figures who believed to have a "white blood". The quality of the white blood is believed to determine the strength of its owner. Blood purity of Manurung Tu in a person determines the welfare

of society and the regions under their control. Blood purity is maintained through marriage between relatives, and is basically a parent or family problems through matchmaking. This is applicable in Makassar Bugis society that recognizes the existence of marriage is considered ideal that can not be separated from myth Tu Manurung (Mattulada, 1985: 47).

Myth To Manurung always regarded as the forerunner of the kings in South Sulawesi, based on this it should relate by way of human thinking in ancient times who believe in super natural nature (Palloge, 2006: 1). The king is regarded as the personification of Gods heavenly rulers therefore the myth To Manurung considered gods incarnate world. With the assumption that the kings were as derivative heavenly gods, the Kings also acquire dignity of nobility. To Manurung means people who descend from the heavenly or Botinglangi sent by the Gods Seuwa'e to deploy order for the safety and well-being (Hamid, 2007: 15).

In traditional society, the power and influence rooted in the principles of the sacred power, that charisma. Raja is considered to have powers of the supernatural and extraordinary possessed only by certain people only (Webber, 2009: 300). Even in the god-king concept or concepts that are god king, the king is considered as an incarnation of a god or descent (Gelderren, 1982: 3). Folk acknowledge excess or magic king, submissive and obedient to the prohibition, regulation, norms prescribed by the king including management regulations pajoge existing dance group. This can be seen from the procedure of determining the dancers to show pajoge Makkunrai management is determined by the royal family.

Kingship (Arung Mangkau) is very special and has a very important role in the control of any interest Makkunrai pajoge performances. Aring is not only legitimizes of any policy made but also a reflection of the citizens in the community. In this position Arung is very influential in determining social stratification, the determination of sanctions social as a mandate from the teachings Paseng (message) in terms of the purpose of the whole society. Arung position is a symbol of the unity of the integral in bringing together the social system so that between

social interests and the interests of citizens will line is integrated in the unitary system.

Dance as a product of society (Hauser, 1974: 547-561), is certainly going to reflect the culture of the people, the values contained by supporting cultural society itself. Changes that occur in a product of society are not to be separated from the internal and external influences that hit the community itself. It is necessary for an understanding of dance seen from the form (text) and Contextual needs to be relevance to the aspects that influence the growth of blossoms (Ahimsa, 2000: 399-432).

In terms of form pajoge Makkunrai, the perpetrators are female or Makkunrai who are unmarried that directly elected by the relatives of the king with various specific requirements. Besides the presence of Indo pajoge and Pengibing or guards are very important. Indo pajoge is a nurse who is also as anreguru or coach, but more than that Indo pajoge as a leader (anreguru pajoge) has the authority to initiate, change and terminate poem or elong kelong therefore, an Indo pajoge have to memorize the whole poem or elong existing kelong, Indo pajoge (anreguru pajoge) as the handler, ruler and know what is going on every pajoge. Indo pajoge also collect gifts given to pajoge through Pengibing then deposited to the coordinator (anreguru Anakkarung) after it was handed back to the pajoge, Paganrang and Pengibing. Indo pajoge or anreguru pajoge has its own position and appreciation of the royal family, therefore Indo pajoge responsible to a coordinator (anreguru Anakkarung). Similarly Pengibing duty in addition is to collect gifts from pajoge and give to the Indo pajoge also oversee pajoge which will ballung (fall) in front of guests or the audience who chose (konta). This escort is very tight because of guests or the audience should not touch pajoge slightest.

Pajoge is a person who lives in two worlds, the world of stage and the everyday world. How not, in the evening on the stage looked excellent, with gorgeous graceful movements accompanied by the chanting of poetry and drums. They adored, and admired the man needed at any time waiting for in ballung (ngibing or mappasompe). On the other hand as a normal human being wants to live as it is without having to feel uncomfortable on the role bears as a

pajoge. Is this contradictory role that always brings various polemics. Various community feedbacks are about the role pajoge which is considered low. Pajoge role that carried sometimes leads to inner conflicts and social, marginalized, isolated, and underestimated, even abused. A pajoge regarded as prostitutes or siren. On the other hand, awaited his presence is in any marriage ceremony or celebration. The ceremony was deemed incomplete or does not bring blessing if it does not display pajoge. However as individuals in a society, various 'social verdict' is often perceived as being marginalized in society. This fact is not only felt by pajoge itself but even families to feel. Especially with the message (pappaseng) existing common among the people that "if want to get married should not consider the offspring from families pajoge" (in Bugis taniato because Wija pajoge).

To become a pajoge, was not easy, because she was elected a minimum of side pertained beautiful outward appearance (magello-Gello), and can sing. There are many other things that the criteria applied by the relatives of the king to choose a dancer pajoge. A dancer pajoge be patient, docile and obedient, and not much has denied. The royal family (anreguru anakkarung) that will determine who can be trained to become pajoge, regulate the procedures for staging, as well as income pajoge they lead.

One of the rules in a show that has become the rule to be followed is the audience not to be touched pajoge. Male audience could only surround pajoge, approached but should not touch it because it can be killed. Touching pajoge considered a customs offense called "nilejja tedong" which means trampled by a buffalo (Holt, 1939: 92). A similar sentiment was expressed by BF Matthes on his way to the palace Bone through a village which is implementing the party that presents pajoge in the open field. Everyone who wanted to pass through the place it should wait until the ceremony was over. Traversing the place was considered grab the ceremony, is seen as a very cruel insult to the indigenous. The man who was killed as a result of this violation will die in vain and do not apply charges against killer (Matthes, 1864: 3-4). This violation is related to the series, which is one element Panggadakkang or Panggaderreng as heritage are upheld and regulate behavior in everyday life (Mattulada, 1975: 333).

If the show has already started the Indo pajoge always near tambour (Paganrang). Indo pajoge position is associated with the smooth or cooperation between poetry or elong kelong sung with a mix of drum to be played by the musician (Paganrang). Indo pajoge which will begin with the singing (massitta elong) and Indo pajoge others will close the show pajoge Makkunrai with certain poetry. At the time of Indo pajoge massitta pajoge elong dancers lined up two entered Baruga while sing (continued elong). Indo position pajoge and musician (Paganrang) was one spot on the back exactly on the right pajoge. Guard position (Pengibing) was among the guests invited to deal with pajoge. Pengibing (guard) served Mangantar and oversee pajoge being ballung in front of guests or the audience. Pengibing (guard) is also in charge of taking the prize awarded by the fan pajoge and handed it to Indo pajoge. In addition Pengibing (guard) should also be close to the guest or the audience will give gifts (mappasompe).

Motion is an expression of all the emotional experiences that are expressed through the medium of the body or the whole body movements (Hadi, 2011: 10). Likewise, in the dance in the show pajoge Makkunrai is a form of female expression contained in a string of motion or some element that begins with a motion tettong mabborong (assembled), massitta elong (singing), mappakaraja (homage), mappasompe (give gifts), ballung (fall), mappaccanda (rejoice), mattekka (crossing), massessere (spinning), majjulekka lebba (tread width), mattappo (sow), maggaglio (twisting motion of the body), mappaleppa (clapping), until the motion massimang (goodbye).

Massitta elong or singing is a sign that the show will soon begin pajoge Makkunrai then all the supporters gather all (tettong mabborong). As the name implies played drums tette pangolli (punches call) is the type that is used at the start of the show that is tettong mabborong. If the drum is already sounded, then all the supporting performances pajoge Makkunrai gathered to get ready at their respective places (ma'borong). Tette pangngolli (punches call), sounded when the dancers enter the arena or venue

Motion mappakaraja (tribute) is done by putting the fan, position pajoge body leaning forward so

that both ends of the tassel accessories *junge* also touched the floor. By the time the words of a poem or *elong kelong* namely *mammenteng* (standing) mentioned the whole *pajoge* stand back. This is one form *komuikasi* done to tell the *pajoge* to stand *resume salute* (*mappakaraja*) to all guests of the four directions (*ma'sulapa eppa*). *Mappakaraja* (respect) is also a form of tribute to the guest or the teachings of those who come to visit. *Mappakaraja* (reverence) is the part that must be upheld on the values of the Bugis community *Paseng* namely *sipakatau* (mutual respect between individuals).

Someone who will give gifts (*mappasompe*) first told guards (*Pengibing*) with raised right hand in front of his chest. Guards (*Pengibing*) approached to ask *pajoge* which guests will be asked to fall (*Ballung*). Once prompted then guard (*Pengibing*) approached *pajoge* ordered while separating (*disella*) *pajoge* other groups to be brought to the front of an audience or guests who have already booked. When *pajoge* already come then the audience or guests immediately receive *pajoge* earlier with open palms and should not be touched (*napale bawang*).

*Ballung* motion or lay down approaching guests who will give gifts or *ma'pasompe* escorted by *Pengibing*, as a form of tribute to the audience. Accompanied *tette pasere* (blow sway) and poetry *elong kelong well* sung by *Indo pajoge* or sung by *pajoge* being *ballung*.

*Mappacanda* (joking) accompanied by the sound of drums *tette dung-dung ce* (quick blow). Agile movements of *pajoge* established a position facing each other. After that *pajoge* ready to exchange places in motion *mattekka* (cross). *Tette drum* rhythms *dung-dung ce* (quick blow) accompany continued until the *massessere* movement. *Mappacanda* is a movement that is done with delight fellow dancers. This is to lure the audience to get involved in the event *Mappasompe*. Excitement is always shown to all audiences so festive event *pajoge Makkunrai* always attended by the entire community.

*Mattekka* (crossing) is an activity that is often done of each visit or *silaturrahim*. Visiting each other's activities very guarded and preserved to keep the family intact. Bugis people are maintaining good relations *silaturrahim* of close family or distant relatives (*siajing*). The main visiting each other will do the job that requires the help of many people

or work together, hand in hand to do the work together, especially when going to perform a party (*mappabbotting*) or grief (*amatengeng*). The attitude of mutual cooperation based on the philosophy that people Bugis *mabbulo sipeppa* which means unite and build.

*Massessere* (surrounds) is a rotary motion around the pair respectively. This is a concern to one another to maintain and protect. *Massessere* (surrounds) is done in order to be more vigilant to remember not all the people who are around us was good but always careful to keep yourself and your family.

*Majjulekka lebb*a (tread width) is performed to the accompaniment of drum *tette pasere* (blow sway). *Mattappo* (prayer) is a movement performed by *pajoge* with drum accompaniment *tette ma'bali* (punches in pairs). This movement is done with the four cardinal directions (*sulapa eppa*).

*Mattappo* (sow) is a smooth motion that symbolized the power of women in spreading the charm, namely throwing or casting spells decoy to the audience, so the audience will be captivated by the dancers. Thus more and more are lured the more prizes to be received by *pajoge*.

*Maggalio* appeared *keluesan* and charm of the dancer's body, which aims to attract the attention of the audience. This is to show to all the audience that the show is getting warm and vibrant it is expected that the audience also getting excited too.

*Mappaleppa* (clap) This movement is accompanied by drums *tette dung-dung ce* (quick blow). Applause conducted by *pajoge* give a strong accent. *Tette drum* rhythms *dung-dung fast ce* combined with applause before the completion of this *Makkunrai pajoge* performances.

As the closing of the show *pajoge Makkunrai* is *pajoge* perform motion *massimang* (goodbye) to the rest of the guests or the audience who have watched the show. Accompanied by drums are *tette massolo* (rumbling) throughout *pajoge* forming a sitting position back. As in the beginning of the show *pajoge Makkunrai sit mappakaraja* (salute) then at the last moment *pajoge* also do the same thing to say goodbye that the show ends.



Performances of pajoge Makkunrai accompanied by poems or *elong Kelong*, equipped with a drum sound that is paired with the beat of the music accompaniment of gongs made very close and inseparable with the dance. Everything complementarities between poetry and *elong Kelong*, drum rhythms and dance movements. Poem or *elong Kelong* was originally a prayer *bissu* (language To Rilangi) sung together Indo pajoge and the pajoge Makkunrai. After the advent of Islam in the Bugis, the poetry or the *kelong* *elong* change to reflect the poetry or *elong kelong* that Islam breath like *Alla-alla* and *Ininnawa Sabbarakki*.

Floor design used is wearing a floor pattern range themselves one (*mabbulo sibatang*), circular (*Malebu*), and the pattern of rectangular floor (*massulapa eppa*). Floor pattern forms a straight line or *mabbulo sibatang* is a form of a straight piece of bamboo. The floor pattern is typically used at the beginning of the motion *mappakaraja* (homage), with dancers sitting position or a low level. Additionally range themselves one floor pattern used in motion *massimang* (goodbye). *Mallebu* floor pattern (circle) is used in motion *massessere* (surround) and motion *ballung* or fall (*salute* to the audience that is being *mappasompe*). *Eppa sulapa* floor pattern (rectangular) used in motion *mappaccanda* (rejoice), motion *mattappo* (praying) and *maggalio* (body twisting motion). While other motion is carried with floor patterns lined up two or range themselves in two (*mabbarisi two*).

Costumes worn by pajoge consist of two types of wear *bodo* or clothes *pakambang* combined with silk gloves (*lipa sabbe*). *Bodo* dress costumes worn specially for the event held at the palace (*Sao king*) or the public more familiar with the term *ma'ngade* (traditional clothes). While the clothes worn *pakambang* specialized in performing pajoge Makkunrai held outside the palace or the terms *ma'pakambang* (closing). Silk sheath (*lipa sabbe*) has a rectangular shape (*ma'sulapa eppa*) so anyone that wears well pajoge and musician (*paganrang*) remain comfortably move. Silk sheaths (*lipa sabbe*) provide flexibility especially in a sitting position *campeang* (sitting customs). Similarly, in moving pajoge always hold the tip or edge of the glove (*kinking lipa*) that are characteristic of women Bugis.

Costume musician (*Paganrang*) is wearing a chest or similar *balla* coat closed by wearing silk gloves give leeway to the musician anyway (*paganrang*) when sitting cross-legged lap drum. The costume comes with a headband or headdress originating from the established fabric wrapped around his head. *Balla* clothes chest or similar suit is a close partner of the clothes worn by pajoge *bodo*. While the headbands or head, is covering a pair *balla* chest shirt or jacket worn cap. *Pangibing* (bodyguard) also wear a cap or jacket breast *balla* combined with silk gloves (*lipa sabbe*) plaid. The head is decorated with a hat or *songko* teachers (*songko Bone*). But if the show outside the palace then *Pangibing* (guards) is must only wear gloves and do not wear clothes or bare chest and did not wear headgear.

Makeup is an aspect that is very supportive pajoge Makkunrai appearance in the show, especially in the use of *dadasa* in the forehead pajoge. *Dadasa* is part of the dressing that should exist in any traditional ceremonies and rituals are always paired with *bodo* dress costumes and silk gloves (*lipa sabbe*). *Dadasa* derived from the already burnt hazelnut or *didupai* that causing scent and greasy. *Dadasa* is also associated with accessories in the arm that refer *tayya*. *Tayya* refer to this as the binder on the sleeve *bodo* used so neat and armpits or inner invisible. Listen Listen *tayya* comes from the word meaning prayer amulets or stored in a metal strip and *tayya* means arm. So consider *tayya* is talisman stored in an object that is attached to the upper arm.

Accessories and jewelry necklace or *Rante jungge* mounted on top of the head, which resembles a triangle-shaped crown. This is the hallmark of *jungge* has two strands left and right so that the strands are used in front of the chest. On the thread there is a flower motif adorned with jewels. This *Jungge* many forms but generally all have long strands.

The fan is a tool that he always carried and played either in the open or closed state. Fans sometimes serve also to cover the dancer's face when she sings. Fan serves as a supporting aesthetic movement that creates the feel feminine. Fan made of palm leaves, the leaves are very useful in people's lives Bugis, implying that the fan is not just a means of stifling repellent but also a symbol of grandeur or glory as *Lontara* position in the Bugis

Performances of pajoge Makkunrai when presented to the marriage, then the dance is shown on a stage called Baruga. Building Baruga rectangular shape and each side of the stage was given a fence as a barrier height of about one meter. This fence is called wala suji consisting of bamboos that are arranged in a rectangular-shaped cross (sulapa eppa). On the top (ceiling) and around the fence wala suji is given a cloth cover (paddanring) colorful namely black, yellow, red, and white. If the performances carried out in the field (out door) then put on a mat made of woven palm leaves (tappere) or made of woven rattan (jali). As the torch light barrier are plugged in every corner of the boundary show pajoge Makkunrai. This torch is usually made of bamboo and then given away or buffer to be able to plug directly into the ground.

### ***Pajoge Makkunrai Islamic Period***

Islamize in the Kingdom of Bone begins of King Bone XII La Tenri Ruwa Sultan Adam who occupied the throne only three months (1611). Sultan Adam accepts Islam that was communicated to him by the Sultan Malikus Said of Gowa (1605-1653). After that, the reign of King Bone XIII La Maddaremmeng Sultan Muhammad Salih matinroe ri Bukaka, in the year (1631-1644) who contributed in Islamic of the kingdom, including the king and at the same time as scholars (Hamid, 2007: 128). According to Pelras, the Bugis Islam as an integral and essential is part of the customs (pangngaderreng) and their culture. Customs go hand in hand with confidence and public trust in its implementation although sometimes overlap but do not become a problem because it all boils down to God. Various pre-Islamic relics still they retained until the end of the 20th century. One of the pre-Islamic heritage of the most interesting is bissu, a group of pastors transvestites are still running the shamanic rituals and deemed able to communicate with ancestral gods (Pelras, 2006: 4-5). Once accepted Islam as the official religion in the Bugis community, the role of paseng not only a spiritual concept only, but will also facilitate community paseng value to change.

In 1905, during the reign of King Bone-31, Lapawawoi Karaeng Sigeri, royal Bone changes the status of a sovereign kingdom into a territory controlled by the Dutch. Bone is frozen kingdom and as the head of government, the Dutch put the

Assistant Resident. At the Dutch government in 1926 tried to minimize the amount of land or Wanua Palili which was formerly so much into 29 pieces only. The rulers by the Netherlands recognized as the king of the local indigenous (Adat gemeenschap) until there arose districts (Wanua) who holds Arung and Sulewang. Finally in 1931 the Dutch government raised the king, namely Andi Mappanyukki as king 32nd until February 1946. Since then, the kingdom of Bone is transformed into local government administration. Seven Hadat Council (Ade 'Pitue) abolished, simultaneously with that, the title of Arung (king) is dispensed. Only the Head of the Region, which still uses the title Arungmpone (King Bone) is Andi Mappanyukki as well as Regional Head of King Bone.

The child nobles To Manurung descent, who became the head of state or Wanua, instilling his power by marrying local authorities to form a large family. Each country or Wanua led by a subordinate king who holds White Palili or Sulewang have pajoge group Makkunrai maintained by the royal family. Pajoge group possessed by every White Palili or Sulewang is one sign of greatness and pride of each country or Wanua (interview with H. Andi Tenri Tappu, Watampone, and October 11, 2013). Coordinator of the royal family usually designated to coordinate pajoge Makunrai groups that exist in every Sulewang (now the District). Coordinator of Pajoge Makkunrai is royal party usually refers to female relatives who are married or have a family. This coordinator is arranged everything about the show of pajoge Makkunrai through Indo pajoge, ranging from events to the affairs of the distribution of prizes or cash results obtained from each event.

Some famous pajoge group is coordinated by the royal family including pajoge group Petta Besse Hadi, Petta Puji, Petta bau and Petta Sulewang Pulaweng. Pajoge group owned by Petta Bau lasted from 1871-1895 year for 24 years. Performances massively ended around 1950 which was held in Todampu, Ninggo at the wedding Andi Hajerah, for 40 days (the interview H. Andi Najamuddin, Watampone, July 11, 2011). Placement of women became a symbol of the uniqueness of Bugis tradition also shows that Islam was not fully adopted. Traditional of Bugis societies allow women to become leaders. This is what distinguishes between Islamic leadership with

leadership Bugis. The division of labor, for example, is not based on gender; men can do delicate work with women and vice versa.

Makkunrai pajoge show held on the wedding ceremony usually lasts for forty days. From preparation to woo (madduta) until evening girlfriend (Tudang Penni), namely peak wedding day (esso botting) even to complete the wedding procession (mabbenni tellumpenni). Every evening is held performance of pajoge Makkunrai involving several pajoge groups that exist because almost of Sulewatang or Arung Palili have pajoge group and sends his group as a portion of the royal family or relatives.

Pajoge groups of several regions typically are invited come and take turns to perform. At this wedding is also an arena of competition between the groups, especially between the pajoge to offer the best so that they are better known and more prizes. Each group has one pajoge star, most often chosen for felling (Ballung) on one of the audience or guests. Even some of the most frequently selected pajoge to occur several times (oppoi) and most accepting gifts in cash or in the form of goods namely perfume.

The influence of the arrival of Islam is very influential on the continuity of the show pajoge Makkunrai. Some poems or elong kelong sung by Bissu namely Bissu language (torilangi) as Alla-Alla, who are not bound by line (tokko) and word (akkatu) as a prayer to the Gods Seuwae (God) adjust to breathing poetry Islam. Poem or elong kelong Alla- alla are replaced with a poem or elong kelong that breathed Islam particularly on advice or message (paseng) delivered. Islam is able to change the lyric or elong kelong more acceptable in accordance meaning of poetry for survival by keeping the liver, keep patient (asabbarakeng) to get the glory of life (Deceng).

Similarly, the use of bodo clothes that originally short (waju poncho) and very thin or transparent is also changing to adapt (adaptation) with bodo clothes long and thick. It is a practice of a belief (Islam) which also is the adjustment to the environment and needs in order to be accepted in society Bugis who had converted to Islam.

At first embarrassed (Siri') already exists in the Bugis before the advent of Islam, then shame (al-

haya) in the moral concept of Islam is strengthening or reinforcing the impression Siri' in Bugis society. Shame (al-haya) is part of faith as summarized in Pangngadereng aspect. Meaning it is inherited by ancestors Bugis through pa'pangngaja (advice) and paseng (messages) that has been adapted to Islamic values. This fact shows how strong position as a result Lontara culture, because what comes before Islam still maintained even after Islam arrived.

Mattulada in his book entitled Latoa (1985) says that the custom is intended also as a system of norms that regulate public life Bugis Makassar. Broader understanding of indigenous is Pangngadereng (Bugis) and Pangngadakkang (the native language). Pangngadereng or Pangngadakkang related how someone in imposing themselves or behave in social activities. In another expression that Pangngadereng or Pangngadakkang is part of every individual in the Makassar Bugis community involvement with the whole social institutions (Mattulada, 1985: 306).

Pangngadereng or Pangngadakkang are built on the concept of siri 'that upholds human dignity and human dignity. Any individual who feels him/herself are Bugis, and then they certainly have value of siri 'on him/her. Siri 'is the principal element, there is no single value that is most valuable to be defended and preserved in the face of this earth besides siri'. For the Bugis, siri 'is their soul, their self-esteem and their dignity. Therefore, to uphold and defend siri 'is considered to be contaminated by others, then the Bugis people would be willing to sacrifice anything, including the most precious souls for the sake of siri' in their lives (Abdullah, 1985: 25). This is the binder for the Bugis, for every step of life including how mappasompe in pajoge performances.

Myth of To Manurung has revealed some of the values that initiate the formation of Bugis culture. Those values are created as glorified by their ancestors as a foundation stone of society and culture Bugis, then transferred hereditary from one generation to the next. In an attempt to pass it is by counsel or book. Advice and the advice contained in the *Lontara-lontara* called *pappangaja* or *pappaseng* (Rahim, 1992: 83). *Pappangaja* or *pappaseng* is a collection of family mandate or sages were mandated hereditary with memorized utterances,

which are then recorded in *Lontara* and used as a sort of hereditary inheritance. Such Pappaseng be maintained and the rules of life in society that should be respected. Awards for which obey and penalties for those is who violate them. A violation of Pappaseng can ostracize by the family. For people who do not care about the mandate included in the class of people who can not be planted stone (Bugis: tempedding ritaneng batunna) and should not be used as a family (Rahim, 1992: 142).

### Recent Developments

South Sulawesi had a long history experienced in developing culture, especially the art of dance or other traditional art especially associated with the ritual. Starting from Dutch colonial rule until the position of the people of Japan circa 1942-1945, until the Dutch regained control and held in Indonesia in 1945 (Sutton, 2002: 26). In 1950-1960 almost be said that the show pajoge Makkunrai decline or extinction due to various circumstances and events that occur in Bone as the center of the kingdom that spawned the show pajoge Makkunrai. Muhlis Paeni said that in the late 1950s South Sulawesi had just left a long history of debate about the existence of the Republic of Indonesia. The struggle that many casualties in the last days of the existence of the State of East Indonesia (NIT) is a bitter period in the social history of the community in South Sulawesi (IKS, 2002: 32). Art Institute Sulawesi formation pioneered by Andi Nurhani Sapada family can not be denied as the beginning of enlightenment culture in South Sulawesi (2002: 32).

Starting in early 1950 Bone is one of the royal kingdoms in South Sulawesi experienced upheaval that popular demonstrations Bone. Approximately 80,000 people demanding the abolition of feudal rule disband the State of East Indonesia and expressed Bone joined RI (Palloge, 2006: 232). A few days later members of Hadat Tujuh (Ade Pitue) filed a petition to stop and instead Bone Regional Governing Council member. At that time the position of King of Bone (33) Andi Pabbenteng Petta Lawa still remains but a few months later he was arrested by reason of cooperating with the Netherlands. Finally by the Government of the Republic of Indonesia, he was released as the King of Bone.

In 1952 an uprising Darul Islam (DI) or the Islamic Army of Indonesia (TII) led by Kahar Muzakkar. Application of more stringent Islamic law and the abolition of the remnants of feudalism include traditional government agencies and a knighthood and the prohibition of traditional beliefs such as pilgrimages to the shrine, the implementation of pre-Islamic rituals (Pelras, 2006: 336). Many symbols of greatness (arajang) and the Royal palace was destroyed and burned. As a result, many bissu herded into the woods to be gangs, even some who were killed because they were forced into so many bissu who had escaped migrated to other areas even to Malaysia. At that time the people who carry out activities deemed idolatrous art so people tend to shut down. At that time only art the nuances of Islam that is rooted in the Middle East such as qasidah and gambus that can be displayed in every event (Sutton, 2002: 26). While the ritual nature of art is forbidden, because it was considered contrary to the teachings or Islamic faith, so that all that smells of art and its attributes are prohibited, including the prohibition of dancing.

In 1957 the situation in South Sulawesi in general and in particular the Regional Bone is very chaotic, the Central Government and the Regional Military Commander South Sulawesi offering positions to Andi Mappanyukki Regional Head (King Bone 32nd). On December 21, 1957 he was sworn in as Regent Regional Bone to wear the title King of Bone. With the inauguration of customary lead King Andi Mappanyukki Bone throne occupied twice, namely King Bone 32nd and 34th.

In 1960 the Indonesian government decree put an end to the remnants of the past system of government (Kingdom) in South Sulawesi. Autonomous region is converted into a district headed by a regent (Pelras, 2006: 339). Many rulers were honorably discharged, although some have appointed Regent. The events mentioned above make ends already power kings as descendants To Manurung who has lasted for centuries. These events not only change the structure of the Bugis community into a modern state structure and homogeneous but far more important is the growing sense of nationalism as a citizen of Indonesia although Bugis identity remains strong.



Social changes in society influence the performances change pajoge Makkunrai in terms of both structure and function. Changes in society are a reflection of globalization and modernization. Social change in society in general is reflected in the show pajoge Makkunrai. This can be seen on the show pajoge Makkunrai are always trying to adjust and elevate social change in society Bugis into pajoge Makkunrai performances. R.M. Soedarsono in his *Indonesian Performing Arts in the Era of Globalization* suggested that the cause of death of live performing arts is diverse. Some are caused by changes in the political, economic, changes in public taste connoisseurs, and some because they were unable to compete with other forms of another show (Soedarsono, 2002: 1).

Performances of pajoge massively last held approximately 1950 in the Village of Ningo Todampu Bone County. Pajoge held at the wedding Andi Hajrah Petta Dennang that held for 40 nights, which was attended by the entire pajoge group in Bone County and surrounding areas. Pajoge show is the last time before the upheaval DI/IT (Author interview with H. Andi Najamuddin, Watampone, July 11, 2011).

Performances of pajoge Makkunrai reappeared in the late 1960s after experiencing revitalization held by Munasiah Najamuddin with several cultural figures in Bone regency in between are Andi Mappasissi, to reorganize the pajoge dance which took the basis of the pajoge Makkunrai dance and pajoge Angkong. The ultimate goal is for learning materials in schools, especially at the high school Karawitan Indonesia (ISMKI Ujung Pandang) is now the Vocational High School, Somba Opu Gowa. Last even is in universities, especially in the Department of Fine Arts Education Program of Sendratasik Makassar State University. Pajoge dance has been documented through the accompanying music cassette tapes produced by the Art Institute of Makassar, founded by Andi Nurhani Sapada as a reformer of dance in South Sulawesi (Sutton, 2002: 65).

Election pajoge dance as part of the curriculum is based on the essence of the values that exist in it, namely from the aspect of dance movement and the values that exist in the poem or elong Kelong is loaded with advice Bugis how women should put

themselves in community life, Pajoge election as one of the learning material is considered to represent clumps of local cultural arts (local) especially Bugis. In addition Bone district as one of the former kingdom of Bugis origin which is the birth place pajoge performances in South Sulawesi.

Performances of pajoge which is used as a medium of learning, much simpler than the original to be easily understood, but does not eliminate the essence of the beauty of the dance. In terms of the name is only use pajoge without the word Makkunrai behind. Dancers also consist of women and an even number or in pairs. Indo pajoge presence and Pengibing is nothing, but giving gifts or mappasompe sometimes still occur when it is performing. This depends on the guests or the audience if he would give a prize or not. If anyone would like to give a gift, the guests or the audience are does not need to seek Pengibing, but immediately gave pajoge who had chosen through fan or tucking in jungge used.

Natural development of the human mind and worldview resulted in changes and development of the system of life of his time. This then raises the forms of governance as a center of power. In this case the government not only as a center of power but also the power center that can provide safety, prosperity and happiness to the people in their environment (Sedyawati, 1984: 40). Power and strength of the government can be seen from the change and shift functions pajoge Makkunrai.

Janet Wolff revealed that the development of the arts in general can not escape from community supporters. In other words, art is a product of social (1981: 26). Art as a product of society can not be separated from their various socio-cultural factors, namely the generation of natural factors and factors, all of which have contributed to the development of art. That is the art of growing and developing more the result of the expression and creativity of the community owner. Society and art is a unity that bound to one another and are associated

Dance function is always changing from time to time or from one situation to the next situation (Peterson: 84). In addition, of course, there are also new forms are born as a result of the needs and human creativity (Soedarsono, 1985: 18). The development of the arts

is in general, follow the process changes that occur in the culture of a society. Meaning development that connotes a change, especially in terms of the basics aesthetic, creation, renewal with creativity to add to and enrich the culture without leaving the traditional values that exist. Similarly, Pajoge Makkunrai is growing because it has a function in the Bugis community as community supporters. Pajoge Makkunrai is not just a mere artistic expression but more than that he is the face bathiniah and Bugis community cultural expression. Pajoge Makkunrai since the first until now various changes have been made to obtain a form of interesting performances. As a popular art in society, pajoge Makkunrai also be used in a variety of activities related to the pattern of contemporary life. It is customary that whenever there is an important activity of government is always accompanied by performances pajoge Makkunrai.

The efforts made by cultural figures, artists and government are part of the non-formal education for the cultivation of values and character formation in particular the younger generation. Character development includes moral education as expressed by Wijanarko, that character is a conscious effort to shape the behavior of learners is reflected in words, deeds, attitudes, thoughts, feelings, work and works based on values, norms, and moral noble nation Indonesia through the activities of guidance, teaching and training (Wijanarko, 2012: 2). Thus the ultimate goal of non-formal education through the character, character education is able to raise awareness of behavior in human beings to weigh all the behavior in terms of good and bad.

Education from the viewpoint of society is a cultural inheritance from the older generation to the younger generation, in order to remain sustainable community living. Or in other words, society has a cultural value that wants to be channeled from generation to generation so that the identity of the community is maintained (Langgulung, 1988: 3). This means that education is one of the most important activities that involve the human body. Education is a means of educating process and its role in the cultural heritage bequeathed from one generation to the next, so that people can maintain its existence.

Pajoge as media art education work so that learners can recognize the cultural value is not enough to

read or give an explanation, but they possible can participate (actively involved feel physically or with empathy). Participants do not become the object of learners, but became the subject of children. Teachers is not only a patron (sample or model), but facilitators who provide referrals.

Based on these conditions, pajoge as "taste education" evolved as a way to teach manners, manners or ethics. Ethics and massimang mappakaraja done by sitting is mean reverence or excuses. Thus the motion of mappakaraja (reverence) is that show respect to others. Of course planting pajoge cultural values in the show, it is also possible to apply to the ethics that developed in the community such as how to sit, how to say goodbye, respect others and so on.

Performances pajoge Makkunrai not only a cultural phenomenon in the form of text, but behind all that has moral messages through the significance of the initial motion is the motion mappakaraja (homage) to the motion massimang (goodbye). Posture and motion ethics has been taught etiquette or manners that as social beings in every coming and going must be ethical to say welcome and excuses are expressed through body language. The values instilled are how one should keep manners or decency in public life (panggaderreng).

Performances form of pajoge Makkunrai today though different to 9 wide but kept the name range of motion as before namely, (1). Variety of mappakaraja (homage), (2). Variety of Ballung (fall), (3). Variety of Mappacanda (rejoice) (4). Variety of mattekka (exchange a) (5). Variety of majjulekkalebba (moving forward), (6). Variety of massessere (rotating) (7). Variety of Mattappo (spread) (8). Variety of maggaglio, (rotating) (9). Variety of mapaleppa (clap).

Floor pattern is simpler to adjust venue. Indo pajoge and Pengibing presence is no longer a necessity. Similarly, the accompanying poem shorter and focus on one verse alone is *Ininnawa Sabbarakki* who sung with different tones. Poem or elong belong are used also experienced development efforts creativity in singing it. Poem or elong belong *Iniinawa Sabbarakki* can be sung by three different rhythms. Adapting the rhythm of the song with the rhythm of the songs on the Sengkang area or Wajo

namely poetry *Bulu Alaunna Tempe*. It is becoming increasingly live and makes a special attraction especially young as generari successor.

Poem or elong *kelong* it contains advice or (*pappangaja*) thus becomes the message (*paseng*) for any parent to instill values such as patience (*asabbarakeng*), as in some poem or elong existing *Kelong* below.

<i>Ininnawa sabbarakki</i>	
<i>Ininnawa sabbarakki</i>	Heart, soul is filled with patience
<i>Lolongeng gare Deceng</i>	Later it gets blessing
<i>To sabbara ede</i>	For those who are patient
<i>Pitu taunna sabbara</i>	Seven years my patience
<i>Tenggina kulolongeng</i>	not go nevertheless I found
<i>Riasengnge Deceng</i>	so-called glory
<i>Deceng enrekki ri</i>	Glory ball went up to the house
<i>Tejjali tettapere</i>	Not mats
<i>Banna mase mase</i>	But the heart remains open

As for the poem or the *kelong elong* emphasis on someone who has a heart, the patient will get the glory and broad-mindedness. It is strongly related how one should keep themselves especially careful to avoid disgraceful or shameful deeds (*mate Siri*). Patience is fundamental to achieve the glory (*Deceng*) and broad-mindedness (*mase-mase*) will bring to the sincerity that will get Grace and Hidayah from God.

Bodo clothes were initially only used during certain ceremonies can now be combined with clothes *pakambang* in a single event. Costume or fashion is also more flexible should wear bodo clothes or *pakambang* that combined with silk gloves or may be a combination of both is most wearing Bodo and others wearing *pakambang*. Similarly, the color of clothes is not a problem that an important purpose of the event done well. This situation is seen the concept of pluralism solely on diversity aspects of society, as if by no longer considering the circumstances and relationships, either individually or in groups involved in it. Nobility and not nobility, is not visible. Social stratification which was originally based on old values, such as birth or blood transferred to the base that promotes diversity.

Property fan made of palm leaves is a tool that he always carried and played either in the open or closed state. Technically fan not only as a repellent sultry but also serves as a cover fan's mouth while singing (*makkelong*). It is strongly associated with the manners which must be upheld, namely an abstinence girl showing teeth, let alone laugh in front of people who are respected.

Bugis woman when talking let not show teeth let alone to laugh out loud in front of an older person. This is related to manners or ethics that must be maintained it is no wonder the use of a fan than as a symbol of grandeur or glory as *Lontara* position in the Bugis (Jamie, 2003: 272). Fans always held *pajoge* either in the open state or the closed state.

*Pajoge Makkunrai* like other traditional performing arts are also experiencing a shift function in society. Originally function is for the marriage ceremony, media education, and be aesthetically pleasing dish in a pick-up. This is consistent with the opinion of Graburn who said that art tradition of performing social functions shifted manufactured to meet the social interests, customs, and religious community supporters (art by destination), became popular performing arts that are manufactured to meet the entertainment needs and aesthetic tastes of others (art by metamorphosis) (Graburn, 1976: 8).

The most fundamental change is in terms of the presentation time, for the sake of warning shows the great days of a state or pickup time is limited only about five to ten minutes. Performing of *pajoge* arts is becomes one that is packed to the benefit of the event supported by presented tourism sector launched by the government. True to its name is "The Art of Packaging" which has the following characteristics: (1). Imitation of the original, (2). Short or solid, or a miniature of the original, (3). Values sacred, magical and symbols aside, (4). full of variations, (5). cheap price (Soedarsono: 2003: 11).

Performances of *pajoge Makkunrai* is originally conceived for the marriage ceremony and now for the big days warning state, welcoming guests, and for learning in school or at university. It is actually needed to maintain balance, and changes or shifts that occur are the changes desired by the Bugis community.



**Figure 1.** *Pajoge Makkunrai* (Source: A. Imran, Cultural Week in Makassar, 1990).

## CONCLUSION

Pajoge Makkunrai performances is takes place “live” beyond a long enough time span from the beginning of its appearance during the reign of King Bone X, We Tenri Tappu Matinroe ri Sidenreng appointed become a king (1603-1611 AD). Born, thrive and remain present in the show to date can be ascertained because of the good appreciation primarily has a function in society.

Along with the times, the pajoge dance was also changed the function and development caused by various circumstances. At the beginning of this dance is only danced in the royal palace Bone since VII century or more details in the reign of King Bone IX Arung Mangkau Lapattawe Matinro-E ri Bettung (1596-1603 AD) until now. Pajoge Makkunrai is held in the Palace of the king (Sao king) as a marriage ceremony, the subsequent development pajoge Makkunrai is held outside the palace as entertainment in commemoration of the great days of the State. It is most significant when pajoge Makkunrai dance entered as one of the traditional dances that bring a positive impact to the development of education in South Sulawesi.

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## **Streaks of Aesthetic Meaning of *Vera* Discourse Tradition of Rongga Ethnic in East Manggarai, East Nusa Tenggara**

**NI WAYAN SUMITRI**

Faculty of Language and Art Institute of Teachers (Training and Pedagogy PGRI Teachers)  
Training College Bali.  
E-mail: sumitri2000@yahoo.com

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Penelitian ini mengkaji makna estetis tradisi *vera* yang merupakan salah satu bentuk tradisi ritual berupa tarian dan nyanyian milik etnik Rongga yang terdapat di Manggarai Timur Nusa Tenggara Timur. Kajian ini dikaji dari perspektif linguistik kebudayaan sebagai salah satu perspektif teoritis dalam linguistik kognitif yang menelaah hubungan bahasa dan kebudayaan suatu masyarakat. Penelitian ini termasuk dalam penelitian deskriptif kualitatif dengan pendekatan etnografi. Metode pengumpulan data adalah pengamatan, wawancara, dan studi dokumentasi, sedangkan teknik pengumpulan data adalah teknik rekam dan sima-catat. Sumber data utama adalah warga etnik Rongga yang berdomisili di kelurahan Tanarata, Watu Nggene, desa Bamo dan desa Komba terdapat di kecamatan kota Komba, Kabupaten Manggarai Timur yang diwakili empat orang informan kunci. Data dianalisis secara kualitatif dengan menggunakan metode induktif dan teknik pengkodean. Hasil penelitian menunjukkan bahwa makna estetis wacana *vera* menyiratkan nilai rasa seni yang mengandung unsur keindahan bentuk dan kenikmatan inderawi, di samping nilai kegunaan. Nilai rasa seni tersebut ditandai dengan pemakaian beberapa bentuk satuan kebahasaan berbentuk puisi dengan memanfaatkan fitur paralelisme, seperti asonansi dan aliterasi, dan rima, di samping pemanfaatan kohesi leksial berupa pemakaian bentuk repetisi yang menimbulkan efek musikal ketika syair lagu dilantunkan guna menggugah emosi pendengar. Diharapkan hasil penelitian ini dapat digunakan sebagai salah satu sumber rujukan dalam melakukan penelitian tentang makna estetis tarian dan nyanyian rakyat yang terdapat dalam kehidupan suatu masyarakat.

This study examines the aesthetical meaning of *Vera* tradition which is one form of ritual traditions in a form of dances and songs belonging to Rongga ethnic located in East Manggarai, East Nusa Tenggara. This study is examined from the perspective of cultural linguistic as one of the theoretical perspectives in cognitive linguistics which examines the relationship of language and culture of a society. This study was a descriptive qualitative research with ethnographic approach. The method of data collection is observation, interviews, and documentation, while the data collection techniques are recording and note taking technique. The main data source is the citizens of Rongga ethnic who live in the village of Tanarata, Watu Nggene, bamo and Komba village of which are in the sub-district of Komba, East Manggarai district, represented by four key informants. The data were analyzed qualitatively using inductive and coding techniques. The results showed that the aesthetical meaning of *Vera* discourse implies value of an artistry element and beauty of sensual pleasure, in addition to the value of usability. The sense of the value of art is characterized by the use of some form of linguistic units in the form of a poem by exploiting parallelism features, such as assonance and alliteration, and rhyme, in addition to the use of lexical cohesion in the form of repetition that forms musical effect when the lyrics is sung in order to arouse the emotions of listeners. It is expected that the results of this study can be used as a source of reference in conducting research on aesthetic meaning of dances and folk songs found in the life of a society.

**Keywords:** Meaning, aesthetics, *Vera* tradition, and Rongga ethnic.

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The existence of a human society is characterized by the presence of language. In this regard Soeparno (2002: 5) says that there is no human society without language and there is also no language without human society. The language carry out very

important functions and role in the context of the life of a community because of the language is the most effective means of communication to reveal the thoughts, feelings, and experiences of the world. This view suggests that the language used in the

context of the life of a community is not a stand-alone entity, but from semantic point of view it relates to the culture of the people concerned. However, according to Hoiyer (in Duranti, 1997), the relationship of language and culture of a society is symbiotic and reciprocal because there is language in culture and there is culture in the language, in the same manner the language contained in the community and in society there is language. Language is the main feature that distinguishes the human qualities with other species. In addition, the language also serves as a vehicle which determines human existence as individual beings, social creatures, and creatures cultured. Embodiments of the use of language as a marker of human selfhood as individual beings, social creatures, and cultured creatures are reflected in linguistic phenomena that they use in the context of social and cultural context.

Regardless of the role of language as a marker of human selfhood as individual beings, social creatures and cultured organisms, reality of language use as one of the elements forming the content of the culture of a society can be seen in various traditions such as speech rituals, folklore, folk, traditional expressions, puzzle, proverb, and so on. Unit of language used in the text of that culture has distinct characteristics in terms of both form and meaning in the context of socio-cultural society that underlies their use.

This study examined the role of Rongga language as an element of culture content-forming of Rongga ethnic in link with its function as a marker of selfhood and distinguishing features with other ethnicities in East Manggarai. The main focus of the study is the language phenomena used in vera tradition which is a reflection of the Rongga ethnic culture that is still alive and thriving. Vera tradition serves as load of meaning that reveals a picture of Rongga ethnic community worldview corresponding plurality of socio-cultural realities it faces. Related to its function as a means of entertainment, the most prominent streaks of meaning contained in the form of textual linguistic units used in the *Vera* discourse is the meaning of aesthetic form of artistic taste value containing the value of the beauty of form and the value of sensual pleasure when listened to, in addition to the value of usability (Aminuddin, 1990).

Based on some of the ideas described above as background thought in this study, the aesthetic meaning of Vera discourse on ethnic Rongga is examined. Vera is an oral tradition which is a product and cultural practices of Rongga inherited from generation to generation including folklore category (Sumitri and Arka, 2013: 728). These characteristics meet the general criteria for the definition of folklore, which is part of a collective culture that spread and passed down traditionally in different versions, delivered orally and is also accompanied by gestures or relevant memory aids (mnemonic device) (Danandjaja, 1986: 2).

Vera ritual tradition is owned by Rongga ethnic society, involving song and motion that have aesthetic value, which is performed in groups for certain activities. Vera is performed in house of tribal drums owner, at midnight to early morning before sunrise. As a ritual tradition, Vera has been used since, a heritage and full of cultural meanings.

Based on the context of the underlying implementation, in general Vera ritual traditions that live and thrive in the social reality of Rongga ethnic can be classified into two groups, namely *sarajawa vera* (sad vera) and *haimelo vera* (happy Vera). There are several types of Vera belonging to haimelo, one of them is *vera haimelo mbuku sa'o mbasa wini* hereinafter is abbreviated VHMM that is related to agriculture that is the focus of study in this research.

Lexically, the word *mbasa* means 'wet' and *wini* meaning 'seed'. The term *mbasa wini* means spreading the seed with the blood victim (chicken or pork) as an requests expression to God who delivered through the ancestors through so the seed being prepared would be blessed to be planted to grow lush and give abundant results in the coming season. VHMM implemented at the beginning of the planting season, which usually falls in October.

VHMM is carried out with the purpose of (1) offers the food/offering to the ancestors; (2) ask for the blessings of God and the ancestral spirits so that the seeds will be planted in the field in the new season will be flourish and bring abundant results; (3) reminding the whole tribe so they work hard to cultivate land/garden if you want to obtain abundant



harvests; (4) fostering a sense of unity and cohesion between the various tribes; and (5) creating an order of healthy and prosperous life as it gets the living.

VHMM tradition as part of the ritual is a traditional dance performance accompanied by singing. The vera dance is performed by adults' dancers, both men and women in the form of two lines under the guidance of a dance leader called *noa Lako*. Female dancers called *daghe* standing in the front row and male dancers called *woghu* standing in the back row. In accordance with customary rules, each row, both rows of male dancers (*woghu*) and rows of female dancers (*daghe*), minimum must be danced by ten dancers as well as dance leader called *noa lako* danced by a *woghu* (male dancers). All the dancers are dancing and singing in the form of two lines and holding hands follow the signposts that guided by *noa Lako*.

Based on linguistic units used VHMM discourse is expressed in the form of poems in Rongga with applying parallelism as a characteristic of oral feature. Text VHMM is exposed in the 163 and 326 line stanzas that the essence of his message reveals cultural conceptualization of Rongga ethnic toward the world.

Researchers are interested in doing this research on the grounds that the choice and order of words used in the VHMM discourse text imply a set of aesthetic meanings that is full of art sense value that contains the beauty of form and sensual pleasure when listening to. This research was done because there is no research that specifically examines the depth of the meaning of the aesthetic features of the VHMM discourse text viewed from the perspective of cultural linguistics.

This study was a descriptive-qualitative research (Muhadjir, 1995). Referring to Bungin view (2007: 107-123), data collection methods used in this study is the observation, interviews (open and in-depth interviews) and the documentation study, while the data collection technique is listen and record, record, and elicitation. The main data source is the Rongga ethnic community who reside in the district of Komba including the villages of Tanarata, Watu Nggene, Bamo village, and the village of Koma. The data were analyzed qualitatively using the inductive

method (analysis that is moving from data towards the concept) and coding techniques.

### THEORETICAL FRAMEWORK

Theoretical framework used in this study is a linguistic theory of culture. According to Palmer (1996: 10), linguistic culture is one of the theoretical perspectives in cognitive linguistics which examines the relationship between language and culture of a society. The aims of this study focused on the excavation and crawl the meaning of language as a reflection of the cultural meanings that are shared by members of the community concerned. Cultural linguistic analysis aims to determine the cultural understanding of the people concerned in looking at the world, as reflected in the conceptual framework that is imprinted in the map of their knowledge (Foley, 1997: 3-5).

Mbete, (1997) stated that the linguistic culture is one of the new horizons in the study of linguistics. In the perspective of cultural linguistics, language used in the context of the life of a society is not only understood as a linguistic phenomenon, but also interpreted as a socio-cultural phenomenon. The goal of the description in the cultural linguistic is the analysis of the behavior and patterns of use of language as a means of communication and the most effective interaction in the context of the life of a society. Associated with it, the study of cultural linguistic more focused on networking sense, extracting meaning, and the discovery of explicit and implicit values behind the use of language in the context of the life of a community. The target networking is done with the main objective to find out their views of the world according to plurality of reality faced and perceived.

According to Hasan (1985: 105) and Ochs (1988: 9), meaning that conceptualized in culture of a language is not universal or common to all languages in the world. Cultural meaning conceptualized in a language is unique and special because it applies only in the order of a society which is the subject of the respective speakers. Differences in cultural meaning system as a reflection of differences of opinion or worldview (culture) of a society, according to Spradley (1997: 123), embodied in symbols. Symbols include what is perceived and

experienced by humans, while the reference point on the object that is a reference in the form of things that can be considered in the human experience. Relationship between symbols and objects that become the referent or reference of symbol is called meanings. System of meaning is encoded in symbols and symbol systems that encode major significance is a language in addition to encode the meaning, language is also a major symbol that embodies and signs the disclosure intended meaning (Palmer, 2003: 9; Bungin, 2007: 181-185).

### RESEARCH RESULT

Based on the research results, a general idea was obtained that the meaning of aesthetic features etched in the form of textual units of language used in the text VHMM has its own peculiarities. The distinctiveness as an aesthetic feature of meaning contains in the text of VHMM discourse. The fact that textual form of linguistic units appear physically on the surface structure, is also closely related to the context of agricultural rituals that underlie the presence of VHMM discourse text.

In regard to the role and function as a means of entertainment, textual form of linguistic units selected and used in the VHMM discourse text implied aesthetic meaning. The aesthetic meaning is embodied in the value of the sense of art that not only contains the beauty of shape when viewed, but also invited to sensual pleasure when listened to and heard. The streak values are interwoven in the artistic sense of unity with the use of forms of linguistic units, characterized by a poetic form of assonance and alliteration. Both form of the linguistic aspects of the musical effect when VHMM discourse is chanted and sung by vera dancers.

As a toehold in assessing aesthetic significance as a problem that became the main object of this research, below the text of VHMM discourse is presented in Rongga language and its translations in Indonesian in the form of assonance and alliteration, and rhyme.

#### 1) Assonance.

Formally linguistic text of VHMM discourse is arranged in lines and stanzas which showed fusion through repetition and use of lexical parallelism

features that characterize the ritual language in Eastern Indonesia (Fox, 1974: 73; Grimes et al, 1997; Arka, 2010). The beauty of the language used in the text of VHMM discourse is not located in a row of words that make it up, but is determined by the sound that emerged through repetition, both in vowel and consonant phonemes, either in part or in whole forming words. Recurrence was found at the level of phonological related to assonance and alliteration as a key pillar in determining the pattern of sound harmonization configuration, the use of which also characterize the existence of VHMM discourse as oral tradition discourse of literary style.

The use of sound patterns with assonance is one of the most prominent characteristics of the phonological parallelism in VHMM discourse text. Assonance is the use of the same vowel sound in words adjacent followed or surrounded by a wide variety of consonant sounds (Reaske, 1966: 21; cf. Pradopo, 1996). Knitted function and significance of high value supported sound pattern that was memorable in the minds of listeners. Assonance sound pattern at the level of the word is dyadic basis with one or more words as expansion. The basic dyadic makes VHMM discourse text appear as an intact text discourse. Mechanism of aesthetic meaning study was conducted by a sense of appearance in each stanza, each of which consists of two lines with the essence of the message content support each other meaningfully as shown in the following example.

- (1) *Jara Mosa bhara posa jara ngarha*  
Horse male white say horse famous  
The white stallion known as famous horse  
*Peko maju pengga mbau mbau pengga*  
Chase deer stab not so not so stab  
Chasing deer want to stab but did not do it
- (2) *Embo sosa ndau lau wiri nonga*  
The waves sound there to the south line beach  
'The waves sound there, to the south beach line'  
*Meti ndili seli meti, reta Wiri Penda*  
Recede under dark recade, stop Limit  
Pandanus  
'Recede and dark down there and stop at the limit of pandanus'

From data (01), it can be seen that the form of textual linguistic unit in the verse implies the meaning of aesthetic characterized by the use of some linguistic phenomena characterized by poetic such as symmetrical and asymmetrical assonance structure. Symmetrical assonance structure is vowel a-a in the word *jara* 'horse' has symmetrical assonance vowel with *bhara* 'white' and *jara* 'horse' with *ngarha* 'famous', while assonance vowel is vowel o-a asymmetric structure on said *mosa* 'male' and *posa* 'be', of which the essence of the message is revealed that someone who has been actively working when there is an obstacle cannot do anything. Success factors of a person can not only be determined by himself, but it is also determined by factors outside himself. Asymmetric assonance structure is vocal o-a contained in the data (02) in the word *sosa* and *nonga*. Asymmetric assonance is in a form of the combination of vocal au-au in the words *ndau* and *lau*. Word *meti* 'downs' has assonance asymmetric vocal with the word *seli* 'dark', the word *ndili* 'under' has assonance symmetric vocals with *wiri* 'limit', and the word *reta* 'stop' vocal has

assonance symmetric vocals with the word *penda* 'pandan'. The sound of the vowel phonemes that has assonance both asymmetric and symmetric is the sound of the vowel phonemes e-i, i-i, and e-a. Both these types of assonance showed the presence of harmony of forms when seen, and also invites to sensual pleasure when heard.

Of the two types of assonance above, the use of asymmetric assonance is more dominant. Of the 238 number contained in the text assonance VHMM discourse, symmetrical structure assonance number by 99 (40.23%) and assonance asymmetric structure as much as 139 (59.77%) of the 326 number of lines and 163 number of stanzas. This linguistic phenomenon occurs because the diction and the diversity of the phonemes performance to create aesthetic meaning concentrations physically and sensually, in addition to support the chanting of songs, and for the creation and retention effect of musicality. Frequency of occurrence of type assonance in VHMM discourse can be seen in the following table.

**Table1.** The type frequency of use of assonance phoneme vocals in discourse VHMM.

Number	Type assonance	Type assonance phoneme vocals	The Amount	Percentage (%)
1	Symmetrical structure	a-a = 37 i-i = 3 e-e = 36 u-u = 3 o-o = 20	99	40,23
2	Asymmetris structure	a-e = 38 a-i = 24 a-u = 16 a-o = 14 o-i = 6 e-i = 10 e-u = 6 i-u = 7 e-o = 18	139	59,77
	The amount		238	100

2) Alliteration.

Alliteration sounds associated with the performance in the form of repetition of consonants or consonant clusters at the beginning of a syllable or word sequentially. Alliteration has a function to deepen a sense, in addition to featuring shades orchestra and facilitate speech (Kridalaksana, 1984: 9; Pradopo,

1987: 37). Alliteration as one of parallelism at the level of phonological features is found in the text of VHMM discourse, with diverse patterns so it is difficult to be clearly rolled. Phonological form of parallelism in the form of alliteration lies in the dyadic basic elements with one or more words as the expansion on both devices of the dyadic. This form

of parallelism makes knitted expression meaning is more pronounced and memorable in the minds of the owners and supporters of VHMM discourse text. Based on the consonant sounds in words alliterated in the word of each dyadic, some kinds of alliteration were found that include, among others, consonant alliteration on each element of dyadic, consonant alliteration is one element of dyadic, consonant alliteration between dyadic elements. In the text VHMM discourse, is found only consonant alliteration of each element in dyadic, at the first and center position, as shown in the following data.

- (03) *Kowa saka sapa lau lema lau*  
 Small boat tandem canoe to depth to  
 ‘Small boat ride tandem a canoe in the depths of the sea’  
*Wesa mani lai tenge tuu tuu tenge*  
 Paddle so agile itself truly itself  
 ‘paddle so agile by itself truly by itself’
  
- (04) *Mbata sosa mbata mbale*  
 Sound waves thunder shout  
 ‘thunderous sound of waves shouted’  
*ture watu lamba ture tepe*  
 stack stone barrier stack neat  
 ‘stone barrier neatly stacked’

- (05) *Peko lako ona woe kita tau rame-rame*  
 Chase dog ona wo’e we are know festive  
 ‘We know do dogs chase’  
*Peko lako lesa, kita tau degha-degha*  
 Chase dog lesa, we are know play  
 We know the dog chase playfully lesa

In the data (03) the word *saka* ‘sponger’ to have consonant /s/ alliteration with the word *sapa* in *saka sapa* dyadic appear at the starting position, and the word *lau* ‘sea’ which has consonant /l/ alliteration with the entry word *lema* ‘depth’ at the dyadic *lau lema* ‘deep sea’ appear at the starting position. In the data (04), the word *mbata* ‘thunderous’ which has consonant mb alliteration with *mbale* ‘shouted’ on dyadic *mbata mbale* ‘sea shouted’ which is a combination of two consonants /mb/ lies in its starting position. The word *ture* ‘stacking’ to have consonant alliteration /t/ with the word *tepe* ‘neat’ which is located at the start position. In the data (05) the word *peko* ‘chase’ alliteration consonant /k/ with *lako* ‘dog’ at the center position

From the above description, it can be seen that alliteration is used in the text of VHMM discourse distribution at the initial position and the position of the center, which is predominantly used in the initial position. The use of alliteration in VHMM discourse as shown in table.

**Table 2.** The type and frequency of us of alliteration in the early and middle position.

Number	Type Aliteration	The amount	Persentage (%)
1	The starting position	76	82,61
2	Center position	16	17,39
	The amount	92	100

As Seen in the table (02) on top of the number 92 contained in the text alliteration VHMM discourse as much as 76 (82.61%) distributed the beginning and 16 (17.39%) distributed the center position. There is no alliteration distributed in final position because language is the language vokalik cavity or us open syllabe. Nevertheless, the presence of both the position of the sound is very instrumental in assembling the meaning, not to create semantically meaning but to create aesthetic meaning.

3) Rhyme.  
 Rhyme is a form of pattern repetition of the same sounds that appear in sequence on the level of words, phrases or clauses. Form of repetition of sounds in the form of rhyming sounds as characteristic of phonological level parallelism on a basic element that forms the phrase of VHMM discourse text with one or more words that are its dyadic expansion device. The form of phonological parallelism in the form of rhyming sounds make knitted meaning,



more noticeably, memorable, the emotions and perceptible in the listener’s mind. Based on the language sounds rhyming, rhyme distinguished their sound consonant and vowel rhyming sounds that appear in the form of a looping sound or rhyme or rhymes (cf. Verhaar, 1993: 33). Based on the analysis of data in the text of VHMM discourse, language sounds with poetic consonant or rhyme is found only in the initial rhyme. Here is an example of the use of sounds or rhyme vowel in the form of early, middle, and end rhyme of the line in the stanza.

The initial rhyme refers to sounds pattern repetition at the starting position, the middle rhyme refers to the pattern of repetition of sounds in the middle position. End rhyme point to a pattern of repetition in final position.

(06) *Kojo paka ghara, lau tolo namba*  
 Crab crawl creep toward south any white ground  
 ‘Crab crawling creep toward south on a white ground’  
*Kima mata mite, Ngata lau wena Watu*  
 Snail eyes black only toward south under rock  
 ‘only black eyed snail that toward to south under the rocks’

(07) *Lako kongo Rongo ndau, lau wena Watu*  
 Dogs bark goats that, toward south under the stone  
 ‘The Dogs that barks goats ,toward to south under the stone’

*Tibo miri kambi ndau, lau wena Watu*  
 Goat leaned wall that, south under stone  
 ‘The Goat that leaning to wall is in the south under the stone’

In data (06) the word *paka* ‘crawl’ has final vowel rhyme with the word *ghara* ‘creep’ in the initial position once to have vocals assonance with the word *namba*. The word *kima* ‘snail’ has final vowel rhyme with the word *mata* ‘eye’ at the center position, and the word *ngata* ‘alone’ to be in final vowel rhyme with the word *wena* ‘bottom’, at the center position, and the word *lau* ‘to the (south)’ is in final vowel rhyme with the word *watu* ‘rock’ in the final position. In data (07) the first line word *Lako* ‘dog’ is in final vowel rhyme with the word *kongo* ‘bark’, and the word *kongo* is in middle and end vowel rhyming with *Rongo* ‘goat’. In the second line the word *miri* ‘lean’ is in end vowel rhyme with *kambi* ‘wall’. Based on the results of the analysis on the data it showed that the emergence of the final vowel assonance rhyme more dominantly appears at end position.

The use of the final vowel rhyme is very dominant in the VHMM discourse text, in addition to create aesthetic harmony by combining dance movement played by Vera dancer, it also related to typology of Rongga language which is vocalist. The appearance of the final vowel rhyme appear more dominant in its final position as shown in the following table 03.

**Table 3.** The position and frequency of us of rhyme in discourse VHMM.

Number	Position	The amount	Prosentage (%)
1	The starting position	80	32,39
2	Center position	75	30,36
3	Final position	92	37,25
	The amount	247	100

In addition, the form of consonant sound similarity is found only consonant sounds at the beginning of the position can be seen in (03) in the first row clause, namely *Kowa saka sapa lema lau* ‘small boat ride tandem a canoe in the depths of the sea’, and the clause in the second row the seminal *Wesa lai tenge tuu tuu tenge* ‘paddle so agile itself actually its

own’. The word *Saka* ‘ride in tandem’ has consonant rhyming with consonant / s / and at the same time with the word *sapa* ‘boat’ is in assonance vowel and the word *tuu* true ‘and the word *tenge* ‘own’ ‘is in assonance consonant /t/ with the word *tuu* ‘true’. Rhyming consonant sound is s-s and t-t. Demand constraints in the form of rhyme sound repetition

causes the VHMM discourse text sounds beautiful, creating sonority causing a certain atmosphere for the listener.

### CONCLUSION

Characteristics of the aesthetic meaning of the VHMM discourse text on Rongga ethnic is unique in the context of the situation of agricultural rituals and socio-cultural contexts that underlie its existence. The specificity as discrete aesthetic categories of VHMM discourse text characterized by poetic language phenomenon by the use of utilizing features such parallelism (1) assonance with the symmetric and asymmetric structure; (2) alliteration, and (3) rhyme. The repetition of sounds is for the purpose of beauty of aesthetic sense and form. All this creates a sensual pleasure when listened to, and cause sonority and effect of musicality and arouse the emotions of listeners when VHMM discourse text is sung.

Since the tradition of *vera mbuku sa'o mbasa wini* a cultural text trickled from the past or heritage that shows the identity and distinguishing features of a society, some advice can be suggested to the Government of East Manggarai district and Rongga ethnic communities the following. First, to make an effort to document the texts of oral tradition in order to survive and develop according to the actual substance and for the preservation of Rongga ethnic identity as local culture solidarity which outcomes into the culture homogeneity and cultural imperialism. Second, song and dance competitions should be conducted on some celebrations of the national day every year, such as the National Education Day on May 2 and the independence on 17 August.

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## Interpretation Value's of the Struggle Women in Tantri's Fable

SRI SUPRIYATINI

Doctoral Programme School of Postgraduate,  
Yogyakarta Institute of the Arts, Indonesia  
E-mail: srisupriyatini58@gmail.com

Tantri, atau terkadang disebut Tantri Kamandaka adalah salah satu bentuk saduran dari *Panchatantra*. Masyarakat Bali pada umumnya telah mengenalnya Tantri sebagai cerita binatang, sebagai tradisi lisan yang diwariskan secara turun temurun. Lewat kisah-kisah yang penuh pesan kebajikan ini para orang tua menanamkan ajaran moral dan budi pekerti kepada anak-anaknya. Cerita Tantri, mengisahkan seorang raja dari Pataliputra Iswaryadala, yang mempunyai kesenangan menikah setiap hari dengan gadis-gadis, hingga tak seorang gadis pun yang tersisa di negeri itu kecuali Dyah Tantri, anak perdana menteri Bandeswarya. Perangainya itu dapat dihentikan setelah menikahi Dyah Tantri, perempuan yang pandai bercerita. Kecerdasan Tantri didapat dari landasan pengetahuan agama yang bersumber dari kitab Nitisastra dan Tantra. Nitisastra, mengajarkan ilmu pengetahuan tentang etika, moralitas, dan bakti kepada Tuhan. Sedangkan ajaran Tantra adalah proses pelatihan rohani, sehingga menghasilkan manusia berpikiran luas, serta memuat konsep tentang memuliakan kedudukan perempuan sebagai *sakti* yaitu simbol kekuatan, kekuasaan. Jadi, Tantri adalah perwujudan dari sifat cerdas dan bijaksana, yang dapat menghantar manusia dari suatu keadaan tidak sempurna menjadi sempurna, dari kondisi gelap menjadi tercerahkan, dan mengakui keunggulan orang lain, terutama perempuan. Tantri juga merupakan ideologi perlawanan perempuan terhadap dominasi laki-laki, yang mengakibatkan kedudukan perempuan termarginalkan, dengan menggunakan senjata ilmu pengetahuan dan kebijaksanaan, perlawanan bukan diartikan secara fisik, tetapi dengan jalan penyadaran, kritikan yang dilakukan dengan halus, lewat contoh-contoh perilaku binatang yang menjadi pelaku di dalamnya. Meski cerita Tantri sudah berusia ribuan tahun, tetapi hingga kini spirit perjuangan Tantri masih relevan dengan berkembang jaman, bisa diterapkan dimana pun, kapan pun, dan dengan media apapun. Spirit perjuangan Tantri, diinterpretasikan sebagai spirit perjuangan perempuan masa kini dalam melawan pelecehan perempuan, dikemas dalam karya seni rupa dua dimensional, dalam bentuk lukisan partisi dan pop-up dengan media fabel.

Tantri, or sometimes called Tantri Kamandaka is one form of adaptation of *Panchatantra*. Balinese people in general have known Tantri as animal stories, as the oral tradition passed down from generation to generation. Through the stories are full of this virtue message parents instill moral teachings and manners to their children. Tantri story, delves a king of Pataliputra Iswaryadala, who have the pleasure of getting married every day with the girls, so nobody is left in the country it except Dyah Tantri, the prime minister's douter Bandeswarya. The temperament can be stopped after marrying Dyah Tantri, women who raconteur. Tantri's intelligence derived from religious knowledge base derived from the book Nitisastra and Tantra. Nitisastra, teaches the science of ethics, morality, and devotion to God. While the teaching of Tantra is a spiritual training process, resulting in a broad-minded man, and includes the concept of glorifying women's status as a magic that is a symbol of strength, power. So, Tantri is the embodiment of an intelligent and thoughtful nature, which can deliver humanity from an imperfect state to be perfect, from the dark conditions to be enlightened, and recognize the benefits of others, especially women. Tantri is also the ideology of female resistance to male domination, which resulted in the position of marginalized women, using the weapon of knowledge and wisdom, resistance not mean physically, but with the awareness, the criticism is done with smooth, through examples of animal behavior become actors in it. Although the story of thousands of years old Tantri, but until now the spirit of woman struggle still relevant with the development of this era, it can be applied anywhere, anytime, and with any medium. The spirit Tantri struggle, interpreted as the spirit of women today struggle against the abuse of women, packaged in two-dimensional art works, in the form of painting partitions and pop-up with the fable as media

**Keywords:** Tantri, struggle, and painting.



Fable is a story or fairy tale that revealed in the form of a dialogue among the animals that became a figure in it. Fable known by people all over the world, whether nations are already developed and emerging. In the Western Hemisphere known as Aesop or Isopus, as the father of Greek's fable, life about the 5th century before Christ, with his well known stories such as: "The Race Between the Tortoise and Rabbit", and "Crow and Pitcher". In the 17th century known French fable writer figures, named Jean de la Fontaine and Charlie Perrault. From Germany there are fairy tales and folklore writers, namely Jacob and Wilhelm Grimm, Hans Christian Andersen from Denmark, with the Little Mermaid, and Walt Disney created the fabled Mickey Mouse. The popularity of tales created by the authors has been published in books, comics, films, animations in two or three dimensional, in various countries.

In the Eastern parts known as Baidaba, a priest from India, he lived about in the 3rd century AD, and produce stories Pancatantra. Pancatantra story has adapted into a variety of languages, including ancient Persian language by physician Barzaih. Famous poet from Arab, Ibn al-Muqaffa, known as "Kalilah Wa Dimna" story with the same meaning. Finally, the story was spread to Tibetan, Turkish, Tamil, Syria, Hebrew, and in most European countries, such as Greece, Russia, Portugal, France, and the UK Story of Pancatantra also spread in Southeast Asia covering Thailand, Laos, Malaysia, Indonesia (Islamic Encyclopedia, 1997: 6-9).

At the beginning of periods Javanese Hindu, India Pancatantra adapted into old Javanese prose. The result of this adaptation is called Tantricarita, Tantriwakya or Tantri. During its development, the adaptation text known as Tantri Kamandaka, written in ancient Javanese literature, Bali and West Nusa Tenggara. In addition the story of Tantri, in Malay literature, is including Indonesia, known in various variants fables (Suarka, 2007: 1).

The popularity of the fable because the content of value in it full of moral teaching, educating people towards goodness behavior and perfection of reason, knowledge of local culture, as well as a means of dissemination of religious teachings. Fable also as an expression of satire, criticism is fine, the social condition of the people. Thereby, a universal fable

contains a moral message, a picture of human nature in this world that can transcend the barriers of time, ethnicity, race and nation.

Tantri story, or often also called Tantri Kamandaka is framed fairy tales, that there is a fairy tale in the fairy tale. The fairy tale sometimes terminated in the middle, because there is another tale. Although sourced from Pancatantra story, but the fairytale frame of Tantri is different with Pancatantra. In Pancatantra begins his narration of the story of a king who had three children stupid and lazy. Then the king handed his son's education to a Brahmin. Brahmin was educated in a way that tells about animals behave like humans. In the end the king's three children became unconscious and his good manners (Kalila and Damina, 1978: 7).

Meanwhile the story of Tantri, begins with the story of a king of Pataliputra Esuaryapada or Iswaryadala, who have the pleasure of getting married every day with different girls, until one girl was left in the country except Dyah Tantri. His character it can be stopped after marrying Dyah Tantri, a prime minister's son who raconteur, by pointing to the animals as characters culprit in it. Skill and intelligence of Tantri, obtained from the foundation of religious knowledge that comes from the book of Nitisastra (Kamajaya, 1982: 12). Tantri fable has been translated from Old Javanese language into Dutch and published in 1929 by the Dutch writer C. Hooykaas, with the title of 'Tantric De Middel-Javaansche Pancatantra-bewerking' (Klokke, 1993: 1).

In Indonesia, the story of Tantri usually manifested in oral stories or fairy tales, written on cloth, paper, and palm, also carved on the temple reliefs in Central Java, as in Mendut, Sojiwan, and in East Java, are in Jago, Panataran, Surawana temples. Now the story of Tantri in Java, tends to be forgotten by society, there are only relic's artifacts such as relief in the temple, museum collections, libraries, and not many people know it. But in Balinese culture, Tantri still known and lived among modernization that hit the people's lives. The text of Tantri story is usually written on palm leaves, a type of palm tree, complete with illustrations called *Prasi*, can also be found in the building of temples and palaces, or as a theme in traditional paintings, such as Kamasan, Ubud

and Batuan style paintings, and used as a theme in traditional Balinese performing arts, drama, puppets, and dance.

Tantri, or sometimes called Tantri Kamandaka is one form of adaptation of the Panchatantra. According Kamajaya (1982: 1) Tantri Kamandaka not the original work, but a result of processing or adaptation of Sanskrit texts, and translated, processed, adapted in various languages, including ancient Persia (672 AD), Arabic, Turkish, Mongolian, Tamil, etc. Translations, adaptations, and processing it is known by the title: Kalila Wa Dimna, Galila and Damina, Kalilah and Dimna. Through language Herbreeuw the book translated into Latin under the title Directorium vitae humane and with the way it enters the European continent. Among its contents or tale has been cited also by the set of the famous stories have been translated into various languages, namely Thousand and one Nights (*Alfulalilah wa lailah*). Panchatantra has been an inspiration for artists almost all over the world, both in literature and works of art, such as reliefs, frescoes, ceramic ornaments, books and other illustrations.

Balinese society in general has known Tantri as animal stories, an oral tradition passed down from generation to generation. Through stories full of this virtue message parents instill morals and moral teachings to their children. Putu Setia in the foreword to the book "Pancatantra: Stories virtue in Nitisastra" written by Darmayasa (2007: v-vi) states that before the 1970s, the Hindu religious subjects for Primary School in Bali many filled with stories. Most of the story told is a fable that is often called Tantri story. Tantri book, so often referred to, is used by teachers to deliver course material to their students, by virtue inserted teachings, which upholds the moral and character, which is sourced from the scriptures.

Transformation of Tantri texts of ancient Java to Bali Kamandaka bring a shift to the nature of the text view, from the level of stories or animals to the level of philosophical or *tattwa*. Tantri fable not only seen in her capacity as literary stories only aesthetic value, but also contains philosophical values. Tantri texts are not considered merely as a means of consolation or secular, but also religious. This is consistent with the existence of Tantri texts as literature and literary

niti yantra. Yantra-yantra is central to Indian art, namely creationism and aesthetic rules besumber the aesthetic experience of religious unity, so that the text-based and serves as the worship of beauty, offerings, and an integral part of religious practice in Bali (Suarka, 2007: 651-652)

In addition in the form of a book by using the language of Bali and Indonesia, Tantri story also written as a form of chant or hymn. Tantric texts usually read with rhythm ballad song called Tantric. Ballad as part of Hindu rituals is intrinsically containing moral and spiritual teachings, effect on people who read it or who sing and listen to the text. Tantric story is a picture of human nature in the world in the dimension of duality or *rwa bhineda*, namely good and bad, male-female, day and night, north-south, which at any time simultaneously always accompanies human life in the world. Tantri also can transcend the boundaries of time, space, ethnicity, race and nation, and understood by the people in accordance with local wisdom in which fairy tale is told. This is in accordance with the concept of *desa, kala, patra* in Balinese culture, the concept of space, time, and circumstances; adjust to the situation, place, and time. This story also contains elements of moral teachings, about the causation of action figures in it, for example, do good will bear good fruit, and vice versa, referred to as *karmapala*. *Karmapala* concept can be used as self-control and an important basis for moral guidance in a variety of life. *Rwa bhineda, desa, kala, patra, and karmapala concepts*, are usually appointed by the artist as the content and theme from work of arts (Bandem, 1991: 6).

Behind of the existing content of moral education in Tantri stories, which amount to 29 stories, tucked into the struggle of a woman named Dyah Tantri as well as the narrator figure. Dyah Tantri is struggling to liberate the women in royal power of King Iswaryadala. Power and tyranny king who wanted girls to marry every day. It causes anxiety and fear for Dyah Tantri and Pataliputra people in general. Chaotic conditions or chaos can be overcome and made aware of the courage and intelligence, by presenting herself as one of the king's wives and entertainers, who are ready to tell every day, explores the stories of animals that sourced from the book Pancatantra. Diah Tantri

effort and awareness to fight the king actions that deviate from the truth, and out of the value of goodness, filled with struggle and risk, one of the steps and act will be a catastrophe, even lives are at stake. Determination based on the knowledge that comes from the book of Nitisastra, be an asset for Tantri. Niti who have a legal sense and knowledge of literature is, in outline contains the teachings of the knowledge of norms, including ethics, and leads people to do good and to enlightenment. It thus also reflected in the personality of Tantri who intelligent, high knowledgeable, polite, dutiful to his parents, because he was running a religious teachings well, dare to act for the good, issued the oppression of women, and defend the rights of marginalized women. Tantri, as women storytellers have so many stories framed in the end able to subdue a mighty king.

If we look at the Dyah Tantri struggle, then it implies that the women of today. Although times has changed and evolved, marked by progress and achievements of women in all fields. There have been many women who are intelligent, well educated, strategic position according to her ability, but still often we hear, see in the media or in the environment around us, the incidence of harassment experienced by women both physically, and socially, for example doubt the ability of and the strength of the body, think and behave, which in turn women feel marginalized. Thereby the struggle of Tantri becomes interesting parts to be interpreted as a reflection of the struggle of women in the present, in getting the proper rights to be obtained, for example, equity in education, legal protection, but also regarding the obligations in accordance with the capabilities of women and nature, such as mother, wife and part of a social community. Tantri's characters such as intelligent, gentle, brave warriors will be a mirror and a positive value for the women of today, to fill the fight of their life. Fill their life with useful activities, can alleviate women from ignorance and oppression, so that could be a major capital in the fight of his life more meaningful.

Gather on the background above, the creation works of art that this poses a problem, how to interpret the concept of ethics, morals, and the spirit of struggle from Dyah Tantri, Tantri contained in the fable, in the context of the phenomenon of women the present

in the form of works of art, as well as idiom forms and media to convey moral messages, in particular the values of the struggle of women to the public in the work of contemporary art. In this creation aims to identify and uncover the values, contained of the struggle of women in Tantri stories, through the new interpretation, the phenomenon of women's lives the present. And to know the meaning and function of symbolic Tantris figure and relation to the phenomenon of women in present

The struggle of women in the present context is still following the Indonesian cultural values that are ideal stereotypes about women. Women are positioned in the domestic sphere, with the task of parenting, and other household tasks. The cultural values affect the attitude of the present women; on the one hand still cherish the ideal stereotype.

### CONCEPT OF CREATION

The struggle of Dyah Tantri, depicts a battle ethical values and morals among the king's royal rulers Esuaryadala Patali, with Dyah Tantri, as the central figure of the narrator. King as ruler, whereas women as controlled, that the image of a king is not enough to feel or facilities owned in the kingdom which is too abundant, the king should have more power and pleasure that can not be rivaled by the common people. The king thought, that life should be filled with a variety of fun, enjoyment, one derived from having an affair especially with beautiful girls alternated each day.

Foucault says (in Sarup, 2008: 111). Traditionally, power is often understood in a negative sense and is seen primarily as a judicial mechanism, namely the underlying law, restrict, obstruct, refuse, prohibit and censor. Power presupposes that role prohibit ruler, ruling means forbid, against powers is seen as a violation. In general power in feudal society tends haphazard and not detailed. Feudal and monarchical system of individualization of the biggest is the highest position he was in the community. Power can be embodied within the king, who has unlimited power over every subject. So the powers that involved a leader, whether it's the king or leader of a country that is feudal, will always find it in the top position, and anyone who would oppose punishment. Likewise suzerainty Iswaryadala infinite, and had

the pleasure of marrying the girl every day, no one dares to fight his excitement.

According to Viktor Emil Frankl, Jewish Austrian psychiatrist (in Supaat, 2010: 209), that the desire for pleasure principle as a principle of putting a man in a position to exert oneself (self-defeating principle), in the sense that the more a person driven to achieve pleasure, the more less likely that person to be able to achieve pleasure. The more a person directing himself directly at pleasure, then he will be missed their intended target was. While the desire for power basically means to an end. Similarly, the behavior of the king Eswaryadala that utilize power, in order to enjoy the fun at any time, by marrying girls every day, master it as an outlet for lust. The greater the king wishes to rule, the less likely it is for the king could reach the satisfaction of his excitement, then the action is always repeated it again, and no one can stop, against the power and pleasure of the king, because the fight is considered an offense, who is Failure to comply will be punished with severe penalties, except Diah Tantri, a brave woman who dared to oppose the king's power, it is an exception and distinctive.

Viktor Emil Frankl states, in the most absurd situations of life to be meaningful, the most sought after and desirable human (people) in life is meaning, that is the meaning of all the events that happened, especially the meaning of the individual's own life. The desire for meaning (the will to meaning) is the prime mover of human personality (Supaat, 2010: 104-105). It can thus be observed from the events experienced by Dyah Tantri, the result of injustice Eswaryadala king who feel they have unlimited power, until at some point, the prime minister was upset, confused, and his wits as no longer able to provide the young girl, beautiful, which should in due to current king every day. The condition was felt also by Tantri as women, so it was moved to dare to oppose the king, in order to interpret the events of his life and by considering women's skills as a storyteller. Awareness of meaning at the same time in the form of advice, satire, criticism, played by animals as characters in the stories, will not offend other people, because it seems that perform all the actions that are the animals, not humans.

Based on view of the above, Diah Tantri through ability and knowledge, based on the book Nitisastra,

about law and ethics, practice the teachings of Tantra which is sourced from the Vedas, and is able to change the stories of animals from a stories become charged teaching philosophy called Tanwa, so that has submitted the whole fable religious spiritual content. The story is sung, is able to open the patterns and ways of thinking king, leads to enlightenment so that the king awakened and enlightened. In the end, a leader has legal norms, ethics, morals, as the foundation of life and can be exemplified by the community or people. Dyah Tantri wisely told the king, the stories that contain the above teachings, would be a struggle for her life, with the favor of intelligence and knowledge possessed literature. As an intellectual, Tantri able to show herself as a woman who has a strong character, intelligent, gentle, beautiful and charming, able to influence and change the king's mind, in a good direction. Tantri is a woman "Mahotama" means a wise woman, smart intelligent and useful. Definition of "order" means "virtue, virtue, usefulness, intelligence or skills".

Gather on Diah Tantri struggle which has been described previously, the creation of this art, based on the concerns of the extent of the abuse of power committed by the leaders of the community, whether it be the leader of a small scale, such as in the household, as well as larger / higher, for example, in government, may manifest one's power, position, organization, institutions in customs, and cultural systems. In patriarchal cultures, men have the power to the position as leader of the women, while in the third millennium, in the representation of the female body as a commodity (commoditization) in the capitalist culture, the world built on capitalist ideology, in which inherently patriarchal ideology. Capitalist world is a world in which there are women who are represented through language (verbal, visual, digital), and put them in a position as the second sex-weak, passive, helpless, complementary, not more than a pleasure object of a man's world. Commodities used as an arena in which women used as objects of commodities, merely for the pleasure of meeting men as subjects (Piliang, 2010: 293).

Tantri as a metaphor of the struggle of women the present, analogous to personal intelligent, intelligence obtained from the learning process, diligent in seeking knowledge, would lead one toward enlightenment and inner thoughts. Her



intelligence is used to fight ignorance and arrogance of the ruler. By the nature of women's are the meek, not with violence, will be more about the intended target. Wit or cleverness of women will bring women more independent in determining the attitude in life. Women should have the ability as Tantri, if he wants to develop science that is based on the belief in her abilities, beliefs about religion, utilizing her knowledge to others.

### CREATION PROCESS

In the process of creating these works of art, realized through many stages and processes, which would require a scientific approach means that new ideas and creation can be realized and visualized, and be accounted properly. Given Tantri story is a literary work of art that has meaning, or say something, it is necessary to interpret reinterpretation (Marianto, 2006: 78). Furthermore Dwi Marianto cites the opinion Bertens K. (1996: 247-75) that interprets a text instead of holding an inter-subjective relationship of readers, but the relationship between the two discourses, namely: the discourse of text and discourse interpretation. Interpretation is completed when the two texts and two commentaries mixed into one. Tantri as a form of literary texts, one of the key figures who serves as narrator is Dyah Tantri, interpreted as a woman who has the advantage in political insight, ethical, and spiritual, so it became the capital in the process of awakening to the king Esaryadala, useful for other women and herself. Dyah Tantri is figure as a metaphor woman flawless, intelligent, and tough with all her strength. Tantri's as woman, who has a formidable force eventually located as "Art Ground" or basic source of creation of works of art and a source of cultural wisdom.

Meaning of the moral message of struggle Tantri, interpreted as the struggle of women's lives today, in the face of strong power patriarchal culture, globalization with the dominant capitalist system. Of the cultural practices, still leaves injustice on women's rights, such as violence, abuse, slavery, and trafficking in women. Social harassment, resulting in distrusts themselves and ignorance. So with that, to be free from harassment, women had to fight harder than in men, by optimizing their intellectual powers so that regardless of the obstacles and power handcuff. To be able to release the power system,

women can do to empower its strength as existence itself, for example by improving education, work hard to be financially independent, intelligent social criticism and courtesy, cooperation and mutual support to other women.

Interpretation of the women struggles as a metaphor of my own struggles as an artist. The interaction between artists and the environment will produce color in life and new meaning in the journey of the creation of works of art. Experience the full dynamics of life, starting from a diversity of cultural feel concerning customs, especially the strong patriarchal culture, where men dominate position and have more power than women, at first often cause culture shock, the shock of what had never experienced, perceived in different environments, creating an impression of life experiences, sometimes often a feeling of chaotic disorder or chaos.

According to Deleuze and F. Guattari (1994: 270-271), art is always associated with chaos, therefore art artist wants to rip the horizon and plunge directly into chaos. Only with this lacerating risk artist can beat chaos. Further confirmed that the painter move towards a disaster, or to penetrate the lake of fire, and left a trail crossings on canvas, as well as traces of leap that brings artists from chaos to the composition. So with that for beyond chaos, I struggled with the exercise of art, by selecting media art to be able to express the state of mind as well that in this life has meaning.

Furthermore, the statement Deleuze and F. Guattari in ST. Sunardi: *Vodka and Sexual arousal A "prophet" Essay Art and Aesthetics* (2012: 14-15): supposedly art "create the finite that Restores the infinite". That is, art wanted to create something that is infinite but can be used to restore the infinite experience I've ever experienced and want to experience back continuously by humans. Wanted to create a work of art that can be measured with common sense, can be communicated and - the importance of this can restore the infinite or often called chaos. Art creates a path to peek infinite, the art of presenting the finite. This formula is actually just to say what we often call "imagination". Art gives us the space to go beyond the art space itself. In this case, art is distinguished by the philosophy and science of each duty "to save the infinite by

giving it consistency” and “relinquishes the infinite in order to gain reference”. Sunardi also stated, that all three strategies mentioned above is able to face the chaos so infinite that experience a natural writer, has fused with life, about the chaos associated with the experience of the struggle of life, so it can evoke feelings and trigger the desire to create works of art, and restore a state of chaos.

The concept of the struggle of women who are still in the realm of ideas, takes a multidisciplinary approach, as will the idea of sharpening and surgical problems in the creation of this art, such as the approach to communication, semiotics, psychology and aesthetics. Position of communication in the creation of this work of art, is as dissemination of information, ideas, messages and symbols contained in Tantri story, from the literary text into a visual text. Reproduction message of moral values contained in Tantri story, used as ingredients, prepared, developed, by the individual artists, from a simple domain that is traditionally found in the temple reliefs, building temples and palaces of kings, traditional Balinese paintings, paintings on palm leaves, into the realm of modern, contemporary paintings by the media into a fable.

Messages about the moral teachings contained in Tantri story, be reconstructed, built verbally, which is rewritten in the form of paper, by taking theories and references of the opinions of experts in the field, in order to strengthen the weight of the message in order to achieve the degree of particular, the optimization of the message and the success of the message, in the form of concept work. The study messages and meanings in the story Tantri, reinterpreted, in accordance with the conditions of the times. Tantri story that was born and has grown from a few centuries ago, it is still relevant named a topic in the creation of contemporary art, because the content of the moral teachings that will not be worn out by age, occur in life and human nature of all time, such as greed, arrogance, honest, compassionate, courageous, and so on. The message becomes an important means to evoke the spirit of the struggle of women today, packaged in the form of a visual message, namely art. The work of art as a means of communication to the voice of and anxiety over events in your personal life and in the surrounding environment, submitted in accordance

with the objectives audience as communicant intended, to be reproduced and used in everyday life, to obtain the degree of women’s lives more better, more just, in accordance with the rights and obligations and nature.

Relation to the creation of works of art that worked, messages become an important means to evoke the spirit of the struggle of women today, packaged in the form of a visual message, and is two-dimensional work of art, with the theme of fables. Selection of media fable, as fable is a means of communication to convey criticism, satire, and a picture of the nature and human life is portrayed through the animal’s behavior. Humans will not be offended would sarcasm being addressed, as conveyed through humor, and as if the story was an animal that did it, so that anyone who listened to the animals will be introspective for his behavior. To visualize the concept needed a language of expression that can represent the struggle of women living today in meeting the obligations and rights, in accordance with the nature of women. So also needed the ability as an artist to express ideas, and interpret the reality of life into a work of art through symbols to the audience.

The realization of the characters in the form of a fable that worked is a metaphor of human behavior in the form of an animal figure. To determine the nature and character of the animals were in accordance with the topics discussed, the necessary approach to semiotics, and the science of signs. Referring to the theory Pierce (in Budiman, 2011: 78-80), the signs in the image can be classified into icons, indices, and symbols; Pierce considers that this tracheotomy as the most fundamental division sign.

First, the icon is a sign that is based on the “likeness” or “similarity” (resemblance “) between the form and the object, whether the object exists or not. Icons do not solely include images of “realistic” as in a painting or a photograph, but also a kind of graphic expressions-graphics, schemes, geographical maps, mathematical equations, even metaphorically. Referring to the understanding of the icon, in the creation of this iconic work of art is the likeness or similarity of figures from animal figures revealed, as part of the story, as well as objects form through the figure of the Lion, Geese, Ox, Wolf, Elephant and

other. The characters are visualized also a metaphor of the character or nature of man which resembles a lion, as a metaphor of power, strength, arrogance, character ox is figured as a character who is wise, benevolent, protective, wolf character as a character with an evil nature, instigator, while the swan as a metaphor of a formidable woman.

Second, the index is a sign that has a physical connection, existential, or causal among shape and the object so it seems to be losing the character that makes the sign if the object is moved or removed. The index can be things are kind of a substance or material objects (eg smoke is an index of the fire code), natural phenomena, physical symptoms, sound and noise, scratches or physical signs. Index of figures the characters in this story can be seen from the physical form, such as a physical figure of a male lion with a handsome, broad chest, has fangs, sharp nails, loud roaring sound, indicating that the lion is a physically powerful animals, are wild, ready to pounce on other animals weaker or smaller, or dominant as ruler in the group as well as in the environment. It was seen on the physical ox gallant, brave, graceful; goose with graceful body, beautiful; elephant with a great body, loud noises, so that other animals are often afraid; as well as wolves, with a body that is not so big, agile motion, and, with additional wild animals. In addition to the their physical relation with index, associated with the character, shape of the object, such as a crown that of the lion and the goose that signifies the king, queen, or ruler, ornaments, shape-rise buildings, trees, and the accompanying objects.

Third, the symbol is a sign which refers to the specific object representation without motivation (unmotivated). Symbols formed through conventions, or rules, without a direct link between the representation and its object. Most of lexical items in the vocabulary of a language is a symbol. However, not only the actual language is composed of symbols. The movements of the eyes, fingers, like thumb stretched upward, eyes flashing, hands waving (Budiman, 2011: 80). Considering the works of art that are created in this visual sign, and presentation marks over the icon, index, symbol and metaphor, the semiotic approach feasible to implement.

Art creation methods used, with the aim in the creation of this can be structured clearly. Creation method that will be used in the process embodiment of paintings referring to the theory of SP. Gustami in a book entitled "Butir-butir Mutiara estetika Timur", Art Craft basic idea of the creation of Indonesia (2007: 329-332). It is recognized that the method is applied to the craftsmanship, but can be applied in the creation of the painting, which refers to the theory of "Three Phase Six Steps". The process consists of: exploration first stage, the second and third stages of the design embodiment. Analysis of the three stages of creation can be broken down into six steps: exploration, excavation theoretical basis, design, visualization ideas, embodiment, conducted an assessment or evaluation.

In the first phase of exploration, this step begins with exploration activities dig a source of ideas, make observations and scrutiny at the source of creation, which will also be a source of ideas, with step identification and formulation of the problem. Tracking, data collection reference, and contemplation the soul of the topics that will be worked in depth, namely by making observations of the phenomena of life in the surrounding environment associated with contemporary culture, bring an action on the position of women in a patriarchal culture. Identify stories, animals in general and voila particular story. Search through the material object reference books, personal collection or library, internet, visit and observe the temple reliefs and interviews with people who know about the culture, art and stories of animals properly. Then, these data were collected, and analyzed in retrospect, to be able to solve the problem theoretically, and find insights on the subject matter.

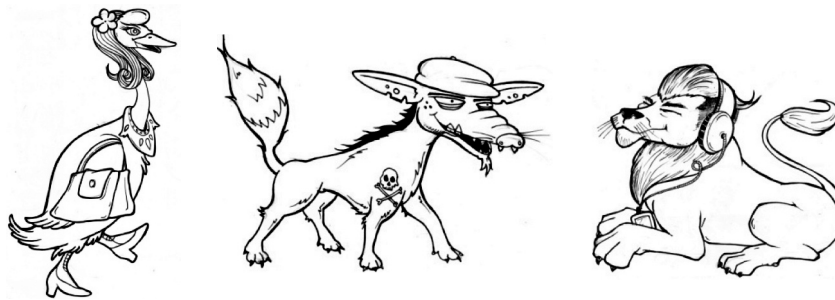


**Picture 1.** The Ox and Lion, *Tantri* fable from Sojiwan Temple, Central Java (Source: Supriyatini, 2014).



**Picture 2.** The Ox and Wolf, *Tantri* fable in Kamasan style, Kertagosa Building, Klungkung, Bali (Source: Supriyatini, 2014).

In the exploration step aside to get through the written data, also through visual data, either from the camera, as well as by making sketch of objects related to the topic of creation. Sketch undertaken include draft form of animal characters that will be character story, the character lions, oxen, wolves, geese, elephants, herons, alligators, parrots, frogs, and if possible they can thrive again. Sketching the shape of objects that exist in the environment,



**Picture 3.** Exploration from the characters design of the interpretation of the *Tantri* fable (Source: Supriyatini, 2014).

The second stage of the design, based on the acquisition of exploration form the character, then formulated and followed by visualization of ideas in the form of sketches. The next step to be done is to conduct experiments related to materials and techniques that will be used in the embodiment of work. In addition to conducting various experiments, also through election, differentiate, into account, a wide range of tools, materials, techniques will be used. At this stage of experimentation required a creative thinking, as well as search for new breakthroughs to dismantle the establishment, both in mindset, concepts, ways of working, through lateral

buildings, trees, rocks, motifs ornaments, and objects associated with human life so far is, for example, cell phones, lap tops, watches, bags, clothes models worn, shoes, and so on. The process embodiment animal characters can be obtained directly from the object animals, storybook animals, animated films, reliefs, or see works of art from other artists. Below are shown some of the characters of animals that became a metaphor of personal life experiences and environments that influence in the form of a fable. The design of the characters consist of a swan figure, as well as a powerful metaphor female narrator, representing the struggle of a woman, lion as Candapinggala king or ruler, who is arrogant, sometimes dumb, Ox as Nandaka is wise leaders, advisors, always engage in the act good, and wolf Sambada as the instigator who made the crack friendly relations between the lion and the ox.

thinking (lateral thinking). According to Edward de Bono (1989: 9), the lateral thinking associated with understanding, creativity and humor. The same thought process as definitive by using the mind or think logically, but in a different way. Visualization experiments have been conducted on the character, followed by a passing phase of experimentation tools, materials, techniques used. Selection of paper media, china ink, acrylic paint, charcoal, pencil, pen drawing, using shading techniques, scratch, cut, paste, spray, stamp, and brushwork, which will be the design work of two dimensional.





**Picture 4.** Design exploration Pop-up and partitions (Source: Supriyatini, 2014).

In the creation works of art, there are two different designs, namely through the media partition and pop-up books. The process of designing the media partition needs to be prepared first is to design forms and prepare tools and materials for the realization of the painting, which consists of traditional Balinese canvas, acrylic, and a variety of brush sizes. While media design pop-up book, first began with the creation of dummy or 3 dimensional design with paper materials.

The next design stage also came to the trial and determination of how the work will be installed. Displaying paintings on horizontal partitioning requires pedestal as a crutch, with a height of about one meter, in order to enjoy the artwork, audiences can comfortably fit with the corner of the eye can see. While the media vertical partitions is needed pedestal 10 cm because just as an amplifier so that the partition can stand up straight. Ownership of the media that is flexible, easy to move and slide, thus giving a new alternative in displaying their work.

Displaying the Pop-up book design will be placed in the middle of the shelf space, could use a table cloth or footwear cantilever 1 meter, the goal for the convenience of enjoying this work. However, because the design is inspired by a book that can

be opened and closed, then the work of pop-up books can also be treated as such, just that there are differences in the nature of the thickness of paper and wooden boards, which raised obstacles in the process, is at the time of closing is not can be perfectly covered.

The third stage, the embodiment of the process of moving the selected sketches to the selected media, Balibese traditional canvas to the media partition, while the pop-up books design using wood materials. In establishing the necessary means to implement the idea and that idea is realized, for the embodiment of media from painting to canvas, and paper, used acrylic, ink, drawing pens, pencils and brushes. A palette knife painting tools, and required frame or frames, as the final stage of that painting materialized and ready to be served. The initial steps to provide a blank canvas that has been sprinkled with gesso used, although in the process of making Balinese traditional canvas already contained material to close the pores of the fabric, but it would be great if covered with gesso so that the pores of the fabric can be closed properly. Once the canvas is ready for use, the next process is sketched in pencil form, followed by a pen or pen drawing, which serves to thicken lines, shading, and decoration, followed by staining with a brush process, repeatedly, until a few up stages to correspond with the desired. At this stage it is also necessary consideration in determining the composition of, responding to existing motif, filled with motifs through scratches, shading that will make apparent texture effects, consider the unity of the elements of art as a whole.

The establishment of a media pop-up book using oil painting and wooden board, the steps followed in this formative stage as follows: stage resurfacing wood surfaces with paint coating wood, its function as a cover pores of the wood, so that the surface of the wood more smooth, followed by closing the entire surface of the wood with dark wood paint, this process can be referred to as the base color resurfacing (under painting) to give weight and color effects dimensional impression. The next phase of moving the sketch, followed by the coloring process, with oil paint, but do not use a mixture of oil paint, in order to produce real texture effects, by applying a bold color through several stages / layers to form the desired color. Three stages of creation

can be broken down into six steps: exploration, excavation theoretical basis, design, visualization ideas, embodiment, already described.

Character in the form of art creation is raised media fable as the embodiment of the idea of creation, as well as the interpretation of animal figures and characters that exist in the fable voila, in part Nandakaprakarana, which is about the friendship that happens between the king lion and ox Candapinggala Nandaka. Friendship was marred by sedition and pitting wolf Sambada, as governor Candapinggala, which resulted in hostility to the death of the lion, ox and wolves. Visualization of the characters in these stories is a form of animal characters such as swans, lions, wolves, oxen, elephants, and herons, alligators, monkeys, fish, parrots, frogs and snakes. Figure is chosen as an object of art, a symbol of the picture of the human character of all time. The main characters are: Goose (goose) storyteller as well as a picture of a formidable woman; and 10 other supporting characters, namely Candapinggala (lion) as a ruler or king; Nandaka (ox) as a symbol of goodness and wisdom; Sambadha (wolf) evil character figures, divisive or provocateurs; and storks spirited greedy and greedy, arrogant elephant who rely on physical strength, as well as other characters as a support, such as frogs, crocodiles, monkeys, snakes and parrots.

Animal figures characters and character sequences are not entirely fit the same story with the original story, but standing in the creation of this fable as a metaphor of life experiences and struggle of a woman on the meaning of life and become a story that removed in the form of a fable. The figures consist of characters: lions, wolves, oxen, swans, elephants, herons, alligators, monkeys, parrots, woodpeckers, frogs, fish, snakes and wild boar. Relation to the topic of this creation that becomes the main character is a lion, ox, fox and geese. Selection of the figures has been calculated with a story that needs to be revealed, so that each character represents the character and certain symbols.

Lion character, in the story of Tantri with Candapinggala name, is a character, the leader or the king of all animals, have the courage and absolute power. Power in question here could prefigured in the form of an individual, the ruler that run the

government in a country, intangible position, social status, education, material, social institutions, customs that exist in it, and much more. Lion, in many animal stories was appointed as the man who has the power and authority, lion body shape looks handsome, strong, muscular and beautiful, many ornamental motifs depicted become, symbol or coat of arms, logos, and so on.

Wolf or Sambada figures, is a symbol of cunning, divisive, provocateurs, and always influence others to behave evil. Wolves are also often connoted evil character in the fable "The Wolf and the Goat", "The Wolf and the Stork" by Aesop, story of "Little Red Riding Hood", or as the proverb as "wolf in sheep's clothing". While the character of the Ox (Nandaka), as a symbol of wisdom, virtuous, wise, action always leads to goodness. Oxen, in the Hindu faith as a vehicle of Shiva, called Nandhi, considered sacred animals. Three animal characters is the main character in the story Tantri, while other characters are figures or additional carangan of improvised writer of the original story.

Actualization female figures present an intelligent, strong and tough, like Dyah Tantri that become one of the characters in the story Tantri, were dictated by the figure swans. Ownership character swans, because swans are beautiful animals physically, graceful motion, have a high tolerance to the group, loyal and protective family, physically strong, able to fly thousands of kilometers in migrate to find food, and have the instinct that is sensitive to the presence of people that would intend evil. Sensitivity swans is also evident when looking for food, even though in dirty mud, but can select and filter the necessary food for him. Swan in a Hindu mythology is a vehicle or vehicle goddess Saraswati, the goddess of science, art and beauty. Swan considered sacred animals, which often accompany in event Hindu ceremony in Bali. In Buddhist art, particularly in Thailand, swans animals often found as decoration Buddhist sacred buildings, the residence of the king, and ornate traditional special prow driven king, when the boat festival held once every year on the Chao Praya river in Bangkok.

Ten characters that appear are the characters in the Tantri story, while the goose is a personal interpretation of the figure as a metaphor Dyah

Tantri a woman who has a beautiful character, clever, strong physique, a high tolerance for others. In Hindu mythology, goose or Hongsas, is a vehicle goddess Saraswati, the goddess of science, art, and beauty. While the civilization are of the Greeks and Romans, goose has been considered as an animal which symbolizes love, elegance, weak-graceful, purity, beauty, fellowship, and luxury. Geese, in addition to have a body shape that is graceful, strong physique, beautiful, well-behaved monogamous; tolerance and cooperation are high for others and group cohesiveness. From the properties of the goose was a picture of the strength of the animals that can be interpreted into the nature and behavior in human life. Especially as a woman who lived in a patriarchal culture, filled with tough challenges in his life, so it is considered relevant to the positive nature of the beast that is to be used as an analogy for the goose women's strengths.

Characters form an interpretation of existing animal figure in Tantri fable, in part Nandakaprakarana in said decoratively. Decorative style chosen because it forms the figure is still apparent, the nature of the decorating, the complexity in the depiction of the object by means of repetition patterns, shapes, and lines, into its own characteristics. Like most women, I love things that are decorating, decorating, with the complexities of ornaments, lines, colors, which represent the uniqueness and patience, as well as support by elements of art that explores the elements of the characters figure in the story more communicative

The creation of the characters in the fable models voila, a referral will be used to create idiom and structural shapes. The idiom form to describe the characters are: 1) the form of a swan, beautiful, graceful, slim, smile, eyes glowing, wearing clothes and jewelry queen, soft lines and colors; 2) lion, dashing, arrogant, often head facing up, dumb, clothes and fancy jewelry, lines and colors firmly; 3) cattle, thoughtful, handsome, sharp eyes, simple clothing, a line; 4) wolves, instigator, cunning, skinny, eyes always looked at with suspicion, lines and colors firm, as well as other animal figure as a supporting part of the themes raised. While the shape of the structure associated with the signs around him, such as forests, urban, buildings, objects that accompany human life today, such as

clothing, shoes, mobile phones, lap tops, watches, handbags, and so on, adapted to the space and time to the present. Embodiments of the art are presented, designed from a variety of forms and media used the painting with the media partition and pop-up.

The reason display of paintings on the partition is, look for alternative display of paintings that are not conventionally, where most of this time can only be displayed with paintings hung on the walls, but also because of its own partition function as a room divider, divide a certain area, but still in one room and be flexible, because it is easy to move and slide, thus giving a new alternative in displaying their work. Partitioning is also one form of metaphor of personal experience of a woman who lived and live together in a large family, for example, in life should be lived with in-laws, brother-in-law, cousins, and so on, which can sometimes grow a difference in attitudes and opinions. In the event of a diversity of interaction between individuals with the new social system, which will produce a new value system, ultimately causing the pattern of life and a new mindset, tolerance, respect for others, but in a very private area still can not be merged, wants privacy space, need a special room, so it is still necessary bulkhead or partition as a barrier. This partitioning media using tools and materials used is brush, roller, palette knife, wooden boards, traditional Balinese canvas, paper, acrylic paint, Indian ink, pencil, pen, and a drawing pen.

In addition to the medium of painting is in the form of a partition, also made in the form of pop-up media. Pop-Up, usually in the form of a book that when opened can display the 3-dimensional shape and arises. This presentation technique is another way to entice children to love reading, with the appearance of design, color, and shape as beautiful as possible. Selection pop-up media is an alternative medium of interesting and challenging in the design, assembly and formation. Accuracy and diligence required in the process of formation, because the media pup-up, combining ratio and flavor. Element ratios are mathematical calculation, the right size, and art that promotes a sense of aesthetic. The combination was an interesting thing to explore with different shapes and materials, the use of wood materials, and how to wear shoes or foot displays as a crutch. This design was inspired by the children's fairy tale book that

is designed in the form of a pop up that interesting. The book arises from the idea of the idea to create a pop-up design by enlarging the size of a regular book form, with knock-down techniques that can be assembled, to facilitate the mobility of the display. Embodiment media pop-ups require materials and tools used namely mahogany and acacia wood, oil paint, and using a palette knife, brushes, and rollers.

### Analysis

The creation of this painting are manifested in two forms different design, namely partition and pop-up, with detail on the partition unit, consists of three fields of painting but in the one theme, and one unit pop-up wich is designed in the form of four layer in one theme as well. The idea of the art creation come from my experience and observations as a women in the patriarchal cultule, that are still practiced by some comunities in Indonesia. Patriarchal cultule wich some times cause harm to women, women's rights are not acceptable in a fair than men, and they often can be found up to now, such as harassment of womwn, curb the freedom of women, and consider lower-class women than men. My experience that made inspiration in the work of art, so that it is interesting to be appointed as the form of fable.



**Picture 5.** *The Boundaries*, partition, traditional Balinese canvas, acrylic, ink, pencil, ballpoint, and drawing pen, length 120cm, height 150 cm, 2014 (Source: Supriyatini, 2014).

Figure 1., A swans, with a crown and necklace jewelry exquisitely carved, depicting a queen, sitting face to face with a lion, in a palace full of beautiful ornaments. Lion wearing complete clothing, such as suits, ties, pants, shoes, watches, like an official ruling. Followed by the figure behind him, hordes of animals, such as wolves, tigers, wild boar, giraffe, buffalo, and antelope, as part of a community of animals, those live in the middle of a concrete jungle of skyscrapers. Position swans as the queen and the lion is the king has the duty and obligation to the welfare of its people; the role of the queen and the king should be complementary, not competing forces or each other down. Monochromatic color and composition of the parallel field is giving the impression of equality and balance.

Figure 2. A swans trapped in winding thorny branches and trunks of trees, while lions and wolves dialogue casually around buildings skyscrapers. The dominance of monochromatic color, brown color elements, ocher dominates, graceful lines, dynamic composition.

From the visual display in this work is a metaphor for the condition of women who are in the struggle to live in misery, resulting from the action of a man. Although in conditions of suffering and pain, but tried to resist, escape from the suffering that happened to him. Swan flapping of it wings, while only wing tangled thorny twigs. Gestures and facial expressions, beak gaping, signifying an uprising, wanted to break away from the shackles of twigs and thorns that can injure and hurt themselves. Swans mouth open, like the voice of women who are speech, signaled resistance. Under conditions of suffering, ignoring the man, still sitting quietly in a chair swing, turned a deaf ear to the head set, wearing a T-shirt and short pants jens, shod, as a marker of guy who likes to preen, and lifestyle to follow the development of fashion today. Facial expressions and body of a lion in the condition was chatting with his wolf, as well as the instigator, who was provoking to commit a crime. This event can still be found in the life of society, and not in favor of the women, for example in domestic life, the husband can freely determine the rules and are free to do as his own accord, while the wife is busy taking care of children and families, working to meet the needs of family life. Women can not dodge



and bear the brunt of the suffering caused by the actions of men who seem selfish.

Figur 3. A swan was sitting on the sofa riding a book, with a crown and necklace jewelry exquisitely carved, wearing nice cloth and shoes, like a women of high class socia strata. Swan life surrounded by book, as a methaphor a smart women, independent, thoughtful, could determine a better life. Woman also should be the inspiration and drive to the advancement of other women. To escape from ignorance and oppression.

The essence of the title "*The Boundaries*" is the struggle of women in a patriarchal culture, to get the proper right aquired, such as education, expression, and self actualization. The moral message that will be deliverd is, in life there is nothing more powerful and weak, should life mutual respect an tolerace, harmony and tranquility in order to materialize. The position between men and women will not be same, but they can complement each other, according to the nature.

### Pop-Up Book

Pop-Up Book, is a book that when opened can display three-dimensional shape or raised, usually found in many books for children, because of the shape and attractive technique. Pop-up construction techniques that combine art and mathematical calculation, the main attraction and challenge yourself for pop-up artists to imagine once hone accuracy in counting. Type pop-up can be designed with different variations, such as fluffy, folded, withdrawn, closed and opened, until arranged in layers.



**Picture 6.** *Mighty Women*, Pop-up book, oil on akasia wood, lenght 170 cm, hight 75 cm, 2014 (Source: Supriyatini, 2014).

Pop-up books usually use paper as the main ingredient, but in this creation, I am trying to find a breakthrough and a challenge in assembly techniques and workmanship. Wood chosen because wood can be more durable than on paper, does not restrict a certain size, there is a challenge in itself for the assembly and design, while there are limitations stretch paper width or length, should be formed into a book with more than 1 meter size, paper risky to water, torn and the packaging needs to be extra careful. Using a wooden board instead of sheets of paper of course there are obstacles and difficulties themselves in designing, assembling, and coloring. In order to resemble an actual book, can be opened and closed, the assembly process requires precision and exact calculation, due to the thickness of a sheet of rigid wooden planks of course different from the thickness of a sheet of paper that flexible.

Many figures animal characters in this medium as a metaphor of the struggle of women, and still the same as the cast of characters that exist in the media partition, the key differentiator lies in the material, color and construction techniques. Pop-up book media is composed of three layers of the fields of painting, and 1 layer that serves as the cover of the book.

Layer 1, Character swans and 4 cubs were swimming in the lake at the edge of the forest, the forest atmosphere surrounded by large trees with full root sharp thorns, but on the other hand there is a tree that flowers are blooming lotus. Body position facing his swans, neck down, open mouth expression in a position to speak, as if in wing inflates happy condition. 4th gosling confrontation with the position of its parent is in dialogue condition, tucked advice and examples of in events in the life around her. Parent swans, as a mother advising her to be careful in life, full of unexpected events that may not, because the temperament of the animals do not all have good intentions. One of in act could bring danger to the safety of their children. Form of advice was illustrated by the examples of painting on the layer of the 2nd and 3rd.

Layer 2, Stork, fish, and snakes, this section is a description of the greed of the stork, the nature greedy to devour the entire fish that inhabit the lake, with guile. A figure snake is part of the forest dwellers illustration; snake is also a symbol of evil.

Layer 3, Character figures crocodiles and monkeys, crocodiles and monkeys in the story there is greed and clever. Voracious represented by the figure of a crocodile that has a big appetite, any type of food can be eaten away, either from a large animal such as buffalo, or small animals such as monkeys. Although it has a small body but the monkey has a smart sense to avoid and evade the crocodile wants to eat it, so it can be tricked crocodiles and monkeys can be spared from death. The essence of the moral message, that despite having a smaller body shape, but if you use his intelligence, it will provide benefits for themselves. 4th layer, this layer motif row of high-rise buildings as a sign of where the era it was made, also functions as a pop-up book cover. The essence of the work under the title "Mighty Woman", is a metaphor of the spirit of the struggle of women in the face of life's journey filled with challenges and trials, struggles to stay afloat as a mother, independent woman, and as part of the social community in the community

### CONCLUSION

Tantri story is a fable that comes from Pancatantra story of India. Tantri fable as the people of Bali in general have known it as an animal story, an oral tradition passed down from generation to generation. Through stories full of this virtue message parents instill morals and moral teachings to their children. Tantri story tale, in addition to telling about the various animals as the culprit or the characters, also mentioned a woman named Dyah Tantri figure that acts as a storyteller. Dyah Tantri is the main character and plays an important role in this story, behind the delivery of moral messages in it, the story of a female animal tucked struggle to maintain his dignity, as well as a form of resistance to the king who abused women. Moral message delivered by Dyah Tantri for King Iswaryadala, giving effect to the temperament of the king, of a man who behaves poorly for the better. In addition, is tucked in the struggle of a woman that wants to get the rights of women as they should.

My experience and observations as a woman involved in patriarchal culture system, it turns to the current position of women is still not in accordance with the proper rights, good recognition in the family,

customs, and social life. Women are positioned into the conditions are right and sometimes disadvantaged position as part of a community, for example, visits from social strata, income, and education. Women are educated from an early age are obliged to accept what is, keep the good name of the family, devotion to family, not accustomed to the whiners, assist in resolving domestic work, work for a living, and as well as those associated with social, as part of the community, making offerings and means of religious rites

Women have been taught from childhood to be independent, have to devote to the family, to help work in the family, not to be spoiled, to be strong physically and mentally. From this distinctive characteristic for women of Bali, known tough, strong, independent, not much to complain, because the hard work is taken for granted by both men and women itself. From it characterizes itself for women of Bali, known tough, strong physically and mentally, independent, not much to complain, because the hard work is taken for granted by men and women alone

Personal experiences, as well as meetings with Balinese women who are around me, as well as part of the traditional arts of Bali, the Tantri stories, giving impetus to create works of contemporary art, which is a metaphor of the essence of spiritual experience, moral education and the struggle of women, that is realized through fable, with a variety of media that partition, pop-up books, sketches

Things that support the process of creation is, the mental factor that had the full support of the family, physical factors that healthy and vibrant, enjoy the art creation process step by step. While the obstacles in the process of creation is a lot of fund, the embodiment works sometimes fail, because trying new media, use of materials, engineering and construction of a completely new, compared with the prior art processes.

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## **Production of Everyday Environment As Tourist Territory: Performing A Narration of Domesticity in Laweyan Batik Merchant's House**

**YUNITA SETYONINGRUM<sup>1</sup>, YASRAF AMIR PILIANG<sup>2</sup>,  
IMAM SANTOSA<sup>3</sup>, DEDDY WAHJUDI<sup>4</sup>**

<sup>1,2,3,4</sup> Doctoral Programme of Visual Art and Design,  
Bandung Institute of Technology (ITB), Indonesia  
E-mail: yunita.setyoningrum@gmail.com

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Manusia berwisata dan menjadi wisatawan untuk melepaskan diri dari rutinitas kehidupannya sehari-hari. Dengan menjadi wisatawan, mereka mencoba mengalami dan melihat berbagai tempat, yang tentunya berbeda dari tempat lingkungan hidupnya sehari-hari. Kebutuhan untuk menyediakan pengalaman wisata yang unik mengakibatkan menjamurnya aneka bentuk objek daya tarik wisata. Teritori hunian merupakan salah satu objek daya tarik wisata yang saat ini cukup unik dalam menarik wisatawan. Dengan mengunjungi teritori hunian dari suatu kelompok masyarakat, wisatawan dapat merasakan pengalaman budaya yang sesungguhnya (otentik), dengan manusia yang benar-benar tampil apa adanya sebagai perwujudan aktor dalam atraksi wisata. Dengan kata lain, teritori hunian telah dikonstruksi atau dikomodifikasi menjadi destinasi wisata. Ruang wisata yang dikomodifikasi menjadi destinasi wisata tersebut, merepresentasikan identitas budaya masyarakatnya. Kampung batik Laweyan di Surakarta pada kurun waktu 10 tahun terakhir telah menjadi salah satu komoditas wisata budaya di Jawa Tengah. Beberapa bagian dari rumah direkonstruksi menjadi tempat yang menarik untuk atraksi wisata. Artikel ini akan menunjukkan bagaimana budaya Jawa setempat direpresentasikan ke dalam setting teritori rumah Jawa Laweyan yang dikonstruksi sebagai ruang wisata, khususnya pada pemanfaatan sebagai tempat wisata belanja. Setiap teritori wisata yang terkonstruksi di Laweyan, bagaimanapun juga akan menarasikan karakter khusus lingkungan domestik masyarakat setempat yang berawal dari pandangan hidup mereka. Dalam hal ini, narasi karakter domestik pada organisasi ruang rumah Jawa diciptakan sedemikian rupa untuk menciptakan pengalaman wisatawan terhadap 'yang lain' (the other).

Men do travelling and becoming tourists to release themselves from their everyday routines. By becoming tourists, they experience and see places, which are whatsoever, different from their everyday environment. The need to provide unique tourist's experience had been resulted to the production of various tourist destinations. Home territories, has become one of unique tourist attraction. Through visiting home territories, tourists might experience more authentic feel of one culture, with real people within as the authentic actors. Hence, home territories have been constructed or commodified as tourist destinations. The tourist space constructed in the home territories, are being representation of its society cultural identity. Laweyan batik merchant houses have been constructed for the past ten years as one of tourist destination in Surakarta, Central Java, Indonesia. Part of the rooms within these homes, are re-constructed to be tourist territories. The paper will show how territorial setting created for tourist territories represent Javanese cultural identity, specifically on the commodification of these houses as retail space. Each tourist territories created in Laweyan merchant houses, were somehow narrating specific part of the community domesticity, which came from the Javanese worldview. The narration of domesticity on the space organization, have been constructed to create cultural 'othering' tourist experiences.

**Keywords:** Javanese traditional houses, representation, Javanese culture, territory, and tourism.

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Nowadays, travelling has becoming a new trend. Evenmore, the travelling activities has becoming a lifestyle, so it could be identified as culturization (Urry, 2002). It could be called culturization

because men do the travelling activities as their cultural strategies. Van Peursen (1988) stated that modern men is now on the functional cultural stage, in which they are struggling to find relation between



himself and the surrounding environment. Through travelling activities, men visits new different places other than his everyday environment (experiencing personal displacement) in order to reflects the travelling values to his own life. Therefore travelling is understood as a valuable experience of life, not only just become the activity to freshen up from daily routines. When men sees the life of others, he will reflects the values into his own life, and therefore improving his values in understanding the world.

Alongwith the culturization of tourism, tourist destinations have been differentiated into various type of tourism products. They are constructed to provide unique and authentic feel of experience for the tourists. Some of these constructed products are found in the territories of everyday environment. Homes, as everyday environment, have recently been constructed or commodified as tourism attraction to show the uniqueness of one's culture.

Surakarta, as one of the cultural centers of Java with the Kasunanan palace as a patronage, has a number of potential residential tourism in the form of artifacts that are considered to represent the identity of Javanese culture. It has many cultural artifacts, including traditional Javanese houses from each classes of society, which represent Javanese cultural identity. Formerly, tourists only came for the palaces to see Javanese culture. But in the past ten years, the need of tourism has been expanded. They are no longer satisfied with the beautifully constructed view of Javanese palaces. Tourists want to see the authentic reality of Javanese culture in a modest society. Therefore homes of common people have been constructed as new tourist destination. The rooms in home territories that are constructed as a tourist attraction is being commodified in such a way, so tourists can 'experience' atmosphere typical Javanese Surakarta. Through this type of construction, a new territory for tourists emerged in the private territory of the merchant houses.

This paper is a review of the production of tourist territory arising in Kampung Batik Laweyan merchant houses, Surakarta. The aim is to descriptively defined the tourist territories produced in the merchant houses, alongwith the development of cultural tourism in Surakarta. The data are

collected based on the condition of Kampung Batik Laweyan merchant houses today, which are being performed as a tourist cultural tourist attraction. Focusing the analysis on the activity as tourist attraction that occurs, further investigation was done on the architectural setting that was created to support the attraction. These architectural setting were then being interpreted by tourists as signs of cultural representation of Java. There are similar transformation of home territoriality found in the merchant houses, that will be analyzed by defining: 1) The architectural setting, which includes the furniture and other visual element as the territorial domain for tourists, and 2) Each physical elements that created territorial boundaries, such as the wall, ceiling, and floor as the definitive territorial boundaries for tourists.

Through the description of each tourist territories produced, further analysis will be made with proxemic analysis to reveal the represented meaning of each territories that are being performed.

## ANALYSIS

### **Representation of Javanese Identity in the Tourist Territory**

In each territory, meanings of social relation are embedded within. Altman (1975) defined territory as one concept of defensible space, which might appear in various scale and type of space. The territory is not necessarily a fixed location, as it follows the movement and human existence. Territoriality generally been used as a mechanism for the privacy and accessibility of the other party to an object or place. In addition, territoriality can support multiple functions, including social functioning (identity, status, family stability) and physical function (area children, food storage, etc.). While Edney (1976) states that the function is to maintain the identity of the territory and set up a social system. Through the territory, boundary articulation occurs between an individual or group with the other individual or group. Thus, it can be interpreted that the meaning of territoriality is closely related to the identity of a person or group that is in a territory. Embodiment of territorial identity in the form of a set of images has different meanings for each individual as a consequence of experience each. This identity is perceived collectively and symbolically reflected the desired ideal conditions in the community.

About the territorial boundaries as the spatial practices of territoriality, Heidegger stated that the limits (boundaries) is not just a location or place where a substance ends, as it is defined in Greek philosophy, but it is also a location or place where a substance began to assert itself to the environment. Thus, the construction of Surakarta Javanese home territories as a tourist attraction, should represent the meanings of cultural identity of the residents. The meanings of cultural identity then are being identified by the tourists visiting the home territories. MacCannell (1973) stated that in a setting of tourist attractions, there are three important components, which are sights, markers, and tourists. In the activity, tourists will interpret the meanings of signs and visual elements of social interaction they experienced (sight) as an identity marker points (markers), which will then be interpreted as a representation of the local cultural identity.

Seen from the socio-cultural point of view, research on tourism believed that each tourism spot (or destination) area actually socially constructed place. Indeed, a destination is constructed in the intersection between the tourism industry-tourist-local culture through processes of conflict, reciprocity, and negotiation. Therefore in analyzing tourism space, researcher should consider the space as an inert place into which different elements are added to a center of meaning (Ker, 2009). Tourism space is shaped through the processes of globalization, modernity, and mythology. It shall be a historically dynamic place where peculiarity of place and people contributed to physical and social present day process (Ringer, 2005).

### **The Dynamics of Laweyan Merchant Houses**

Kampung Batik Laweyan which is located in Surakarta, Central Java, is well-known for its batik industry. It grows as a center for batik production and trading since 1500s, the era of Pajang dynasty, before Mataram ruled in Surakarta. The name "Laweyan" means threads made from twisted cotton. Formerly, people in Kampung Laweyan were instructed by the palace aristocrats to produce batik exclusively for them. But in the development, Laweyan also produced batik to be worn by the commoners. Laweyan grew as a rich batik industry because the community's creativity to create various alternative batik patterns and techniques,

and sometimes were created against the rule and philosophy of batik. Laweyan people were called 'saudagar' which means rich merchants. Most of them are 'abangan moslems', which is a religious conviction came from the acculturation of Moslem and Javanese philosophy.

Laweyan people clustered exclusively, so that they formed a new society class, a native Javanese middle class society, that is neither aristocrat (*bangsawan, priyayi*) or commoners (*wong cilik*). The rest of Surakarta community considered them as odd people because within Javanese belief, the activity of trade, to make a living from commercial activities is abstinence; a deviant lifestyle that only known in Chinese and Arabian culture. In the development of batik industry and trade, the women of Laweyan (*mbok mase*) in each families played an important role. It is also a deviant character that is not common in Surakarta society, where women were always put in second place after men. Even there was a spreading rumor in the society, that women of Laweyan used black magic power to accomplish their wealth and should be avoided.

Laweyan community different way of life made Laweyan more isolated from the town native community, but grew more solid inward until the 1900s. Laweyan batik merchants built very large houses with high-rise wall surrounding them which accomodate their living and working space. It is important for the merchants to show off their wealth and status, though they were not aristocrats, through their residential appearance. They even copied the palace aristocrats lifestyle, from the clothes they wore to the use of residential decorative elements to affirm their status.

The rise of mass printed-batik production on the 1970s to 2000s led Laweyan batik industry into a fall-down. Many batik companies were closed down and sold out to Chinese people. Laweyan younger generation then preferred to do other jobs rather than continuing their family batik business. There were only few companies left in the rough time. Then in the 2000s, one of the descendant of batik company owner, Batik Mahkota, encouraged the other Laweyan businessman to rebuilt the splendour of Kampung Laweyan past as batik industry district. They formed *Forum Budaya Kampung Batik*

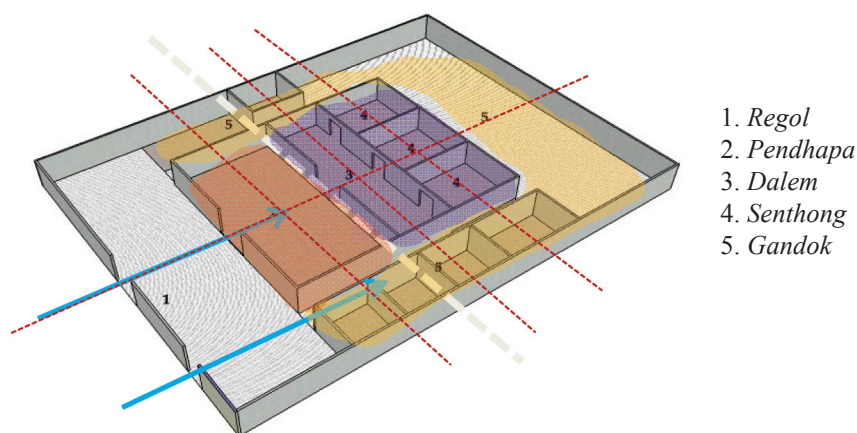
*Laweyan* (FBKBL) in 2004 which aimed to promote Laweyan as cultural heritage tourist destination and also batik shopping center in Surakarta. These entrepreneurs has been gradually revitalizing Laweyan based on the community strength and potentials to a batik village for tourists consumption. In 2009, Kampung Laweyan community received *Upakarti Award* from the government for their hard work in revitalizing the district.

Kampung Laweyan district now has liven up with the flourish of showrooms, galleries, workshops, and a few homestays. The community welcomes small group tourists to large groups such as school field trip groups and international symposium participants. Most tourists trip to Kampung Laweyan is half-day trip, since it can be easily reached from other districts because its location at the center of the town. Most tourists come to shop Laweyan batik products and to earn knowledge about batik production. Recently, FBKBL begin to

promote their buildings as cultural heritage objects, to give some narration to the shopping experiences. The remaining residential spaces is being renovated to restore its appearance in past times.

### Tourist Territory: Narration of Domesticity in Laweyan Merchant Houses

There are two types of residential buildings in Laweyan, bigger houses commonly owned by merchant, while smaller ones owned by batik workers of Laweyan. Former residential buildings in Laweyan oriented inward, with several masses: *pendapa*, *dalem*, *sentong*, *gandok*, *pavilion*, *pabrik*, *beteng*, *regol*. They have large front yard surrounded by high rise walls which sometimes being used to accomodate the neighborhood social activities. The buildings use north-south axis orientation, with limasan roof. Dutch colonialism influence had changed the traditional Javanese facades to Indische-Tropische style in merchant houses (Priyatmono, 2004).



**Figure 1.** General plan of Laweyan residential building (Modification drawing from the source: Priyatmono, 2004).

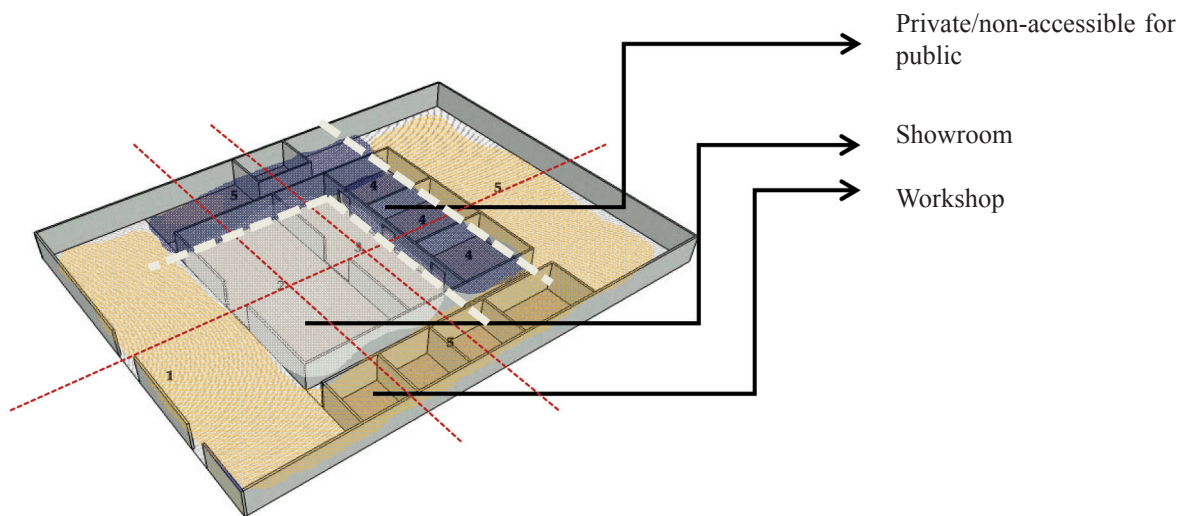
The merchant house buildings functioned as living spaces for the batik company owner (*pendopo*, *sentong*, *dalem* for primary living activities; right and left *gandok* for domestic utilitarian activities) and working space for their batik production (*gandok* at the back of the house). In order to accomodate tourism needs, these residential spaces in Laweyan had been converted to several commercial functions, such as showrooms, galleries, homestay, convention/gathering purpose, and cafe resto. Meanwhile, the

workshops that exist today have the same function as batik production working space.

Tourist territories in Laweyan merchant houses has typical characteristic: performing the narration of batik production and trading in Laweyan as the community way of make a living. This performances include the evolving history and urban culture, and also the value and symbolic meanings attached to the Laweyan batik production and trading activities.

This activities had long been considered as domestic sphere of Laweyan community, since the batik production and trading has always been their only way to make a living for hundreds years. The analysis of the space used as tourist territories, then will be correlated with the dimension of cultural universal, which are adapted from Koentjaraningrat

(1985) notion on the seven basic element of culture. Focusing on the merchant house buildings with the commercial function as batik retail shop, there are two major tourist territories that are found that is discussed in this paper: the retail space as the narration of batik trading activities, and the workshop space as the narration of batik production activities.



**Figure 2.** Typical spatial pattern in the retail function of Laweyan batik merchant houses (Source: Setyoningrum, 2013).

**The Retail Space: Performing Batik Trading Activities**

Retail showrooms (or galleries) are now exist in most of ‘tourism-commodified’ Laweyan merchant houses. These showrooms display various batik garments and fashion products. This tourist territory typically used the ‘pendapa’ and dalem area of the houses. The addition of retail showrooms, which is formerly absent, had impacted on the transformation of *room* usage in the houses. Though the room usage has been transformed, the Laweyan families prefer not to change the building structures. Instead, the existing solid walls were kept and utilized as boundaries of each zone segmentation of the product display.

**‘Pendapa’**

The ‘pendapa’ areas used to functioned as a public gathering place, where the residents greet and meet their guests and occasionally functioned as a family ceremonial gatherings. Hence, the activities and social interaction within the traditional ‘pendapa’ are considered public. This area is center-oriented,

clearly defined by furniture setting for social interaction. Outsiders who are considered as formal guests or have less intimate relation with the residents are welcome in this area.

After the ‘pendapa’ is being commodified as a retail showroom, the access for tourists in this area is created along the central axis of the room, connecting the regol to the dalem area. Clear entry pathway is created to let the tourists gaze around the domain (the clothing displays) and the room boundaries (the walls, commonly covered by a traditional Javanese carved wooden wall-panel). The boundaries are the preserved existing four-walls surrounding the room. These walls are solid wall construction, following the Indische-Tropische Style of Laweyan merchant houses. The opening to the ‘dalem’ area is often stylized with Javanese traditional gate (*kori*) adapted from the Javanese palace architecture. While the openings in the building facade, such as windows and doors are existing openings, adapting Dutch Colonial Style.





**Figure 3.** Showroom appearance in the “*pendapa*” area of Batik Mahkota, Laweyan (Source: Setyoningrum, 2013).

### **‘Dalem’**

The ‘*dalem*’ areas that are formerly used for private domestic activities for families have been transformed to display areas, which are accessible for public view. Hence, the public use of these houses has expanded for the sake of tourist gaze. The ‘*dalem*’ area in former traditional Javanese houses, is valued as the most important social private area. It is where families gather for semi-private domestic activities and where they put private domestic artefacts such as daybed (*bale-bale*) for a social relaxed interaction as the center of the room domain.

This area is center-oriented, with centered high ceiling called ‘*joglo*’ which stands on the symmetrical construction of four wooden column. In this area, traditional Javanese families often display their family inheritance large objects such as spears (*tombak*) and swords, which they considered as the representative of their spiritual guardian. Furniture setting is also centered in the middle of ‘*dalem*’, marking the main activities in the room, usually focused on the male resident of the house, as the center of microcosmos. The access to the ‘*dalem*’ area is formerly prohibited for outsiders. Only people whom the family knew well enough would get permission to enter this area. Therefore, ‘*dalem*’ has enclosed room setting, with four solid walls and small windows connecting the room with the surrounding environment.

The ‘*dalem*’ setting after it is being commodified as retail space is likely extrovert. The domain setting is still preserve centered, but now the activities and

social interaction within it is public. Though the setting of ‘*dalem*’ now is extrovertly public, the owners of the retail showroom keep the space for top priority trading activity. Some of the showroom owners use the ‘*dalem*’ area to display luxurious, expensive, and limited collection of batik garment and clothing; some of them allocate the space for the purchase transaction.



**Figure 4.** The domain of ‘*dalem*’ displays low wide table on a low-raised floor used to do batik purchase transaction (Source: Setyoningrum, 2012).

## **CONCLUSION**

The narration of batik production and trading in Laweyan merchant houses has been the major attraction that is being performed for tourist consumption. These urge of needs have impacted to the creation of tourist territories, which somehow excluded and at the same time included only partial representation of Javanese culture. The most representation captured in the physical setting in Laweyan houses are about their residents’ way of life regarding economy and materialistic worldview, into which differentiate the Laweyan community from the other Javanese culture. The Laweyan batik merchants have been putting more values on the material culture and the kinship in the hierachial community, than the other Javanese. It can be shown on the arrangement of the tourist territories in each room described above, and also on the negotiation on the cultural values that is being exposed. Somehow, there are still many resources of cultural elements that still can be explored to improve the tourist setting in Laweyan batik merchant houses, such as the power relation with the authorized Surakarta Javanese palaces, the moslem teaching, or the

national movement for independence of Republik Indonesia.

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## Shape of Expression Through Drawing by Children With Learning Disability and Factors Contributing to It

ARIESA PANDANWANGI<sup>1</sup>, YASRAF AMIR PILIANG<sup>2</sup>

<sup>1</sup>Study Program of Pure Arts and Design, Faculty of Arts and Design,  
Christian University of Maranatha Bandung, Indonesia.

<sup>2</sup>School of Postgraduate Studies, Faculty of Arts and Design of Bandung Institute of Technology, Indonesia.  
E-mail: aries201192@hotmail.com

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Menggambar merupakan salah satu cara berkomunikasi anak-anak, hal ini penting untuk mengungkapkan ekspresinya berupa rasa gembira, marah, sedih, atau kehilangan yang mereka temui dalam kehidupan sehari-hari. Anak-anak yang tumbuh normal dapat mewujudkan ekspresinya ke dalam gambar, tetapi bagaimana anak-anak yang berkesulitan belajar (ABB) mewujudkan ekspresinya ke dalam gambar? Jumlah ABB semakin lama semakin meningkat, salah satu faktor penyebabnya adalah kekurangtahuan orang tua ketika anaknya mengalami kesulitan belajar. Misalnya tidak mampu menyelesaikan tugas sekolah, tidak bisa konsentrasi di kelas, hal ini tentu berdampak terhadap prestasi belajarnya. Tujuan penelitian ini untuk mengkaji wujud ekspresi gambar ABB yang berasal dari sekolah regular. Penelitian ini menggunakan metoda penelitian analisis isi, untuk mengetahui frekwensi objek gambar, komposisi dan warna yang muncul dalam ekspresi gambar ABB dan metoda wawancara. Gambar ABB dianalisis dan diinterpretasikan untuk mengetahui faktor apa yang memengaruhi wujud ekspresi gambar ABB. Hasil penelitian ini menunjukkan bahwa wujud ekspresi yang muncul dalam gambar ABB dipengaruhi oleh faktor eksternal yang wujud bentuknya berupa objek gambar figur yang menyerupai manusia pensil. Detail lainnya yang menunjukkan keunikan ditunjukkan dari bentuk kaki figur yang mengarah keluar-ke arah kiri dan kanan-, bentuk kepala yang digambarkan lebih besar dibandingkan bentuk tubuhnya. Objek gambar luar rumah seperti luar kelas, wahana bermain, kebun binatang dengan komposisi center dan warna yang kerap muncul adalah warna biru dengan outline hitam pada objek gambar.

Drawing is one of the important ways in which children can express their feelings of being happy, angry and sad, or one of the important ways in which they express that what they have found in their daily life is lost. The children normally are grown up can express their feelings through drawings, but how the children with reading disability '*anak-anak yang berkesulitan belajar*' (hereinafter referred to as *ABB*) express their feelings through drawings? The longer the greater the number of ABB will be. One of the factors which contribute to this is that the parents are unaware of the fact that their children are not able to learn. Their inability to do the school assignment and to concentrate when they are in the classroom may affect their learning achievement. This present study was intended to explore the shape of expression what is expressed by ABB through drawings. The research method of content analysis was employed to identify the frequency of the objects of drawings, the composition and color which appear in the drawings used by ABB coming from regular school to express their feelings. In addition, interview method was also used. The drawing made by ABB was analyzed and interpreted in order to identify the factor contributing to the shapes of expressions shown through drawings made by ABB to express their feelings. The result of the study shows that the shapes of the expressions appearing in the ABB's drawings were affected by the external factor that the object of the drawing was the man-shaped pencil. The other details which show uniqueness are the figure's feet which direct to the right and left, the head which is made to be bigger than the body, and the outside view which is made up of the class room, the tools for playing, and the zoo which are centrally composed. In addition, blue is the color which often appears with black outline.

**Keywords:** Expression, figure, and children with learning disability.

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The shapes of expressions shown through the drawings made by children can be used to identify and interpret the feelings they would like to express. Through the drawings they make, they can express the feelings of being angry, jealous, happy, and many others. A child frequently feels angry. Being angry is frequently used as a “weapon” to make his/her parents to fulfill what he/she may ask for. The child-shaped drawing with big eyes and open wide are often used to express the feeling of being angry. Being jealous is a reaction which is shown by a child when he/she loses the love and affection which he/she has to have. The house environment often leads to such a feeling of jealous. As an illustration, a newly born baby will cause its older sibling to be jealous as all attention is paid to it. The child-shaped drawing which is used to express the feeling of being jealous is made to have staring eyes and a downward bending mouth. Having lost someone that a child loves is also frequently expressed through drawings. The child-shaped drawing which is used to express the feeling of having lost someone that is loved is made to have the bowing head with closed eyes.

The development of children involves three activities which mostly use up expressions; they are making oneself busy, laugh and cry (Hurlock, 1978: 226-228). Drawing is one of the activities which can make oneself busy; children can express their feelings through drawings. As affirmed by Wolff (in Leo, 1973: 30) that drawing, as one of the activities making oneself busy, is a way of expressing one’s feelings resulting from external factors such as the impact of one’s parents and the process of developing into adulthood. Furthermore, Read (in Gaitskell, 1993: 204) states that children develop their ability to draw through three stages; they are the stage in which they express themselves, the stage in which they observe, and the stage in which they appreciate. It is further stated that children purely express their feelings in their initial development. In the stages of observation and appreciation, they appreciate their works. These two statements explicitly explain that someone can express his/her feelings through drawings, and that through drawings his/her process of adulthood can be identified. They may use their works of art as a means of expressing their emotion and pouring their ideas and spiritual experiences. They specially put their works of art in their hearts. Cathy (2001) affirms that drawing is one of the

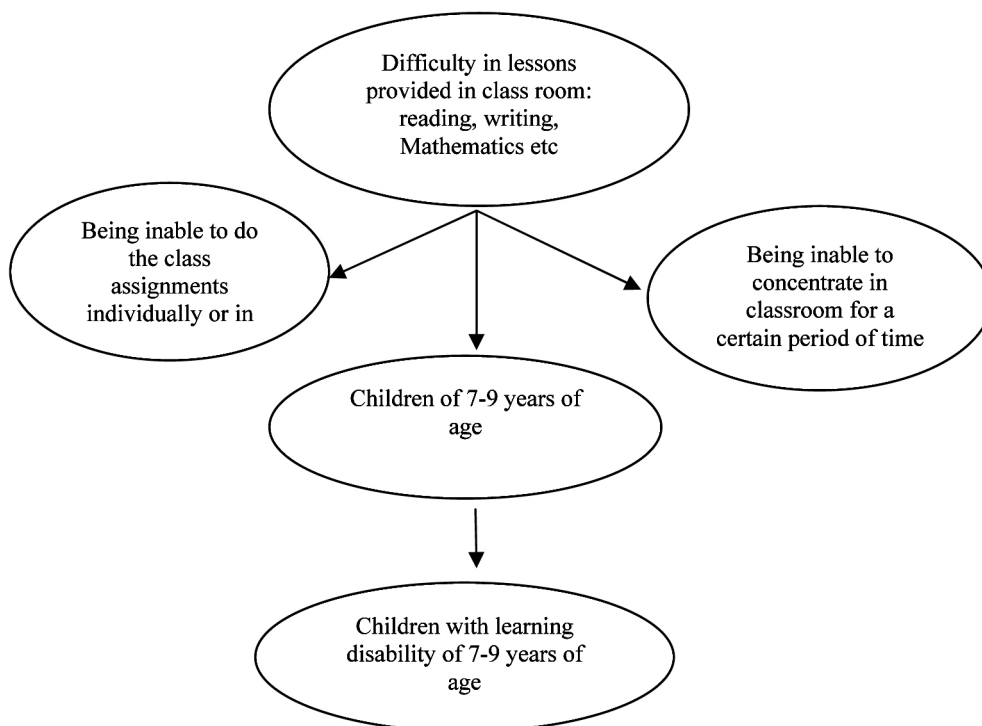
ways in which children communicate their feelings of being traumatic, being frightened which cannot be verbally expressed, being worried, and having made a mistake, and their happy and unhappy experiences.

A child can improve their visual ability as well as concentration through drawing practices (Hope, 2008: 5; Milbrath, 1998: 20-22). As commonly done by children, they communicate “text” as a “sign” (Wright, 2007). This affirms that drawing can be used as a means of communication. Apart from that, as claimed by Wolff in Joseph (1973: 30), the drawing made by children can also be used as a means of detecting the deepest expressions which are made to appear by both internal and external factors. Parents are the most influential factor. This internal factor cannot be separated from the connection between the body language, sensation, and movement. The external factor includes the school environment such as the learning process experienced by children. Such statements explicitly reveal that drawing can be used as a means of revealing the expressions resulting from both the internal and external factors. The children who are normally grown up can show their expressions through drawings, but how are the shapes of the expressions expressed by ABB? ABB ‘Anak Berkesulitan Belajar’ (children with learning disability) is a term used in the educational world to label the children who find it difficult to learn and to achieve what is academically aimed at. The inability to concentrate in the classroom, the inability to do the school assignment given by the teacher, the inability to write, and not being good at Mathematics exemplify this (Abdulrahman, 2003: 11-13). The ABB intended in this present study can be seen from the chart describing the children with learning disability (see part I). Part I shows that the learning disability which is intended does not have anything to do with the imperfect five senses such as being deaf, but it has something to do with academic achievement. Nowadays, there has been an increase in regard with the number of the children with specific needs, including those with learning disability (ABB); however, less attention has been paid to them, especially to those who go to regular school. This becomes interesting when the drawing made by ABB is explored in a study which focuses on the internal and external factors which contribute to the shapes of the expressions used by ABB to



express their feelings. Why should their feelings be expressed through drawings? The children use drawings as a medium for communicating with

their surroundings such as their parents, teachers and friends of the same age (Papandreou, 2013:97).



**Chart 1.** Children with learning disability (Source: Ariesa Pandanwangi).

This present study involved ABB of grades 1-3 and 7-9 years of age who went to regular school. ABB were recommended by the supervisor of each class who really knew the children’s learning process in the class room. Grades 1-3 were chosen as they were the very basic foundation of the following education. Apart from that, during this period of time children make attempts to reveal their ideas of what they observe. As well, they are not familiar with any view point such as the perspective theory. Socio-culturally, those children came from the families that were economically established; their fathers and mothers were highly educated and employed. In this present study, two stages of drawing were taken, related to the external and internal factors. These two stages were analyzed using the method of content analysis to identify the frequency of the drawing used as the object, the composition and the colors appearing in the drawing made by ABB. In addition, the interview method was also used, in which the interviewees were the parents, the class supervisors, and ABB. The two methods used as the

frequency of the elements of design in the drawings made by ABB were connected with the factors contributing to it.

**THE DRAWING MADE BY CHILDREN WITH LEARNING DISABILITY**

The shapes of the expressions expressed through the drawings made by ABB that were analyzed were those that were representative and describe the themes of family environment and house environment. Such drawings were the assignments given by their drawing teachers who worked together with the researchers, and were done during break. The themes recommended were the atmosphere of the school environment and the atmosphere of the family environment. The two themes were given in different meetings, and should be finished in the class room within a period of time already determined, based on the number of sessions allocated for the lessons. The examples of the drawings made by ABB that were analyzed are as follows.



Figure 1. Shapes of Expressions expressed by children of 9 years of age.

The drawings used as the samples above were made with the family background. The mother of H, a student (male) who was 7 years old and in grade 2 of Elementary School, was a businesswoman running a boutique at Pasar Baru, while the father worked at *Bank Rakyat Indonesia*. The family background describing that everybody in the family was busy was made by H who felt lonely. This seemed to cause the drawing made by H to be look quiet and silent. When a child starts school, he/she needs support from his/her parents to make him/her confident when he/she enters a new world. He/she needs his/her parents' attention to the problems that he/she faces, harmonious family life, participation in the family's activities, family's assistance when needed so he/she will feel comfortable.

The parents of V, a student (female) who was in 8 years old and in grade 2 of Elementary School, were bank employees, meaning that their time was highly limited. The child seldom communicated with her friends. She only had a few things to draw. This was possible as she needed emotional sport and social

approval in the form of attention paid by her family to her.

The name of the next student was P (female). She was 9 years of age and was in grade 3. She was the second child of three siblings. Her mother was a housewife and her father was civil servant employed at the Department of Public Works. She hated Mathematics. She tended not to like applying colors to the drawing she made during the drawing lesson. It took her longer to complete the drawing than her friends.

It seems that different social backgrounds cause the shapes of the expressions that the children have when understanding the theme provided to be different. The drawings made by ABB are made in the form of tables used for counting the object, composition, and color as the shapes of expressions. Table 1 shows the frequency of the objects of the drawings, table 2 shows the frequency of the composition in the drawings made by ABB, table 3 shows the frequency of colors in the drawings made by ABB.

**Table 1.** The ABB's Objects of Drawings

Objects of Drawing	Frequency	Objects of Drawing	Frequency
Figure	34	Ball	2
House	11	Table	4
Tree	13	Pool	1
The Sun	17	Chair	5
Cloud	18	Blackboard	2
Vehicle	2	Swimming pool	2
Flower	5	Water	2
Fence	1	Basket ring	1
Desk	1	Basket ball	1
No figure	2	Animal	1
Wall	1	Tools used for playing	1
Bird	2	Bird	1

Table 1 shows that the expression in the shape of figure as the object of the drawings total 34, meaning that it was the most frequently drawn by ABB. The information obtained from the drawing teacher and the class supervisor was the same, namely, they told that the ABB were frequently left alone at home, and their fathers and mothers worked. It seemed that they needed friends to play with. This unconsciously appeared in the drawings made by ABB. It seemed that was one of the things which caused the figure, as the object of the drawing, to appear frequently. The figure which frequently appeared was the man-shaped pencil. It was a circle representing the head; the body was thin; the feet stuck out downward and the hands were made to extend; the fingers were made not to be complete. According to Herbert Read (1970), a child would draw a human being with better visualization; however, the human body was made in the shape of a scheme; the scratches were spontaneously made. The second objects which were frequently drawn were the cloud (18), the sun (17), the tree (13), and the house (11). What was surprising was that vehicle, ball, swimming pool, tools for playing, and so forth were drawn as the objects of the drawings outside the house. Quantitatively, not many things

outside the house which were used as the objects of the drawings; however, that was surprising. The reason was that, although the theme was the family environment, they still drew the things outside the house. The children liked the environment outside the house as the environment was good (environmental elements). They were interested in the visual shapes. They needed the social element in order to be able to socialize themselves with their friends of the same age or with their groups. Their emotion (emotional element) could not be separated from the expression of their feeling when, for example, they cried, laughed and wanted to achieve something. According to ABB, any motivation should be supported by their environment, including their teachers and parents. The physical element would support their preparedness to undertake all their activities. In this case, they need the parents' attention; the parents should prepare the children's condition before they went to school, and the school should take the learning hours and breaks into consideration for the children. The planned environment can give such a good stimulus that human beings can give good response to it (Hartati, 2007: 36).

**Table 2.** The Composition of the Drawing Made by ABB

Composition	Frequency
Center	27
Left above	1
Left side underneath	1
Center underneath	4

Table 2 above shows that the compositions appearing in the drawings made by ABB were dominated by

the central composition (27) out of the 35 drawings made by ABB. The information obtained from the

parents through interview showed that they still felt that it was their mistake to leave the children too frequently at home. One of the solutions was making the children involved in the extracurricular activities such as sports and art activities. The other solution, for example, was sending them to an additional course. On the other hand, the information obtained from the parents showed that they wished that their parents had never left them. As the parents were not found at home, the children preferred playing with their friends of the same age to attending the additional lesson or the activities prepared by the

parents. Unconsciously, this contributed to the compositions of the drawings made by the children. The central composition means the center of attention from various points of view and, at the same time, the need for warmth. The underneath central composition appeared (4) times in the drawings made by ABB. Those who were 7-9 years of age liked the underneath level composition and the underneath central composition, meaning that the children wished that they had been accompanied by their parents, friends of the same age, and others.

**Table 3.** The colors used in ABB’s drawings

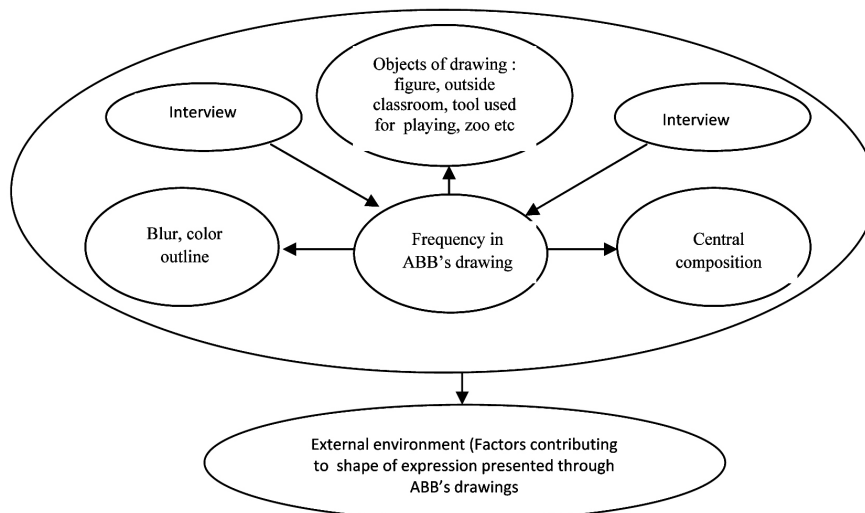
<b>Color</b>	<b>Frequency</b>	<b>Color</b>	<b>Frequency</b>
Red	9	Yellow	16
Orange	12	Colorless	1
Dark and light blue	7	Without outline	3
Dark and light brown	16	Pink	2
Light green	7	Orange outline	1
Green	14	Red outline	1
Blue	19	Black outline	30

It can be seen from table 3 above that most drawings made by ABB used black outline, based on what was visually seen. During the drawing process, the colors used in the objects of the drawings were randomly chosen by ABB. After the drawings were finished, the black outline was added. This gave emphasis on the form of the object intended. Several ABB did the opposite, meaning that the outline was followed by the coloring process. In this present study, blue was the first sequence (19). According to Darmaprawira (2002), blue was associated with a personality with an internal integrity. It is stated that someone who is under serious pressure will make a tragic decision beyond his reasoning. Brown was the second sequence (16), meaning that the characteristics of those who like brown, according to Sigmund Freud, were stubborn, cautious, careful and accurate. Green was number 3 (14). Those who like green, when under pressure, do not feel that punishment makes them isolated; they will

feel they are seeking out a solution or search out friends (Darmaprawira, 2002: 36). The result of the frequency from the three tables above show that figures and other objects outside the house appeared most frequently in the drawings made by ABB. The reason was that they needed internal recognition; visually, they felt comfortable outside the house which could be found in the internal environment. The children could explore their environment, do physical activities, have social interactions, and feel the environmental impact, meaning that they could explore their environment, undertake their physical activities, have social interactions, feel the environmental impact; they would absorb all the activities, which were then saved in their memories involving empathy, making the children feel impressed.

What the three tabulations above contain can be described through the following chart:





**Chart 2.** The factor contributing to the external environment in the drawing.

Chart 2 shows that the factors contributing to the external environment in the drawings made by ABB were the atmosphere of the environment outside the class room when they were playing, the tools used for playing, a tourist destination such as the zoo. Such objects of the drawing were centrally composed, and such a composition was the most frequent. The reason was that the children wished that their environment had paid attention to them. The objects of the drawing with the central composition were dominantly made in blue. However, the outline of the object of the drawing was dominantly made in black. This was to show the object which was intended to be drawn clearly and to limit the parts to which colors were applied.

### CONCLUSIONS

The shapes of the expressions of figures in the ABB's drawings can be classified into 5 types; they are 1) the figure of man-shaped pencil. 2) The scheme or chart-shaped figure, showing that when the children were between 8 and 9 years of age, they were too stagnant to develop the shape of the man-shaped figure. 3) The other unique details were shown by the figure's feet which directed to the left and right. 4) The other detail which could be observed was the head which was made to be bigger than the body. 5) The color which was the most dominant was blue and the outline which was the most dominant was the black one.

The expressions expressed by ABB through their drawings in the form of figures could be classified into two. They are 1) those who were 7 years old used the figure of the man-shaped pencil, and 2) those that were between 8 and 9 years of age used the scheme-shaped figure. The shapes of the expressions expressed by ABB through the details of their drawings could be classified into two. They are 1) the head was made to be bigger than the body, and 2) the feet were made to direct to the left and to the right. The shapes of expressions expressed by ABB through the colors used in the drawings could be classified into two. They are 1) the children who were between 7 and 9 made the outline used as the object colorful, and 2) those that were 8 years of age made the object colorful. Apart from the figure used as the object, the children also drew the other objects such as the house, tree, cloud, the sun and so forth. This could be clearly seen from the fact that every object made was almost always preceded by the outline. They considered that the things used as the objects in their drawings had been made colorful.

The external environment which included the friends whom the children played with, the atmosphere of outside the classroom when they were playing, the tools used for playing, a tourist park such as the zoo was the factor contributing to the form of the expression expressed by ABB through drawings. The objects of the drawings were centrally composed and were dominantly made in blue, and the outline was dominantly made in black.

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## Academic Artisans to Deal With Globalization

I WAYAN SUARDANA

Doctoral Programme School of Postgraduate,  
Yogyakarta Institute of the Arts, Indonesia  
E-mail: suardana@yahoo.com

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Penciptaan karya seni selalu seiring dengan perkembangan kehidupan masyarakat yang selalu mengalami dinamika sesuai dengan perkembangan jaman. Selera masyarakat yang selalu berubah merupakan sebuah tantangan bagi para kriyawan untuk mengembangkan kreativitasnya dalam menciptakan karya seni yang unik dan menarik sesuai dengan selera jaman. Globalisasi yang ditandai dengan persaingan secara ketat dalam segala lini kehidupan masyarakat menuntut inovatif kriyawan untuk menciptakan disain-disain baru yang lebih praktis, estetis, dan ekonomis. Karya seni kriya yang berhubungan langsung pada kebutuhan primer masyarakat, akan mendapat tantangan lebih berat dari berbagai produk, tidak saja datang dari bidang seni saja, tetapi juga dari karya teknologi dengan menawarkan produk yang lebih variatif dan murah. Tantangan ini harus dijawab oleh para kriyawan akademik dengan membuka cakrawala yang lebih luas dalam bereksplorasi, sehingga dapat membaca selera masyarakat yang selalu ingin tampil beda dengan yang lainnya.

Work of art creations go hand in hand with the development of dynamic communities. The ever-changing taste for art among people constitute the challenge for artisans to develop their creativity to produce unique and attractive works that comply with the trend in art. Globalization as marked by intense competitions in almost every walk of life requires the artisans' innovativeness to create novel yet practical, esthetical as well as economical designs. Art crafts that relate directly to the primary needs of the community will face intense competition from various other products; not only those from art industry, but also from those of technology with more diverse and cheaper products. Such a challenge should be dealt with by academic artisans so as to stretch their horizon in their exploration in order to discover the taste of those who want to appear different from others.

**Keywords:** Art craft, challenge, and globalization.

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The rapid development of science and technology has a significant influence on the development of all aspects of life, either in terms of social, cultural, political, and economic aspects. Globalization and openness have touched every aspect of life: they have strong influence on the lifestyle and behavior of the people. Freedom is now common in all fields, including arts in general and fine arts in particular. It is undeniable that art craft is an integral part of fine art that also grows rapidly in terms of ideas, orientations, techniques, and styles.

Globalization as characterized by the predominant information and communication results in everything being faster, shorter, narrower, and closer. The walls separating regions and disciplines become more open and transparent, so that everything can be understood and recognized in a relatively shorter

period and more precise way. Relationships at the national, regional, international levels took place in such a way that they resulted in interplay between cultures, which is unwittingly bring about a great impact on the development of craft arts in general. However, they do have impacts, both positively and negatively, on the development of the existing art crafts. On the one hand, art craft is rich in its diversity, on the other, many of its elements are battered, undermined, thrown away, and overshadowed, and thus place them in an uncertain situation.

New paradigm of globalization, which brings openness, transparency, and democratization, as well as marked by the proliferation of free competition and a widening gap, has provide a wide opportunity for the development of art crafts, as long as the creation is taking changes into account and in

compliance with current trend. Perhaps, they will lose something they love, but they will be proud of themselves for having found and giving birth to a new one (Gustami, 2004: 38). It is inevitable that the orientation of art craft creation underwent a drastic change, in which the craft with their spirit and soul, as well as *zeitgeist* have been thrown off, and turned into profane crafts; both in their artistic and functional capacities.

A close link between craft products and daily needs constitutes an open opportunity to create a variety of craft products. However, an opportunity to take the best possible chance has been missed. In fact, there remain a crucial issue unresolved following an internal chaos that trigger controversies and effort to compartmentalize areas based on clumsy idealism. Egoism that exalts a status as being a high level creator or artisan is a common phenomenon that surrounds us, which in turn becomes nothing but too barren and dry land to cultivate on. It is not independent of the onslaught of discourses that place the artistic craftsmanship on the skeptical, static and lower ground: that is, discourse that strongly dichotomize art and craft. This has made craftsmen feel uncertain about where they belong and where they were headed; herein lies the dilemma, to craftsmen, especially those with academic background. Academic craftsmen are mostly got confused as to where to put themselves in and took their steps awkwardly because their potential are mostly do not match up with what they have found on the ground.

The basic issue above needs to be studied in depth in order to increase the confidence to take steps and to determine the direction and the destination. To answer this, it is necessary that we look all the way back to evaluate the existing art craft devices.

### ART-CRAFT DICHOTOMY

The most fundamental issues that need to deal with by both the mentor craftsmen and the craftsmen themselves is the differences within the craftsmanship that conceptually separated by a vast gulf. The term *kriya* (craft) remains etimologically and terminologically debatable, and thus the issue concerning crafts as art crafts (*kriya seni*)

or handicrafts (*seni kerajinan*) continue to raise controversy as to one's status: a *kriyawan* (artisan) or a *perajin* (craftsman). Both statuses seem equally far apart to each other and do not fall into the same category. While academic artisans are mostly feeling offended, to a certain degree, when we refer to them as ordinary craftsmen (*perajin*), the latter do not understand that they are artisans too.

Classifications of art craft and handicraft have been around for a long time to differentiate between the art crafts from the palace and handicrafts from the general people. Through the high culture, the term "*kriya*" (craft) was coined to refer to the works of art. And the artist is called a "Kriyawan" (craftsman). As for the activity, it is called "Kriyan". Among low culture, the term "*kerajinan*" was coined to refer to the work of art made by "Perajin". Slight difference in both terms indicates differences in the values of both artworks, especially those concerning the quality of appreciation of aesthetic taste and expressive symbols. While kris-makers commonly referred to as "Mpu" or "Empu", those making tools of iron called "Pande" (blacksmith) (Gustami, 1991: 3). However, such a difference was considered as insignificant because the two are aware of their respective duties and positions. That is why *kriyawans* and *perajins* can go hand in hand in their art creation. Strong dichotomy of the two fields was common today, especially in relation to the classification of art craft the majority of which are from academic circle and the handicrafts from craft centers.

The great wall that separates *kriyawans* and *perajins* stems from the fact that the creator and the craft are separated. Creators are *kriyawans* with academic background and *perajins* are those with autodidactic craftsmanship who live in villages or craft centers. It is unfortunate that those dividing walls existed when both fields are supposed to mutually strengthening and reinforcing in an effort to win the competition. This separation results in each field running on each own way without any strong support that in turn made them stand on shaky ground. It also raises a dilemma for academic *kriyawans* that left them uncertain about what to do. The reality they are facing in the field could be very different from that in academic setting.



The basic question is why it is necessary to strongly dichotomize art crafts and handicrafts? Don't they come from the same background? Why should we let ourselves occupied by discourses with uncertain direction, that finally ruins the already established order? Why should we feel ashamed of being in *kerajinan*? Aren't *kerajinans* or handicrafts also require high creativity? The field of handicrafts, likewise, offers wide opportunity for creative and innovative works, it differs only in the target.

### **Separatedness of Academic Artisans and Traditional Craftsmen**

The echo of the discourse that strongly dichotomize art and craft, where craft artisans were put into the latter position, which is inferior to the former, has caused an uproar. The greatness of expression that represents the ivory tower in the artwork creation has set the craftsmanship aside from fine arts. As the trend in the art world is replete with spontaneous expression, emotion, and improvisation, sculpture is set aside from fine art. Even worse, it was forbidden for the former to share space with the latter upon suspicion that it was not an work of art, that it was nothing but craftsmanship (Soedarso, 1990: 47). Academic artisans began to distance themselves from craftsmen to avoid being regarded as lacking in creativity and expressiveness in their works.

When an art work was considered as artistic only if it is expressive in itself, artisans would likely competing to create pure craft works with brilliant concepts and ideas to prove that they are indeed creative and innovative artisans capable of creating masterpieces that are spectacular, monumental and highly artistic. Being a different and a novelty-featuring artisan has become the main orientation in the creation, despite the fact that people find it hard to appreciate their works. They will feel proud when their works are positively appreciated as new and creative works. It is a symptom where the artisans forgot where they came from and tried to abandon their basic potential by jumping into another lane they considered as more progressive and creative. The technical prowess that lies in the skills has been given less attention resulting in less skilled artisans, as they consider it as a mere technical matter to be assigned to others. Expression, in this case, serves as a strong shield to hide their lack of skill and a

discourse to grandiosely embellish their work only to impress people, if not to make them wondering.

Such a phenomenon indicates an effort to pursue a more prestigious title as the true creative artisan. A lot of more promising potentials have been simply dumped and considered as inferior and lack in creativity (*kitsch*). It is embarrassing to them to be considered as *perajins* or craftsmen since it denotes the meaning of being unskilled and less creative craftsmen and thus belong to low culture. The field of craft becomes isolated and marginalized, regardless of the fact that it still requires talented craftsmen to develop the production. Upon careful observation, the field of craft constitute the fertile and open land to grow the artisans' creativity as the demand for new design will follow.

As art craft has been set aside from fine art on the assumption of being static, skeptic, and merely craftsmanship art, without any content of ideas and expression whatsoever, artisans, especially those who live and make living in academic setting began to feel agitated. Academic artisans feel that they were responsible for this spread of discourse, and refuse to accept the subordination of art craft position. This undermines the art craft establishment. Close cooperation between artisans and craftsmen become increasingly tenuous. Academic artisans have become hypnotized by the discourse that art constitutes expression. They start to abandon craft works. These symptoms affect the education system that in turn led to the establishment of "art craft" department at ISI Yogyakarta. ISI Yogyakarta as the vanguard of art education in Indonesia and as a barometer in the development of art education in this country, rose up and brought art craft into an equal position with fine art and this has been followed by art colleges in other provinces.

### **Dilemma of Academic Artisan**

Renaming the department of *seni kriya* into *kriya seni* seem to solve nothing, if not making the situation even worse. *Kriya seni* is frequently regarded as occupying other's more fertile land, while leaving the field it was supposed to give its attention to. This is where the academic artisans' dilemma began; increasingly ambiguous educational objectives and goals. It was triggered by the orientation of *kriya*

*seni* education that put more emphasis on individual role; on how artisans can generate their works with a very strong individual identity. While expression of the soul represents the main condition for *kriya seni*, skills are nothing but the complementary elements.

The characteristics of fine art that predominantly individual and expressive have embedded into the mind of academic artisans. They are obsessed with the idea of generating art works that are free from external demand so as to make their works purely original and creative. Fine art is in and of itself an art for the sake of art, not for the interest of morality, religion, psychology, sosial, etc. It offers only what is intrinsic without any pragmatic interest. Art is not the tool for science, philosophy, nor for religion. It is for the most part intrinsic, which is related only to the artistic elements (Sumardjo, 2000: 169).

Dogmas of fine art identity are ringing in the mind of academic artisan in their process of generating works. Their mindset has been contaminated by the virus of fine art that uphold individualism. Furthermore, individualism itself is sometime narrowly interpreted, and thus easily picked up as the shield to cover one's inability to create genuine work. More often than not, art crafts offer a floating, if not confusing, impression. Borderless freedom in creation has resulted in works of art without any concept, and with less sympathetic visual.

Existence in art craft is what most academic artisans sought to keep up with the current discourses and debates. The issue of discourse has become dominant in their endeavour. They are haunted by possible labeling as static artisans that generate only mediocre works in modern, contemporary, or post-modern eras. The idea of being modern, contemporary, or post-modern has become the main impetus to generate their works of art to penetrate the discourse of fine art with all their arguments.

It is reasonable for art craft to take part in fine art setting to compete in this field in order to equalize its position. However, it is important for such an effort to consider the field with a vast potential to be developed, rather than accusing such a field as inferior and is inappropriate for academic artisan to engage in.

Today, the above discourse has become the common place in art education institutions, including art craft training. It stems from the strong idealism and egoism of academic artisans, especially those who still struggling in colleges. The problems will arise soon after they left their campuses: where to go and what to do. The challenges outside campuses are so complex and surely demand hard work in order to deal with them.

Soon as they step out of the campus gate, with strong idealism and egoism in their mind, academic artisans remain to be individual in generating their creation. With strong confidence, with their staggering steps, they try to lift up the art craft in the global fine art constellation. Different experiments were conducted both at the conceptual and visual levels by creating modern, contemporary, or post-modern craft works. Academic artisans attempt to transgress the dividing wall of areas, by implementing various applications in material, technique, style, dimension, and even by a collaborative effort with movement, audio and other. *Installation art, happening art, and performing art* with craft as the media have become prevalent with all of their sensations. Conceptual works with longer collaborative discourses becomes the trendy one with unusual look: being creative mean being unusual. Weird look means creative, and vice versa.

At the appreciative and discursive levels, such a move is very positive to all appreciative eyes and ears, especially those critical to art craft movement and reform. Crafts are not static, skeptical, conventional, ornamental, rather, they are flexible and capable of adapting to changes in art in line with the development of science and technology. It doesn't mean, however, that all of the problems of craft has been answered, in fact they are becoming alot complex. The issue leads to the fundamental of art craft in general. It has been possible at appreciative and discursive levels, yet at the commercial one it remains uncertain. Not being a hypocrite myself, to me the sustainability of a profession in art must have balanced appreciative and financial supports.

The maecena group at the discursive and appreciative level of art craft in general has long been pioneered by Prof. Gustami and Prof. Soedarso, however the same group of observers and art connoisseur

remains rare. Is there any collector or *kolekdol* (collector-seller) of art crafts? Even if there are, the so called collectors or *kolekdols* prefer only the antique and unique ones with historical value or with philosophical values. Collectors of art crafts that fall into modern, contemporary or post-modern category are hard to find, if not impossible. To make the matter even worse, appreciation of such an art remains lacking. The capitalists still cannot put commercial value on this art craft, rather, they put the value based on general indicators of art craft such as: the material, duration of workmanship, cost per day, and so on. They haven't figure out how to value the content of ideas in it.

It is undeniable that capitalists, as the foster parents, are needed for the survival of art work business. Maecenas whom their sole concern is art craft could be impossible to find, thus the commercial side of art craft remain unclear. While still in the very early process, maecenas of art craft are very important. Without them, it would be very hard to develop this field. It is evident from the role they play in developing art business in the past. Artisans and maecenas have formed a real strong synergy. Maecenas tradition has give birth to alot of great artists. It should also be recognized that art creations and the course of art development have been conditioned by both maecenas and artisans (Suartaya, 1996: 88).

It is this symptom that becomes a dilemma for academic artisans today in their carier, because they haven't found foster father to protect and support them. After all, academic artisans have responsibility to promote art craft to an established condition, both in terms of appreciation and commercialization. It is not an easy task to accomplish; it requires tought and hard works for a long period. To find maecenas to serve as foster fathers is extremely difficult, especially in a continued global economic crisis period. It is impossible for artisans to continually producing art works when no one cares about them. Despite the fact that they produce only art works, financial capital in a substantial amount is necessary for them, at least, to survive.

What happens in the field of handicrafts is a different story. Handicrafts offer a wide open oportunity, and hopefully academic artisans will

take part in developing this field. In the era of intense competition, the touch of talented academic artisan hands is a necessary to improve both the quality and quantity of the items produced. While the opportunity is wide open, it seems that they defer to take advantage of this to the fullest. This, in part, has been the consequence of discrepancy between the number of graduate and the employment allocated. Those graduated from art craft department are mostly refused to enter the field of handicrafts.

Upon needing creative workers, many handicraft enterprises need to recruit academic artisans to fill the vacant positions in their companies. Academic artisans are employed as designers, unit managers, supervisors, and others. In their hesitancy and awkwardness, academic artisans attempt to adapt theirselves in handicraft enterprises that surely replete with working rules and disciplinary. Over the time, problems and conflict began to arise. Soon they complain about poor working condition, deprived freedom, squeezing of ideas, lowest appreciation for ideas, longer working hours, binding rules, and so on. They finally quit from their enterprise without any good reason. From psychological perspective, it is a common experience. This could be the consequence of idealism cultivated during their study to uphold individual freedom to work. The process of creation cannot be imposed and mood and inspiration are needed, thus take longer time. Idealism of the true artisans with their freedom cannot be easily dismissed and is very difficult to be adapted to the rules enforced in their enterprise. Even worse, they themselves might be incapable of producing creative art works, especially those related to public service the process of which should take many aspects into account. For true artisans, this is something new to them and is hard to understand, since, to them, the process of generating art works is something that is subjective in nature. In contrast, to create an objective product of craft means to conduct analysis of various problems in the community, such as: customers' demand, market appetite, economic coverage, and the function it serves. They also lack in mastery of materials required in designing, such as anthropometry, hygiene, comfortable, ergonomic, practicality, and economy.

An idealistic and vigilant graduate has independency to decide his future. Even if he finds it hard to

adapt to their working place with all the binding rules, at least he can start his own job. Isn't it the general objective of the government that the university graduates are expected to give birth to new employment opportunity and thus reducing the number of unemployment? The potentials the academic artisans have for this opportunity is substantial, although many of them still hesitate to take the route for whatever reasons. The same old argument they can offer is that of lacking in financial capital. Upon careful examination, such a classical pretext could be true. But the capitals they are lacking in are the capability and readiness to compete. Beside their inferior mentality, unwillingness to work hard and to start a business from scratch, as well as feeling of embarrassed by being outperformed by those of non-academic. They were also left far behind in information and communication system, as well as in the mastery of multimedia system that has become dominant today. The information systems available to them are not utilized to the fullest, not realizing that this system is very effective in designing, marketing, as well as in finding information in this rapid development era.

#### **Future Orientation of Craft Education**

It is a serious problem that needs to be dealt with immediately so that everything went smoothly. Among the most serious one is the education system that doesn't match with the general public needs. To quote Prof. Gustami, to fulfill the public needs, art education in colleges should not be dominated by one goal. This could be implemented by splitting it into two programs: *Seni Kriya* and *Seni Kerajinan*. The establishment of these two programs will serve the interest of the community. Those who are interested to be craft artisans might opt for the program of *seni kriya*. And those who are interested to become craft entrepreneur can choose the program of *seni kerajinan*. To put the creative ideas and individual interest on the right track and to promote the development of individual expression, the study program of *seni kriya* would be the best. This program is expected to promote the creation of art crafts that are creative, innovative, and inventive, high quality, monumental, has a strong personality, and historical. The program of *seni kerajinan* aims at developing professionalism that put emphasis on hand skill supported by efficient

technology to give birth to art craft for public needs. Each study program has their own approach and creation process, philosophy, vision, mission and competency, thus it is expected to develop artisans with integrated professionalism (Gustami, 1991: 44).

Relevant education orientation will generate appropriate output that meets the needs of the general public. The concept of link and match as coined by former minister of education, Wardiman Djojonagoro, will be the most appropriate to be reimplemented for the education system to be relevant to the demand for educated employees. The good example could be the system developed by PPPG Kesenian Yogyakarta. This system of education is never disturbed by the discourse of fine art that categorizes art craft as the second class or subordinate, rather what concern more to this system is stagnancy in art craft creativity among the public and felt the responsibility to find the breakthrough to generate creative designs to compete globally. Improvement in both the quality and material of the design is promoted to enable the product they generated to compete with the same items from other countries. Supported with complete instruments and creative instructors, PPPG Kesenian provides training for teachers of art education from all over Indonesia. This institution is oriented to how to create a perfect product in all aspects, either the shape, construction, finishing, or packing, in order to fully satisfy the customer expectation. PPPG Kesenian realized that the field of art craft in general comprises the craftsmanship found in all part of Indonesia. All of these require serious management for the purpose of improvement since these, in turn, will have significant effect on the effort to promote Indonesian culture at the international level, to open job opportunity, to decrease the figure of unemployment, to increase state revenue and so on. To promote craftsmanship doesn't mean to close the artisans' opportunity for personal expression. Art craft also constitutes the representative medium to express ideas, the intellectual ideas, more precisely.

#### **CONCLUSION**

Art craft and art of handicraft share the same root and thereby strong dichotomization and categorization of both as entirely different is inappropriate. All of



works of art stand on the same ground. All of art professions are basically noble in nature, depending on the way people treat those professions. A successful craftsman who employs many workers is also a noble craftsman, and such a predicate did not belong only to those who pursue their profession in fine art. No need for art craft to be worried about the prevalent discourse in the field of fine art, in fact, it is necessary for this field to realize that art craft enjoys its own vast field that needs more serious management.

Academic artisans have the responsibility to develop art craft and the art of handicraft. Ironically, academic artisans face the dilemma during their course to their profession for the brighter future that is open wide to achieve. With sufficient skills and knowledge, they should not hesitate to pursue their profession and should not be too fanatical to one skill area they engage in thus far. Art craft and art of the handicraft represent the same area to be developed based on the opportunity available to them. There is nothing wrong with moving into other area of skill and then seriously engaged in it. Be punctilious as to the potentials of our skills that enable us to develop. Hold on to idealism and put it on the right place that will be beneficial to further development. In the era of globalization, marked with intense competition, it is very hard to hold on to idealism, and flexibility in attitude is required to deal with the problem. Idealism lies not only in the art craft, but also the art of handicraft.

Art education needs to be oriented to the relevant demand of the community in order that the output will be appropriately targeted. Education system must be directed to the development of science and technology to keep up with the flow of information and the rapid development of information system. Advancement of science and technology is to be used appropriately to facilitate the development of creative endeavor on the part of artisans.

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## **Subjectivity in Miracle Aesthetic Clinic Ambient Media Advertisement Case Study: Ambient Media in Communication Magister Class, Trisakti University**

**WEGIG MURWONUGROHO<sup>1</sup>**  
**AGUNG EBW<sup>2</sup>**

<sup>1,2</sup>Doctoral Programme of Visual Art and Design,  
Bandung Institute of Technology (ITB), Indonesia.  
E-mail: wegig\_besar@yahoo.com

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Subjektivitas di dalam iklan adalah kuasa yang dimiliki iklan untuk mengkonstruksi trend, kebenaran, hingga ideologi melalui alam bawah sadar. Iklan di dalam menjalankan fungsinya menyampaikan pesan, direpresentasi-visualkan melalui metafora-metafora yang menjembatani antara gambaran imajinasi dan realitas. Ambient media merupakan media beriklan yang memanfaatkan lingkungan di mana iklan ditempatkan. Miracle Aesthetic Clinic (Miracle) merepresentasi-visualkan iklan ambient media-nya dengan cara menghilangkan tampilan wajah kedua boneka perempuan. Wajah model iklan merupakan komoditi pencitraan yang pada umumnya memiliki nilai jual, namun dalam kedua iklan ini justru ditenggelamkan ke dalam alas meja dan dinding tembok. Penyembunyian wajah menciptakan paradoks subjektivitas dan pluralitas makna. Penelitian ini menggunakan metode penelitian Analisa Wacana Kritis untuk menganalisa subjektivitas di dalam pemaknaan ambient media. Pertama, pada analisa tekstual, penyematan atribut pada boneka perempuan mengindikasikan bahwa model dimaknai sebagai representasi tubuh wanita moderen yang identik dengan identitas lingkungan sosialnya. Komunikasi pesan yang ingin dikonstruksi adalah perempuan yang kehilangan subjektivitasnya 'malu' untuk menunjukkan wajahnya ke publik oleh karena berjerawat. Kedua, pada analisa praktek diskursus, menunjukkan bahwa ambient media sebagai media komunikasi telah direspon khalayak sasarannya. Ambient media memiliki peran sebagai aktor dikarenakan penempatan media yang memiliki daya tarik dan mengambil ruang (space) pada medan di mana publik berlalu-lalang. Lebih lanjut, ketika disadari bahwa model iklan terdiam - tidak layaknya manusia biasa - muncul relasi yang lebih kuat dengan ditunjukkan beberapa respon khalayak sasaran. Ketiga, pada analisa praktek sosial, mitos hantu perempuan menjadi wacana yang mempengaruhi pemaknaan iklan. Subjektivitas iklan Miracle menyudutkan perempuan tidak dapat hadir, tersisih, menjadi sosok yang mengerikan di dalam tataran sosialnya ketika wajah berjerawat. Iklan ambient media Miracle ini cukup berhasil mengkonstruksi wacana trend baru kecantikan wajah tidak terbatas pada tolok ukur karakteristik kecantikan pada umumnya, namun ide cantik dapat dihadirkan dengan wajah yang bersih.

Subjectivity in advertisement is a 'power' possessed by advertisements to construct trend, concept, truth, and ideology through subconscious mind. Advertisements, in performing their functions as message conveyors, use such visual representation as metaphors bridging imagination and reality. Ambient media is advertising medium making the best use of the environment where the advertisement is located. Miracle Aesthetic Clinic (Miracle) popularizes the visual representation of its ambient media advertisement through the omission of face-image of both female mannequins that function as its ambient media models. The face of a model in advertisement is an image commodity having selling values; however, the faces of ambient media models in Miracle advertisement campaign are suppressed over the table and wall. This face concealing aspect creates not only a paradox of subjectivity but also plurality of meaning. This research applies critical discourse analysis method to analyze subjectivity in obtaining the insight of ambient media's meaning. First, in the stage of textual analysis, the embedding attributes upon female mannequins imply that the models are denoted as the representation of modern women, which are identical with the identities of their social milieus. The communication signs aimed to be constructed are the women who lose their subjectivities and 'feel embarrassed' to flaunt their faces to the public because of pimples on their faces. Second, in the stage of analysis of discourse practice, it points out that ambient media as communication media has been comprehensively responded by the targeted audiences. Ambient media has a role as an actor because of its eyes-catching setting, and taking space over the area where the public are wandering around.

Indeed, when the public realize that the ambient media models are motionless – unlike human –stronger relation then appears, marked by several responses from targeted audiences. Third, in the stage of analysis of social practice, the myth of female ghost becomes a dominant discourse influencing advertisement meaning. The subjectivity of Miracle Advertisement corners women by the absence of women participation in public space, the representation of women in isolation, and the portrayal of women as horrible creature in the social rank when their faces suffered from pimples. The Ambient media as the advertisement campaign of Miracle is quite success in constructing a new trend discourse of face beauty that is not limited on benchmarks of common beauty virtues, but the idea of beauty can be presented by unblemished face.

**Keywords:** Ambient media, subjectivity, power, and myth.

Beauty advertisement becomes a femininity image of women's face and body. Various advertisement concepts tend to convey commercial message and at the same time embed the contemporary ideology of 'women's facial and body perfection'. Advertisement is a subject which possesses an identity and connects a link between the imaginer and reality world. Foucault stated that: "The subject is understood by Foucault not as something simple, merely a conscious doer, but as something that must be constructed. This is correlative to his focus on practices and techniques: since these things vary historically, so too does subjectivity itself." (Kelley, 2000:513-515)

The subjectivity of advertisement is indicated by the ability to construct, control and establish customers' self-awareness. Advertisement presents the image of women's facial and body perfection into reality through visual representation. The visual representation of women's facial and body perfection come up in various kind of metaphor. Metaphor is the utilization of visual elements as a diversion of object and situation, which is composed to become a new meaning.

Ambient media is the advertising media utilizes the environment elements of the ads placement. This advertising media is applied by Saatchi & Saatchi Indonesia (Saatchi) - as an advertisement creator – to promote the facial beauty treatment products of Miracle Aesthetic Clinic (Miracle). It is a metaphor of media ambient advertisement with the omission of visage visual representation. The idea of face concealment distinguishes the ads from the common beauty treatment ads, which generally present the excellence of model's face and body. Foucault explained the presence of body has a close relation in subjectivity establishment. The presence

of advertisement model with beautiful face and ideal body plays a great role in the establishment of advertisement subjectivity. On that account, a tendency of losing ads subjectivity may occur due to the omission of visage visual presence. How to textually interpret a visual representative of media ambient? How is the role of media ambient as a discourse medium? How a socio-cultural discourse constructs the ads perceptivity in social practice?

Critical Discourse Analysis is an empirical research which discovers the relation between discourse and the development of socio-culture. There are three kinds of Critical Discourse Analysis, namely: 1. Textual analysis; 2). Practical discourse analysis; and 3). Social practice Analysis.

Textual analysis works on media ambient ads (visual language) as text. The root of Critical Discourse Analysis is classic rhetoric, social linguistic, linguistic text, applied linguistic and pragmatic linguistic. Discourse practical analysis is the study of how the symbol is produced and how it is consumed. Meanwhile, social practice analysis focuses on socio-cultural practice which influences the text determination. This analysis focuses on political domination and social manner produced in text and speech. The idea of ideology, power, hierarchy, gender, and social variable is understood to possess a link towards the terminology and text interpretation. The main idea of an advertisement is necessarily based on the concept of what 'discourse' will be narrated. The existence of advertisement among public will also trigger the terminology with a big influence of socio-cultural discourse. How the role takers (advertisement, target mass and physical or social environment) play their role as actors, along with the power of their relation with the field. Field is the physical environment and the target mass

movement of the ads placement. The interaction among role takers occurs in further time Interaction towards media ambient triggers various terminology which begin with perception, interpretation and also response. The target mass terminology is influenced by various discourses.

### **SUBJECTIVITY, BODY, AND IDENTITY**

Subjectivity is an experience, and it has inconsistency possibility, contradiction, and infeasible awareness. At the same time, Foucault stated that subjectivity is constructed by the dominant system of social organization which aims to manage people. Subjectivity is a self-awareness as a separated subject among the other subjects, with the ability to behave. Subjectivity also covers 'a sense of being subject to, under the control of something external to our elf ...'. It is an awareness of domination, under the control of something external focus. Something external to our self, in the case, is the condition of socio-cultural and also any emerging discourses (Giles and Middleton, 1999, as cited in Ayuningtyas, 2009) Ayuningtyas, cited Mr. Laren's statement, elaborates that subjectivity and body are inseparable. "The body for Foucault is more than the locus of subjectivity; it is the very condition of subjectivity. For Foucault, consciousness and subjectivity are not separable from the body... Foucault's view that the body is not simply given but is culturally constructed" (Ayuningtyas, 2009: 11)

Body is more than a subjectivity presence; body is the subjectivity itself, as the awareness and subjectivity are inseparable from body, and body cannot present alone but is presented by socio-cultural. Ads model, which is identical to 'woman's body', serves as a medium to reflect human's 'subjectivity'. Body is utilized as a medium to reflect human's subjectivity and the employment of human's body is an action to build identity. Referring to Foucault's explanation, body is a medium of subjectivity and identity establishment. The employment of ads model as human body representation is an action to build 'identity'. Identity itself is influenced by inter-subjectivity and socio-cultural interaction. Identity also connects to representative concept, as explained by Hall that identity is about representing ourselves. Advertisement plays role as trendsetter,

where people's target represents itself identical with the ads. Nowadays, ads have constructed someone's subjectivity representation (Ayuningtyas, 2009: 11).

Identity is an entity which can be altered according to particular history, time and space. Identity has social quality. Body, as an ads model, is constructed to be an individual (subject) through social process. The process is running in language discourse, which allows interaction among others. Thus, subjectivity refers to the process of how someone becomes an individual and how he is constructed to be a subject. Accordingly, an identity is the result of social construct and it will always present in any social representation (Fadillawati, 2011: 5-6).

### **Advertisement as a Media of Femininity Establishment**

Advertisement is one of popular cultural products which act not only as an agent to convey message, but also as a medium of femininity establishment. In general, beauty ads construct the ideology of 'beauty' by presenting a female model with tall and lean body build, flawless skin with no acnes, stylish hair, up-to-date fashion, and also the selected footwear which can give longer legs effect. This ideology is visually represented by the addition of image processing technique in order to present lighter facial skin, flawless, no big pores or wrinkles, and the distortion digital process which makes the body looks leaner than the real one, bigger boobs, and smaller waist. Subconsciously, women will tend to consume the beauty product or treatment to have beautiful appearance as represented by the image of ads model. Self-identity is synchronized with the image identity in the ads.

Advertisement as a Popular Cultural Product. Popular culture is dynamic strength which shift the old-fashioned border, tradition, taste, and it obscures all kind of differentiation. Pop culture is commercial culture massively produced to be consumed by mass. Mass culture mixes all the things and produces homogeneity. Browne (1995) in Mass Media Mass Culture defines the popular culture as the culture of each person in society, a world culture that surrounds us: covers the attitude, habit, and behavior (Fitryani, 2009: 130-131). Meanwhile, Mc.Quail in Mass Communication (1983: 287) stated that popular culture has a genuine value of spontaneous and



continuous in social life in various forms (Fitryani, 2009: 131). Popular culture is closely connected to society as a media target because people will always create popular culture (Fitryani, 2009: 131). Popular culture becomes a trend when it is uniform, enjoyable, and adaptable for society. It also has good durability and uniqueness to keep winning the competition as well as the economical profit. Popular culture and economic are two inseparable things. Popular culture is close to the term ‘trend’, that the commercial value is used by popular culture to grow (Fitryani, 2009: 131-132).

**Findings**

Sign is the smallest unit of communication in language system. Every sign consists of marker and landmark. Words, body language, image, voice, photograph, movie, and also ambient media are feasible to be observed using semiotics. In the term creation, the relation between marker and landmark is inseparable and arbitrary. Marker is the physical form of sign and landmark, a mental concept which refers to the marker (Turner, 1996: 15). The researcher compiles any kind of terminology from the respondents who become the role takers (target mass).



**Image 1.** Media Ambient Advertisement *Faceless Miracle Aesthetic Clinic*, Version 1 A Woman in An Elevator (Source: Wegig Murwonugroho, 2013).

**Table 1.** The Analysis of Media Ambient Advertisement in Faceless Miracle Aesthetic Clinic Version 1, A Woman in An Elevator

Element	Signifier	Signified
Body	Female model with tall and lean body build.	Indicates a feminine female.
Clothes and accessories	Wearing leather jacket, leather bag, shawl, jeans and nice perfume.	Indicates a college student of executive class. Fashionable and high-class.
Hair	Black straight and wavy-end, loose covering the face.	Indicates a woman who takes a good care of her body.
Body movement	Facing the wall.	Uncommon movement.
Face position	Hiding, facing the elevator wall.	Embarrassed, sad, stressed, anxious.
Environment of media ambient placement	The model was placed in an 2x2m <sup>2</sup> wide elevator with dim light. So the image of the model is not clear.	Presents spooky atmosphere.
Caption	<i>Can't face the world</i> Miracle Clinic Aesthetic.	People will not notice much about it.



**Image 2.** Media Ambient Advertisement *Faceless Miracle Aesthetic Clinic Version 2, A Girl in A Class* (Source: Wegig Murgonugroho, 2013).

**Table 2.** The Analysis of Media Ambient Advertisement in *Faceless Miracle Aesthetic Clinic Version 2, A Girl in a Classroom*

Element	Signifier	Signified
Body	A female model with lean body. Height cannot be measured due to the sitting position.	Indicates a feminine female.
Clothes and accessories	Wearing green blazer, leather bag, orange shawl, light blue long skirt and nice perfume.	Indicates a lecturer of executive class. Fashionable, following the mode trend and high-class.
Hair	Black straight loose hair covering face.	Indicates a woman who takes a good care of her body.
Body movement	Sitting and bending.	Uncommon movement.
Face position	Hiding, facing the table.	Embarrassed, sad, stressed, anxious.
Environment of media ambient placement	The model is placed in a 6x15 m <sup>2</sup> class with dim light.	Presents spooky atmosphere.
Caption	<i>Can't face the world.</i> Miracle Clinic Aesthetic.	People will not notice this sign. But some people will assume the message behind this image as 'hesitate to show her face'

**SUBJECTIVITY IN MIRACLE AESTHETIC CLINIC AMBIENT MEDIA ADVERTISEMENT**

The discussion of media ambient advertisement is arranged into three parts of discussion. 1). Textual Analysis. 2). Discourse Practice Analysis, and 3). Social Practice Analysis.

**Textual Analysis**

In Interpretation, a text has the total independence with the quality of disconnection with the society, disconnected with the dialog system, text definition is not connected to the speaker and out of the disclosure (what is said). Text brings into the interpretation of definition and explanation. Interpretation is the process from text to metaphor

and explanation is the process which connects metaphor and text. Interpretation and explanation are inseparable because explanation is an initial step to review text static, meanwhile, interpretation aims to apprehend the contextual definition of the text (Ricoeur, 2014: 219).

The model of ambient media version 1 represents a college student of Communication Master degree who belongs to the executive class. She is hiding her face, covering herself, hesitates to give eye contact to public. The ambient media is placed in a special elevator (as a field) for the executive college student of Communication Magister in Trisakti University, who are considered as the ads target. The female model wore attributes which establish the body identity to represent the ideal college students' body.

The technique of visual representative is sought to cover the model skin tone and give the impression that the model has plump body, not as something made of hard material from fiber. The attribute gives the realistic impression as a human 'body'. The established subjectivity has been constructed target mass' curiosity 'is this a real human body or a visual trick. The visual representative of Miracle's ambient media not only conveys a commercial message of the facial treatment offer but also bringing an ideology of cosmopolitan woman's body shape. The establishment of cosmopolitan femininity is indicated by the visual representation of the lean body, the up to date fashion, and the branded accessories, to reveal the body identity which reflect to the people in where the ambient media is placed. Femininity ideology which refers to the popular culture trend strengthens the identity of the model subjectivity.

Ambient media version 2 (bend down on the table) represents the identity of a female lecturer of Communication Magister from executive class, is bending down on the table. The ambient media is wearing a black shiny long straight wig, a green long sleeves blazer, light blue long skirt, dark orange shawl, and a pair of high heels boots, to build an identity of a female lecturer with casual style. The attributes give the realistic impression in the ambient media's body. The model looks like a real human body, which construct the concept of subjectivity of 'shy to give eye contact to public'. Target mass does not have authority to touch ambient media, because they are still in doubt whether the ambient media is a real human body or not. The woman beauty ads concept is continuously displayed and becoming a common truth which triggers an anxiety among women who do not possess ideal feminine body, as what appears in the beauty product ads. An ad is represented to a concept of binary opposition: good-bad, light-dark, and pretty-ugly. Ugly is indicated with acnes, fat, short build, dark skin, curly. The body with those 'ugly' characteristics will be considered as a person who needs to reconstruct her body by consuming the beauty products offered by the ads. The visual representative of woman's body and face, which is set down by the ambient media, constructs the subjectivity that a woman have lost their identity of femininity with the presence of binary opposition concept. They are afraid of being

considered as a left behind woman, who are not confident to appear in public.

### **Discourse Practice: Advertisement as A Media of Subconscious Escort**

The persuasive message in advertisement, such as represented in image 1 and 2 as data of this study, has the ability to raise and kill mass' awareness in an undetermined period of time. Borrowing the term Cultivation Theory by George Gerbner, beauty product ads stick the idea of truth among society that the ads come up because it is important and necessary for them. And those who do not know or like the beauty products presented in the ads are considered as conventional people (Fitriyani, 2009: 126-127). Beauty product ads give the impression that the most important thing in woman is the possession of ideal femininity, in this case, the perfect body and visage to grab people's attention. The beauty product ads activate subconscious encouragement. It dominates human's life by being attracted and looking attractive to grab people's attention. For Foucault, subjectivity is a discursive production, where the discourse (as a way to be regulated as speaking or practice) allows people to speak or practice on the subject position upon the matters in which they become the speaker or patrician (who produce or reproduce the discourse) (Rizma, 204: 6).

In the beauty treatment ads creative, binary opposition idea becomes the theme of popular beauty ads. The binary opposition is presented in ugly appearance, domestic sphere, powerless, in reserve to beauty, able to play important role among public, and carrying good aura. Someone with imperfect body and face is represented by the woman who is hiding her face and having less attention in public. Meanwhile, a woman with ideal body and face, in the ads, will be presented as a confident woman and someone who can grab more public attention. Woman is constructed as an unconfident individual if she cannot have control upon her body and face. Make up products become woman's personal dialog as they unconsciously wear it every morning before they start the day.

What identity they will present today. We can understand that to have an identity, woman's body should always be controlled by a disciplinarian

agent, in this case: facial treatment center. Body disciplinary is paradoxical. On the one side, it puts woman's body and face as an object with the addiction and control. Foucault called it as docile body; it is willing to be crushed by any kinds of beauty treatment in purpose of getting the beautiful body and face representation. On the other side, the woman's willingness to discipline her body through various kinds of that crushing beauty treatment will give a subjectivity of her gender identity. As explained by Genz the optimization of femininity on woman's body will encourage her subjectivity to present the existence of her gender's role.

### **Discourse Practice: The Relation among the Role Takers**

Heinrich explained that inter-subjectivity occurs when the subjects interact to each other in a form of communication. The displayed ad is a reconstruction to records of people's response. The target mass is intentionally presented in 'one field' (at the same space and time) with the ambient media. In ambient media 1 (ambient media in the elevator), in ambient media 1, the consumers will see..." see the students' preference to use the elevator to reach the 4th floor than climbing stairs and waste more energy. It happens in ambient media 2 as well, where students play role as target mass; the students will pass the announcement board to take the exam paper and see the ads. Classroom as an advertisement field creates an atmosphere where students are afraid to enter the classroom alone. The narrative representation of ambient media as a role taker that occupies the space opens the dialog space with target mass as a role taker. The one-frame situation allows people to read the message and it also triggers a relationship. The discourse practice analysis shows that ambient media as a communication media has been responded by the target mass. Ambient media plays role as an actor because the media placement has an attraction and takes the space on the field where public gather. Furthermore, when we realize that the ads model is inanimate – unlike a human in general – some target mass' response indicate a stronger relation.

Caption "can't face the world", placed near to the ambient media, is not noticed by elevator or lecturer table's users. They tend not to read the message or even make assumption the face-hiding ambient media near them. But when they see some people

read the caption near the ambient media and are able to link the connection of the ambient media with the hiding-face image, they will start to read it. Public will realize that the ambient media as subject has occupied the space and time upon the target mass, meanwhile the ads subject is merely a female doll. Realizing that the covered-face-subject is just a doll, people start to touch and capture the ambient media. Again, men make women's body as subordinate, which is feasible to touch and grab.

The diction 'caption can't face the world' has the meaning of 'can't face the world', which defines the woman's embarrassment when they have acnes. The 'Caption' is not successfully read by some of the visitors, or even being assumed. However, some people have their own perception which may be different from the advertiser's point. Some of them assume that it is an image of a sleepy woman, she is tired of working all day long, and she bends her face on the table. No relation between the 'caption' with the ambient media. Ambient media as a discourse practice media shows its subjectivity, bringing the target mass to give response, despite the absence of the intended perception.

### **Social Practice: Beauty Ads as A Power Product**

The narration of beauty product has discourse background that strives to link the offered products and a self-identity construction; for example, woman is narrated to be a feminine subject who is busy with her career and at the same time is a housewife; the narration of a woman who have to face the dusty road and the other narration ideas. The beauty ads displayed in every media bring into the idea of truth through the subconscious thought that a woman should naturally look feminine. The target mass is dragged into the narrated situation of a woman with her various kind of activities. When the advertising mass see the ads model of a face lightening product with lighter, oil free, and flawless, they establish consumer's femininity value, that the face representation is the index of an ideal feminine visage. The visual representation is the re-narration of the knowledge about the socio-cultural practice discourse that is continuously delivered through visual text: advertisement.

Woman's body and face beauty is generally a commodity in the form of beauty ideology discourse.



The ideal concept of femininity, which is lean body, light and bright skin without wrinkles, long straight hair, and big boobs are expansively done and reflected? Through various kinds of ads. As a result, the consumers create the right assumption of femininity ideology. The ideal femininity ideology is established by ads as a dominant party, which sub-coordinates the female consumers who do not possess the feminine quality. Cosmetics producer and the advertising company are two important parties upon the significance of femininity discourse. Those parties will always build and deliver ‘femininity discourse novelty’. The beauty index is moving, either the fashion mode, hair style, lipstick shades, blush-on tricks and falsies tricks. People will not realize that those tricks are not feasible if our skin is full of acnes. The beauty discourse ideology is not only about the context of how pointed your nose, how thin or thick your lips, but It is about how to look exotic. Still, we need to make sure that the skin is free from acnes and spots.

The power constructs the beauty and there is a commercial concept behind it. A product sale is not limited to the beautiful women only, but also the less beautiful ones. The beauty ideology penetration undergoes various kinds of productive and discursive micro practice. Foucault explained that the domination and subordination occur to an individual is the result of power exploitation through various practical ways than the action of the single power resource. Femininity discourse is embedded

on woman’s body in the ads on the purpose of strengthening the power upon the woman’s beauty standardization.

**Social Practice: Myth Discourse**

Public do not realize that the advertising companies often keep hidden myths behind an ad as a narrative representation. The beauty product ads strengthen the dominant cultural myths of the ideal femininity ideology which is generally presented with the attractive physical appearance and the face rejuvenation. Myth, as the significance system, contains ideology element which stands on the sovereigns’ interest (Budiman, 1999: 20). Embarrassment becomes a belief influencing the social life. The myth about ‘excessive embarrassment’ when someone is having acnes is growing to be a culture which obstructs woman to appear on public, is not a community of flawless-skinned women anymore.

Myth influences target mass to define an advertisement. Myth is built from the personal experience and a lot of ‘discourse’ which is continuously absorbed and rooted as a humanist personality to traumatic event. From a focus group discussion, held by 25 executive class students of Communication Magister in Trisakti University, the researcher revealed some discourses which influence the responses as forms of social practice analysis.

**Table 3.** Social Discourse as the Influence of the Assumption and Interactive Response from Target Mass

Influenced Discourse	Assumption and Response
Mystical discourse displayed in the movie or posters, television, and social network.	Fear and avoid the ambient media model. Cancel the intention to enter the elevator classroom Entering the field where the ambient media is placed, observe, slowly talk to the doll. Afraid to enter the toilet due to the assumption about the creepy doll existence.
Humanist discourse displayed by the narration that concerns on the social and moral imbalance.	Dare to get close to the doll, feel pity, ask the doll about her difficulties.
Entertainment discourse displayed in the comedy movies.	Dare to observe, try to ask, touch and later destroy the ambient media after realizing they are fooled.
Creative media discourse which becomes the work routines.	Stay calm, observe the subject which is an ad model, and try to think about the message and accept it.

The habit of watching horror movies, the trend of horror movie posters, horror novels, and horror

video shows displayed in YouTube or other social media, is presented by a creepy woman with

mysterious style. Ideally, woman has the femininity, motherhood, humanity, calm aura, and happiness. When the visual representation is displayed in the contradiction, the myth does no longer have positive aura and it triggers stereotype image as a creepy woman figure, such as shown by the Image 3.



**Image 3.** Visual Representation of Creepy Woman in *Kuntulanak* Movie Poster (Source: [http://www.21cinexplex.com/kuntulanak-kesurupan-\(kunt\),2507.htm](http://www.21cinexplex.com/kuntulanak-kesurupan-(kunt),2507.htm) downloaded at 7 January 2014).

The perception of the social practice study, which is dominantly attached to the target society's mind, is the representation of encountering a female ghost. This social assumption is raised due to the myth about the female ghost appearance in Indonesia society, and it is continuously done by the horror movies or serials. Horror movie representation often displays a female ghost with long black hair, hiding her face. The role takers assume that the ambient media they see in the elevator is a female ghost.

When the model's face is represented with the 'blocking the audience' position, the myth about the female ghost, such as *kuntulanak*, *sundel bolong*, *suster ngesot*, becomes a discourse which influences the advertisement assumption. The popular horror narration display on various kinds of entertainment media (television, cinema) and social media (YouTube) raises a belief related to metaphysic. The society's responses varied such as startled, shocked, and afraid to traumatic. Furthermore, there are some spontaneous responses from the target mass. Some people wish the doll to show her face;

even they are at some moment afraid if it has flat or creepy face. People try to call, touch, and pat the ambient media as a subject that have constructed the atmosphere to start a dialogue. They challenge people's response to choose being as a subject that have the identity of humanist, humorous, or quiet. The visual representation of ambient media is constructed to have subjectivity that gives it identity and power to be treated as a person. Meanwhile, public do not get the message that the ambient media is the ads representation of a woman hiding her face because she is shy to show her pimply face. It is understandable that the elevator users are afraid or surprised of the ambient media, as a media that utilize the physical environment elements, because it is uncommon, unique, and creative. In the social practice, myth about the female ghost becomes a dominant discourse that influences the ads assumption. Subjectivity of *Miracle* ads leads to the idea that woman, when she has acnes, will not present in public area, becoming a left behind individual, as a creepy figure in the social level.

## CONCLUSION

Subjectivity is an experience, and it has inconsistency possibility, contradiction, and infeasible awareness. Subjectivity is established by the dominant system from social organization which aims to manage human. Ambient media in the textual analysis study shows its identity as a visual representation of female body. The doll body has been manipulated whether it is real or fake. The attributes attached to the doll represent its social identity. The hidden face constructs subjectivity that the woman as a subject is not limited to the assumption that she is shy, sad, or experiences other emotional feelings. Nevertheless, as representation of the female identity omission due to the hidden pimply face, it is not following the requirements of ideal femininity. The polysemy assumption on ambient media as a text is being influenced by the background of knowledge and experience in defining a sign.

In the discourse practice context, the choice of field (elevator or classroom) where the ambient media is placed is influenced by the occupation of every role takers in playing their roles. We can see in the ads with the power as an actor to convey the message. Target mass that present in the limited space and

time is like forcing to play their role to respond the ads. Various response from society as role takers appeared; some of them are afraid, but some move closer to read, touch and hold it as a form of relation between the role takers. Therefore, dialog among the target mass occurs in the context of discourse practice. Ambient media shows its subjectivity to drag the target mass to give response.

When social interaction occurs, some social discourse will follow; myth discourse about female ghost becomes a discourse that dominates the ads assumption. Miracle is telling us that a woman with acnes represent a creepy-faced woman. The narration makes woman realize that they can keep their skin healthy by consuming the beauty product. Miracle successfully constructs the new trend discourse about face beauty, which it is not limited by the general beauty characteristic standards, but there is a novelty of beauty ideology that can be presented with the healthy skin. The existence of Miracle ambient media raises the beauty ideology discourse and new discourses in the advertisement as a contribution in Indonesian advertising world.

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Pandanwangi, Ariesa	Setyoningrum, Yunita.,
Piliang, Yasraf A.,	Laba, I Nyoman
Ruastiti, Ni Made.,	Lestawi, I Nengah.,
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Santosa, Imam.,	
Sueka, I Gusti Ngurah.,	
Suteja, I Kt.,	



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(kosong satu spasi, 10 pt)

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**Tabel 1.** Wacana Estetika  
(Two single spaces of 10 pt)

<b>Wacana Estetika Posmodern</b>	<b>Wacana Estetika Modern</b>	<b>Wacana Estetika Postmodern</b>
Idealisme	Rasionalisme	Poststrukturalisme
Mitologi	Realisme	Global-Lokal
Mimesis	Humanisme Universal	Intertekstual
Imitasi	Simbolisme	Postpositivisme
Katarsis	Strukturalisme	Hiperrealita
Transeden	Semiotik	Postkolonial
Estetika Pencerahan	Fenomenologi	Oposisi biner
Teologisme	Ekoestetik	Dekonstruksi
Relativisme	Kompleksitas	Pluralisme
Subjektivisme	Etnosentris	Lintas Budaya
Positivisme	Budaya Komoditas	Chaos

(sumber: Agus Sochari, 2002: 9)

Gambar diletakkan simetris dalam kolom halaman, berjarak satu spasi tunggal dari paragraf. Gambar diletakkan segera setelah penunjukannya dalam teks. Gambar diberi nomor urut dengan angka Arab. Keterangan gambar diletakkan di bawah gambar dan berjarak satu spasi tunggal dari gambar.

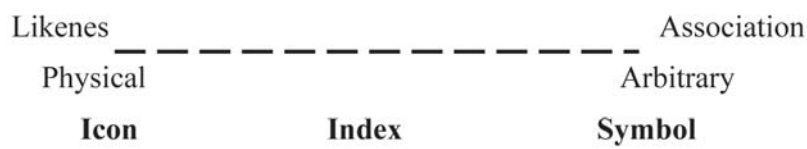
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Gambar 1. Hubungan antara Icon, Index dan Symbol (sumber: Sign, Symbol and Architecture).



Gambar 2. Motif ornamen hias topeng Malang



Gambar 3. Karang hasti tanpa daun telinga (sumber: survey, 2009)



Gambar 4. Karang hasti dengan belalai diangkat (sumber: survey, 2009)



Gambar 5. Berbagai contoh perempuan sebagai objek tanda dalam iklan dalam berbagai produk. (sumber: Femina, Edisi Januari 2005-Januari 2006)

Kutipan dalam naskah menggunakan sistem kutipan langsung. Penggunaan catatan kaki (footnote) sedapat mungkin dihindari. Kutipan yang tidak lebih dari 4 (empat) baris diintegrasikan dalam teks, diapit tanda kutip, sedangkan kutipan yang lebih dari 4 (empat) baris diletakkan terpisah dari teks dengan jarak 1,5 spasi tunggal, berukuran 10 *pt*, serta diapit oleh tanda kutip.

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Kartodirjo, Sartono, Mawarti Djoened Poesponegoro & Nugroho Notosusanto. (1997), *Sejarah Nasional Indonesia, Jilid I*, Balai Pustaka, Jakarta.

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Markus, H.R., Kitayama, S., & Heiman, R.J. (1996). Culture and basic psychological principles. Dalam E.T. Higgins & A.W. Kruglanski (Eds.); *Social psychology: Handbook of basic principles*. The Guilford Press, New York.

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#### **Articles from Encyclopedia and Dictionary**

Milton, Rugoff. (tt), "Pop Art", *The Britannica Encyclopedia of American Art*, Encyclopedia Britannica Educational Corporation, Chicago.

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Goltz, Pat. (1 Mei 2004), *Sinichi Suzuki had a Good Idea*, But... <http://www.Seghea.com/homeschool/Suzuki.html>

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**Acuan dari laporan penelitian**

**Reference from research report**

Villegas, M., & Tinsley, J. (2003). *Does Education Play a Role in Body Image Dissatisfaction?*, (Laporan Penelitian), Buena Vista University.

Pusat Penelitian Kesehatan Universitas Indonesia. (2006). *Survei Nasional Penyalahgunaan dan Peredaran Gelap Narkoba pada Kelompok Rumah Tangga di Indonesia*, Pusat Penelitian UI dan Badan Narkotika Nasional, Depok.

**Daftar Nara Sumber/Informan**

Dalam hal ini yang harus disajikan adalah nama dan tahun kelahiran/usia, profesi, tempat dan tanggal diadakan wawancara. Susunan data narasumber diurutkan secara alfabetik menurut nama tokoh yang diwawancarai.

Erawan, I Nyoman (56th.), Pelukis, wawancara tanggal 21 Juni 2008 di rumahnya, Banjar Babakan, Sukawati, Gianyar, Bali.

Rudana, I Nyoman (60 th.), pemilik Museum Rudana, wawancara tanggal 30 Juni 2008 di Museum Rudana, Ubud, Bali.

**Lampiran**

(kosong satu spasi tunggal, 11 pt)

Lampiran hanya digunakan jika benar-benar sangat diperlukan untuk mendukung naskah, misalnya kuesioner, kutipan undang-undang, transliterasi naskah, transkripsi rekaman yang dianalisis, peta, gambar, tabel/bagian hasil perhitungan analisis, atau rumus-rumus perhitungan. Lampiran diletakkan setelah Daftar *Acuan/Reference*. Apabila memerlukan lebih dari satu lampiran, hendaknya diberi nomor urut dengan angka Arab.

**2. Naskah Hasil Penciptaan****Judul Naskah**

(all caps, 16 pt, *bold, centered*)  
(kosong satu spasi tunggal, 16 pt)

Penulis Pertama<sup>1</sup>, Penulis Kedua<sup>2</sup>, dan Penulis  
Ketiga<sup>3</sup> (10 pt)  
(kosong satu spasi tunggal, 10 pt)

1. Nama Jurusan, Nama Fakultas, Nama Universitas, Alamat, Kota, Kode Pos, Negara (10 pt)
2. Kelompok Pencipta, Nama Lembaga, Alamat, Kota, Kode Pos, Negara (10 pt)  
(kosong satu spasi tunggal, 10 pt)

E-mail: penulis@ *address. com* (10 pt)  
(kosong dua spasi tunggal, 10 pt)

Abstrak (10 pt)  
(kosong satu spasi tunggal, 10 pt)

Abstrak harus dibuat dalam bahasa Indonesia dan dalam bahasa Inggris. Abstrak bahasa Indonesia ditulis terlebih dahulu lalu diikuti abstrak dalam bahasa Inggris. Jenis huruf yang digunakan *Times New Roman*, ukuran 10 pt, spasi tunggal. Abstrak sebaiknya meringkas isi yang mencakup tujuan penciptaan, metode penciptaan, serta wujud karya. Panjang abstrak tidak lebih dari 250 kata.

(kosong dua spasi tunggal, 10 pt)

**Appendices**

(blank, one single space of 11 pt)

Appendices are used when they are really needed to support the text, for example questionnaires, legal citations, manuscript transliterations, analyzed interview transcription, maps, pictures, tables containing results of calculations, or formulas. Appendices are put after the references and numbered using Arabic numbers.

**2. Result of Creative Work****Title**

(all caps, 16 pt, bold, centered)  
(blank, one single space of 16 pt)

First author<sup>1</sup>, Second author<sup>2</sup>, and Third author<sup>3</sup> (10 pt)  
(blank, one single space of 10 pt)

1. Department's name, Faculty's name, University's name, Address, City, Postal Code, Country (10 pt)
2. Group of creator, Institution's name, Address, City, Postal code, Country (10 pt)  
(blank, one single space of 10 pt)

E-mail: author@ *address. com* (10 pt, italic)  
(blank, two single spaces of 10 pt)

Abstrak (10 pt, bold)  
(blank, one single space of 10 pt)

Abstract should be written in Indonesian and English. An English abstract comes after an Indonesian abstract. The abstract is written in Times New Roman font, size 10 pt, single spacing. Please translate the abstract of manuscript written in English into Indonesian. The abstract should summarize the content including the aim of the research, research method, and the results in no more than 250 words.

(blank, one single space of 10 pt)

Keywords: maksimum 4 kata kunci ditulis dalam bahasa Inggris (10 pt, italic)  
(kosong tiga spasi tunggal, 10 pt)

**PENDAHULUAN** (11 pt, bold)  
(satu spasi kosong, 11 pt)

Naskah ditulis dengan *Times New Roman* ukuran 11 pt, spasi tunggal, *justified* dan tidak ditulis bolak-balik pada satu halaman. Naskah ditulis pada kertas berukuran A4 (210 mm x 297 mm) dengan margin atas 3,5 cm, bawah 2,5 cm, kiri dan kanan masing-masing 2 cm. Panjang naskah hendaknya tidak melebihi 20 halaman termasuk gambar dan tabel.

Penulisan *heading* dan *subheading* diawali huruf besar dan diberi nomor dengan angka Arab. Sistematika penulisan sekurang-kurangnya mencakup pendahuluan, metode penciptaan, proses perjudan, wujud karya, Kesimpulan, serta Daftar Rujukan. Ucapan Terima Kasih/Penghargaan (jika ada) diletakkan setelah Kesimpulan dan sebelum Daftar Acuan.

Lebih lanjut mengenai singkatan/istilah/notasi/symbol dan daftar rujukan sama dengan naskah dari hasil Penelitian.

Keywords: maximum of 4 words in English (10 pt, italics)  
(blank, three single spaces of 10 pt)

**INTRODUCTION** (11 pt, bold)  
(blank, one single space of 11 pt)

The manuscript should be printed with Times New Roman font, size 11 pt, single spaced, justified on each sides and on one side of an A4 paper (210 mm x 297 mm). The margins are 3.5cm from the top, 2.5 cm from below and 2 cm from each side. The manuscript must not exceed 20 pages including pictures and tables.

The beginnings of headings and subheadings should be capitalized and given Arabic numbering. The parts of the manuscript should at least include an Introduction, Creative Method, Conclusion and References. When there is an acknowledgment, it should be put after the conclusion but before references. Usage of sub-subheadings should be avoided. When needed, use numbered outline using Arabic numbers. The distance between paragraphs is one single space.

The directions on abbreviations/terms/notations/symbols and references follow the directions for the research manuscript.



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