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by Ida Ayu Komang Arniati

Doctoral Program of Cultural Studies
Faculty of Arts, Udayana University

PROCEEDINGS

INTERNATIONAL SEMINAR

CULTURE CHANGE AND SUSTAINABLE DEVELOPMENT IN MULTIDISCIPLINARY APPROACH:

EDUCATION, ENVIRONMENT, ART, POLITIC, ECONOMIC, LAW AND TOURISM

Monday, July 9th, 2018
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SEMINAR PROCEEDING OF INTERNATIONAL SEMINAR CULTURE CHANGE AND SUSTAINABLE DEVELOPMENT IN MULTIDISCIPLINARY APPROACH:

EDUCATION, ENVIRONMENT, ART, POLITIC, ECONOMIC, LAW, AND TOURISM

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Faculty of Arts
Udayana Univercity
2018

INTERNATIONAL SEMINAR
CULTURE CHANGE AND SUSTAINABLE DEVELOPMENT
IN MULTIDISCIPLINARY APPROACH

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PREFACE FROM THE COORDINATOR OF DOCTORAL PROGRAM
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Om Swastyastu,
Assalammualaikum Warahmatullahi Wabarakatuh,
Shalome,
Namo Buddhaya,
Best wishes for all of us.

Dear Academic Collagues,

Culture is unstatic and could be discussed from every side of human views and interests. Doctoral Program of Cultural Studies, Udayana University is a program where students could learn about culture from their multidisciplinary backgrounds. To fulfill one of the Dharmas in "Tri Dharma Perguruan Tinggi" (Three Rresponsibilities of Higher Education"), an international seminar with a theme entitled "Cultural Change and Sustainable Development "was held by this program on Monday, July 9, 2018.

There are several purposes of this international seminar. The first one is to enhance doctoral student's eperience in global grade discussion about culture change sustainabilty. The second one is to build international network between the Doctoral Program of Cultural Studies lecturers and students and and other researchers of culture from all around the world. The last but not least, the enhancement of international networks of students and lecturers in Udayana University would improve the ability of Udayana University to compete internationaly to reach a predicate of World Class University.

As the product of this seminar, the committee compiled the articles of key note speakers and presenters in a form of academic proceeding. There are 3 keynote speakers and 27 presenters participating in this seminar, and this academic proceeding is created to well-documented all valuable articles from the keynote speakers and presenters. We appreciate every article as it contains deep and knowledgeable ideas about culture from multidisciplinary point of views. The articles would be grouped in several interdisciplinary topics such as economy, environment, tourism, education, etc. to ease the readers to find the article fulfill their interests.

We hope this proceeding is beneficial for many parties of readers. The benefits would cope academic benefits for readers to improve their knowledge about culture, for cultural researchers who intended to enrich their research resources and absolutely for interdisciplinary issues praxis development.

Om Santih, Santih, Santih,
Assalammualaikum Warahmatullahi Wabarakatuh,
Shalome,
Namo Buddhaya,
Best wishes for all of us.

Denpasar, July 9th 2018
The Coordinator of Doctoral Program of
Cultural Studies, Udayana University

Prof. Dr. A. A. Ngurah Anom Kumbara, M.A.

PREFACE FROM THE DEAN OF FACULTY OF ARTS UDAYANA UNIVERSITY

Om Swastyastu,
Assalammualaikum Warahmatullahi Wabarakatuh,
Shalome,
Namo Buddhaya,
Best wishes for all of us.

Excelency key note speakers, presenters and participants,

Praise to the presence of Ida Sang Hyang Widhi Wasa, The Almighty God, due to His blessing this proceeding as the result of an International seminar entitled "Cultural Change and Sustainable Development "which was held on Monday, July 9, 2018 could be completed.

The Doctoral Program of Cultural Studies intended to have a contribution on enhancing cultural knownledge towards its students, especially, and towards researchers of culture globally. Thus, an international network regarding to cultural knowledge should be built. This theme has chosen to enhance global knowledge towards the doctoral of tudents Cultural Studies and other researchers as it would be sythesized in an understanding of cultural change in the development of mutidisciplinary approach sustainably. This theme is merely important regarding the fact that culture is dynamic (unstatic). Culture would go through dynamic changes which is caused by internal factors such as innovation and external factors, globalization influence, for instance.

Moreover, the chance would improve students' ability in building international network and relation in global grade researches and cooperated publishing in order to improve Udayana University ability in global competition in a field of education heading to World Class University predicate.

Faculty of Arts Udayana University enhance its efforts in community development as well as enhcancing the quality of the learning process of its undergaduate programmes (S1) and post graduates programmes (S2 and S3) in this globalized and unsurpassed era.

We hope that the international seminar held could become a chance to share knowledges and experiences due to the theme chosen. The seminar is truly important for the students, lecturers and other researchers to improve their international academic experiences. At last, the academic civities of Faculty of Arts, Udayana University would like to say thank you for the key note speakers, presenters, participants and the committee of this international seminar.

For the coodinator of Doctoral Program of Cultural Studies, the lecturers, students and the staffs, we always hope that we could manage and develop this institution together through "Tri Dharma Perguruan Tinggi" (Three Rresponsibilities of Higher Education") together and this seminar is one of the three Dharmas. We apologize the lacknes found in this seminar.

Om Santih, Santih, Santih Om.
Assalammualaikum Warahmatullahi Wabarakatuh,
Shalome,
Namo Buddhaya,
Best wishes for all of us.

Denpasar, July 9th 2018
The Dean of Faculty of Arts
Udayana University

Prof. Dr. Ni Luh Sutjiati Beratha, M.A.

C O N T E N T S

WASTE ECONOMIES:
LOCAL PERSPECTIVES ON GLOBAL INEQUALITIES

Assa Doron

Australian National University

ABSTRACT

In this seminar I look at some key cultural and social concerns fuelling the crisis of waste in the world, with specific focus in India. I propose a series of consideration regarding the potential nexus of environmental pollution, social and cultural prejudice and global power relations. Such consideration illustrate how each problem waste, inequality and environmental pollution – will fundamentally shape one – another over the purse of the coming decades, with differential impacts across socio – economics divides.

Keywords: waste economies, local perspective, global inequalities

INTRODUCTION

Waste might become the challenge of worldwide civilization, and India is a visible example of that environmental problem. India is one of the largest populated nation in the world, makes environmental problem even worse. In India, dirt and rubbish is closely related and identified to the low caste of society. Therefore, being low caste and dirty is a common thing. This article approaches waste as a national question closely related to that of economic growth (how to balance middle-class spending power with environmental needs), public health (how to survive from polluted water), and natural resources (how to keep the waters clean when 60 per cent of India's sewage ends up in water channels and on open ground untreated), all of those issues are dicussed by considering local people perspectives.

In India attitudes about ritual purity and pollution often collide with scientific understanding of waste and dirt and of sanitation and hygiene. Some local people and many pilgrims in Varanasi bathe in the polluted Ganga and rinse their mouthes beside outlets for untrated sewages. Devotees are unpertubed. They may be aware of the physical pollution of the Ganga, but pollution does not compromise for them the river's sacred and purifying properties. Their understandin of waste generaly ditiguishes between waste as dirt or filt (gandagi, aswatchhta) and the pollution associated with religious impurity (ashuddha, apavitra). The first pair of words commonly refers to the external forms of waste produced by a society undergoing rapid industrialization and urbanization. The second pair of words comonly refers to the ritual impurities incurred in the course of daily life, which must be ritually removed to regain purity. Thus the well washed hand of a human being may be spurned. Even the cup that such a hand touched may be thrown away as assudha, something touched and therefore tainted but brown Ganga water may be used to ritually cleanse the mouth. Local wisdom, believe and thus becomes its culture is a shaping agent for its people lifestyle. It is the biggest challenge in maintaining the efforts on making India cleaner and healthier.

Several programs had been held to solve the problems, such as Clean India proposed by Prime Minister Narendra Modi. He casts himself as the passionate defender of public order. His campaign 'Sachh Bharat' to clean streets and eliminate public defecation under slogans such as 'Toilets first, temples second' aims to ensure that by the time of Gandhi's 150th birthday anniversary in 2019, there will 90 million toilets around the country. All this takes place against the backdrop of India's caste system that associates waste with people who handle it, adding the worry of ritual notions of pollution to the list of waste's risks. Yet it is only a political movement and is not as effective as it felt. This vision of Clean India highlights a neat, sanitized public space appealing to middle classes and the better – off. But it often excludes the poor. Public shaming of unfortunate transgressors of the Swachh Bharat vision suggest that there may be little tolerance of people unable to fit the description of dutiful citizens committed to the regimen of cleanliness and hygiene. The poor are marginalized not simply for ritual and economic reasons but as deficient citizens. How environmental issues even happen in India? What are the implication to people's health and economy? Those questions would be answer on the discussion.

DISCUSSION

1. India: Culture, Sanitation and Economy

India's density of population, intricate cultural practices, and pulsating politics make it essential for sucessful programs to respond to local needs when (and if) they adopt technical and managerial practices from elsewhere. Simple solutions may appeal to non liberal ideas and enterpreneural spirits, but ground – level experience tells a more complicated story of how people think about the experience waste. Existing system of waste recovery feature and array of actors; scavengers, waste pickers, garbage buyers, and a host of processors and receivers. They are all linked to each other by an internal logic dictated by economic, social and cultural relationship.

Questions of social class have teased administrators, social scientist, Marxist and marketers for more than a hundred of years. From the 1920s, India's communist struggled to build class – based movements to advance the revolution, adhering the ideas of Marx and Llenin and following isntruction from the Soviet Union. They rarely suceeded. From the 1990s, capitalists and their marketing directors identified "India's growing middle class" as an aspirational group with varied levels of disposable income, defined by their desire for consumer goods and the resulting garbage they produced. But what defines the Indian middle class, and how many people constitute it? Estimates and definition vary widely.

India faces a second extraordinary challenge in adressing the cultural relationship between waste and caste. We touch on aspects of caste throughout the book, but they receive extended treatment. Ideas of "pure" and "impure", which have little to do with scientific principles of hygiene, continue to inform everyday practice among large sections of Hindu society. Althought untouchability has been illegal for more than three generations, 190 million people born into this group are still

stigamtized by other people's belief that they are polluting. The most polluting of all are those who deal with human waste and refuse.

In a number of Indian traditions, austerity and self – denial are valued as examples of virtuous conduct, and Mahatma Gandhi, the father of nation preached simplicity and self sufficency as essential elements of free and fulfilled India. Mahatma Gandhi's Independence struggle promoted frugality and village life centred around agriculture and crafts. Although these ideologies haven't prevented the sprawling urbanisation of today and its pressures on waste management, statistics affirm that Indians remain prudent consumers: an average American creates 150 times more waste than an average Indian But effective capture, reuse or disposal of discarded things requires more than reliance on old – and attenuating-ways. It requires systematic thoroughness, technical innovation, realization of an urgent need to change and respect and fair reward for workers at all links of the waste chain.

Civic conciousness and public spiritedness are difficult to imagine or practice for those who live precariously. People who lack of secure shelter and workplace regard public areas as spaces in which they have little investment. At its most threatening, public space is where they encounter police persecution, harassment and humiliation as scavengers and random defecators. For them, the morally binding contract of the Clean India pledge, let alone its practical application, is meaningless, and they appear left outside the purview of waste-free nation. Memories of previous slum clearance campaign bring with them anxiety that mariginalized population will be swept out of sight along with beggars and stray dogs. The Swachh Bharat campaign suggests a muscular brand of Hindu nationalism. Calls to protect "our mothers, sisters and daughters" from the indignities of open defacation insinuated a patriarchal guardianship. What might seem inocuous action by civil society groups, such as the movement generated by the Ugly Indian can lead to aggressive enforcement. New rules imposed on cleaned up urban spaces may exclude everyday activities of hawkers, peddlers and street vendors, let alone waste pickers. The goal of Swachh Bharat mean that governmentsand their servants are under pressure to produce results and declare yet another area open – defacation – free. Photographing villagers who defecate in the open, blowing whistles like football refrees to point out and shame such people, and eve physically assaulting them became part of Swachh Bharat story in 2017.

People in other place and times have confronted the bloating mountains of detritus that consumer's capitalism and urbanization produce, and in the nineteenth century India's sanitary practices were not markedly less hygienic than elsewhere in the world. The "sanitary knowledge" that Florence Nightingale referred to in the 1860s was little more than a generation of old Britain and existed more in the theory than in practice. The question of 'why is India so filthy?' is related to the British sanitation history. The Landmark research that documented the foulness of Britain's growing industrial cities was Edwin Chadwick's Report on the Sanitary Condition of the Labouring Population, a "masterpiece of protest literature", published in 1842, which led to parliementary inquiries and legislation. The evidence gathered in Britain described conditions that were similar to India. Furthermore, the Great Stink of London in 1858 when the River Thames was an open sewer bulging

with diseases (even Queen Victoria was not spared from contracting typhoid at sixteen), in order to state that Britain was already helpless in governing its own waste, let alone that of its imperial subjects. When Britain finally woke up to its responsibilities in the late nineteenth century, around the time of India's bubonic plague, its response was excessive quarantines and occasional home demolitions that met with little support and gave public health a troubled legacy.

Garbage and crime often go together, including big time crime. Garbage – related crime in India appears to be common but not at the scale or for the high stakes of North America and Europe. That's not surprising, because Indian capitalists have not yet found ways to turn waste into lare – scale, high value activity. However when fire burned out of control on the Deonar dump in Mumbai in 2016, journalists encountered "powerful" garbage mafia gangs who divided the site to share recycleables said to be worth Rs 6 million ($100.000) a day. The gangs had their own teams of up to a hundred waste-pickers protected and supervised by the gang's own thoughs. Gang-employed waste-pickers could earn a reasonable income in return for docility, long hours and productivity. Turf wars and murders were part of Deonar scene. In Bengaluru, people compalain of "garbage mafias" who control routes and deman ransom from local government and community groups. In Kerala, truck drivers are paid to dump waste in neighboring state. In other cities, waste-related crime may extend to the corrupt award of local contracts, theft of equipment and struggles to dominate branches of the recycling market.

2. Indian Sanitation Crisis

India has two problems that have some characteristics of a binding crisis. Each offers the potentials to heighten conciousness of the environment anc provoke change in the action of individuals and government. Neither crisis, however, threatens the imminent peril, panic or publicity of a plague epidemic.

The first is air pollution. Mumbai's notorious Deonar dump bubbles with methane gas has the flames into small fires regularly. In January 2016, it grew into major fire that made the city cough for days. It did again ten month later. This grotesque marriage of atmospheric pollution and waste crisis emphasized the immense presures on the wider environment. Ten Indian cities were in the world's top twenty worst cities for air pollution, according to a World Health Organization report in 2016. Delhi, whose air pollution traumas gain notoriety because of its air size and prominence ranked number eleven after the provincial cities of Gwalior, Allahabad, Patna and Raipur.

A concerted campaign against air pollution would do a little to help with the taming of garbage and sewage. Indeed, it could prove a distraction. Less than 5 percent of air pollution is estimated to come from the burning of garbage, even including the methane that Deonar and every dump emit everyday. Construction sites in expanding cities produce some of the dust that circulates in polluted air, along with coal fired power plants and vastly increasing number of motor vehicles. The flat dry plains of north India have always produced clouds of dust at particular seasons, and these are now augumented by the effects of farmers burning crop stubble, which mechanized harversting leaves in the

fields. Air pollution is an urban crisis that affects everyone. "Rich or poor" Sunita Narain wrote in 2017, "We live in our airshed". But atmospheric pollution is not something that the poor can do much about. It's a binding crisis with the potential to awaken awareness of environment and the uncritical use of fossil fuels, but it connects only indirectly with the pollution of lands and water.

The other crisis that has potential to change behavior is the alarming level of childhood stunting and infant mortality, strongly related to open defacation. In the north Indian countryside, the children of better off rural families appear to be as vulnerable to illness and stunting as those as the poor. Flies don't read bank statement, and unwashed fingers that feed children and that toddlers put into their own mouths can belong to rich and poor. Under the clean Indian campign, Financial Grants make it possible for large numbers of poor, rural people to build toilets, but motivation to use them – for health – convenience and status is lacking. If the wealthy were persuaded that building toilets and using them would make their children stronger and healthier, their example of toilet building and usage would increase the desirability of a toilet.

These are long term changes that can spread only slowly into wide wide spread pattern. Random defacation does not destoy people's dwellings or strike them down with boils and fevers. To make the connection between listles, undersized children and fecesin fields and lanes requires the skills of imaginative advertisers using all the techniques of the mobile phone world. And even in rural India had a toilet for every family, who will remove the compost from a pit latrine, and where would the contents of an overflowing septic tank go, and who would deal with it?

India has one further asset in attempts to tame waste – its proliferation of nongovernmental organizations, right – based organizations, self – help groups, residents' association, action groups and the like. Unlike China and other parts of the world, In India such organizations are still alowed to exist and grow, independent of the state. Indeed, it is often the state's deficiencies that generate them. Among the forty thousand such groups that are registered, no doubt some are shady, created to benefit their organizers, as critics sometimes claim. But a great many embody characteristics that made India the vibrant, adaptable place that it is. They often form out of local frustations, but their reach and influence can be wide. Thanal, the NGO in Kkerala, began as movement to control pesticides and grew to become a vehicle for challenging government menthods of managing waste and treating waste handlers. It is now credited with inspiring cleanup strategies in one of India's cleanest states, tinny Sikkim, high in the Himalayas, three thousand kilometres away from the steamy southwest coast, Yishey Yongda, a bureaucrat in the Sikkim government an a public face for the state's sanitation achievements, tells interviewers that she was "inteoduced to the concept of zero waste by pioneering non profit in Kerala, Thanal".

CONCLUSION

This article stressed the important characteristics of waste in India in the twenty – first century are unprecedented but also that some features warrant comparison to other times and places. One of

these relates to people. In summing up both the ugliness and the advances of public sanitation in Victorian times in Britain, Anthony Wohl writes, "Fortunately, men and women of compassion and sensitivity do not accept an undesirable status quo merely because prior conditions or conditions in other countries are worse. India todays shares this much with industrial Britain of long ago: people of "compassion and sensitivity" are to be found at all levels of society. They work in a political framework that still allows groups to organize, governments to be lobbied, and orthodoxy to be questioned. Conditions improve where coalitions – waste handlers, middle – class activists, professionals, officials, and politicians – devise approaches to tackle the rising tide of waste.

Such virtuous circles from here and there around the country. It would be unduly optimistic to suggest that they are destinies to expand and prosper. Economic liberalization since 1991 has encouraged capitalist activity that seeks to appropriate resources that once seemed available to anyone - such as vacant land and waste. A purely market driven approach to waste absolves the state of responsibility and leaves many at the bottom of the waste chain to fend for themselves. Socially excluded groups, whether based on caste, ethnicity or religion and discrimination. The pollution and disease accompanying the uncontrolled waste of an industrializing society ultimately belong to everyone.

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CULTURAL ECOLOGY CHANGE AND SUSTAINABLE DEVELOPMENT: CHALLENGES FOR KAJIAN BUDAYA IN PRAXIS *

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ABSTRACT

This essay reflects on the distinct approach of the Balinese school of Kajian Budaya at Universitas Udayana, initiated by the now-late I Gusti Ngurah Bagus, particularly in terms of the topic of cultural ecology change and sustainable development. It draws from my years of work as a dance-movement artist, teacher and cultural program director to insights gained during my doctoral studies to my application of the findings in subsequent participatory practice-based work. By doing so, I hope to stimulate us to consider the questions of what is the relevance of Kajian Budaya to our vocations in various fields? How might we make use of Kajian Budaya as praxis? Also, how can Kajian Budaya foster cultural creativity for the well-being of the earth and humanity?

Keywords: Kajian Budaya, praxis, cultural creativity, participatory practice-based methods, well-being

INTRODUCTION

When I received the invitation to give a talk for this International Seminar on Cultural Change and Sustainable Development organized by the Kajian Budaya Doctoral Studies Program of Universitas Udayana (UNUD), I accepted with joy because ever since my first consultation with the 'father' of the Balinese school of Kajian Budaya, the now-late Professor I Gusti Ngurah Bagus, on 2 October 2002 until the present I have reflected on insights gained during my doctoral studies here. I was also inspired when the current program coordinator, Anom Kumbara, said he hoped that this seminar would look at the role of praxis in addressing cultural ecology change. I responded that praxis has been the core of my thirty-five years of work as a dance-movement artist, teacher and cultural program director. Praxis was also the core of the participatory practice-based work, which served as the basis for my dissertation and subsequent work. For these reasons, I decided to take up the topic of Cultural Ecology Change and Sustainable Development: Challenges for Kajian Budaya in Praxis.

So, from my perspective as the first non-Indonesian person to enter and graduate from the Kajian Budaya Doctoral Studies Program at UNUD where, three years later, the Rector appointed me as a volunteer associate professor in the program – I hope to stimulate us to consider the questions of:

– What is the relevance of Kajian Budaya to our vocations in various fields?;

– How might we make use of Kajian Budaya as praxis?; and

– How can Kajian Budaya foster cultural creativity for the well-being of the earth and humanity?

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* Aspects of this paper are dealt with in my dissertation "Religiosity in Art Inspired by Samuan Tiga and Tejakula Bali: Unity in Diversity" (2011). Original quotations from Ngurah Bagus in Indonesian were translated to English by this author.

Rather than presenting an in-depth discussion on these matters, my talk is a brief personal account. To begin with, I shall share some thoughts about the distinct approach of the Balinese school of Kajian Budaya at Universitas Udayana. As a next step, I will look at the notion of cultural ecology change and sustainable development. Lastly, I will describe some concrete activities that involve Kajian Budaya as a form of praxis.

THE DISTINCT APPROACH OF THE BALINESE SCHOOL OF KAJIAN BUDAYA

The Balinese school of Kajian Budaya at Universitas Udayana, initiated by I Gusti Ngurah Bagus in 1996, is known as the first Cultural Studies program in Indonesia and is cited alongside other programs in the world that have developed since the 1960s. During my first semester in 2003, I had the privilege of attending weekly seminars for two months with Professor Bagus before he passed away. One session that still remains strong in my memory is when he emphatically said to my fellow doctoral candidates from Bali and other Indonesian provinces that they must publish articles and books about the cultures of their nation to give presence to local knowledge systems, practices, values, and concepts.

Soon after, I came to understand that Ngurah Bagus had published numerous articles and books and presented conference talks on linguistics, anthropological studies, history, archaeology, literature, and Balinese culture, as well as on social, environmental, and political issues in which he put forth theoretical and practical ideas for the sustainable transformation of Bali from a cultural perspective. Given that since 1976 UNUD has had a *Pola Ilmiah Pokok Kebudayaan* (Cultural Primary Scientific Pattern), in his paper on its application amid changing scientific paradigms, Bagus (2001 see 2004: 53–55) articulated that:

> … when connected with findings from traditions in Indonesia and particularly in Bali … which gave birth to an identity concept that shaped a way of life derived from a local cosmology formulated in *Tri Hita Karana*. In *Tri Hita Karana*, humankind tries to see the essential parts of their lives, which are:
>
> 1) concordance with other human beings,
> 2) concordance with nature (space), and
> 3) concordance with the supreme power of God the Great Oneness,
>
> which in the Balinese language is termed as *pawongan*, *palemahan*, and *parhyangan*. These three aspects have harmonious connections or relationships. As well, all three aspire to bring prosperity into reality for the local community. This becomes the anchor point.
>
> … *Tri Hita Karana* must be drawn near with a Cultural Primary Scientific Pattern that is truly based on a turning point from humans as objects (as in Newton's metaphor of a mechanistic universe) … rather they must be [seen] as active subjects who have relationships and concordances with their ecology (*palemahan*), with other people and communities (*pawongan*), and with their God (*parhyangan*) … So that related studies do not halt at just their physical needs, rather, go further to the issues of meaning that adhere culture wherever that person is a sustainer of it.

Of equal importance, in reflecting on the distinct approach of the Balinese school of Kajian Budaya in the context of Indonesia and the world, Bagus (2001 see 2004: 55, 57) felt:

> It must be emphasized that a positive aspect, which can be taken from the existence of a Cultural Primary Scientific Pattern in Indonesia, moreso a Cultural Primary Scientific Pattern at Universitas Udayana, is the consequence of the emergence of sciences that are plural … This means that '*bhinneka*' (diversity) and '*tunggal ika*' (in unity) must always endeavor to be balanced through a dialectic that offers benefit for '*bhinneka*' and '*tunggal ika*'.

So, while the field of Cultural Studies favors a contextual, interdisciplinary, and reflexive approach to regard cultural practices and their meanings in daily life, Kajian Budaya is distinctive in that it is also concerned with how the diversity of local knowledges and traditions in unity contribute to the quality of life and society's prosperity.

CULTURAL ECOLOGY CHANGE AND SUSTAINABLE DEVELOPMENT

In seeking to understand why the intersection of cultural ecology change and sustainable development was of interest to the organizing committee of this seminar, I made a quick review of literature that I had drawn from for my dissertation. I noticed that the notion of cultural ecology was tied to a theory developed in the 1950s–60s by anthropologist Julian Steward (1995) and is mentioned in the book *Cultural and Spiritual Values of Biodiversity: a Complementary Contribution to the Global Biodiversity Assessment* edited by ethnobiologist Darrell Addison Posey (1999) – comprised of articles by some 300 contributors and published by the United Nations Environment Programme.

In brief, what I learned is that cultural ecology examines the interactions of a particular human society with the natural environment and the cultural adaptation to it. However, an important finding emerged in the 1980s when Posey brought to light the 'inextricable link' between biological and cultural diversity – now termed biocultural diversity. Since then, scholars around the world (see Posey et al., 1999) have demonstrated how indigenous and traditional peoples are the inheritors of a corpus of knowledge including social, cultural and spiritual values and associated practices as a basis for environmentally sustainable living and local development.

As we know, some societies have proven to be capable of adopting, adapting and inventing combinations of old and new cultural practices in a manner that is responsive to the changing environmental and social conditions for centuries or even millennia (see Soebadio, 1986: 23 on local genius). But, allow me to bring up a matter that I have mentioned at several conferences, which I believe is very important for us to contemplate now and in the future: the biocultural diversity of Indonesia. Why? Because as one of the top twelve 'megadiversity' countries in terms of biodiversity richness and as the second most linguistically diverse (see Table 2.2 by Harmon, 1996 in Posey, 1999: 26), Indonesia epitomizes biocultural diversity. Also, there are thousands of sacred natural and built heritage structures and sites and a multitude of forms of tangible and intangible cultural heritage. This means that Indonesia is an important study area in terms of the contributions of culture for inclusive

sustainable development and the resilience of the world's ecosystems (see World Culture Forum, 2016).

CHALLENGES FOR KAJIAN BUDAYA IN PRAXIS

Scholars in the fields of Kajian Budaya and Intercultural and Interreligious Dialogue have stressed the need for participatory practice-based activities developed by and implemented with the people of a locale to foster cultural creativity, self-reflection, and sharing between cultures; and whereby results and documentation are accessible to and can be of long-term benefit for the present and future generations.

For me, the field of Kajian Budaya is also concerned with the different ways humanity experiences and interacts with the inner and outer conditions that shape the world in which we live. Yet, it is is not merely an interdisciplinary approach for theoretical work to analyze culture. So, one of our challenges is to create viable models of Kajian Budaya as praxis and especially processes that sustain cultural, ecological, and spiritual diversity for the well-being of the earth and humanity.

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MANAGING POTENTIAL CONFLICTS AND MAINTAINING TOLERANCE OF INTER-RELIGIOUS RELATIONS IN MULTI-RELIGIOUS COMMUNITIES: CASE STUDIES OF EKASARI VILLAGE, JEMBERANA DISTRICT, BALI PROVINCE

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ABSTRACT

Globalization becomes the hegemonic power of the vast transformation of the world's life of the nation state in the world which leads to the homogenization of Western culture on the one hand and local cultural resistance based on ethnic, religious and racial on the other side The national policy of autonomy which is expected to overcome the problem of ethnicity and multiculturalism in Indonesia, turned into a hyperotonom based on primordialism so as to bring up ethnic an religious prejudices. This condition is then a factor the rise of cases of social conflict in several regions in Indonesia. Indeed social disharmony or such conflicts can occur at any time and between groups, therefore tolerance and harmony of inter-ethnic and religious relationships in a multi-faith community need to be developed continuously. Because interreligious tolerance and multiculturalism is not something given, but takes place in social construction. The purpose of this research is to understand how the multi-religious and multicultural peoples of Ekasari village managing potential conflicts and maintaining tolerance of interreligious relationships in their daily lives. This study used critical ethnography approach. The data was analyzed qualitatively. The study found that the strategy used to manage the potential conflicts between people in Ekasari village by applying the priciple of equality, participation, legetimate, and multiculturalism. Maintaining the harmony and tolerance of interreligious relationships by applying the concpt of *penyama-berayaan* and *pesilih-asihan* base on the value of *Tri Hita Karana* and the historical experience of the formation of Ekasari village by their ancestors.

Keywords: managing conflict, tolerance, multi religious, *pasuka-dukaan* and *pasilih-asihan*

BACKGROUND

Multiculturalism in Indonesia still remains a problem that never ends. Globalization as an inevitable force of socio-cultural transformation leads to a paradoxical phenomenon, the occurrence of Western cultural homogenization on the one hand and the localism of local identity as a resistance to the pressure of globalization on the other. The awakening of the local cultural identity, precisely not to consolidate diversity in unity, but tends to be the symbols of resistance to distinguish between we and they ("*kekitaan-kemerekaan*"). The policy of regional autonomy in Indonesia after the national political reform that is expected to overcome the problems of multiculturalism, turned into a hyper autonomy that led to regional politics that increasingly sharpen ethnic, religious and cultural prejudices, then bring inharmony even social conflicts in some areas.

Indeed, social disharmony or such conflicts can occur at any time and between groups, therefore tolerance and harmony between interethnic and interfaith relationships in community life need to be developed continuously. This is based on the assumption that interethnic, racial, and religious harmony is not something that is given but continues in multilinear and multidimensional

social constructions. On the other hand, the growing understanding of radicalism and exclusivism of religious and ethnic identities lately due to globalization becomes a crucial issue for Indonesia. If the notion of radicalism and exclusivity is not anticipated early will be able to cause social disharomony or interfere with harmonious relations between religious communities in a region that has been well preserved.

Ekasari is one of the villages in Jemberana district that has unique so interesting to be the object of research. The uniqueness in question, historically the village was originally a non-inhabited forest area which was later built by Catholic Missionaries and local Balinese transmigrants into new settlements in 1934. As time progresses from the colonial period and the independence revolution of the Republic of Indonesia, Ekasari village becomes the destination of the transmigration of local Balinese, from outside of Jembrana Distric, ei from Badung, Buleleng and Karangasem regencies, as well as Javanese ethnic and Floresnese transmigrants brought by Catholic Missionaries. On the other hand, the poor economic conditions of the local population at the time were used by Catholic missionaries to spread Christianity caused some Hindu Balinese in the village of Ekasari to convert their religion to Catholicism. Such a phenomenon then forms the structure of the community of Ekasari into a multi-religious, multi ethnic, and multicultural one. Based on the data of the potential of Ekasari Village in 2016, the total population is 5,120 people, of which 3,762 are Hindus, Catholics 1,249, Islam 99 and Protestant 10.

Theoretically acknowledged widely by social scientists, the higher the heterogeneity of a society coupled with the exclusivity of the different groups, the greater the potential for the occurrence of atheism which then leads to social disharmony and even conflict. However, in Ekasari village it is quite different from the theoretical view, that although the structure of the community of Ekasari is quite ethnically religious, ethnic and cultural, intolerance between religious and social conflicts of ethnic background is almost unprecedented and so far the potential for conflict can be managed well. Based on this background, the focus of the study is to understand how the Ekasari villagers manage conflict and build tolerance among religious people in their daily lives.

RESEARCH METHODS

The study was designed using qualitative analysis, with a critical ethnographic approach (Medison, 2012). Methods of data collection is done by in-depth interviews, observation, and documentation. Data analysis is done through three cycle stages, namely data redusksi, exposured, and the conclusion or verification (Miles and Huberman, 1992). Theories used as a perspective to analyze data is the theory of cultural adaptation and multiculturalism. In this context adaptation is a cultural mechanism by which an individual or social group adapts to the environment in which it lives in various social activities and interactions (Bennet, 19 76).

RESULTS AND DISCUSSION

Strategy for Managing Conflict and Building Interfaith Tolerance in Ekasari Village

The strategy developed by religious, ethnic, and cultural pluralistic communities of Desa Ekasari manages conflict and maintains tolerance among religions is by applying the concept of *Pasuka-dukaan and Pasilih-asihan* (to helf each other in happy and unhappy moment and receprocal lovely). This concept is derived from the value of the local wisdom of Hindu Bali called Tri Hita Karana, which means that in order to achieve happiness in the community life of fisical and soul, then humans must always apply the principle of harmonious relationship with God, among humans, and with the environment. Practically the form of articulation of the in the daily life of the people of Ekasari Village is done in the moment of good activity which is like and sorrow.

The concept of harmonization of religious relations has meaning in harmony with efforts to improve social cohesion in plural society. Social cohesion is generally defined as the glue that unites society, building harmony and community spirit, and a commitment to realizing common goals (Colletta, et.al., 2001: 2). Social cohesion is a basic requirement for a society (Shiddique, 2001: 18). There is no universally agreed definition of social cohesion. The Council of Europe defines social cohesion as the ability of a society to secure the welfare of its members, suppress differences and avoid polarization. A cohesive society is a community of free individuals who support each other to achieve a common goal democratically. In contrast, Ritzen et al. (2000) emphasizes the social capital aspect in social cohesion, that is, the state of a group of people demonstrates the ability to collaborate and produce a climate for change.

The five main dimensions of social cohesion contained in the four policy documents of the governments of France and Canada, the OECD and the Rome Group include (a) togetherness (shared values, identity, feeling of commitment), (b) participation (equal opportunity to gain access), (c) participation (in political, economic, social and cultural life), (d) acceptance (respect and tolerance of differences in plural society) and (e) legitimacy (institutions acting as mediators in conflicts in plural societies) (Berger-Schmitt, 2000). These five dimensions will be used to examine strategies for managing potential conflicts and harmonizing relationships among religious believers in Ekasari Village as follows.

First, togetherness includes shared values, identity, and feelings of commitment. According to Karnawa (44 years old, interview September 28, 2017) that the common values referred to by the people of Ekasari Village are *manyama-braya* or fraternal fellow humanity. The spirit of brotherhood among the community members is also confirmed by the informant Susanto (48 years old, interview September 28, 2017) that "all Catholics in Ekasari Village always keep the concept of *nyama-braya* maintained in the community. Therefore, we always invite Catholics to maintain a good relationship with Hindu and Muslim ether in this village area. "The value of togetherness is actualized in religious social activities built with the spirit of brotherhood or grief and passion."

The value of *Pesilih-asihan* is primarily shown in the equity activity. *Pasuka-dukan* is a community activity, both of which are like and sorrow. Activities are categorized into activities like, marriage ceremony and cut tooth (mapandes) for Hindus. Meanwhile, the activities are classified as grief, such as ceremonies of death and other calamities. In such activities, every religious people of Ekasari Village invite each other and help each other so that they also feel the joy and sorrow as a member of the group. The involvement of religious people in *Pasuka-dukan* activity is a form of sympathy and empathy of humanity. In marriage ceremonies for example, other religious people not only come as an invitation, but also help sincerely the implementation of ceremonial activities. Likewise in the ceremony of death or there is a disaster that befell a family, then all citizens of Ekasari will come to help with carrying luggage, such as rice, coconut, and money to the funeral home.

Second, participation is interpreted as an equal opportunity for every religious person to gain access, especially in development. This is confirmed by Puja (49 years old, interview September 28, 2017) that Ekasari Village since the beginning has already shown a plural society. All religious communities in Ekasari Village have contributed equally in building the village and even historically our ancestors worked together through the forest to become a new village. Therefore, there is no reason not to involve religious people in rural development. One of the activities that can include all elements of religious communities in the village of Ekasari is working togather (gotong-royong). If it has been implemented gotong royong, both in banjar, environment, and village, then all members of the community must go down regardless of religion. Generally, the gotong royong activity is the work of cleaning the environment and the village hall for preparation of the celebration of independence day of Indonesia or improvement of irrigation water channel for agriculture. Forms of participation of all citizens in other joint activities, the most common is the moment of organizing the celebration of Independence Day of the Republic of Indonesia. In this independence day celebration, almost all religious elements in Ekasari Village are included. Similarly, in village development, religious leaders and community leaders are always included by giving them the positions as members of the Village Development Board (BPD) and the Institution of Community Inforcemet (LPM) Desa Ekasari. By involving all elements of the diverse community, the Ekasari Village achievement of Second Prize of National Village Competition.

In the economic field, all religious people in Ekasari village also get the same access. Each individual has the same opportunity in the economic field to achieve a certain position on the basis of his abilities and services. In such an economic system, it will facilitate the assimilation because it can neutralize the different opportunities given by different cultures. The participation of all religious elements also occurs in the field of security and order. Public security and order (kamtibmas) is a situation and condition of society that is absolutely created for the sake of community life. Soekanto (2004: 84) states the creation of security and public order can accelerate the process of assimilation. In such circumstances, minority and majority groups will seek a form of compromise in order to be able

to face together threats that endanger the whole society. In order to create security and order, religious people in Ekasari Village are actively involved in various.

Third, participation in political, economic, social, and cultural life. In politics, there is never any obstacle for Ekasari Village community to channel its political participation. There is an interesting point in the local political context that the Head of Desa Ekasari who was elected directly through the Village Head Election, was alternately won by Hindus and Catholics, although the majority Hindu population in Ekasari Village. This phenomenon is described by an informant named Karnawa:

> "As there is a 'mystical' power that governs. Any change of village head who has expired and can not nominate again, then each newly elected village head must have different religions. For example, now the head of Hindu village, after two periods should not run again, then held again Pilkades, definitely selected from Catholic. Yet if according to the number of voters, Hindus can always win the Pilkades. But in fact the community is very objective in choosing candidates for village head, not based on religion ".

The most obvious socio-economic participation of the community is the participation of all farmers in the Subak Ekasari organization. As a peasant organization, subak has functions related to agriculture, such as irrigation arrangements, rice planting schedules, and procurement of rice fertilizers. Each subak has a place to hold a meeting called bale subak. Hindu, Catholic, Muslim, and Christian communities who became farmers in Ekasari Village were all members of subak. In subak organizations they participate in organizing and managing work related to agricultural activities. All subak members have the same rights and obligations to clean the irrigation canal and regulate the distribution of fertilizer for their rice crops. In addition they must also follow the arrangement of cropping patterns and timing arrangements begin to plant rice.

However, they do not conduct ceremonial activities associated with Hinduism in the Ulun Suwi Temple that belongs to Hindus. As revealed by Mendra informants, that "Catholics, Moslems and Christians who participated in subak members (krama) do not participate in ceremony in the tample of Ulun Suwi (Pura Ulun Suwi). However, they always help with the preparation of limits that may be done. They also carry out their own worship in their respective places of worship separately but remain connected with the series of subak ceremonies.

Fourth, acceptance means respecting and tolerating differences in a plural society. The principle of reward among religious believers and freedom of worship in accordance with their religion and belief has become a historic part in the life of Ekasari community, especially between Hindus and Catholics. Narka informants (46 years old) and Madra (51 years) stated that in religious life between Hindus, Catholics, and Muslims in performing their respective worship there is no significant problem. It further emphasized that "in our social life we always help each other". We also always keep religious people to do their respective religious activities in a state of calm, safe and comfortable do not feel disturbed. The attitude of tolerance in religious social life, without interfering in the internal affairs of each religion is the essence of the application of multiculturalism.

Fifth, legitimacy includes institutions that act as mediators in conflicts in plural societies. In this regard, Puja (interview September 27, 2017) states that in order to overcome the many possible conflicts in religious life in Ekasari Village, the approach emphasizes dialogue. Any problems that are deemed to potentially interfere with the harmony of religious life in Ekasari Village have always been initiated with the involvement of village apparatus, village police, religious leaders and community leaders. Thus, the strategy applied is in accordance with the Decree of the Minister of Religious Affairs No. 84 of 1996 on Guidelines for the Implementation of the Prevention of Insecurity in the Field of Harmony of Religious People, whose contents are: (a) Counseling and socialization of legislation especially related to the development of religious life; (b) the formulation of a code of ethics for the interaction of religious persons; (c) Fostering and fostering a harmonious attitude; (d) the establishment of religious; and (e) Forum of religious leaders. This is where the role of government and religious leaders gain legitimacy to resolve conflicts that may arise in religious life.

CONCLUSION

Based on the above discussion, it can be concluded that the strategies implemented by the multi-religious and multi-ethnic ecosystem of Desa Ekasari to build harmonious relations and tolerance among religious people in their daily life is by applying the principle of *Pesuka-dukaan,* (Happyness and Sorrowness) *Penyama-brayaan* (Brotherhood and Fealowness) and *pesilih-asihan, (*Lovelyness*),* which is articulated in the activity and good events that are grief or calamity as well as ceremonial activities that are happyness. While strategies for managing and / or preventing conflict, is to apply the principles, equality, followers, participations, legitimate, and acceptance.

SUGGESTIONS

Suggestion to government, community, and stakeholder to keep harmony of religious relationship with strengthening local wisdom. Ekasari village can made model for multiculturalism development in Indonesia.

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THE TRANSFORMATION OF SPACE AND PRACTICE OF BALINESE WOMEN'S BEAUTY IN THE GLOBALIZATION ERA IN DENPASAR CITY

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ABSTRACT

Globalization becomes a marker of a new era that new "fever" has emerged. No one can resist or refuse this new "fever." A truly new world or just a new engineering is not so important because the "new" diction becomes an ideology that globalization brings. This means that many socio-cultural structures in the societal life have changed from radical, fast, instant, or evaluative, slow and thoughtful condition. No exception for the body also experienced globalization transplantation. Women experience aesthetical changes through the construction process of space and practice of beauty. Similarly, men do not miss the style that is increasingly difficult to be distinguished between one place and another. The construction of Balinese women's beauty in today's era of globalization refers not only to the socio-cultural aspects of Balinese society (local culture) but also to the market-oriented which is strongly influenced by the media. The simple and very private space and beauty practices now come with high technology and very publicly can meet the desire of Balinese women to obtain beauty in accordance with the ones presented in various media. There are three interesting points to be examined in this paper. Firstly is the changing space and practice of beauty. Formerly, the beauty-oriented practice of the royal family belonged to the tri-caste group, but it is now very capitalistic and full of imagery. Secondly, the beauty products are increasingly complex. In the beginning, the forms of women's appearance or beauty products were recognized through fashion or the fashion in use and limited only to certain moments, but now Balinese women have enough courage to look expressive in everyday life. Thirdly is the Beauty Service Model. Beauty services, such as beauty salons, beauty clinics, fitness centers, and other body care establishments continue to improve, both in terms of number and variety of the services provided.

Keywords: transformation, space and practice of beauty, and globalization

INTRODUCTION

Denpasar city as the capital of Bali province is very open to receive various influences, including globalization which is identical with the tourism industry. Globalization is defined as a marker of a new era that new 'fever' has emerged. No one can resist or reject this new 'fever.' A truly new world or just a new engineering is not so important because the 'new' diction becomes the ideology that globalization brings.

This means that many socio-cultural structures in the societal life has changed, ranging from radical, fast, instant, or evaluative, slow to thoughtful in nature. Ironically, Barker (2005: 133) explains and acknowledges that the globalization discourse also provides new chaos in the context of a multidimensional cultural change interconnected with the fields of economy, technology, religion, gender and identity. Furthermore, it is said that the process of economic globalization refers to a bunch of economic activities as the practices of capitalism where in this respect it is related to the issues of cultural meaning and global cultural processes (Barker, 2005: 150).

Many impacts of globalization have almost touched on all aspects of human life including the body also experiences globalized transplantation. Women experience aestheticization through construction process. Similarly, men do not miss the style trend increasingly difficult to be distinguished from one place to another. The construction of Balinese women's beauty in the current globalization era refers not only to socio-cultural aspects of Balinese society but also to market-oriented aspect which is strongly influenced by media. Space and beauty practices that were formerly simple and very private have now come with high technology and very public so they are able to meet the desire of Balinese women in obtaining their beauty in accordance with what presented in various media.

There are three interesting points to be reviewed in this study, namely: (1) the changing beauty space and practices, (2) the increasingly complex beauty products, and (3) the model of beauty services.

METHODOLOGY

This research is conducted by applying qualitative research approach that relies more on observation techniques, in-depth interviews, and documentary studies. Collection of the data and information were made through: determination of the location of research, determination of informants, observation, in-depth interviews, and exploration of relevant documents. Data analysis technique was carried out ethically by interpretative analysis technique and native point of view.

DISCUSSION

Space and Beauty Practices

The city of Denpasar in its status as a provincial city as well as district city developed into tourism area makes Denpasar a city community that essentially reflects the image of the Bali's city based on local culture. As an open city community, the nuances of modernism and globalism increasingly enter into the order of life physically, behaviorally and in the manner of value orientation. At the physical and lifestyle level, the face of local culture is visible through the styles of building, transportation model, catering system, fashion, media, entertainment and mode of criminality (Geriya, 2005: 1).

Related to fashion and attires constituting the lifestyle of Denpasar downtowners, it is definitely very important to have the support of adequate beauty facilities. Therefore, the places of body and beauty care also experience a very rapid growth. People no longer only need conventional treatment places, such as haircuts, facial treatment or Balinese buns provided by beauty salons. But more than that, where the need is more directed to modern, even super-modern beauty care provided by spa houses, saunas, fitness centers, gymnasium, and super-sophisticated beauty clinics. Moreover, many healers, shin-she (Chinese traditional healers), yoga center, and other alternative treatments are emerging in Denpasar where all promise and claim to be able to provide services and the best body and beauty treatment. These beauty and body treatment places continuously experience improvement not only in terms of quantity, but also in terms of variety of services and quality.

For women in the public sector (employment), in addition to having a positive impact because they become more economically independent, they are also required to be able to appear in accordance with the rules applicable in the workplace. To that end, beauty and body care places becomes their choice. No doubt someone's profession can influence it in making decisions for the selection of the types of body and beauty care as that happens to Denpasar downtowners. In this case, women look to get hegemonized by various powers, namely workplace and capitalism.

Model of Beauty Services

In Denpasar city, beauty service facilities, such as beauty salon, beauty clinic, fitness center, and other body treatments are constantly appearing in numbers and variety of services. Location of the business premises of the body and beauty care services is not only focused downtown Denpasar but has spread across villages in the four subdistricts around the city of Denpasar.

Beauty salon businesses located in the city of Denpasar can be divided into three levels, namely the small, medium and large beauty salon business. Their location is not only in shop-houses on the main road sides but also on smaller road sides and alleys. Currently, beauty salons are also found in some shopping malls and supermarkets in Denpasar. This phenomenon indicates the purpose of visitors to shopping mall or supermarkets is also to beautify them in beauty salon located in the shopping malls or local supermarket in addition to refreshing or shopping. In addition, there are also people offering beauty salon services on call. This beauty salon does not require business premises because the services are provided at the residence of customers. By and large, they offer specific body and beauty treatments such as facial, haircut, coloring, straightening, cream bath, body scrubbing and other traditional treatments.

A small beauty salon usually occupies a small cubicle consisting of a treatment area and a set of guest chairs where both services and equipment are placed in one room. The service facilities provided are very standard, including hair and facial treatments. The types of hair treatment include washing, hair cut, blow, tonic, hair coloring, and various types of hair curling as well as hair straightening (rebonding and smoothing). Then, skin cares include facial wash and makeup commonly accompanied with the installation of Balinese bun or modern bun. This salon treatment is usually handled by the owner only or can also be assisted by an employee, and the customers belong to lower class housewives and students.

In the city of Denpasar there are also facial beauty care centers with high technology and offering a variety of beauty products such as those offered by Natasha Skin Care with high technology. This beauty salon and clinic is indeed very exclusive occupying a magnificent building and two-storey with spacious parking lot as well as using a beautiful artist smooth-skinned Anya Dwinov as the icon. The types of treatment offered in the Natasha are entirely intended for facial treatments such as acne, blackheads, scar, hyper-pigmentation, anti-aging, enlarged pores, dull and dry skin, and sensitive skin.

Beauty Products

The presence of women with various forms of appearance or makeup is currently easy to be found in Denpasar. Such a scene can be witnessed not only at certain moments, but also on a daily basis. Variety of this beauty denotes the products yielded by services that grow flourishingly in the city of Denpasar.

Initially the style of the women's appearance or beauty products is recognized through the attires in use as one of the indicators of beauty products. As a cultural manifestation, the attire does not only function biologically that provides protection and security for the body, but also functions socially with aesthetic and ethical values. The touch of the art appearing in the type and variety of attires can definitely also bear other values contained in the material objects. In the process, these values give the users the characteristics and identity. Anak Agung Ketut Agung, in her article entitled "Balinese Customary Attires" (2004) explains the attires include ornaments of the head and bodily parts. Based on this explanation, a variety of attires emerge and develop that can be used for daily purposes and those that must be used in particular moments.

Currently, Balinese women have enough courage to look expressive in everyday life. To some people, physical conditions are considered less attractive, so this apparently does not become a barrier for them in expressing themselves. A woman with thick lips for instance, does not need to feel uncomfortable to use light red lipstick. "Instead, it makes the thick lips look sexier," said Mrs. Dayu, a civil servant in Denpasar. Meanwhile, Mrs. Made, a chicken dealer in a traditional market, having a huge belly and fatty hip does not feel awkward to use lagging pants and straight type T-shirt following the body curves and thigh protrusion even though all eyes glance at her with amusement.

The presence of markets in its various manifestations such as advertisement, beauty salon and beauty clinic, fitness center as well as self-promoting products sold freely cannot be underestimated in producing women's beauty. Balinese cultural practices demand for the appearance of women always looking different but also contextual come to enliven the women's beauty products. Religion and customs as dominant factors, in addition to the demands of work, pleasure and passion and other interests, are also very instrumental in constructing the beauty of women. Currently, the body and beauty care products are accessible in a very easy way, either through those offered by beauty salons and beauty clinics or by producers of the products to beautify consumers. Ultimately, these give birth to various forms of female appearance or beauty products. Almost every part of the female body, from tip of hair to toe, can now be formed to get a beautiful impression.

CLOSING

Being pretty for women is not a private matter because what women display with their body becomes public. The processes and identification originally denoting a product of tradition have been commodification. Being beautiful for every woman is perhaps a passion on these days. At all times television, radio, billboards and word of mouth constantly have propagated the importance of being

beautiful. Hundreds of variations of beauty products, from natural, chemical to technological as well as from legal to illegal ones continue to be produced and thronged as well as hunted by women. Dozens of beauty salons, beauty clinics and fitness centers are opened almost everywhere in Denpasar. Every woman apparently competes eagerly to pursue the beauty and be beautiful.

In the fulfillment of this beautiful desire, the women's body becomes the central point and center of capitalistic culture. The body becomes the central point of the machinery of production, distribution and consumption of the machine of capitalism. The body is produced as a commodity by exploring beautiful desires. Besides, the body is also used as a meta-commodity namely the commodity to sell other commodities (cover girl). At last, the body also has a central role in the distribution system, namely as a companion commodity (promotion girl).

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GOOGLE AND LIBRARY CONTESTATION IN READING CULTURE IN FACULTY OF SOCIAL AND POLITICAL SCIENCES, UDAYANA UNIVERSITY

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ABSTRACT

Reading is a cognitive process for obtaining information used as a response of uncertainties. Today, information can not only be obtained through printed media like books in libraries, but also through online media with search engines like Google. The presence of such information media strongly supports reading culture. This research focuses on the contestation of Google and Library in the university. The contestation will describe user perception to the existence of Google and Library as information institution. The method of the research is qualitative method. The result of the research will be then analyzed by critical theories. The results showed that 87% of informants choose Google, and 13% choose Library as tool of information retrieval. The reasons why they choose Google are all information available, open system, effective, efficient, modern, cost, and easy access. They choose Library because of relevant, accurate and selected information. The result also showed that globalization is able to make library access easier, and raise global products in the local context of the community. Besides this, the main discourse of "Google" brings up new discourses in the field of libraries such as electronic or digital library.

Keywords: Contestation, Google, Library, and Information Retrieval

INTRODUCTION

Information has an important role in all aspects of human life. It is necessary to reduce the uncertainty faced by humans. The information that people usually need is added value information such as current and relevant to the users. However, information explosion is increasingly perceived. Therefore, the users seek the right strategy to find required information. They try to find various institutions and systems that can provide accurate and reliable information. In connection with this, the presence of two institutions of information providers is need by the users. Both institutions are Library and Google. With each characteristic, Library and Google strive to find the market of its users, so here the question arises "who will win in the contestation?"

Libraries are institutions that collect printed and recorded knowledge, manage it in a special way to meet the intellectual needs of its users through a variety of ways of knowledge interaction. Google is a United States public company that has a role in searching on the internet, cloud computing, as well as online advertising technology and software. Google is a search engine in the form of an application program that serves to explore information on the internet. From the above understanding, it appears that Google can replace the library function in terms of providing information to users. In fact, in the perception of most users of information, it is said that Google has been able to replace the library functions. They prefer Google rather than Library because through Google, all the necessary information can be found quickly.

Based on the above description, then the problem in this study is how Google and Library contestation in reading culture? As a part of information technology, Google is utilized for various activities such as online shopping, airplane information searches, online sales, and the like. In other hand, the technology is also used by the library. It creates new library perception. Deconstruction of information technology can provide implications for the library. Both Google and library can support reading culture. The culture can be influenced by some factors such as tradition, income, education, media, and human resources.

The method of this research is qualitative method. The Informants are students from Library Department Faculty of Social and Political Science, Udayana University. They are used as informant because they are studying library science. They know library better than student of other departments.

DISCUSSION

Internet (inter networking) is a global computer network formed from different networks around the world. Internet consists of a group of computer users who are connected to the internet through a host computer (terminal server). Internet connection is based on the concept of client / server and organized according to global network. The Internet began to emerge in the late 1960s with its original name being ARPANET (Advanced Research Projects Agency Network). ARPANET was founded by the American research agency ARPA (America Research Project Agency) . ARPANET or the internet is built from a set of protocols known as TCP / IP. The rapid development of the Internet began in 1991 when the NSF (National Security Foundation) of America began to open network traffic for government institutions, education and other commercial networks. The internet is used by various institutions, professions, and other internet users to support its activities. Hinson (2006) states that the introduction of the internet to science and information workers such as university lecturers has the potential to improve teaching or learning process, and to transform traditional-based learning practices toward creativity-based education.

Along with the rapid development of information technology, a new population emerges of young people who always need the technology for their social activities. This new generation will gradually dominate and replace the previous generation. By the time the older generation has disappeared then the community is fully with new generation or digital community who rely on information technology. The community considers information as its primary need. They always need the information to support their life.

The use of internet is also caused by the search engines. The development of search engine technology results in easy access to information. Search engines perform keyword analysis entered by the user and provide a number of links related to the requested keyword or query. The main function of search engines in information retrieval systems is to find the documents or information quickly. Search engine itself is one of the important components in information retrieval system. Cowdhury (1999) in Halim (2013) states that there are seven main functions of information retrieval systems:

1) Identify relevant information

2) Analyze the contents of information sources (documents)

3) Present the content and sources of information

4) Analyze user demand

5) Customize the queries with the database

6) Find relevant information

7) Make adjustment of user needs

Each search engine has its own characteristics that distinguish one from another such as search speed, information accuracy, search site strength, search technique, search result format, and so on (Indrajit, 2006). Some search engines are often found on the internet, including Google, Yahoo, MSN Search, and Altavista. Search engines are accessible through browsing application such as the Internet Explorer and Mozilla Firefox. Google is a search engine which was founded on September 7, 1998 by Larry Page and Sergey Brin when they were students at Stanford University. They assume that web network can deliver better results by using a ranking of the number of search pages. These two people then created a web search engine called "Backrub". This is the root of Google. This machine is like a warehouse that stores millions of memories. His initial public offering commenced on August 19, 2004, raising $ 1.67 billion, making it worth $ 23 billion. Through a variety of new product developments, acquisitions and partners, the company has expanded its original search and advertising business to other areas, including web-based email, online mapping, enterprise productivity, and video exchange.

Google is able to use to find anything on the internet. It contains millions of information about things like books, journals, magazines, newspapers and the like. Suhartika (2017: 297-300) states that the utilization of Google's search engine in the Library of State Universities in Bali is as follows:

1) All users of the State University Library in Bali know Google, and 70.19% of those users take advantage of Google every day.

2) Tracking information through Google results in a higher level of precision than Yahoo and MSN Search.

3) Searching information through Google generates 81% of information relevant to the user needs

Law of the Republic of Indonesia Number 43 Year 2007 states that the library is the institution of managing the collection of papers, prints, and / or professional record work with a standard system to meet the needs of education, research, conservation, information and recreation for the users. Based on the statement, it can be said that Library standard is very required to perform the library optimally. One of important standard is library system. It is able to change traditional library into a modern one, like a digital or electronic library.

The results of this research are as follows:

- 87% of informants choose Google, and 13% choose Library as tool of information retrieval

- The reasons why they choose Google are all information available, open system, effective, efficient, modern, cost, and easy access
- They choose Library because of relevant, accurate and selected information

Based on the results above, it can be said that the respondents prefer Google to Library, but they still use library to find relevant and accurate information. The library also provides books that can be brought any places. It can also be stated that the library sustainability is still need in the future. In this case, the library should develop in modern way by using information technology and other tools.

Relating to the description above, there are some points that can be used as critical review in this research are as follows:

- In the era of globalization, the library sustainability is still needed. in this case, the traditional library switches to modern libraries such as electronic libraries, digital, and library 2.0. Library in the era of globalization means the process of library globalization. It has a positive impact in which the various layers of society around the world can access the library so that the community does not need to come directly to the library. The positive impact is that globalization can allow a major change in the pattern of human life, in which, people increasingly actively use the library as an information institution.
- Globalization raises the interpretation of global products in the local context of the community. In this case, the library should have adopted various information technologies so that the products of the library can be known by people around the world, so that the existence of the library is still considered.
- The information we can receive just a touch of the fingertips. It is the effect of blind reality. The information we receive, not necessarily verified. Truth and lies are indistinguishable because of being freedom of expression from the people. Relate to this statement, Google has not been trusted to provide accurate information. People still branded "Google is everything". On the one hand, the modern Library is very required to fulfill accurate information to the user quickly.
- "Google is everything" is considered to be the main or primary discourse which brings up new discourses in the field of libraries such as "electronic library" "digital library" and the like.

CONCLUSION

There are some point can be used as a conclusion of the research. They are as follows:

- The position of Google and Library in the future is expected to be the same, considering the library currently has utilized the information technology
- In the future, the contestation of Google and Library seizure of users does not need to happen. We hope they will use both Google and the library to improve reading culture.
- The contestation of Google and library indicates that the contestation can happens because of the rapid development of information technology.

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RELATIONSHIP OF KNOWLEDGE POWER TO THE CAR SHAPED THRONE IN PALUANG TEMPLE, NUSA PENIDA, KLUNGKUNG BALI

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ABSTRACT

The design of throne cars shaped is a new phenomenon in the architecture of Balinese worship. This unique phenomenon can be seen in Paluang Temple Nusa Penida. Two car shaped shrines Beatle VW and Jimny Jeep, dedicated to worship *Ida Betara Ratu Gede Sakti Hyang Mami* and his retinue. This study aims to reveal the power of knowledge relation on the design of the car shaped shrine. This study uses qualitative method with analytical descriptive approach. Data collection with observation and documentation. Informant determination was done by purposive sampling. Data analysis is based on power of knowledge relation, and power of discipline theory. The findings of this study reveal the strong power of knowledge relation in the myths developed by organic intellectuals (spiritual and indigenous leaders). The knowledge behind the myth is captured and developed as a power through media car shaped throne. The power relations discipline, work to discipline the body of Karang Dawa village community in the practice of worship in both shrines and other shrines in Paluang Temple, as the fulfillment of desire and expectation. The car shaped throne is a religious sign. In this millennial era, the globalization of media information has a lerated and expanded the consumption of the sign, not only limited in the area of Nusa Penida Bali, but has expanded throughout the world, through the role of capitalist actors who capture the knowledge behind the existence of the two cars shaped shrine to be a power in commercial realm.

Keywords: car shaped throne, myth, power of knowledge

INTRODUCTION

One unique phenomenon in the practice of Hindu *parhyangan* architecture in Bali is the construction of altar shaped cars. *Pelinggih* 'altar' shaped car is a new phenomenon in the architecture of the Balinese worship. *Pelinggih* shaped car is located in Pura Paluang, Dusun Karang Dawa, Bunga Mekar Village, south side of Nusa Penida island, Klungkung regency. Paluang temple is located in Karang Dawa, so it is also known as Pura Karang Dawa, even now better known as Pura Mobil because of the altar shaped car.

The existence of Paluang Temple with altar shaped car backed by stories from mouth to mouth for generations. Oral traditions that exist in this community, then developed into a myth that is strongly believed local people in Hamlet Karang Dawa. Myth becomes a container to insert religious values in the life of Balinese people, in addition to the aesthetic, ethical, and mentality of the supporting community that is influenced by the surrounding natural culture. The myths that live in Bali include stories of gods, demon, and supernatural man, as well as stories about natural phenomena, originally told only by word of mouth by speakers. Similarly, growing stories relating to car *pelinggih* Paluang Temple.

There is no written history in the form of lontar or inscription that mentions exactly the existence of the two *pelinggih* cars, but there is a fascinating story that passed down from generation to generation which is the background of Paluang Temple. Told the people of Karang Dawa wishing to open a new plantation land where Paluang Temple is now located, at the time of the process, there is a large rock clump and need to be moved to another place. After the rock was removed, strangely the next day the stone moved back to its original place, and it did not happen just once, but every time it moved the stone back to its original place. From the strangeness is then asked for clues on smart people, and the result gets a hint of 'unseen' *niskala* to establish a sacred building in the area.

Initially *pelinggih* established on a cliff adjacent to the cliffs (resemble the trough) according to the instructions in question, then the place is named Paluang Temple. The people are deeply convinced that the "manifestation of God" manifestation in Paluang Temple is *Ida Bhatara Ratu Gede Sakti Hyang Mami*. According to the *sekala* 'real' and *niskala* 'supernatural' instructions, *Ida Bhatara* who worship at Paluang Temple has a four-wheeled vehicle resembling a car, and every *piodalan* 'periodic ceremony' there are often people who possessed and requested that a holy car-shaped building be built so that both the *pelinggih*. Initially there were only two *pelinggih* car shaped, then after many people pray, can be built other throne and develop into like this (Jro Mangku Suar, interview 2018).

Construction of myths related to the existence of altar shaped cars growing in the midst of society, there are a number of unique events experienced by residents related to the existence of Pura Paluang, such as at night residents often hear the sound of car horn with bright light and high speed toward the temple. According to Jero Mangku I Wayan Suar, Pemangku Pura Paluang, the "car" is driven directly by the istadewa in the temple, with kenek one of the local villagers (now dead). Before he died he had time to tell the experience himself became kenek. He felt as if riding a regular car, namely the lights sein, brakes, clutches, horns and so seen directly by him while following where the driver directs the steering wheel. Similarly Jro Mangku Suar recounted the story of his citizens who became kenek, when he was doing a magical journey with Istadewata worshiped on the altar of the car. The kenek had met some Nusa Penida residents who he knew were working as laborers in Denpasar. He sees the man, but the person doesn't see him. Though already called-call. Residents here believe at that time *Ida Bhatara* was *malelungan* 'traveling' (Jero Mangku Suar, interview 2018).

The knowledge constructed through the mystical story, was simply accepted as a habitus by the individual villagers. Such knowledge continues to be produced by traditional (organic) intellectual actors, such as 'religious leaders' stakeholders, hamlet head (neighborhood), other traditional leaders in daily interactions, as well as on occasions of religious ceremonies. These organic intellectual actors maintain the myth's survival not only for the internal village community, but also have reproduced extensively to the people present to worship, or tourists visiting this Paluang Temple.

The architectural design of this car-shaped altar, of course, does not use the foundation of the Balinese traditional architecture design guidelines, as is commonly practiced in Hindu society. Hindus

in building worship architecture are based on traditional design guides. This Balinese Traditional Architecture Guide is contained in the manuscrip form of which are *Asta Kosala Kosali*, *Dewa Tattwa*, *Kusumadewa*, *Ithi Prakerti*, *Padmabhuwana*, and others (Ida Pandita Dukuh Samiaga, interview 2018).

The phenomenon is more interesting to be studied with a critical approach Cultural Studies, with the aim of revealing the strong power relations that lie behind the altar shaped car. A number of questions can be formulated into the problems of research, namely: (1) How is the throne car shaped at Paluang Temple, Nusa Penida Bali is constructed? (2) How is the discovery in religious symbols in Paluang Temple, captured and developed to become a power in this millennial era?

DISCUSSION

The attempt to trace the construction process of a wearing object, in the form of a vehicle of transportation (car) that is profane to be an inspiration to be a sacred object, or realist objects used as altar worship, ie as a spiritual object - religious symbol/symbol, to answer expectations, very interesting to do. However, to equate the perception in this writing, previously will be explained in advance about the meaning of *pelinggih* 'throne' car shaped at Paluang Temple or Car Temple.

Definition of *Pelinggih* 'Throne' Car Shaped

The phrase consists of the word *pelinggih* and car. **First**, the word "*pelinggih*" according to Zoetmulder (1995: 602) in Ancient Java Dictionary-Indoensia, derived from the word *linggih* which means sitting, seating, residence, position, rank, occupation. The word *linggih* got prefik *pa* be *palinggih* interpreted seating. The word *palinggih* in Bali is called *pelinggih* which also means seats or *stana* related to the context of the shrine of worship. *Pelinggih* is a throne "sacred building" of worship Balinese Hindu.

The existence of *pelinggih* can be seen in several manuscript like: *Asta Kosala Kosali* (Compiler Team, 2009), *Dewa Tattwa*, *Kusuma Dewa*, *Ithi Prakerti* (Soebandi, 2000). Traditional Balinese Architecture Books that allude to the existence of *pelinggih*, such as the Book of Bali Traditional Architecture (Gelebet, 2002), Architecture of Hindu Sacred Building Based *Asta Kosala-Kosali* (Dwijendra, 2008) and others.

The types and forms vary, as are the functions and the naming. The placement, the direction of dealing, and the types of ceremonies presented also vary. Materials and colors are also designed to suit the conditions of gerography or potential localization. Likewise, the size, the 'shaping parts', and ornament or decoration that may be applied are differentiated according to the hierarchy of function. There are some of *pelinggih* shaped like *gedong*, *meru*, *prasada*, *padma*, and *bale*. There are permanent building used wood, sand stone, mountain stone, bricks, concrete, and some semi-permanent or temporary, usually made of boards, plywood, bamboo and so on.

Second, the word "car" is a ground vehicle powered by a four-wheeled or more engine power, usually using fuel oil (gasoline or diesel) to start the engine (Anonymous, 2018). Cars are one tool that

helps humans in moving places (means of transportation). With the car life becomes easier and more practical in moving places, compared with walking that takes more time and energy. The types of cars available vary widely, ranging from the shape or model, the facilities are comfortable, efficient, and practical use. Increasingly, more and more cars are being offered by manufacturers to manufacturers by tailoring the needs of each customer.

So the phrase of the sacred building architecture shaped like a car in this study, is intended as a parhyangan architecture of the 'holy place' in the form of a sacred shrine of Balinese Hindus shaped like a 'vehicle' or a land transportation vehicle, with smaller sizes and different materials from cars indeed. In the context of this research location in Paluang Temple, Karang Dawa, Nusa Penida, the shape resembles a car VW Beetle and Jeep Jimny.

Overview of Paluang Temple

Paluang Temple is a temple located in Dusun Karang Dawa, Bunga Mekar Village, Nusa Penida, Klungkung Bali. The journey to the temple can be with a motor vehicle, on the way will be witnessed hills with natural backgrounds of the sea, chalky cliffs, through a simple residential population, and dried shrubs. The location is far from the residential area, so the atmosphere is quiet and comfortable for a place of worship. Inside the "main mandala" viscera area there are currently 13 traditional Balinese Architecture style pelinggih mostly made from local white rock of Nusa Penida. There are two different sacred buildings, the pelinggih that resembles the shape of the car. One car is similar to Jimmy's car and the other is a VW Beetle.

Pelinggih Jimny car shaped is painted in red, with two doors on the left and right, on the front side there is a pair of dragon green and gold. In the car there are two statues or statues as a symbol of driver and passenger, who is also a symbol of *Istadewata* or *Ida Bhatara* who dedicated in the car. This throne is believed to be a *pelinggih Ida Bhatara Ratu Gede Sakti Hyang Mami*, while the two statues male and female, as a symbol of the embodiment of *Ida Bhatara Ratu Gede Ngurah* and *Hyang Mami*.

Figure 1 *Pelinggih* **Car Shaped at Paluang Temple**
Source: https://www.thenusapenida.com/pura-mobil-nusa-penida

Another holy car building is a Beetle Volk Wagen (VW). This Beetle VW car is on top of a 'quadrilateral' stage setting, complete with carvings on the sides. The Beetle VW car is painted with yellowish brownish paint, and the hood is gold, there are three box-shaped holes on the car's *pelinggih*,

two on the left-right side, and one on the front. This car plate made KD 013, which means Karang Dawa, while the number listed is the restoration date on January 1st, 2013. VW car *pelinggih* is dedicated to the worship of followers and children *Ida Bhatara Ratu Gede Sakti Hyang Mami*.

Pelinggih car shaped at Paluang Temple formerly of wood, and since the restoration, wood car is replaced with materials from cement so that more durable. Type of vehicle was made to adjust to the present, including also car plate Jimny police number DK 28703 GL. The number is a refurbishment date, which is July 28th, 2003. The DK is code for vehicle plate in Bali, and GL means "*Gunung-Lebah*" 'Mountain-Canyon', because it is built on a hill with a very steep ravine (Jro Mangku Suar, interview 2018).

Strong Relation of Power in Ideological Construction

The myth behind the establishment of Pura Paluang or Pura Mobil is captured as knowledge by religious figures (pemangku) and traditional / village leaders to be a power in hegemonizing "symbolic hardness" the community in Dusun Karang Dawa. Hegemony is increasingly established with strong patron-client relationships between stakeholders, village chief, customary figures with the community. This is what Kuntowijoyo understands as a trigger for the strengthening of mystical symbolic processes in traditional patrimonial society like this (Kuntowijoyo, 2006: 6-7). Moreover, people's minds have been hegemonized by the knowledge in myths mixed with individual expectations, then the chance of ceremonial rites in the Temple becomes the arena of disclosure of emotional struggle and fantasy of society, the phenomenon of *kerauhan* 'possession of spirit' becomes empirical evidence. The phenomenon of kerauhan is a common thing every ceremony in Pura Paluang (Jro Mangku Suar, 2018).

The strong power of knowledge relation in myth developed by traditional organic intellectuals (religious figures and adat leaders). The knowledge behind the myth is captured and developed as a power through the media of the sacred building in the form of a car. Then the power relations discipline work to discipline the body of the people of Dusun Karang Dawa in the practice of worship in both the sacred buildings and other sacred buildings that exist in Pura Paluang, not only as a form of fulfillment of desire and expectations, binder social relations, but has become an ideology.

Thompson (2003: 18) reveals, the function of ideology as a binder of social relations that binder members of the community together by applying the values and norms are collectively agreed. The strength and relations of domination are reflected in the power of words and discourse. Social meaning of ideology was constructed in the discourse, so that solidarity and even solidity awake, and unity of steps maintained also thanks to ideology.

In general, the Balinese are now entering the postmodern era. In the postmodern era, consciously or not, like it or not, must be influenced by the wave of schizophrenia. Piliang (2003: 151) describes schizophrenia as a world in which the passion and manifestation of products, signs, forces, flows at high speed and with increasing intensity, fluctuates, moves from one state to another in an

increasingly high tempo, leads people into a state of egolessness, no identity, no territoriality, no meaning.

These desires contain a number of expectations of 'hope'. According to Lacan (2003) man is always in a state of lack (lacking), and only desire that can meet the lack (lackness) is. Desire is essentially a desire for identity ownership. Man, for Lacan, is in between feelings of loss and inaccessibility; from where desire arises and through the symbol one of the desires is felt. While the symbol itself is built from the myth.

Passion of car ownership as a symbol of wealth can be fulfilled through the possession of a sacred building shaped car. This is what causes expectations in the subconscious of individuals who seem to be a "request" niskala 'occult' to make a cult symbol shaped car pelinggih get the space, time, and situation conditions right in this postmodern era.

The postmodern era that also influenced the field of architecture is characterized by the appearance of architectural works based on the concept of follow-fun form of 'following the fun', emphasizing the "playful" design of the serious, building-oriented fulfillment or answering people's needs ordinary people, with semiotic codes they can catch and enjoy (Putranto, 2009: 235-236).

The car as a "symbol" of wealth in the underprivileged society is considered sufficiently fulfilled through the manifestation of the desire into the form of a sacred building, a place of calling on God and his heaven to meet lacks. If traced, the word symbol is derived from the Greek language, means a sign or feature that tells everything things to someone (simbolos). The word simbolos then becomes a symbollein verb which means to match, while the matching parts are called symbola (Dillistones, 2002: 21).

The symbol in the context of his trichotomy Charles S. Peirce, mentions "a symbol is a sign which refers to the object that it denotes by virtue of a law, the usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to the object "(Lucy, 1995: 23). Symbols are a kind of sign that contains a specific purpose, because the symbol is an object, event, speech or written forms that are given meaning by humans. Dhika (2015) reveals humans can give meaning to any event, or object related to the idea of mind and emotion.

Symbols in the context of society are closely related to social cohesion and social transformation. Symbols associated with a communication system refer to a signal system in an attempt to meet practical needs or face a practical emergency and use symbolic tools, either to commemorate past experiences, whether to forecast the realization of relationships with spirits, animals and others man in the future. Symbols remain related to the activities of everyday human relationships, but have the added function of celebrating and devoting the life cycle of the natural, orderly world and strengthening the congruence of that cycle (Dillstone, 2002: 23).

Religious symbols are strongly associated with the use of various symbols as signs or certain religious attributes. Specifically in this context refers to the formation of symbols or signs associated with the architecture parhyangan 'temple'. The sacred building 'altar' or throne, as a symbolic sacred

worship of spirits and god manifestations in Hindu religious practice in Bali. The sacred symbolic in this research location is in the car shaped.

Car-shaped throne architecture as became a religious symbol in the Paluang Temple, Nusa Penida, can't be separated from the process of transforming the myth into ideology. Roland Barthes states that myth is a traditional people's ideology (Piliang, 2018: 118). Its ideology becomes the background of a social behavior, a symbolic form of religion, or a religious practice. Ideology is also materialized into an architectural form. This whole cultural practice underlies the formation of a car-shaped architecture in the temple. This is a contemporary phenomenon of Balinese temple architecture. Religious symbolic practices are more likely to be artificial (car-like) signs that are constructed in such a way as to be part of religious discourse.

The myth construction of the throne car-shaved shows above, establishment the existence of power and knowledge relationship, and also the power of discipline in Michel Foucault's thinking. Myth in this regard is seen as a discourse in traditional societies, as a system of ideas or thoughts that contain knowledge (Lubis, 2014: 83). This inherited obedience and discipline are inseparable from the role of organic intellectual actors in society, i.e. community leaders, such as stakeholders, indigenous and other informal leaders, who continue to articulate the power of knowledge discourse subtly "hegemonic" through mystical stories and supported by trance practices, so as to get consensus legitimacy. Barker and Foucault see the productivity of this power as forming capillaries embedded in the fibers of social order, distributed power in social relations (Barker, 2005: 108; Foucault, 2002: 175).

Sign Consumption of Car Shaped Throne

Car shaped *pelinggih* 'throne' in semiotic is a sign or a religious symbol. This religious sign is built from a myth discouraged by the traditional intellectual actors in Karang Dawa village, Nusa Penida. Foucault says discourse is a way of constructing his knowledge and social practice. For Foucault discourse has the power to construct knowledge and power. Discourse is a social practice that will always form power relations (Foucault, 1990 in Piliang, 2018: 149).

In this millennial era, the globalization of media information has accelerated and expanded the sign consumption, not only limited to the Nusa Penida, Bali area, but has expanded throughout the world. This can't be separated from the role of capitalist actors who capture the knowledge behind the existence of the two thrones car shaped, to be discourse into power in the commercial sphere.

Car throne which was originally only a means of family-owned worship, packaged as a commodity in the package *tirtayatra* 'spiritual journey' in the area of Nusa Penida Island. The car throne shape becomes an unique and exciting commodity for production as a package of spiritual tourism destinations. Capitalist actors utilize both manual and digital media advertising media to distribute information and poke consumers to make a religious visit or just go to the temple of the car. The high level of consumption of Balinese and non-Balinese people who merely visit or worship in this temple has increased the welfare level of not only capitalist actors, but also the family of temple owners, and

the village as a whole. Renovations in 2013 and the addition of eleven new Balinese traditional throne in the *utama mandala* 'main yard' of this temple, witnessed such a large consumption of religious symbols.

On the other hand, Danesi explains that the building can be "read" as a narrative text with a specific meaning (Danesi, 2012: 265). Thus, architecturally, the design of car throne influenced by a particular car manufacturer (VW and Jeep). The design of cars (industrial products) is transformed into religious symbols or religious sign. The design is out of the traditional grip. The traditional system establishes certain provisions in building cultic altars (forms, materials and ethics of development) of high taste, of high value and of a high cultural nature. Thus car shape throne can be a popular culture category. This is in line with Piliang's idea of understanding religion in popular culture evolving along with industrialization, mass production and mass media. Religion is displayed, executed, understood, and carried out as an integral part of the process of industrialization, mass production and mass media. Religion (symbol religious) is presented and run as a fulfillment of mass desire (Piliang, 2018: 236-237).

CONCLUSION

Throne architecture car-shaped that became a religious symbol in the Paluang Temple Nusa Penida, can not be separated from the process of transforming the myth into ideology. The myth construction of the throne car, establishment by the organic intellectual actors of society, i.e. community leaders, such as *pemangku* 'priest assistant', indigenous leaders, and other informal leaders, who continue to articulate the knowledge power discourse hegemonically through mystical stories and supported by ritual practices religious, so to get legitimacy by consensus. Furthermore, in the millennial era, information globalization is exploited by capitalist actors who capture the knowledge behind the existence of the two throne car-shaped to be discourse into power in the commercial sphere. This is a manifestation of schizophrenia. Excessive forms of worship of matter, the consumption of signs, symbols or identities outweigh their function, so that material symbols easily transform into religious symbols in the religious practices of Nusa Penida or Balinese society in general.

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CREATIVE SIGNAGE FOR COMMERCIAL BUILDING IDENTITY IN DISRUPTIVE ERA, AS A STRENGTHENING CHARACTER OF LOCAL ARCHITECTURE IN DENPASAR, BALI

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ABSTRACT

The Denpasar city as the provincial capital of Bali. The architecture, like the existing buildings along the road in Denpasar City are mostly used as commercial functions, such as *Rumah Toko*, *Rumah Kantor*, café, restaurant, shop, boutique, *warung*, modern mini supermarket, etc. The face of this building is varied and not reflects the Balinese architecture. One of the characteristics of Denpasar architecture is the use of red brick material and *pepalihan* with red brick forms. The *pepalihan* is front and back plotting as a pattern on a pair of bricks. Creativity and new ideas can be applied in building facades, such as signage, nameplate, and certain types of materials and engravings, with their own uniforms for each different building function. The design use local materials, with the *pepalihan bebadungan,* and affordable price, designed with uniform size, inscribed Balinese script or Aksara Bali and writing the café or restaurant name. This idea is expected to give the character and identity in architectural of Denpasar. The strengthening of local characteristics, while in various building functions. This effort also give the advantages to increase the tourism in Denpasar city also in Bali. The sustained Denpasar architecture style become a benchmark for the sustainability of its Denpasar architecture as the local genius and identity of Denpasar in disruptive era of present day. The era when the culture change and cultural pluralism dominate.

Keywords: signage for commercial building, identity of local architecture, disruptive era.

INTRODUCTION

Bali is one of the world's tourist destinations, as evidenced by the election of Bali as the best destination in the world. The award is given by Trip Advisor through Travelers choice Awards in 2017, beating destinations in Europe, America and the Middle East. The city of Denpasar as the provincial capital of Bali is also a tourist destination. With the launch of city tourism in Denpasar City, now has made various efforts in beautifying the city. The arrangement of pedestrian on Jl Gajah Mada with local characteristics, structuring Badung Market while often visited by foreign tourists, Bajra Sandi Monument as the icon of Bali, structuring the Tukad Badung River around Jl Gajah Mada while decorated with murals on the wall and place for seating to relax for visitors.

About the architectural facade, the buildings along the roads in Denpasar City are mostly used for commercial functions, such as Rumah Toko, Rumah Kantor, café, restaurant, shops, boutiques, warungs, mall, supermarket, modern market, etc. The facade of this building in general is very varied and not yet reflects the Balinese architectural facade. In the Provincial Regulation of Bali No.5 of 2005, on the requirements of Building Architecture in Bali, explained that each building should reflect Balinese traditional architecture. But the implementation has not been realized properly.

Balinese Traditional Architecture

Balinese traditional architecture is a manifestation of the beauty of human and nature that appear into the forms of buildings with decorations (Gelebet, 1985: 331). Variety of ornamental is a work of art that is taken from the forms of flora, fauna, and religious values and beliefs are implemented into the harmonious beauty of art. *Pepalihan* is one of decoration in Balinese Traditional Architecture which has composition of lines arranged varies in a rule according to its building function. *Pepalihan* can also be interpreted as meaningful *bebaturan* levels with the symbols itself.

Character of Denpasar Architecture Style

Pepalihan bebadungan are commonly used in traditional Balinese architecture buildings in Denpasar and Badung. *Pepalihan bebadungan* is one of decoration in Balinese Traditional Architecture which has composition of lines arranged varies in a pattern. It has unique style seen from the level pattern of red brick with the game of put it on the back and front when it paired. *Pepalihan bebadungan* also become an ornament even if made without carving method. *Pepalihan bebadungan* can also used in the form of *kekarangan*, like *karang asti* (elephant shape), *karang goak* (bird shape). It can also used in traditional Balinese architecture buildings like *palinggih, bale kulkul, bale bengong,* and *candi bentar.*

Figure 1. Several forms of *pepalihan bebadungan* in Denpasar
Source: Personal documentation, 2018

Signage on Commercial Building

A commercial building is difined as a building that serves to accomodate various commercial activities, to gain profit. The facade of a commercial building is made attractive in order for the building to be clearly visible and easily recognizable. Commercial buildings in Denpasar city include hotels, villas, restaurants, rental offices, shops, supermarket, modern market, etc. According to the Oxford Advance Learner Dictionary of Current English, signage is a word or design and others on a board to give a

information or to direct someone to something or someplace. Signage also means messages and information in relation to important signs and a human response.

Research Method

The method used in this study is qualitative research with analytical descriptive approach. The study take place in Denpasar, as a barometer of architectural development in Bali. Library studies and field observation were conducted to get a deep understanding and the real data for character of Denpasar Architectural style. The creative design process used the design method, while trough the 3 step: input process, analize process, and output process. Input process is how to get the problem (problem seeking); analize process is try to mix the theory and fact in field, the output process is how to design as a solving problem step.

RESULT AND DISCUSSION

Pepalihan Bebadungan as an Identity of Denpasar Architecture Style

The use of *pepalihan bebadungan* in Denpasar architecture style is widely used in building Puri, Pura, and bale banjar in the city of Denpasar. *Pepalihan bebadungan* has a unique style seen from the pattern of red brick with the game of put it on the back and front when it paired. This *pepalihan bebadungan* at the same time become an ornament even made without carving. Brick material is a representation of Majapahit Architecture. The kingdoms in the city of Denpasar are mostly using brick material that shows that this kingdom is a generation of Majapahit Kingdom.

Signage on Commercial Buildings in Denpasar

Signage is use form of *pepalihan bebadungan*, using red brick colour, and also using red brick material, can give the identity of Denpasar architecture style. Some signage criteria on commercial building that can strengthen the Denpasar architecture style, can be seen in the following Table 1.

One character of Denpasar architecture style is the use of red brick material and *pepalihan bebadungan* motif. The creativity of put it on the back and front when it paired. Creativity and new ideas appear in the building facade, in the form of signage with their own same form for each different building function. The design is made with efficient local materials and affordable price, designed with a uniform size, writing the name of a company or building, as well as translations written in Balinese script.

Table 1 Signage Criteria on Commercial Buildings in Denpasar

No	Signage Criteria	Type 1 Projecting Signs	Type 2 Standing Signs	Type 3 Wall Signs
1	Material	Iron, board. Customized with placements	Iron, red brick, board. Customized with placements	Iron, red brick, board. Customized with placements
2	Colour	Black, red brick colour, white (Primary colour)	Black, red brick colour, white (Primary colour)	Black, red brick colour, white (Primary colour)
		Brown, grey, caramel and natural colour (Secondary colour)	Brown, grey, caramel and natural colour (Secondary colour)	Brown, grey, caramel and natural colour (Secondary colour)
3	Motif	*Pepalihan bebadungan*	*Pepalihan bebadungan*	*Pepalihan bebadungan*
4	Dimention of signage	60 x 80 cm	100 x 120 cm (for standing level/bataran); free dimention for high level signage; use the iron carving on top.	200 x 50 cm
5	Local genius implementation	Balinese script/ Aksara Bali (Write on below of signage).	Balinese script/ Aksara Bali (Write on below of signage).	Balinese script/ Aksara Bali (Write on below of signage).

Source: Personal Analysis, 2018

Some of the signage types that the author uses in this discussion, including:

1. Projecting signs, put on walls and usually have two sides so they can be read from two opposite directions at once.
2. Standing signs, not put on the building, supported by foundation, stands on the ground or floor.
3. Wall signs, functioning as exterior signs, put it on the wall of a building (fasade), has one side only and generally rectangular.

Figure 2. Projecting signs
Source: author design, 2018

Figure 3. Standing signs
Source: author design, 2018

Figure 4. Wall signs
Source: author design, 2018

Use some of these signage types with consideration of how easily signage can be seen by someone, the accuracy of the placement, the use of colors and materials, shapes, and places. The information shown can be understood, seen from the construction of sentences and the contents of the signage. Cost efficiency is also become the important thing to make it done properly.

Some functions if signage include: (1) Give the information for public, contains information about everything so that one can recognize an object easily; (2) Give the identity, which serves to introduce the identity of a place in an area so that people can distinguish the place with other places; (3) give the decoration, serves to beautify or enhance the appearance of a building. So signage also functions to strengthen the quality of the environment visually by creating the aesthetics sense. This signage design is create to get all this function above.

The local identity of commercial building architecture in Denpasar

One of the unique of Denpasar architecture style is the use of red brick material and *pepalihan bebadungan* shapes. This feature can be an idea in shaping the identity of commercial building architecture in Denpasar. Architecture of commercial buildings, as a dominant function in the architectural facade of Denpasar, can be the front guard in determining the architectural character in Denpasar. So the signage on this commercial building, is expected to give identity for Denpasar architecture style.

Signage requirements on the facade of this building can be arranged in a law on building in the process of Building Permit (*Ijin Mendirikan Bangunan*) in Denpasar. In the real condition, the technical process can be done by the Department of Licensing in cooperation with the Department of Industry and several related Department. So that supervision and management, is in authority of the local government of Denpasar. With the idea and creativity is expected to strengthen the architectural facade of Denpasar style character and self-identity. The strengthening of local genius although in various building functions.

The Identity of Denpasar Architecture Style

Design can satisfy people and society, while it able to accommodate local values such as a local genius. Design should be able to be adaptive in changing and disruptive era. The new design while use the old models and pattern, creative new designs and innovative forms, but still shows the local genius,

without losing its identity. So that can be born a design that is rooted in its own culture. Implementing the local genius and identity is the main point of the benchmark of Balinese traditional architecture sustainable today. Moreover the city of Denpasar as the capital of the province of Bali, which is a world tourist destination. The identity is reflected in the well maintained Denpasar architecture style, can be a tourist magnetism.

The meaning of the application of signage design is: (1) the application of *pepalihan bebadungan* on commercial building signage in Denpasar; (2) Sustainability "*ajeg*" its Denpasar architecture style as local genius and identity of Denpasar, in disruptive era of present day. The era with many chaos and changes happen while affect by culture change.

CONCLUSION

1. The identity of the commercial building architecture in Denpasar Bali, is manifested by presenting signage design that gives the character of traditional Balinese architecture and identity of Denpasar architecture style. Signage design is use form of *pepalihan bebadungan*, using red brick colour, and also using red brick material, can give the identity of the architecture style of Denpasar. Architecture of commercial buildings, as a dominant function in the architectural facade of Denpasar City, can be the front guard in determining the architectural character in Denpasar. So the signage on this commercial building, is expected to give identity for the architecture style of Denpasar.

   A design work should be able to be adaptive in disruptive era. The new design while use the old models and pattern, creative new designs and innovative forms, but still shows the local genius, without losing its identity. So that can be born a design that is rooted in its own culture.

2. The reinforcement of the architectural identity of the Denpasar style is achieved by continuing to accommodate local genius. Implementing the local genius and identity of local architecture is the main point of the benchmark of Balinese traditional architecture development today. The strong and sustained Denpasar architecture style will be a benchmark for the sustainability of its Denpasar architecture style in disruptive era of present day. The era with many chaos and changes happen while affect by culture change.

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APPLIED STUDY OF 'GREEN DESIGN' CONCEPT OF GREEN SCHOOL INTERIOR DESIGN IN SIBANG KAJA VILLAGE, BADUNG

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ABSTRACT

Impaired environmental quality; pollution and pollution that cross the health threshold; global warming; damage to marine habitat; new diseases whose power is so fast and the power of killing is high; are some examples of signage the emergence of serious environmental problems and threaten changes in demographic structure of the population around the world. For the international community, this indication of serious environmental problems has sparked a desire to restore themselves to nature, and create a holistic, heal thy environment. This phenomenon eventually triggered the presence of various designs ecology concept 'green design'. In Bali the issue of 'green design' lately is also evolving along with the aware ness of the world community to repay attention to the potential of nature. This is evidenced by the presence of Green School at the Kul Kul Campus in Sibang Kaja Village that carries the conceptt of environmentally sound buildings. Based on the description, this research will examine the applied form of the concept of 'green design' in the interior of the classroom and some supporting spaces. The results will answer whether the concept of 'green design' is applied is completely in line with environmental criteria. The research will be elaborated through descriptive method of analysis. The assessment is based on an analysis of the compatibility between scientific theorists and the observation of several samples presenting each population. The results showed almost all elements of classroom interior in the school building is in line with the concept of environmentally friendly. Starting from the tread processing, space lay out, space forming elements, doors, windows, and facilities is a design that is able to adapt to the potential and carrying capacity of the surrounding nature. Every aesthetic decision taken in the design process is based on moral judgment and ecological ethics.

Keywords: 'green design', interior and environment issue.

BACKGROUND

The conference of *The Club of Rome* on April 1968 that initiated by Dr. Pilliao Pacce produces a series of reports known as "*Reports to Club of Rome* "which is futuristic. The report is a prediction about how difficult and dangerous of future human life. Principally, they claim that industrial activities or any productive efforts to fulfil human needs as the cause of soaring carbon dioxide emissions that increase concentrations of greenhouse gases, and in the end, it will result global warming and environment degradation. (Grazyna P., 1995; 45). Moreover, inappropriate way of solving this problem is predicted to endanger the future life. Multiple reports from "*The Club of Rome*" change the world view toward the ecosystem. Some share groups and organizations that care about environmental sustainability problems such as: Greenpeace movement, Intergovermental Panelon Climate Change (IPCC), and United Nations Environtment Programme (UNEP) react to this problem.

The awareness to the environment produces groups of people who were looking for and hunting ecological concept or eco-conservation products ('green consumerim '). As a result, it creates a variety of *'Eco-Design'* product to answer the market needs (Papanek.1995: 28). Until now, Eco-Design

concept can be seen in various products of automotive, household equipment, architecture, and interior.

Principally, the *'green design'* concept is designed to consider the sustainability of human and environment. Green design is created based on a human nature consideration that human come and must be integrated with nature. The occurrence of the terms *eco-design, eco-interior, eco-architecture, back to nature, ecovillage* are concepts that show exploring the nature without exploiting it.

The indications of the existence of *green consumerism* in tourism industry can be seen through *'eco-tourism'* programs as human want to close to the nature. Hecktor Ceballos in *'Tourism The International Businesses*' defines *'eco-tourism'* as a travel program which are held responsibility to nature, where the goal is not only enjoying the nature but also involving educational aspects, understanding, and support for nature and environment conservation.

The issue of Eco-tourism was developed in Bali lately in accordance with the awareness of world community to nature potentials. On 2007, Bali was chosen as a palace to held *International Climate Change Conference (ICCC)* in relation to environmental issue. The existence of *eco-tourism* issue in Bali tourism industry creates Green School at the Kul Ku lCampus in Desa Sibang Kaja that carrying environmental concept. The management confirms that the Green School is a school based on ecological basis, with special curriculum that concerned with '*green movement*'.

Based on that fact, it is interesting to do a research about 'eco-tourism' concept in interior design of Green School. The problem raised in this research is how 'green design' concept applied in classroom interior of Green School in Desa Sibang Kaja. Are the concept of 'green design' was exactly applied to the environment.

The research is oriented to the interior design of classrooms and some supporting spaces of students learning process. Those spaces are the main rooms for learning activities so the 'green design' concepts are mostly applied in those rooms.

BENEFITS OF RESEARCH

The research produces a study of 'ecological design' utilized as supporting material in eco-design subject matter that offered by several Design Department in some colleges. This research can also be used for the development of special knowledge in design subject matter, as well as can be utilized to provide knowledge to society in understanding the products of environmental design. For the government, this research can be used as a guideline for regulation which supports sustainable development programs (Sustainable Development). By applying this knowledge and concept, it will develop various designs which consider to the ethical as the aesthetic foundation.

THE MEANING OF "GREEN DESIGN"

The term "green design" begins after the destruction of the global environment was discovered. This term is always related to environmental issues. The use of this term together with the

exception of the community who started using a variety of products that lead to sustainability of the environment. The meaning of word 'green' in 'green design' could be defined in a simple way. According to Peter Buyard in his book entitled "The Green Alternative" says that 'green' is something that is related to the life in the earth. This is not family or friend, society or whole humanity, but the corresponding is the process of life itself and everything that is strives for maintenance factors, and sustainability process. The word 'design' comes from English word which is *'designo'* ' in Italian language means picture. On 17th century, the word started to use to form School of Design in 1836. Agus Sachari in "Metodelogi Penelitian Desain" says that in Indonesian art, the word 'design' are often used for wording shape, design, framework planning, sketches, ideas, solving problems, and creating. Moreover, Acher also says that the word 'design' equals to a process of solving problems that are intended specific objectives (Sachari, 1999; 03).

Hereby, design can be interpreted as an environmental problem-solving process based on association between human and nature through the principles of continuity, use of resources to live the life without reducing the opportunity for the next generations to meet their own needs.

ECOLOGICAL CONCEPT IN DESIGN

Principally, Green Product is the way to minimize environmental problems, based on the resource limits and harmony of human life with nature through the principles of 'sustainable' approach. Sustainable means using natural sources to fulfill today's needs without reducing the opportunity for the next generations to meet their own needs. Dorothy Mackenzie in *Green Design: 'Design for The Environment'*, says that the principle of sustainability in process of designing can be reach by optimizing the criteria design which is environmentally based, since taking the building materials ----- the production process----- use of the product ----- until the product has been made into waste (Dorothy Macenzy, 1991; 89). Those stages hopefully don't have any impact to the nature.

Some of the strategy approaches offered by Mackenzie to optimize design criteria are Eco-efficiency, Biodegradable, Recycling, Longevity, and Ecolabel. Eco-efficiency is to make efficient or not to waste materials, energy consumption, and other natural sources. For interior designers, efficiency of the energy can be done by using heating or lighting system approach.

Biodegradable means using good materials which can be natural or unnatural source that cannot harm the nature. Harsono says that an ecofriendly building demands the use of material that does not contaminate the environment and endanger human. Some materials which are suitable to Biodegradable concept are wood, bamboo, branches, leaves and more. Those materials are recommended in building 'Green architecture', besides the material that is reused and recycle. Material from plants are materials that absorb CO_2 from the air. It is in contrast to non-organic materials which are discharge CO_2 to the air because it needs fuel. Nevertheless, a number of inorganic material which not energy consuming and does not pollute environment, is still recommended in the concept of green architecture (Harsono,2010; 127).

Recycling is a process to recycle waste product to be a new product (recycled) and ready to use. This attitude is very wise because it can seizure the bad impact of the waste problem beside improves the efficiency of material. Some other types of approaches are *'reuse'*, *'replacement'* or *'remanufacture'*. In relation to the principles of the architecture of the 'green' architecture, Harsono emphasizes that those materials are used materials from demolition of structure or building. The use of used materials can reduce the energy consumed in the production process of material manufacture. It can be said that the material used as if it were made without using energy.

Longevity is lengthening the *use* of products. It relates to efforts to conserve the environment, efficiency of energy and saving of material, and even reducing the accumulation of waste. Designs that are concerned with environmental should more prioritizing to the durability of the products than 'trend' or 'style', which tends to change rapidly and influence the durability of the product.

The *last* strategy is ecolabel which means attaching a label on a product that explains the product has been passed and cannot harm the environment.

Related to ecofriendly architecture design, Heinz Frick in his book entitled 'Eco-Architecture' summarizes some points related to architecture and interior design holistically:

1. Adjusting to local areas. Architecture design should consider the surrounded ecosystem and biodiversity.
2. Saving sources of energy that cannot be renewed.
3. Maintaining the environment.
4. Using simple technology.
5. Using ecological building materials (Heinz Frick, 1998; 45).

In a bulletin 'Environmental Building News' Vol. 04 No.5 on September 1995 affirmed some priorities in planning building that environmental based:

1. Save Energy ---- *Design and build energy-efficient building*. Design buildings should be able to save energy usage. The efficiency of energy should be thought when starts to design because it will be part of the surrounding environment for long period of time and always consume energy.
2. Create Community ---- *Design communities to reduce dependence on the automobile and to foster a sense of community*. Planning an environmental community that seems to lead to reduce dependence of using on a polluting device environment, such as vehicles that produce emissions.
3. Select Low-Impact Materials ---- *Specify low-environmental impact, resource efficient materials*. Hopefully, by selecting an eco-friendly building materials, it will reduce pollution, not harm the ecosystem while taking, producing, and even delivering the material building.
4. Maximize Longevity ---- *Design for durability and adaptability*. By selecting along lasting building material, it is easy to take care and prevent from damage. Planning a long-lasting design is always popular and flexible to the era (time less architecture).

5. Recycle Building ---- *Utilize existing buildings and infrastructure instead of developing open space*. Old buildings have a better air circulation as well as natural lighting system which is more environmentally friendly. That is why, restoring buildings are much better than constructing new building that cause more open spaces.

ANALYSIS

The ordinary of nature in Sibang Kaja Village such as: the freshness of air, the expanse of rice fields and local agriculture, Ayung river and background of Agung mountain become supporting points to realizing the 'close to nature' concept (eco-interior).

The results show that the buildings are located in a right place and not exploiting the nature. Buildings are built independently or not connected to each other and located in different heights. There is almost no natural exploitation so that the natural of the surrounding area is still kept. The conservation of surroundings is aim to filter the air, prevent pollution, and increase the productivity of oxygen. That is why, the air that enter the interior buildings are remain clean and healthy. The building area is designed for everyone not to ride vehicle if they want to reach another location. Based on that findings, Green School's building design meets the *'Create Community'* principle. It means by exploiting the area effectively, it strengthens the relationship among community and creates a good relationship between human and nature.

The interior designers of Green School decided to choose local material and natural colors for materials and floor finishing materials. The materials selected are bamboo parquet, terracotta, and teraso.

The wall design is dominated by a wide open surface. Therefore, it allows the sun to enter the classes and supports the lighting while in the daytime. Windows are also very important to maintain the circulation of the air. Open spaces around the classes might easily help to create freshness of the surrounding area. The use of cooling machine (AC) could be minimize and it reduces the use of energy that should not be necessary.

The beauty of the surroundings view could be seen directly throughout the wide open windows. It seems to become part of the building design. The surrounding view and building design support the 'green image' harmoniously.

Ceilings are designed to optimize the natural lighting system. A white skylight (semitransparent) are attached on the ceilings to produce a good lighting protection from the sun. Skylight will lighten or reduce the heat of the sun and produce perfect temperature to the rooms. In the daytime, natural lighting system is always preferred. Electrical lighting system is only used when night time or cloudy day.

Saving energy in planning lighting system is always taking care seriously. Interior design in each rooms are designed to save energy consumption as much as possible. Energy consumption is calculated in every single plan decision. Biogas technology is one of the approaches in saving non-renewable

energy resources (petroleum and coal). It is clear that Biogas technology is created not to destroy the natural environment when compared to limited energy sources.

Almost all of the materials from the classroom Green school are using bamboo. Bamboo is one biological materials that is easily found in Indonesia especially in Bali. In Sibang Kaja area, Bamboo plants can be easily found in backyard and around river. Bamboo is one of recommended materials as an organic material and fulfilling the concept of Biodegradable. Organic material is a material which absorbs CO_2 from the air in a natural process. Bamboo is one of the building materials that can cultivated (regenerative). When some bamboo sticks are cut, then the bamboo will grow fast and rapidly. As building material, it will stayfor long time compare to time for Bamboo to grow. It means cultivating Bamboo is fast and easy. When Bamboo is finish to use, it will be easily to be decimated by the nature. Obviously, by knowing those facts that bamboo meets the biodegradable criteria.

CONCLUSION

Green school is a school that is able to generate an educational system that care to the environment (educational environment). The results prove that almost all of the classroom interior elements are harmonized to the eco-friendly concept. Through the location of the site, material selection, and style or shape of the buildings, indicate that the designer is trying to adapt to the natural potential and supportof the surroundings. It also shows the consistency of the design to the concept. Consequently, every decision that is embedded in designing process are established on moral judgment and ecological ethics.

Green school interior design can be categorized into environmental friendly design. The interior design is success to utilize the ecological principles in artificial environment. Environmental friendly design refers to mutual relationship between human and the environment. The interior design which including human activities on it becomes part of the ecosystem and relate to the nature circulation.

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BORAN DANCE, BETWEEN IDENTITY AND DANCE OF LAMONGAN TRADITION IN THE PERSPECTIVE OF CULTURAL STUDIES

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ABSTRACT

Boran Dance which was originally created with the aim of following the traditional art festival organized by the East Java art council currently transformed into a traditional dance Lamongan. Stunted Boran dance is transformed into a traditional dance Lamongan does not appear suddenly but the results of the ideology of the ruling class (government Lamongan) through various systems and institutions, ranging from media, advertising, educational institutions and so on. This practice the researchers consider as an unnatural problem because the context of the construction of dance is outside of the traditional aesthetic rules of dance. Referring to the phenomenon of the researcher will analyze this problem with the perspective of western philosophy that is by approach theories of cultural studies. Through the approach of theories of cultural studies researchers trying to peel the extent to which Boran dance is transforming into traditional dance Lamongan and become Lamongan dance identity. Through critical thinking Gramsci, researchers try to analyze how far Boran dance transform itself into traditional Lamongan dance, and is there any legality of hegemony also in it. So as to make dance boran, as the identity of traditional dance Lamongan. Boran Dance was born from an iven of traditional art performances organized by the East Java Arts Council. Because to the existence and success of this dance is transformed from festival dance into traditional Lamongan dance. This dance is currently known by the general public as the identity of the traditional dance of Lamongan. From the researcher's perspective, this dance is far from the traditional dance rule. If looking from the concept can indeed be viewed as the art of tradition, but from the background of the creation of this dance is not the dance tradition and legitimacy Boran dance as traditional Lamongan dance not separated from the hegemonic contract of the dominant class to the subordinate class. The strength of this legitimacy can not be separated from the power of the ruler (upper class). The success of Boran dance at the National level is able to conjure up individual consciousness. This success is also strengthened through various aspects and areas that legitimize the ruling hegemony of Boran dance identity as traditional Lamongan dance.

Keywords: Boran Dance, Identity, Tradition, Hegemony

INTRODUCTION

Background

Local culture is a manifestation of the life activities of the citizens of a part of a plural society whose society consists of more than one ethnic group, so that life activities are based on social institutions derived from local ethnic cultures that apply and in some cases also influenced by national culture (Sudikan, 200: 5). Lamongan is one of the districts in the province of East Java. Lamongan geographically includes the northern coastal areas. Lamongan is famous for its traditional food, namely soto, wingko, and tofu mixed. Besides identical with this food, Lamongan still have traditional food that is not less delicious is sego (rice) boran. Sego Boran, word fragment from sego (rice) and boran (container of woven bamboo) or countryman bojog, but bigger size.

After ditasbihkannya Boran dance as a traditional dance from Lamongan, Lamongan today began to appear many dances that when viewed from the structure of motion of the dance is a new

dance creations category, such as Mayang Madu Dance, Turonggo Solah, Jolo Sutro and so on. Of the many types of dance creations that exist in this new city of Lamongan there is only one dance that the researcher, the Boran dance. From the beginning of its appearance, Boran dance has always been the talk of many circles both Lamongan itself and outside Lamongan. The talks were sticking out of Lamongan because Boran dance won a variety of events from district, provincial, to national level, and was once a dance ambassador and sent to Thailand. Being in Lamongan Boran dance became an icon Lamongan and a very phenomenal is Boran dance has become a traditional dance Lamongan city. This discourse is not a discourse that is formed by itself, but constructed and the result of the ideology[*] of the class of satisfaction.[†]

Boran Dance which was originally created with the aim of following the traditional art festival organized by the East Java art council currently transformed into a traditional dance Lamongan. Stunted Boran dance is transformed into a traditional dance Lamongan does not appear suddenly but the results of the ideology of the ruling class (government Lamongan) through various systems and institutions, ranging from media, advertising, educational institutions and so on. In the Gramscian analysis, ideology is understood as ideas, meanings, and practices which, while claiming to be universal truths, are a map of meaning that actually sustains the power of certain social groups.

This practice / phenomenon I regard as an unusual problem because the context of the dance construct is outside of traditional aesthetic rules of dance. Referring to the phenomenon I will analyze this problem with the perspective of western philosophy that is by approach theories of cultural studies. Through the approach of theories of cultural studies researchers trying to peel the extent to which Boran dance is transforming into traditional dance Lamongan and become Lamongan dance identity. Through critical thinking Gramsci, researchers try to analyze how far Boran dance transform itself into traditional Lamongan dance, and is there any legality of hegemony[‡] also in it. So as to make dance boran, as the identity of traditional dance Lamongan

PROBLEM FORMULATION

In accordance with the background that has been described, the above problem I can formulated in the form of questions as follows:

1. What is Boran dance as traditional Lamongan dance?

2. How is the role of hegemonic power in the continuity of Boran dance as the identity of traditional Lamongan dance?

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[*] In a general sense, ideology is often interpreted as a view of life. But in Marx (ism) or Critical Theory, ideology is defined as a false consciousness or views produced by the dominant class to cover up the real truth in order to perpetuate their power.

[†] http://www.negerikuindonesia.com/2015/08/tari-boran-tarian-tradisional-dari.html

[‡] Hegemony can be interpreted as a way for dominant class to drive influence not through hard power approach but through soft power approach (thus causing dominant ones sometimes not aware that they are actually dominated and oppressed).

APPROACH

Gramsci here means different hegemony with understanding in general, he saw in his residence there is a massive domination in which the government uses violent government consensus with its people and emerged hegemony as Gramsci's hegemonic concept emerged. Gramsci's hegemony theory is one of the most important political theories of the twentieth century. The toeri is built on the premise of the importance of ideas and inadequate physical strength in socio-political control. In Gramsci's eyes, so that those who are not only possessed to feel possessed and internalized the values and norms of the rulers, more than that they also must give approval for their subordination. This is what gramsci implied with "hegemony" or mastered with consensual moral and intellectual leadership. In this context, Gramsci opposes positively the hegemony, as a form of supremacy of one group or several groups over another, with another form of supremacy called "domination," which is power which is sustained by physical strength. Of course, the hegemonic theory is not a novelty in the Marxist tradition.

Thus gramsci alters the hegemonic meaning of the strategy (as lenin) becomes a concept which, like the Marxist concept of power and relations of production, class and state, becomes a means of understanding society in order to change it, it develops the notion of leadership and its execution as a condition for obtaining state power into its concept of hegemony. Hegemony is the relationship between classes with other social forces. A hegemonic class, or hegemonic class group, is a class that gains legitimacy from other social forces and classes by creating and maintaining an alliance system through political and ideological awakening. The ideological concept is built by incorporating several other concepts related to it. That is why the short definition of hegemony is never enough.

In analyzing the war of that positions between the two main classes to achieve hegemony, Gramsci makes a firm distinction between the Strategies that the working class pays. The bourgeois strategic has a special character called passive revolution. He developed this concept from his analysis of Risorgimento, a movement to unite Italy in the mid-18th century. In spite of some popular uprisings in the Risargimento movement, the Italian national union (including the expulsion of the Australian nation) and the rise of the power of the capitalists in northern Italy at the same time succeeded primarily through state agents, soldiers and the Piedmont empire, not by mobilizing the majority of the population or supporting demands for agrarian reform of the peasants. Thus, Risargimento is a 'revolution from above', inflicted by the Piedmontd state agents. It is a passive revolution. Hegemony is so great that the lower classes can not do anything-not just hegemony through physical power but with inclusion new ideologies so that the process of dominance getting bigger.

The lower class can only serve the hegemonic class by strengthening the ability to gain support from the class and other social forces. The lower classes should start beyond the corporate activities of local scope, the activity when they are only concerned with their own momentary interests, and must move forward towards the hegemonic phase with due regard to the interests of other group classes as well. The relationship between the two main classes, feudal and capitalist, or capitalist and working

class, is not a simple oppositional relationship between the two classes, but is the threat of some complicated relationships and involves different classes of class and social power. The concept of Gramsci hegemony is expected to be used as a foothold in thinking and thorough review of power hegemony plays an important role in the continuity of boran dance as the identity of traditional Lamongan dance, so that researchers do not fall in the thought of culture of stadies that later can make the research concept in this study changed direction and its perspective.

DISCUSSION

Boran Dance as Dance of Lamongan Traditional

In certain circumstances, in Lamongan there is an area consisting of plural society precisely in District Lamongan (city). The area is located in the central region of Lamongan regency. As the center of the city, the livelihood of the community is not totally dependent on the utilization of the nature they occupy, but the situation and living conditions in the region that can be utilized. In the plurality of the community then the livelihood that is chosen by every society is also different. People choose the livelihood that suits their ability. That they will not take advantage of the natural conditions they occupy. So they take advantage of the conditions, and job opportunities that exist. The people of the city, is a plural society that can be regarded as modern society, consumptive society, and have good human resources. Communities in the city area or Lamongan Tengah majority livelihood as employees/ employees and traders, it is due to the lack of agricultural land and the tight competition in making a living to meet the daily needs so that opportunities can be exploited by boran rice traders to earn a living and become the eyes a new livelihood in Lamongan District.

The existence of sellers of boran rice is part of the people who live around the city districts namely; Kaotan Village, Sawu, Sido Rukun, and Mulyo reef. They prefer to sell rice boran because the needs of people in the region will be more practical food. Most of the boran rice sellers are women. Lamongan community especially in Lamongan City is a modern society, want everything practical and easy in can. More boran rice traders can be found in Lamongan city centers (crowded places). Ideas or ideas in making a work of dance mostly arise from the phenomena that occur in the life of society, among others, the community activities in making a living, it is inspiring the choreographers in Lamongan District to express the activity into a work of dance. The phenomenon of community activities in fulfilling the needs of family life that exist in community life Lamongan Regency is trading or selling. This activity takes place anywhere, among others: the market, shops, in the township, in the bus stop, in restaurants, and sidewalks.

This is what initially Yari, Mudiono, and Saryono sparked the idea and inspired two choreographers from Lamongan Tri Christian and Ninin Desinta to create a dance whose concept was inspired by the daily life of the boran rice sellers from collecting food ingredients, serving the buyers, as well as lifting the socio-economic side of people's lives in Lamongan regency. Another thing that became the background of the birth of Boran dance arts is there invitation from the East Java Arts

Council regarding the holding of FKT (Festival Karya Tari/ Dance Festival) Java, also the sense of awareness of the artists both choreographer and musicians in Lamongan such as Tri Kristiani, Ninin Desinta, Purnomo and Saryono want to give birth to a new masterpiece, especially dance with something other typical from Lamongan. With the preparation done earlier, Boran dance became a participant in JATIM FKT (Festival Karya Tari) in 2006 which the dancers are students from SMPN1 Kembangbahu Lamongan, certainly changed some initial concept when created for this dance can be done by the students. Boran dance created or artist's work Lamongan namely Ninin Desinta Yustikasari and Tri Kristiani work together with Purnomo and Sariono music piñata. Boran Dance worked on in 2006 to follow FKT JATIM 2006 in Taman Krida Budaya Malang on July 28th 2006.

In FKT JATIM 2006 the Boran Dance won seven of the eight categories nominated. By winning the title as the overall champion Lamongan District represent East Java Province to advance national level. After successfully becoming the General Champion at Provincial level, Lamongan District is entitled to represent East Java Province to participate in Parade Tari Nusantara (PTN) event held on August 14, 2007 at Sasana Langen Budaya Taman Mini Indonesia Indah Jakarta. To prepare for the National level, this dance training is centered in the Department of Culture and Tourism of East Java Provincial Government in Surabaya City. The training and cultivation have been conducted in collaboration with senior artists and dance coaches in Surabaya City, so the concept of Boran Dance both movement and music has been modified in order to add aesthetic value and beauty elements inside. According to Purnomo as the music accompanist of Boran Dance said both the accompaniment piñata and the dancers at the national event are also collaborated, for the dancers, there are four dancers from Lamongan who were the previous participants and four more dancers from Surabaya (Unesa) selected or prepared by the Department of Culture and Tourism of East Java Province

Nusantara Dance Parade followed by representatives of dance art from all provinces in Indonesia. In the final round selected dance art from five provinces namely, Riau, South Kalimantan (South Kalimantan), South Sulawesi (South Sulawesi), West Nusa Tenggara (NTB), and East Java (East Java). In this event Boran Dance as a representative participant from East Java Province managed to become the overall champion with winning eight categories from Nine categories nominated. The beauty of Boran Dance lies in its beautiful and well-organized movement. In the show, Boran Dance is done in groups so that formation and compactness is very important here. This Boran dance movement tends to be a simple and meaningful movement. Each movement in Boran Dance describes the activities of the vendors of rice boran in antiquity, ranging from preparing food to sell it to customers. In the show, dancers dance with a lively and compact. The rhythm of movement in this dance is sometimes slow and sometimes becomes fast according to the way the story is displayed so that the message and its meaning can be easily conveyed to the audience. In addition, the movement is also adapted to the music pengiringnya to look aligned. Music accompaniment on Boran Dance is a typical gamelan music from East Java.

Costumes used in Boran Dance is usually using traditional clothing in the form of long-sleeved kemben clothes. At the bottom of the pants along the bottom of the knee with the same color as kebaya and Lamongan typical batik cloth on the waist cover pants. Also on the head using a creature or head covering cloth. Do not forget the place of rice or Wakul used as a dancing property. In its development, Boran Dance became one of the typical dance and pride of Lamongan city, East Java. Various achievements that have been achieved in various cultural events Boran Dance is increasingly recognized by the public. This dance is still preserved and preserved, proven by frequent appearances at various events such as regional events and cultural festivals. Since terlitimasi by Indonesian Record Museum and the implementation of Boran dance missal by almost all students in Lamongan, local leaders try to provide new information and understanding about Lamongan traditional dance treasures of the latest. Until now Boran dance is known as traditional Lamongan dance by the general public.

The Role of Hegemony of Power in Sustainability of Boran Dance as the Identity of Traditional Lamongan Dance

Looking back from the background of the creation of dance boran it is clear that this dance is much the concept of traditional dance. The concept of traditional dance in traditional classical dance has the following characteristics, dance that lives in keratin environment, the movement of the dance has certain rules (rules) is in keratin, has a beauty following the rules of keratin, space, energy and time has a standard keratin, known to its creator. Examples of traditional classical dance: Serimpi Dance, Bedhaya Dance, Beksan Lawung Dance, Pakarena Dance, Legong Kraton Dance, etc. While the traditional dance concept of dance, dance that lives in the communal environment of people, has a value that rests on local tradition, space, energy and time following the standards of local tradition, sometimes has a certain magical ritual power, held as a binder of community solidarity in communal ceremonies, unknown to its creator. Example of traditional dances: Sintren, Sisingaan, Ronggeng Gunung, Ronggeng Ketuk, Seblang etc.

Because the foundation of the creation of this boran dance is nothing but an invitation from the invitation of the East Java Arts Council with regard to the FKT of East Java, it is certain that this dance is not a traditional dance. Due to the success of this dance work both at the provincial and national levels with many of his achievements inscribeds and widely known no doubt the ideology and hegemony practices contribute in it. Actually, the ideology has been embedded since the beginning of this dance formation. The emergence of text FKT Java make the text as a form of ideology. There are four aspects in Althusser's work which are at the core of his view of ideology: 1) Ideology has a general function for forming subjects; 2) ideology as experience is not false; 3) Ideology as a misconception about the real condition of existence is false; 4) ideology engages in the reproduction of social formations and their relation to power (Barker, 2008: 59).

When the invitation of FKT Jatim 2006 was accepted by the Tourism and Culture Office of Lamongan, there must be an ideology from the dominant class (head of service) to the subordinate

class (staff or staff) to create a dance work that reflects Lamongan traditional culture with the ultimate goal is to get the champion. The hegemony of power also contributes to this. According to gramsci hegemony is a concept which, like the Marxist concept of power and relations of production, class and state, becomes a means of understanding society with the aim of transforming it, it develops the notion of leadership and its implementation as a condition for acquiring state power into its concept of hegemony. Hegemony is the relationship between classes with other social forces. The hegemonic class, or hegemonic class group, is a class that exposes the consent of power and other social classes by creating and maintaining the alliance system through political and ideological awakening. The ideological concept is built by incorporating several other concepts related to it. With the election of Boran dance as the overall champion in the event Parade Tari Nusantara (PTN) which was held on August 14, 2007 which was held at Sasana Langen Budaya Taman Mini Indonesia Indah Jakarta. Make proud Lamongan regent at that time held by Masfuk. And after that Boran dance began to be promoted to all Kab. Lamongan and ditasbihkannya as Lamongan Traditional Dance that should be maintained and preserved. Do not stop here, in the event of HJL (Hari Jadi Lamongan) Masfuk at that time as the Bupati Menginstruksikan to hold a dance performance Boran Massal and invite MURI (Museum Rekor Indonesia) as a concrete form in preserving and preserving regional cultural arts.

Hegemony can be interpreted as a way for dominant class to drive influence not through hard power approach but through soft power approach (thus causing dominant ones sometimes unaware that they are actually dominated and oppressed). The power of hegemony is very strong in the above discourse, the power held Masfuk able to provide a false awareness of all components and layers Lamongan community. The ideology embedded in the beginning also provides reinforcement of the hegemony. Hegemony grew stronger when after mass dance Boran was held, mass media supported the ideology through the news either through print or electronic. The shape of this hegemonic severity can be picked the results at this time. Hegemony Boran Dance as traditional Lamongan dance can be seen on the discourse contained in the following pages:

- http://www.negerikuindonesia.com/2015/08/tari-boran-tarian-tradisional-dari.html
- http://www.kamerabudaya.com/2016/12/tari-boran-tarian-tradisional-dari-lamongan-provinsi-jawa-timur.html
- http://krindanoviracarollien.blogspot.co.id/2013/05/tarian-tradisional-indonesia.html
- http://yunitarossa180.blogspot.co.id/p/blog-page_53.html.

The discussion above shows that the sustainability of Boran dance as Lamongan traditional dance is constructed on the ideology and power hegemony. The ideology of the rulers existed from the time of the creation of the dance, but the influence of the ideology grew stronger when the dance reached its peak of existence. When at the peak of its existence, hegemony began to be implanted by the dominant class (bupati) to the subordinate class (Lamongan society). The hegemonic work is strongest with strengthening in terms of mass media. Suinstability or the continuity of Boran dance as traditional Lamongan dance if I see in critical theory is the result of the ideology and hegemony of power itself which makes the subject live in falsehood. The role of Lamongan government in making Boran dance as traditional Lamongan dance is very strong and has successfully legitimized it. If we look

more deeply about the art of Lamongan culture is actually much to be explored and able to become a cultural identity Lamongan without doing hegemonic practice of local cultural arts without having to be forced.

CONCLUSION

The above explanation can be drawn an understanding that the concept of dance criticism and the art concept of Boran dance tradition is not a traditional dance identity of Lamongan because this dance is created from a festival dance. Besides that also aesthetically this dance movement using many contemporary movements and this is much different from the concept of traditional dance although the meaning of the dance is a picture of Lamongan community life especially the bow of Boran rice. This dance is a form of ideological hegemony and dominant class power over the subdominan class. Hegemony of this dance is stronger when this dance legitimates subordinate society through the form of dance performan missal and break the record MURI as the most dancers from MURI. The researcher's hope with this writing is able to give a little awareness of this mortal falsity. And hoped that other traditional Lamongan dances rooted in traditional arts could become like Boran dance without legitimizing power hegemony.

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BALANSE MADAM DANCE A FORM OF COLONIALISM CULTURE
IN THE CUSTOM OF MARRIAGE NIAS PADANG PEOPLE

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ABSTRACT

Balanse Madam dance is one form of European-style dance that is danced in pairs. This dance is growing in Nias community in Padang city. This dance is an adoption of the dances of Europeans in the past. The adoption of Balanse Madam dance is then applied in custom ceremonies, one of which is the marriage custom of Nias Padang community. In the procession Balanse Madam dance performance reflects the culture of colonialism which later became the identity of Nias Padang community. This paper aims to reveal the cultural forms of colonialism found in the Balanse Madam dance performance. Sources of data obtained through literature study, observation, and interviews to reveal the problem. Tracking is done by looking and analyzing the forms of colonialism found in Balanse Madam dance. Writing analysis using postcolonial theory proposed by Frantz Fanon, and the theory of power relations of knowledge proposed by Michael Foucault. This paper shows the ideology behind the Nias people of Padang adopting Portuguese dances and cultural elements of Minang on Balanse Madam dance in the Nias Padang community marriage event, resulting in a culture of colonialism.

Key words: Balanse Madam, Culture of Colonialism, Nias Padang

INTRODUCTION

Padang is one city in Indonesia whose population consists of various ethnic communities. One such community is the people of Nias whose existence in the city of Padang is estimated since the European trade in the island of Sumatra. The European trade in Sumatra is estimated around the 1500s. (Anthony Reid, 2010: 144). The arrival of Nias Padang is caused by several things, among others; first, Nias people are included as ethnic who like to wander. Usually people who go to wander are to seek their fortune or try their luck to change their livelihood in their place of origin in the hope of getting better. The other reason is that many Nias people are traded because of the slave trade especially those imported from Nias island (Christine E. Dobbine, 1992: 85). This also happened in the city of Malacca fort during Portuguese rule. Many Nias people were employed and traded as their slaves, both to the Portuguese and to the wealthy merchants (Uka Tjandrasasmita 1981/1982: 153). Later, many Nias people work in ports as foster laborers, servants of foreign traders living near the harbor (Sartono Kartodirdjo, 1975: 210). Their increasing presence in Padang, Nias people finally formed a settlement located on the western side of the mouth of the river Batang Arau. An article also mentions that the settlement was allegedly inhabited by migrants of the Nias people, (http://poestahadepok. blogspot.co.id/2017/03/sejarah-kota-padang-1-muaro.html, accesed May 8, 2018). Now the river mouth of Batang Arau including to the area of Seberang Palinggam Village, South Padang Subdistrict.

The people of Nias Padang developed and settled in some areas of Padang city. They are already mixing with local customs. One of the mixing of these customs is seen in the marriage of Nias Padang society, namely the use of wedding, *carano* and Minang traditional wedding dress. Nevertheless, there are still elements from the area of origin that are used so as not to be lost, for example in terms of language used still using Nias language. This assimilation seems to be the appreciation of the Nias people to the culture that existed in the city of Padang as a new residence at that time. This kind of appreciation is a form of multiculturalism from the people of Nias Padang to a heterogeneous culture in the city of Padang. In the writings of Akhyar Yusuf Lubis explained that multiculturalism is an understanding, appreciation and assessment of one's culture and a respect and curiosity about the ethnic culture of others (Akhyar Yusuf Lubis, 2016: 172).

In Nias Padang marriage custom there is a dance that is often performed. The dance is called Balanse Madam dance and is not derived from Gunung Sitoli, but it has become the hallmark of Nias Padang dance. Actually, Nias people already have dances coming from Nias island, such as Maena dance, Baluse dance, and Moyo dance. When immigration to Padang the people of Nias brought the customs, art, and culture they had from their homeland. But when they got to know European-style European dances while in Padang in the past, then Balanse Madam dance was always used and performed by the Nias community of Padang. Finally now the people of Padang regard Balanse Madam dance as a dance of Nias people. In her appearance Balanse Madam is a social dance performed by four or eight pairs of dancers, consisting of men and women. The formation is rectangular; one pair facing each other. The previous dancers were adults or householders. But now it can be sung by dancers who are still teenagers. This is done because many dancers are old and unable to dance anymore, so it is permissible for teenagers to dance, in order to sustain Balanse Madam dance in the midst of the Nias community of Padang.

The above description is the writer's suspicion of Balanse Madam dance as a culture of colonialism in the past, as it is more often performed than the native dances of the Nias tribe. Blauner reveals that colonization can be applied in three forms. First, in the form of the entry of a dominant group which subordinates another group (the colonies). For example, slavery of "white" people against "black porters" throughout the seventeenth and eighteenth centuries. Second, colonialization in the form of destruction of colonial cultural factors of the nation. Third, colonialization in the formation of an economic and social system based on the privilege of "white race" (colonialist / colonialist nation) (Akhyar Yusuf Lubis, 2016, 128-129). Based on Blauner's opinion, the author is very interested to discuss Balanse Madam dance associated with the form of colonialism culture. In order for this paper can be the focus then made the formulation of the problem as follows:

1. Why did the Nias Padang people prefer to perform Balanse Madam Dance rather than dance coming from the Nias archipelago?
2. How are the cultural forms of colonialism present in Balanse Madam Dance?

DISCUSSION

Reason People of Nias Padang Loving Balanse Madam

Looking back on the history of European dance in the midst of Nias Padang society, we can refer to Mac Gillavry's report of 21 April 1821, it is explained that in the south of Padang according to local folklore there were once ruins of houses and warehouses that were once made by the nation Portuguese. Then the song Kaparinyo is so popular in Padang, although with little difference until now still sung in Portugal. While the formerly popular dance (among Nias tribes) is called balanse (Rusli Amran, 1986: 116). That is, this dance seems to have long been known by the people of Nias Padang. In fact until now, Balanse dance is now better known by Balanse Madam only danced by the Nias community of Padang, and the people of Padang considered Balanse Madam dance as the dance of Nias Padang people. This illustrates that the Nias people were more interested in developing this European dance in the middle of their life in Padang. This condition eventually patented that Balanse Madam dance as a dance of Nias Padang society. While dances from Nias island, such as Maena dance, Baluse dance, and Moyo dance were left behind or missed (not so often displayed).

The interest of the Nias people to European dances and who later made Balanse dance a tradition in their lives, certainly has a special reason. In this case, the author again looks at the history of the presence of Balanse Madam dance in the midst of Nias Padang's life. Padang used to be a port city and international trade. Many foreign nations have traded in ports along the west coast of Sumatra, including Padang. This is evidenced by many historic buildings relics of foreign nations around the river estuary Batang Arau Padang. These buildings provide a picture of the nations who had been in the city of Padang. There are buildings that characterize the style of Europe, China, India. Now the building is used as a warehouse, pagoda, and some are left dormant until damaged over time. Among the historic old buildings in the estuary of the Batang Arau Padang River, European-style buildings are more dominant. This shows that Europeans are more in this area. There are some famous nations ever stopped in Sumatra, among others: Portuguese, Spanish, French, English, and Dutch. All these nations are better known as Europeans.

As explained in the introduction, that during the European trade on the island of Sumatra around the 1500s or 16th century, many made this Nias as slaves or workers for Europeans. Therefore, it is not surprising that there is a closeness between them, and does not rule out the behavior of Europeans who later imitated by the Nias people. Imagination of European culture made by the people of Nias, ultimately leads to the formation of a new identity for the people of Nias Padang. The imitation of European behavior by Nias people can be categorized as mimicry. In Frantz Fanon's view, mimicry is understood as the impact of colonialization practices in which the occupied person is deprived of their traditional tradition and identity and they are forced to adapt to the identity, behavior and culture of the colonist. Withdrawal from the colonized traditions and traditional identity, this can be analogous to the image of a slave who lived with his master. Living with his master, the slave gradually absorbs and absorbs his master culture until he thinks that his master culture is the best culture for all people

(Akhyar Yusuf Lubis, 2016: 146). One of the European attitudes is partying, usually accompanied by dance. Also accompanied by drinking to warm the body. This behavior is then imitated by the Nias people to continue until the generation that finally mentradisi until now. This is what makes Balanse Madam dance more commonly used in traditional events such as in Padang wedding customs, rather than using the dance of Nias island.

Implementation of Balanse Madam dance in the event of customary marriage can not be displayed just like that. Because he has been put into a series of marriage custom ceremonies, then there is a requirement that must be met by the liver to kafalo kafo or head of the village through tuo kafo or old village. In this case the head of the village has the power to grant permission whether or not Balanse Madam dance is displayed, based on the acceptance or absence of the proposed requirements. According to Foucault's view of power is the truth. How that power is practiced, and seen as the truth and how power functions in a particular field. Foucault further says that power operates through rules and normalization (Akhyar Yusuf Lubis, 2015: 181). Foucault's view of power, reflected in the power of the village head of the Nias community of Padang. Its power is manifested in applying the requirements for Balanse Madam dance performance in marriage customs. The requirements that must be met are (1) a set of carano content in the form of betel leaves complete with betel nut, sadah, and gambirnya added with cigarettes; (2) drinking sofi or tuo nifarö or beer. If the requirements are accepted, marked with the contents of carano taken for chewing or cigarettes to be smoked, and beverages poured into a slowky glass to be swooped in turns from the village head, *ninik mamak*, and other traditional leaders.

This traditional requirement does not reflect the relics of Europeans, but European culture is seen in the culture of drinking. But the requirement for Balanse Madam dance performance has become the rule of tradition and it has been considered normal by the people of Nias Padang, so they accept it. Here is a clear relation of power and knowledge of a leader like the head of a village in Nias society of Padang. Nias Padang community leadership in the past, seems to have thought to make Balanse Madam dance their artistic identity in Padang. It can not be denied that power is closely related to knowledge. There is no knowledge without power, and there is no power without knowledge (Akhyar Yusuf Lubis, 2015: 181). This means that with the knowledge possessed by a village headman in the past, he has the power to make Balanse Madam dance as a typical dance of Nias Padang people. Though it comes from the culture of colonialism.

THE CULTURAL FORMS OF COLONIZATION IN BALANSE MADAM DANCE

Speaking of Balanse Madam dance as a form of colonialism in Nias Padang wedding custom, will lead us back to the history of the presence of the dance in the life of Nias Padang people. As explained in the introduction and previous discussion, the presence of Balanse dance in the midst of Nias Padang community life due to the closeness between the people of Nias with the Europeans in the past. Various cultural behaviors of European parties are imitated and then used by Nias Padang people

at weddings. The behavior of the Europeans is depicted at the wedding ceremony of the Nias Padang people, ranging from naming it, musical instruments, dancing clothes, and a drinking event.

The forms of cultural colonialism that existed in Balanse Madam dance, can be seen from the naming. The name of Balanse Madam dance that exists in the life of Nias Padang society, does look like coming from Europe. When compared with the names of dances in the area of Padang generally use the local language, such as *Piring* dance, *Ka Sawah* dance, *Rantak Kudo* dance, *Alang Babega* dance, *Galuak* dance, *Alang Suntiang Panghulu* dance, and many others. While naming Balanse Madam dance that existed in the society of Nias Padang, giving the impression of European nuances that consists of the word balanse and madam. Balanse in English can mean balanced, while madam means mistress. In addition to naming the dance is also the use of the word of cues that is believed by the Nias people of Padang as Portuguese. This command is spoken by a commander. *Komander* is the one who leads and gives cues to every formation change that is formed. *Komander* is usually played by male dancers who are directly involved in Balanse Madam dance. Based on the results of interviews with supporting artists, it is explained that the commandment spoken by *Komander* comes from the Portuguese language. There are several signals contained in Balanse Madam dance, among others: *wib-wib mar, damison, oplas kare giro giram inku inkua kumpul lima, lepasture, balanse madam, balanse agus, inggirland, turdiman, vikalovani varti alfikat, bulne, rumdikate , rekturne, vingka diso*. (Lulu Böwö Waruwu (62 th), interview August 9, 1994).

Then the performance of Balanse Madam dance was accompanied by musical instruments violin, accordion, drum, drum set and guitar. This musical instrument is not from the area of Padang or the islands of Nias or Minang musical instruments, but originated from Europe. Interview with Sumanto musician Balanse Madam dance in August 1994, the type of musical instrument that accompanies this dance by artist and community is called Quadril (Novina Yeni Fatrina, 1995: 1). But in the pronunciation read katril. Presumably naming the type of dance music Balanse Madam, there are similarities with the European dance that the author sees on youtube. In addition there are also similarities with one dance in France called Quadrille. This type of Quadrille dance was supposed to enter Indonesia in 1810 (Encyclopedia of Music 2 (M-Z) 1992: 138).

Balanse Madam dance instrument is a physical manifestation of Western culture. This means that the results of western technology, began to be known in Indonesia at least since the occurrence of trade relations with European nations such as Portuguese, Dutch, English began the 16th century. While drums existed before the arrival of Europe, they may be introduced by other Asian traders such as Arab, Persian, and Indian (Rizaldi, 1994: 124). Through the trade relations of Europe and Asia in Indonesia, especially in the city of Padang, causing the expansion, deepening and acceleration of the influence of globalization of European culture in the city of Padang. Ziauddin Sardar and Borin Van Loon said that "globalization tends to maintain the already well-known patterns of western economic and cultural imperialism. It promotes the dominant set of values and cultural practices (2001: 164). The promotion of this set of values and cultural practices is likely to occur when Europeans trade in Padang, instantly

carrying its culture. Then indirectly introduce it to the people around them when having a party. In Rusli Amran's writings, it is explained that 1847 in Padang was a soccer house specially made for Europeans to hold meetings and feast (Rusli Amran 1986: 19-20). It is estimated that in the party there are dances accompanied by music. The European-style party was later emulated by the Nias people.

The existence of Balanse Madam dance in the midst of the life of Nias people today, is used at events such as the event of the appointment of the head of the village, marriage ceremony, and nagari event. In the performance, the dancers initially mimicked the clothes of the Europeans, male dancers wearing suits, and female dancers wearing longdress. But in the course of time the dancers are already wearing clothes that characterize Malay culture, that is for male dancers wearing clothing scissors china, while for female dancers wear long *kebaya* suits. Presumably the behavior of the Nias Padang people adopted the cultures of Europeans and Malays made it a hybridized culture. George Ritzer says hybridization is a very positive, or even romantic, view of globalization as a creative process from which new cultural realities will emerge and continue, if not to say increased, heterogeneity in many different places (George Ritzer, 2014: 999). The adoption of European cultures by the Nias community of Padang, which was formerly a worker for the Europeans, was an attempt to "intensify identity", namely the process of increasing the degree of identity of the Nias community in Padang. This means that the people of Nias Padang try to follow the identity of the Europeans in a culture that is visible and easily accepted by them. This condition is in accordance with Frantz Fanon's opinion in Akhyar Yusuf Lubis (2016), saying, "the colonial nation (nation) seeks to understand and follow the identity constructed by the colonialist nation". Fanon further said, "there has been alienation (marginalization) and psychological marginalism in the psyche of colonial society. For example the planting of an inferiority complex undertaken by the colonialist nation through the construction of their identity to the nation or colonized society "(145).

In addition to naming the names of Balanse Madam dance, musical instruments, and clothing to dance, there is also a colonialism culture of drinking that is imitated by the people of Nias. The tradition of drinking (beer), has now been replaced with sofi or tuo nifarö (read: cuwo nifare), meaning arak. This tradition is done as one of the requirements to ask permission to the head of the village, when will be held Balanse Madam dance. This tradition of drinking is not in Nias custom, but in the process of performing Balanse Madam dance this tradition emerges. Presumably this drinking tradition was adopted and imitated by the Nias people from European culture. Ben Suharto says, that:

> "At a glance this kind of custom (liquor) comes from the West, which was brought in during colonial times. In cold-weather Europe it is necessary to drink a body warmer which is very important also for health. It is not unusual for them to have a habit of drinking, whether in the family, or in any meeting, party, etc. "(Ben Suharto, 1999: 58-59).

The drinking tradition of imitating the European style can be said to be part of the process of "identity intensification" of the Nias people of Padang. The word "intensification" is the authors borrow from agricultural terms which means effort to increase production. In this case, however, the term authors' identification of borrowing and pairing with the word identity, thus becoming a series of terms,

namely "intensification of identity". In this case, the term "identity intensification" is one of the efforts to improve the identity of the Nias community in Padang. Presumably this is related to the life history of Nias Padang community in the past, that is, many Nias people working in ports as foster workers, servants of foreign traders living near the port (Sartono Kartodirdjo, 1975: 210). While the foster worker is a lower class job and is usually done by low social status among the community. The social status that Nias people hold as foster workers, seems to make them feel inferior. So by mimicking the atmosphere of this European party, the people of Nias seem to assume that they will be able to rank parallel to their master.

CONCLUTION

Balanse Madam dance is one of the dances of the Nias community of Padang, which reflects some views of cultural studies. In the analysis of Balanse Madam dance, the author finds cultural views of Balanse Madam dance, among others: (1) Balanse Madam dance reflects the colonialism culture which can be seen from its naming, musical instruments, dancing clothes, and drinking -liquor.; (2) found hybrid culture in Balanse Madam dance; and (3) Nias people try to "intensification of identity", which is to increase their identity status to the people of Padang, related to their historical past.

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THE EARTHENWARE CRAFT AT PEJATEN VILLAGE:
ADAFTIBILTY TRADITION ART IN GLOBLIZATION ERA

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ABSTRACT

This article criticizes aboutthe growing phenomenon in term of earthenware from Pejaten Village in the globalization era. The development of pottery handicraft faces the major challenges and compete with the modern products. Take on such this phenomenon, the artisans from Pejaten Village chose to be survive (in the effort to develop the tradition arts and be able to adjust *(adaptif)* for the market changes. The success determinants of traditional artisans in term of their adaptability with the development strategies in the form of the strength of cultural capital owned by the artisans itself, in the form of inheritance from generation by generation continuing make the pottery products, and maintain the collectivity with the other earthenware artisans. The determination of adaptability with Positive mindset, has a strong determination to develop as well as a good understanding of the changes through the process of learning and culture commodification, so that resulting the traditional ceramic product's variety with an interesting design as a regional characteristic in the preservation of traditional culture.

Keywords: earthenware, adaptability, cultural commodification.

INTRODUCTION

The cultural changes that occured in the globalization era with the entry of technology affect the human workings, not only the way of human life but also determine the next technology. It can be seen that technology is a cultural change that occurs in the community at least affect the pottery artisans community. Pejaten village which located in the district of Tabanan Bali, this village has long been known for the manufacture of objects made from clay. At the beginning of the development of earthenware Pejaten Village begins with made the tradition earthenware objects. Along with the development of the era and the entry of technology began to limit the space for the craft of the people because the artisans have to compete with similar products produced by modern machines. Thus, reducing consumer interest to use the tools made of clay (earthenware). Therefore, it takes strategy and creative thinking to survive and maintain the work of earthenware craft so that it can adapt to the development of the era. As an effort to offset the current and the impact of globalization, it is necessary to improve and empower the community of earthenware artisans so that they are ready and can improve the quality of their products. The capacity building here includes increased drive from within the community to change being better, the capacity to identify resources, potential and opportunitiesto utilize them, and capacity to respond emerging challenges.

The making process of clay craft objects in some districts in Bali has shown signs of decline due to the inability of traditional artisans in terms of adapting to market developments and modern technological advances. This becomes very apprehensive because the tradition culture that belongs in time will remain a story for the next generation. Pejaten village as the largest earthenware producing

center in Bali still survives and succeeds in maintaining the traditional earthenware making, it should be used as a reference with developed strategy, so can adapt in facing challenges and changing era.

DISCUSSION

Earthenware Crafts from Pejaten Village

Earthenware as one part of the results of human culture, in the socio-cultural system of traditional societies have a close relationship with various activities or traditional ceremonies of the community concerned. The process of making earthenware in Pejaten village has a close bond between members of the community. In tradition societies socio-cultural activities are conducted together and in groups. Similarly, in relation to the manufacture of earthenware which embodied elements of applied art need to be studied not only as a tradition art inherited from generation to generation, but as an understanding of the existence of pottery in the cultural life of society.

Making earthenware as a result of human life activities is a legacy of ancestors, who has continuesfunction to evolve with the era and needs of the humanity itself. The resulting product also varies from a very simple form of household appliances to intricate forms with a load of symbolic valuesladen with meaning, in connection with spiritual function (Soegondho, 1995: 1).

Making earthenware also can be interpreted as a product which refers to the results of objects made from the clay with a cultivation pattern of the past tradition which static in the long term. The ceramics interpreted as a result of clay materials which have undergone a development that extends to the expansion of shape, function, and technological applications. Therefore, the development of Indonesian ceramics is much influenced by how to choose materials, how to burn, finishing, and marketing (Raharjo, 2009: 2)

In line, the earthenware development in Pejaten village is closely related to travel traditions and customs of Bali's culture. This is related to the fulfillment of the need for religious ceremonies and household appliances. artisans earthenware in Pejaten Village has innovation with creative works that developed so as to adapt to the development of the times. The phenomenon of the existence of earthenwre artisans in Pejaten Village in determining the steps and strategies developed to be very interesting to be discussed in this article. Because it can be used as information and input for art artisans in general and pottery artisans in particular, as well as parties involved in the development and preservation of traditional arts.

The adaptabilityof artisans Earthenware from Pejaten Village In The Global Era

Adaptability has the meaning of the way people doing adaptation. Adaptation word is adjustments to the environment, work and lessons. Adapting means adjusting (KBI, 2017: 7). The adaptation intended in this article is the ability of Pejaten Village earthenware artisans to adapt or reconcile their life (in terms of making pottery), so that it can run in accordance with the new environment or adjust to the development of the times. Success adaptation of human response is

usually through behavioral adjustment, and culture to environmental changes that occur, and a factor that determines its success. The community of Pejaten Village artisans develops strategies withinheritance patterns to the artisans' family, this makes the process of linkage in development through inheritance patterns with trainedskills continuously and through the learning process will get the creative artisans as the result.

The craft development strategy with the pattern of inheritance which taught through the learning process from generation to generation quite effective to be developed, because indirectly the next generation of artisans have been prepared. This is as cultural capital of the community of artisans from Pejaten Village to maintain the sustainability of this craft. The pattern of inheritance with the sustainability system applied by pottery artisans of Pejaten Village makes the principle in maintaining the old cultural system of tradition that is maintained in the long term. In this case, relates to education and training that produces the creative power of the artisans community. Sobroto (1991: 187), mentions earthenware as one of the cultural products, growing and developing because it is supported by the needs, materials, technology, and creativity of the artisans community. The process of sustainability which balanced with the creative process undertaken by artisans of pottery is the development of new ideas which generate new ideas, have the value of novelty (distinctive, unique, and different). Creativity process did by the artisansof Pejaten Village can be an example for the other artisans who have many difficulty in developing their traditional craft business.

The collectivity and togetherness which existed in the community of traditional pottery artisans in Pejaten Village become the endurance and togetherness of artisan's creativity, especially in the development of ideas and opinions in the artisan's community. The existence of pottery artisans in Pejaten Village motivates the emergence of creativity while working. The clay craft in this village can be divided into two types in the terms of development; tradition earthenware craft (low burnt process) and smooth ceramic craft (high burnt process). This diversity is not rivaled but it gives motivation for the artisans to be more creative in working and developing ideas, whether about the process of form, engineering work, until the process of finishing and marketing.

The success adaptation of Pejaten Village pottery in maintaining its existence in the global era as described above, the most influential thing is the determination of each individual artisans who have an ethic work and determination to keep developing a tradition culture which has been inherited from generation to generation. Allan (1973: 144), called the concept of adaptation developed by humans as a response to the disconnect or obstacles of the environment which faces. In this process humans will adjust the physical, behavior, and culture of environmental change to be the determining factor of successful adaptation of a society concerned.

Hardestry (in Prasetijo, 2008) explains there are two factors that influence the human adaptability in facing the environment, i.e : how the individual concerned performs the learning process, and how the individual is able to modify his traditional culture with the new culture they faces.

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The artisans from Pejaten village is always open and receive input, criticism and advice from outside parties as an effort to progress in the development of handicraft business in the global era. The productive artisans with original background whose relying on imagination, personal experience in seeing things which did not appear to others and balanced with productivity create imaginative work in accordance with the needs of the market in this era. The learning process which have done by theartisans with a socio-cultural approach. The artsfrom the earthenware of Pejanten village is influenced by the experience and the background life which absorbed from the natural surroundings, made object in their works. Nature is always close and inspiring to every human being, depending on how each individual dealing with it in accordance with the point of views from each individual.

The stages pursued by the traditional earthenware artisans in Pejaten Village as adaptation strategies in the creative process so that the adaptive artisans with the changing times, through a series of long process. The awareness in responding the changing era, and continue to work by making traditions earthenware which suitable with the consumer/market. The transition from cultural awareness which based on a growing tradition of art on socio-cultural need leads to get more economy stable level. The awareness of traditional a earthenware rtisans to improve their ability through learning process by opening themselves through training, exhibition, design development and improvement in technology utilization.

In addition to improving themselves with the learning process as an effort to increase the development of traditional earthenware craft business, Pejaten Village artisans develop the forms of c earthenware raft by commodifying the culture, developing forms of tradition which have functions tailored to the needs of the market. In the process of creating works, many earthenware artisans do collaborative forms and give tradition touch by applying a Balinese ornament motif.

Socio-cultural awareness owned by ar earthenware tisans from Pejaten Village bring dynamics to the life of craft in earthenware Pejaten Village. The arts improve the economy of local communities and as the dynamics of the community in terms of developing cultural values into a form of craft that has a sale value. The social power of Pejaten Village community is a force for more dynamic change in survival and exist in the era of globalization.

Figure 1 Sample of Pejaten's Village Pottery
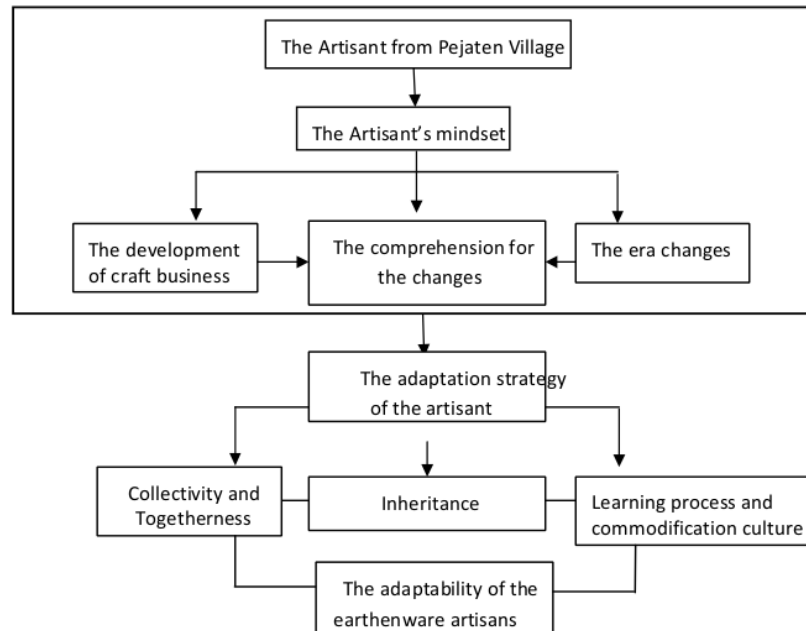
Figure 2 Pejaten's Model Village Pottery Adaptability in Global Era

CONCULISION

The conclusion of this article is about the adaptability of traditional earthenware artisans in term of dealing with global cultural change by interpreting ancestral cultural heritage processed and developed, form, function, and process by commodifying culture, producing new works which suitable to market needs, so the craft can still accepted and required by consumers. The adaptability of the artisans is done through the learning process in improving the ability and courage artisansto develop new motives to produce products with creative design, unique and interesting with the works of traditional earthenware craft in general. Finally, in general can be concluded that to be able to survive and face the era's changing for theartisans (individuals) must be able to adapt as a basic capital in self-development and always think positive, open and desire to always keep learning.

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MILLENNIAL GENERATION CULTURAL BEHAVIOR
IN USE OF INSTAGRAM FOR OBJECT TOURISM PROMOTION IN BALI

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ABSTRACT

The presence of the internet today is very useful for people's lives, by providing convenience in communicating or finding the desired information. One generation that is very familiar with the internet and social media is the millennial generation, or known as the Y and Z generations. This generation makes social media as a medium for sharing information and experiences, even to interact with fellow users of social media. This also happens in Indonesia, where according to survey of the Association of Indonesian Internet Service Providers (APJII), millennial generation access more social media than by visiting other content such as mass media portals, knowledge sites, expert blogs, or e-book subscriptions. Millennial generation cultural behavior that uses the internet and social media to obtain information can be an opportunity for creative actors to promote attractions in Bali. In the present era, the promotion of tourist attraction is no longer effective using conventional media such as print media. The use of social media is considered cheaper, faster and more credible and certainly in accordance with the habits of millennial generation people today. Seeing these opportunities, research was made to examine the use of social media, especially Instagram, as a media campaign and its relation to millennial generation culture. The participants are Visual Communication Design students of STD Bali by making e-post works to promote tourism object in Bali. The design process begins with research to determine the potential of tourist attractions, design ideas, and visualization design. Instagram selected as a social media platform because according to the survey, Instagram become the medium of contemporary with the most number 2 of users in Indonesia. The objective of the research is to know the extent to which millennial generations can be use social media positively and promote the potential of local tourism objects in Bali with the target of millennial generation itself.

Keyword: Culture of Millennial Generation, Instagram, Promotion of Bali Tourism Object

PREFACE

The presence of the Internet today is very useful for people's lives, by providing convenience in communicating or finding the desired information. The rapid advancement of digital and online technologies also influences cultural change both in cultural behavior, lifestyle and human communication. One generation that is very familiar with the Internet and social media is the millennial generation, or known as the Y and Z generations. Generation Y was born between 1981 and 1994 and has been faced with the advancement of digital technology. This generation is very close to online media for work and social life. While Generation Z was born in the year 1995-2010 which was already born in the digital era, of course using social media in everyday life[*]. This generation makes social media as a medium for sharing information and experiences, even to interact with fellow users of social media. This also happens in Indonesia, where according to survey of the Association of Indonesian Internet

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[1] In article of *Indonesia Now: Empowering Millenials! (*Kartajaya, Hermawan. 2018:44-47), Generations Y and Z use social media for social, political, advertising and day-to-day information. Quoted in Marketeers magazine, June 2018.
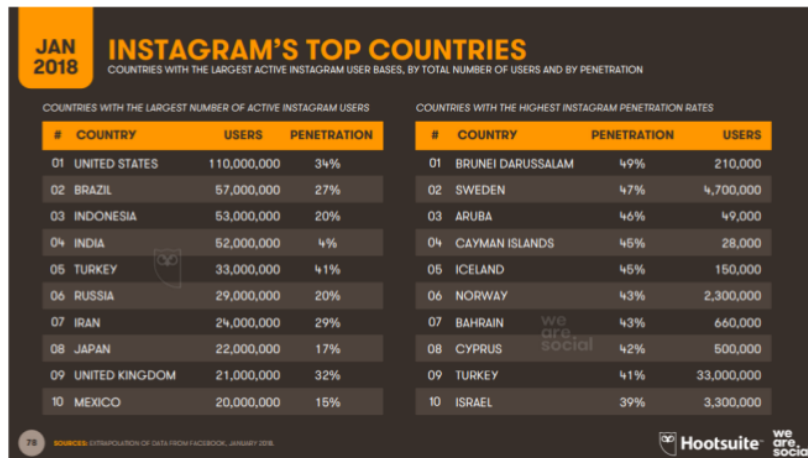
Service Providers (APJII), millennial generation access more social media than by visiting other content such as mass media portals, knowledge sites, expert blogs, or e-book subscriptions.

Millennial generation cultural behavior that uses the Internet and social media to obtain information can be an opportunity for creative actors to promote attractions in Bali. As we know, Bali has many tourist attractions as well as stunning artwork so it needs to be promoted and must be preserved. According to Indriyo Gitosudarmo in Sunyoto (2012:155), promotion is an activity to influence consumers so that they can become familiar with the products or services offered by the company to them and then they will be happy, and then buy the product. Bali has an area that has tourism and cultural potential that needs to be introduced to the community so that tourists have alternative tourist attractions in Bali. According to a survey conducted by WSYE Travel in Phinemo.com[*] (2017), millennial generation was launched as king of the world of tourism. With their behavior habits of sharing information from social media, millennial generation is considered suitable for the target of promoting tourist attraction using social media. In the present era, the promotion of tourist attraction is no longer effective using conventional media such as print media. The use of social media is considered cheaper, faster and more credible and certainly in accordance with the habits of millennial generation people today.

Seeing these opportunities, research was made to examine the use of social media as a media of promotion and its relation to millennial generation culture. Social media used as a container is Instagram. Instagram was chosen as a social media platform because according to a survey from Wearesocial, become the medium of contemporary with the most number 3 of users in Indonesia (Ramadhan, Bagus. 2018) and Indonesia became the country with the largest Instagram users in Asia Pasific[†]. Instagram is a social media that was launched in 2010 with visual as its appeal. Aside from being photo-sharing media, Instagram can also be a platform for businesses as a means of promoting and sharing creatively (Diamond, Stephanie. 2013:303). Instagram is also a social media platform that is closely associated with millenial generation in Indonesia. Instagram becomes the millenial generation self-actualization event to share their experiences through photos. This digital platform provides an opportunity for them to be appreciated more by their followers.

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[*] Wicaksono, Shabara. 2017. *Perilaku Generasi Millennial Mengubah Industri Pariwisata?* Quoted from https://phinemo.com/generasi-millennial-ubah-industri-pariwisata/ accessed on 2 July 2018 at 20.35 WITA
[†] Of the 700 monthly active active users (MAU) calculated Instagram globally, 45 million of them are from Indonesia. Quoted from the article Indonesia, the largest Instagram Users in Asia Pacific, in https://tekno.kompas.com/read/2017/07/27/11480087/indonesia-pengguna-instagram-terbesar-se-asia-pasifik accessed on 3 July 2018, at 11:16 WITA

Picture 1 Instagram's Top Countries
(Source: Ramadhan, Bagus. 2018)

The participants are Visual Communication Design students of STD Bali by making e-post works to promote tourism object in Bali. The objective of the research is to know the extent to which millennial generations can be use social media positively and promote the potential of local tourism objects in Bali with the target of millennial generation itself.

RESEARCH METHODS

The research is a research on the behavior of millenial generation on the use of social media, with data collection methods as follows:

a. Observation

Observation method is done by recording the data in accordance with the object of research, namely tourist attractions and works of art that has not been much touched by tourists or has begun to be abandoned by the younger generation. The tourist attractions are Hidden Canyon Beji Guwang-Sukawati, Kanto Lampo Waterfall, Kertha Gosa attractions, Tegenungan Waterfall, Kamasan Puppet Art, Keliki traditional painting, and Barong Dance. Observations are limited to the problems encountered from tourist objects, such as the number of tourist visits, the availability of promotional media or media campaigns used.

In addition, the observed objects are students as participant by observing student interaction in using Instagram. In this method, the researcher observes and notes how the feedback or public interaction to the media promotion of tourist attractions uploaded through instagram. In this observation, it is limited only to millennial generation in instagram usage to find information about tourist objects, the average age of instagram users, the interest in visual (photo) as an attraction to get information.

b. Participation

Participation method here takes the method of action research, is a form of self-reflection research conducted by participants of DKV students of STD Bali to improve the participant's ability to practice, which is to make the promotion design of tourism object which subsequently uploaded in Instagram.

c. Online Questionnaire

The questionnaire method is done online by asking questions via Instagram Polls feature with millenial generation as target audience to know the number of Instagram users from the millenials, the interest of travel, and the effectiveness of Instagram as a media campaign.

Data analysis methods are using quantitative qualitative methods with approaches to understand the behavior of millenial generation in the use of Instagram and effectiveness Instagram as a media promotion of tourist attractions.

RESULT AND DISCUSSION

As for several stages of the design process to get results according to purpose, starting from research to determine the object of tourism to be promoted, research of target audience characters, design ideas, selection of design elements, and visualization of design.

1. Research

First research is done to survey the target characters, where the selected target is Millennial Generation (Generation Y and Z). These two generations have differences in cultural behavior when compared to the previous generation, the X Generation. Generation X has behaviors that tend to be skeptical, independent, hardworking but communicating preferably via email rather than personal chat (Putra, Yanuar 2016: 129). Unlike the case with generations Y and Z are more optimistic and very fond of digital technology. This generation also has a big role in the use of social media. The changes in cultural behavior experienced by Generation Y and Z are:

a. If associated with the marketing world, they prefer the online approach and UGC (User Generated Content) or content and information created by individuals (Kartajaya, Hermawan. 2018:44). Therefore, these two generations use social media in everyday life whether to get information about culture, social, politics and even in decision-making.

b. The existence of technology also influences the value and behavior of the millennial generation. They are more creative, active and innovative and often become influencers.

c. The existence of technology also influences the value and behavior of the millennial generation. They are more creative, active and innovative and often become influencers.

d. This generation learns more and absorbs information visually, because according to them this way of communication felt more interesting and present.

e. Based on questionnaires, 88% of millennial generations love traveling and 85% prefer to travel to nature tourist attraction.

Diagram 1 Millennial Generation Interest With Travelling
Source: Personal Documentation. 2018

Diagram 2 Selection of Tourist Sites by Millennial Generation
Source: Personal Documentation. 2018

Further research is done to determine the attractions to be promoted. Selected tourist attractions based on tourism potential that is owned both in natural beauty, art and culture. In addition, tourist attraction has begun to be abandoned tourists due to lack of media campaigns. The locations of selected tourist objects are Tegenungan Waterfall in Gianyar, Kanto Lampo Waterfall in Gianyar, Hidden Canyon Beji Guwang, Sukawati and Bale Kambang, Klungkung. In addition, selected art and cultural objects are Barong Dance Performances, Keliki Traditional Paintings, Gianyar and Wayang Kamasan Paintings, Klungkung.

2. Design Element Selection

After determining the object of tourism, followed by the design of postcard media, stamps and calendars and determine the appropriate visual elements in the design. The selection of media in the form of postcards and postage stamps is interesting; in addition to functioning as a digital poster, today people rarely use postcards and stamps as a means of supporting to communicate. A change in behavior that has been more toward technology increasingly makes this conventional media displaced. Therefore, postal and postcard media are selected in digital form to be uploaded in social media.

The visual elements in the design used are focused on photographic illustrations and text in the form of captions to convey messages. Photographic illustrations are used to add a more realistic, exclusive and persuasive impression (Pujiriyanto, 2005: 42). In addition, photographic illustrations can add dramatic impression that can further convince the audience. After being visualized, a caption is created in the form of text and hashtag. Captions can be used to write persuasive descriptions, add charms, provide additional information that is not in the photo and add interaction with the audience. The use of hashtags is also an important component, where hastagging can attract other followers with similar interests (Diamond, Stephanie. 2013: 300). Hashtag can also make our post appear in search results and generate traffic to the account page if the post felt interesting by the user (Holmes, J. 2015: 65). Hashtags used are #dkv2, #stdbali (as designer identity), #wisatabudayabali and #Bali. Then the design is uploaded to the account instagram of each student to get the response or feedback from the target of the millenial generation that became the followers of the student.

3. **Design Visualization Results**

The visualization of the designs uploaded in Instagram participants are as follows:
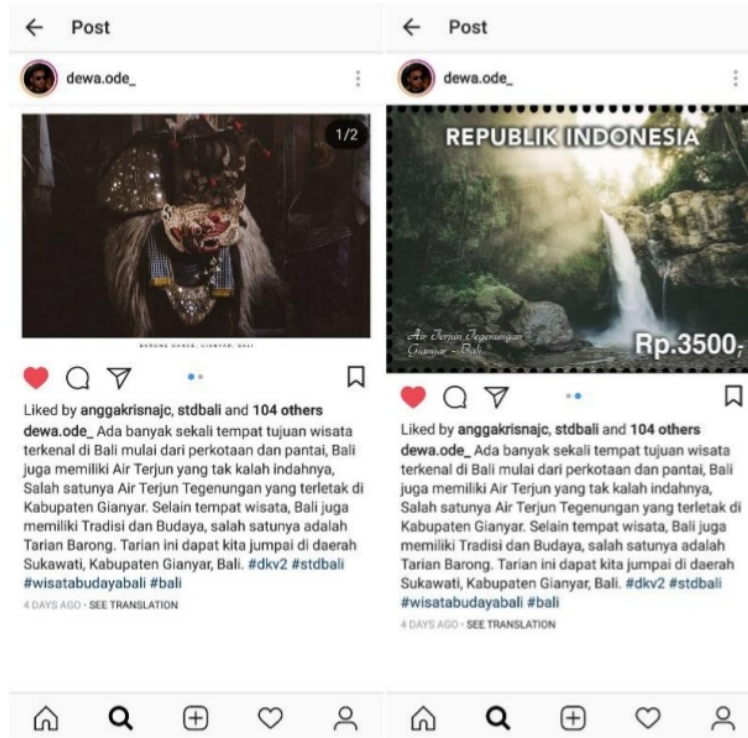
Figure 2 Postcard Barong Dance and Stamp of Tegenungan Waterfall
Source: Ode, Dewa. 2018

In Figure 2, Barong Dance is visualized in postcard and Tegenungan Waterfall in the form of postage stamps. Barong Dance is a traditional dance in Bali that describes the embodiment of a supernatural nature ruler that maintains the sanctity of Bali's nature. Barong Dance not only has sacred value, but also is part of the tourist attraction as a form of preservation of tradition and culture. Tegenungan waterfall located in Gianyar can also be an alternative to travel with different natural nuances. The considerable water debit and the beauty of the rock cliff add to its naturalness and can be a photo spot on the way.
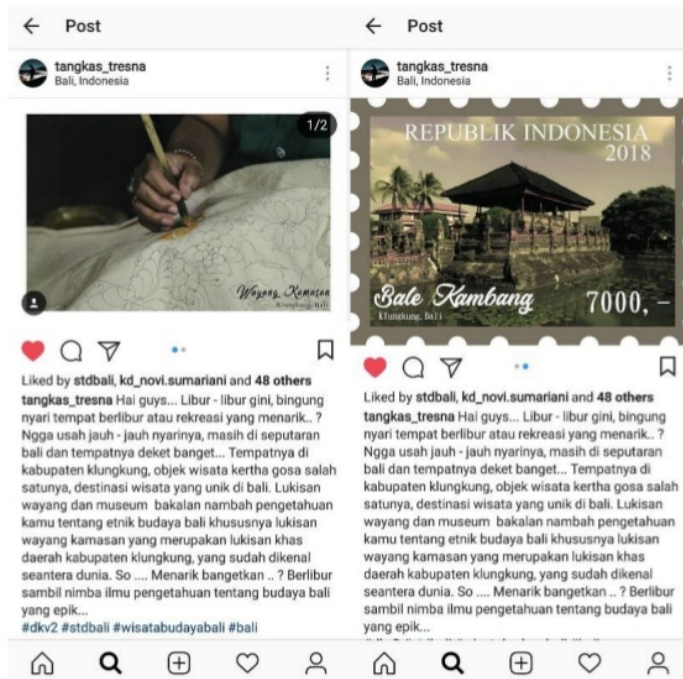
Figure 3 Postcard of Painting Kamasan Puppet and Stamp of Bale Kambang Klungkung
Source: Tresnayasa, Tangkas. 2018

In Figure 3, Kamasan Wayang Painting is introduced which is Balinese classical art that dates from the 17th century. These paintings depict many stories that contain the philosophical value of Hinduism and culture in Bali. In these days, this painting does not get the interest of young generation. Therefore, this puppet kamasan painting was chosen to be promoted to the millenial generation that became the nation's successor. In addition there are also Bale Kambang, Kertagosa, Klungkung Bali, which can be an alternative to millenial generation tourism. Bale Kambang is a historic and cultural heritage place of Klungkung Kingdom with beautiful scenery and Balinese characteristic buildings.
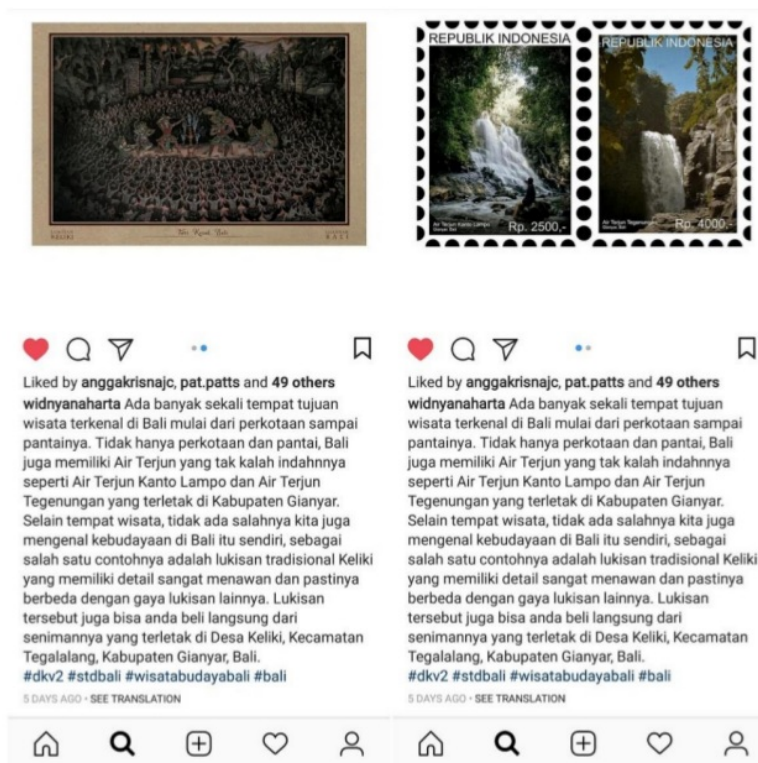
Figure 4 Postcard Keliki Painting and Stamp of Kanto Lampo Waterfall
Source: Harta, Widnyana. 2018

In Figure 4, the traditional Keliki painting from Gianyar Regency was introduced. This painting has a characteristic with the theme of everyday life such as the atmosphere of ceremony, market, farmer life, art and more. From the aspect of natural attractions, there is Kanto Lampo Waterfall in Gianyar Regency, which has the natural potential of cliffs that can be occupied by tourists. Millennial generation has a cultural behavior that likes to look for an instagramable tourist attraction, therefore the choice of natural and cultural attractions is deemed suitable to facilitate such behavior.
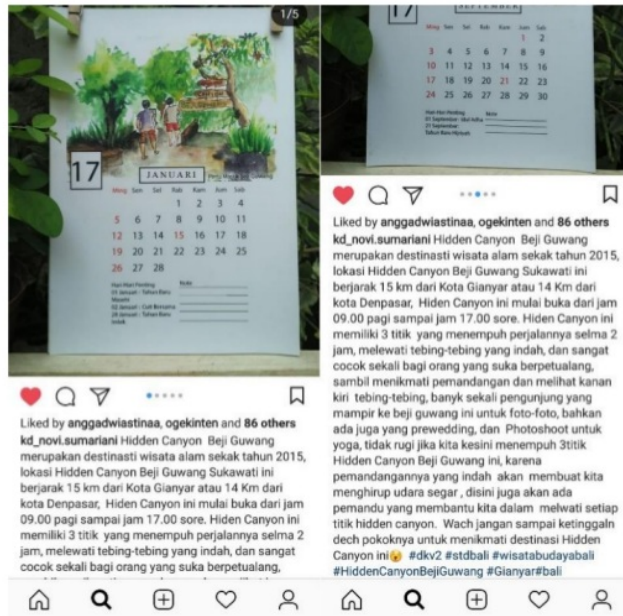
Figure 5 Calendar of Hidden Canyon Beji Guwang
Source: Sumariani, Novi. 2018

In Figure 5, Hidden Canyon Beji Guwang's tourist attraction was introduced with a calendar media. Hidden Canyon is a natural tourist destination that invites tourists to tracking through rock cliffs between streams. This tourist attraction provides a challenging yet refreshing experience.

Once uploaded to Instagram and get a response, while the results of data analysis obtained are as follows:

1. Audience that responds (view, visits, reach, comment and likes) consists of 53% Generation Y and 47% Generation Z. This proves that the user Instagram is dominated by millenial generation. Instagram has a real time that makes it easy for users to get information.
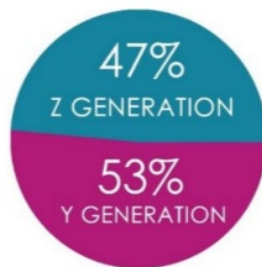
Diagram 3 Number of Instagram Users of Millennial Generation
Source: Personal Documentation. 2018

2. From the geographical point of view, the millenial generation that responds comes from Bali. But did not rule out Instagram to be an inclusive social media. With the hashtag role, it is not difficult to get the opportunity to appear in Instagram explore and facilitate the promotion of a tourist attraction.

Diagram 4 the Instagram User Region of the Millennial Generation
Source: Personal Documentation. 2018

3. Millenial generation is easier to get information from social media, especially instagram, so Instagram feels effective to be a media promotion of tourist attractions. In addition to instagram because more visual, but also easy to access it.

Diagram 5 The effectiveness of Instagram as Tourism Promotion Media
Source: Personal Documentation. 2018

4. Millennial generation use more social media such as instagram to search travel info such as cost, location and accommodation compared to visiting website. This is because they are more trusting testimony of others who have experienced directly when in the tourist attraction. According to Hermawan Kartajaya (2018), Y generation tends to be very interested in talking and disseminating information to followers. This is because of the way they appreciate their unique experiences or others offered by a good or service. So it is with Generation Z who tends to share information to others, so in determining the brand, service or experience, they tend to choose with more contribution for many people.

Diagram 6 Selections of Information Media for Tourism Destinations
Source: Personal Documentation. 2018

5. Millennial generations prefer the Instagram post that puts the visual appealing, even though the information given on the caption is minimal. The desire to get photos in Instagramable tourist destinations is one reason why millenial generations prefer post by highlighting images rather than text.
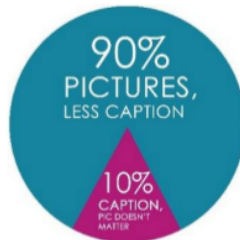
Diagram 7 Instagram Post Selections
Source: Personal Documentation. 2018

CONCLUSION

Changes in people's behavior, especially millennial generation in the use of Internet technology affect the way information search. Millenial generations more often get information online so that conventional media become less effective again. One of the online media that is used by millenial generation is social media especially Instagram, so that social media is perceived to be effective to promote tourism objects and artwork. Millenial generations are more interested in seeing visuals of tourist objects viewed through instagram, then get information about the attractions based on testimonials and reviews from previous users, so the information in the website was also replaced with the frequency of use Instagram.

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UPIN IPIN ANIMATED ANIMATION:
THE ROLE OF MEDIA IN CHANGE LANGUAGE CHILDREN OF BALI CHILDREN

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ABSTRACT

Upin Ipin is one of the animation entertainment that aired by television media. Upin Ipin is loved by children today, not least children in Bali. Animation Upin Ipin is not only as an entertainment, but it is able to influence the use of language, especially for children in Bali. Changes in the greater and widespread language dialects will have implications for the local and Indonesian language marginalization. This article aims to discuss the role of the media, especially television that has been able to influence the language dialects of children in Bali. The logic of the analyzed language is the change of everyday language and behavior along with the implications felt by the parents. The data were taken through observation and in-depth interviews. Observations conducted on Balinese children who tend to watch animation Upin Ipin through television media. Similarly, in-depth interviews of parents of children who have been affected by the language of Upin Ipin. The research method used qualitative method with qualitative interpretative approach. This study uses the theory of habitus proposed by Bourdieu. The results of the study show that television media is quite instrumental in influencing the language and behavior of children in Bali. Some parents feel uncomfortable with changes in their children's language dialects. They fear that regional languages will become increasingly marginalized later. Changes that occur is the implication of the animated show Upin Ipin is enough to dominate other events. Frequently hearing the language and seeing the behavior of Upin Ipin become seeping into the minds and feelings of the children. Therefore automatically form the knowledge naturally. Knowledge gained becomes intertwined so as to change the way of speech, attitude and behavior.

Keywords: Animation Upin Ipin, media, television, change of language dialect, Balinese children

PRELIMINARY

Animation Upin Ipin aired on Indonesian television since 2006 and still exists to this day. Its frequency level is increasing. Frequency of broadcast reaches 3 times in a day, that is morning when children wake up, daytime during break and in the afternoon. The presence of Upin Ipin in television was welcomed by children, not to mention children in Bali. Children enthusiastically watching and listening to the Upin Ipin animation because it has its own charm. One of its appeal is to use a different language from the daily language of children in Bali. This makes children feel that the language used by Upin Ipin is a unique and interesting language. In addition, the story that packaged in Upin Ipin is the story of the world of children. Stories that fit the age and the uses of Malay language into one of the animation factor Upin Ipin is more accepted by the Balinese children than any other animation. Likewise, daily domination of impressions causes them to be spoiled and do not want to miss it. Because of the frequent viewing animation Upin Ipin makes them follow the culture. Cultures that followed such

as language and behavior. Culture they practice directly, either at home with family or outside the home (school) when they are interact with friends.

This study discusses the animation of Upin Ipin on television which has implications for the change of the children's language dialect in Bali. The studies that have been done so far about the animation of Upin Ipin discuss only those related to economy and politics, children's learning media, Malaysian cultural promotion, influence on dental health behavior in children. No studies have been found on the animated feature of Upin Ipin to have implications for cultural changes (especially on the level of language) that occur in children in a region especially in Bali.

There are several related studies of Upin Ipin animation ever done, including research from Nuswantoro (2012), Rahim, et al (2014), and Ghani (2015). Nuswantoro's research discusses the animation of Upin Ipin containing economic and political content. Research Rahim et al, discuss about the moral values contained in the animation Upin Ipin. Next Ghani discusses the function of the visual style in Upin Ipin animation as a cultural icon of Malaysia. In contrast to the study, this study focuses more on the role of the media, especially television related to the change of Balinese children's language dialect.

This study uses the theory of habitus from Bourdieu. Habitus is a value that seeps into the mind, as well as a person's feelings, to influence and determine the value of one's taste. Habitus is also the values that are enshrined through social space. In this study also used the theory of language habitus. According to Lubis, language habitus is one example of a disposition system that can influence language acts, learn to speak in a family and a particular community environment (Lubis, 2014: 113-114). Research data obtained through observation and in-depth interview. Observations were made on some children who watched upin Ipin animation frequently, and were selected by puposive sampling. Interviews were conducted on the community or parents of children who experienced a change in the language and behavior following Upin Ipin. Data obtained from this research is processed and analyzed by qualitative interpretative approach.

DISCUSSION

The entry of animation Upin Ipin to Indonesia cannot be dammed up due to the flow of globalization. Globalization can bring about business practices in the media industry. Globalization in the context of media business is understood as a media company doing business practices that transcend consumer boundaries at the national level (Rusadi, 2015: 42). Meanwhile, another view of globalization comes from Beck in terms of globalism. Beck argues that globalism is the view that the world is dominated by the economy and we are witnessing the emergence of the hegemony of the capitalist world market and the neo-liberal ideology that sustains it (Ritzer 2004: 592). Through this view, it can be said the media cannot be separated from the interests of capital owners, not least the television media. So also is the case with the animation of Upin Ipin.

Upin Ipin animation since its release, immediately welcomed by Indonesian television media. At the beginning of it's broadcast always move the television station. Paying attention to the opportunities of animation Upin Ipin received and in demand by the people of Indonesia, making television media increase the frequency of its airing. The success of dominating the television media market is slowly followed by cargo that contains Malaysian culture. But it cannot be blamed for the animation Upin Ipin was born in Malaysia. Upin Ipin initially aired in the midst of Indonesian people during Ramadan in 2006. At that time the frequency of airing only at a glance and the time was limited during the meal and before the breaking fast. The animation of these children is packed with a hilarious story but contains knowledge of fasting. The story packed starting from fasting, the time of dawn, when fasting, when breaking fast, tarawih, zakat and Eid al-Fitr prayer. The contents are quite good because it teaches the required prayers during fasting, such as the prayer of the suhoor, and the fasting prayer. In 2018 the number of animated frequencies of Upin Ipin at MNCTV viewing frequencies reach three to five times a day. Special Ramadan animation Upin Ipin runs up to five times a day, starting from the morning, afternoon, afternoon, and evening. In the afternoon until the evening always aired a series featuring the theme of the holy month of Ramadan. After the month of Ramadhan, Upin Ipin animated showtimes are only three times a day according to the usual schedule. Although only three times a day, the animation frequency of Upin Ipin still dominates compared with other events.

Jadwal Mnctv Hari Ini Rabu 23 Mei 2018 Acara RUMAH MAMA AMY SEMESTA BERTILAWAH NGABUBURIT BARENG UPIN-IPIN Kun Anta Tendangan Garuda Kilau DMD Ramadhan

00:30 Midnite Great Sale
01:00 UNTAIAN KISAH RAMADAN
01:30 BILLING REVENUE DIGITAL 2018
02:30 **SEMESTA BERTILAWAH**
04:30 RANGKAIAN IMSAKIYAH 2018
05:00 Kun Anta
06:00 LINTAS INEWS PAGI
06:30 MANCING LIAR
07:00 SELAMAT PAGI UPIN IPIN
08:00 SHAUN THE SHEEP
09:30 Si Gundul
10:50 Seleb On News
11:20 MNC Shop
11:30 Lintas iNews Siang
12:00 Upin & Ipin
12:30 Upin & Ipin
13:30 Sinema Indonesia
14:30 RUMAH MAMA AMY
15:30 BOBOIBOY
16:30 NGABUBURIT BARENG UPIN-IPIN
17:30 RANGKAIAN BERBUKA 2018
18:00 **BUKA PUASA BARENG UPIN & IPIN**
19:00 Kun Anta
20:00 Tendangan Garuda
21:30 Kilau DMD Ramadhan
23:30 OMAR "UMAR BIN KHATTAB"

Picture 1. Upin Ipin animated showtimes on MNCTV in Ramadan
Source: www.google.com

Picture 2. Upin Ipin animated showtimes on MNCTV after / before Ramadan
Source: www.google.com

In the minds of children, Upin Ipin is very fun, funny and entertaining. Animation Upin Ipin become very close and favored by children because of several things, including stories, packaging, language that is considered unique and interesting. For them no matter the impressions of Upin Ipin repeated, most importantly they can laugh cheerfully. They feel never tired of listening to the twins' cheerful actions. Positive things obtained from animated impressions Upin Ipin include; teach fasting children, read good prayers, always do and act well, mutual respect and help each other. Starting from the positive side, there is no harm in animation Upin Ipin into alternative impressions for children than the soap opera

Upin Ipin is a funny children's animated movie, with a non-boring storyline and simple story with interesting packaging, so the kids are easily attracted and love it. In addition, animated hours are also appropriate. In the broadcast hour there is no animation for children more interesting, so the child more quickly receives and interested in Upin Ipin compared with other animations. Although children are not yet dependent, this animation has a positive and negative influence on the child. Positive is that it contains a moral message in each episode as it teaches to be friends with everyone regardless of race and religion. In addition to the moral message, the use of Malay on vocabulary and speech is also one of the most interesting things. The characters of Upin Ipin also always taught to try something new. Although sometimes they fail at first, but they always diligently experiment to finish something that they tried. With persistence, finally achieve satisfactory results. But from the postive side of the series, animation Upin Ipin can also give a negative influence through some figures, for example Ismail and Eshan. Ismail has a mercenary character, while Eshan has a spoiled character. If the influence of the negative character of the two characters is consumed continuously without any parental assistance, it is not likely to be an example that could be imitated by children. Why is mentoring important? Because according to Piliang (2018: 78), the media can shape the behavior, the pattern piker, perception and even dictate.

Upin Ipin is filled with Malaysian culture. Also strong with child characters. Each child has their own inherent character. For example, Upin and Ipin are diligent, Mail with tenacity and calculation, May Mei with ingenuity, and Jarjit with his *pantun*. But of all that, there are some characters who do not provide a good example, like Kak Ros and Abang Saleh. The figure of Kak Ros, more highlight on the figure of a firm sister, but tend to be fierce and rude. Because often encountered scenes Kak Ros berating Upin Ipin with high vioce even with the action (hit) although it is not displayed in visual, only uses sound effects. In addition, Abang Saleh is a male figure who accentuates female attitudes and that is not a good example for children.

Changes of children's language accent in Bali

The high frequency of animation of Upin Ipin on television has influenced the change of language and behavior of children in Bali. One of the most easily captured aspects of Upin Ipin animation by children in Bali is the use of Malay language. This proves that messages posted and communicated to an audience through Upin Ipin animation can be achieved. According to Abrori, animation is one great way to convey messages (2009). The message you want to convey through Upin Ipin animation with Malay language is able to give changes to the audience. Changes that occur in the language and behavior of children who follow Upin Ipin. Changes that occur is the implication of animated impressions Upin Ipin through television media. Television has become a powerful medium for stimulating radical social, moral, and political changes in cultures around the world (Danesi, 2010: 187).

In addition, the characteristic voice of the characters raised from dubber, very important role to attach the memory of children. Vocabulary that is often pronounced in Upin Ipin animation and is currently often imitated. Changes in language accent follow the language of Upin Ipin seen in Balinese children who tend to watch animation Upin Ipin. The influence that very visible is to use Malay when they speak. Malay is not only used when talking to friends of the same age, but also when talking to adults or their families. Even though their opponents use Balinese or Bahasa Indonesia, they still use Malay.

There is a case, a woman named Ni Putu Ayu Dewi Cahyantari said that one of her youngest siblings who was 7 years old turned out to use the title "Abang" to replace the title of his older sister who in fact is a woman (interview, June 20, 2018). During this time it is felt as something reasonable because it is in the context of joking and more referring to the call affection as did figures in the animation Upin Ipin to a brother. The use of the title "Abang" to someone who is not of the male sex in everyday communication activities, is certainly a mistake because the title has a special meaning that refers to the subject of the brother. Although in this context the term "Abang" is regarded as a joke or a compassionate call, but if it is left continuously without any explanation of the difference in meaning of the word from the parents or those around them, it is not impossible to err and confusion in the next generation of young people who hear and be in their environment. Because in general children like to

imitate the behavior of people around them and imitate directly what he considered interesting. Therefore, this is where the importance of the role of parents in providing explanations and correct the errors that occur.

The use of Malay in children is also experienced by a mother named Ni Putu Devi Gita Agustina. Agustina says:

"Gandhi so often uses Malay, usually while playing with his friends, mentions some things, and expresses his expression to me" (interview June 21, 2018).

As a parent, Agustina always reminds her children to use more Indonesian language, and not get used to using Malay in everyday life, even in playing condition. According Agustina, the change has begun to feel disturbing, although not yet increase to a serious stage.

Not only the language of Upin Ipin who became an idol and spoken in everyday life by Balinese children, but they also idolized and admired the figure of character / figure Upin Ipin. This is evident from the behavior of children who follow the style of Upin Ipin while talking or acting. Even the behavior that idolize the figure Upin Ipin can be seen in making ogoh-ogoh for Nyepi celebration in Bali in recent years. This becomes something different, because as is known usually ogoh-ogoh identical to the character of *Bhuta-Kala*. Is the figure of Upin Ipin meant like *Bhuta Kala*?, it seems not. This is more on idolize the figure, happy and proud of the figure of Upin Ipin.

Picture 3. Tokin Upin Ipin Ogoh-ogoh made in Nyepi celebration in Bali
Source: www.youtube.com and www.viva.co.id

In addition to idolize figure of Upin Ipin by making the character ogoh-ogoh, lately also appeared Bali music video clips that use animated footage Upin Ipin. One example is the song for children of Bali titled "Putri Cening Ayu". The song "Putri Cening Ayu" was made a video clip taken from footage of Upin Ipin film. Not only that, adult Bali Pop songs are quite popular in Bali also did not escape from the video clip by using footage animated Upin Ipin. It proves that Upin Ipin become an idol in Balinese society. Not only become an idol for children but also an idol for some adults. All that happens is inseparable from the role of the media, especially television. Through the media, society can be influenced.

Picture 4. Animation Upin Ipin used as a video clip of Balinese children's songs

Source: www.youtube.com
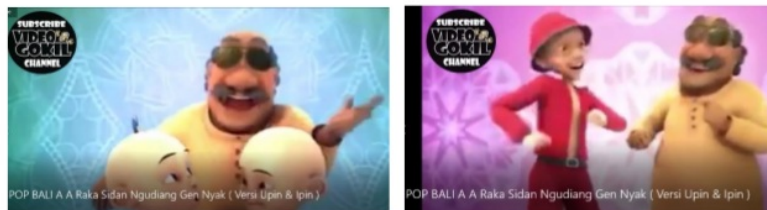
Figure 5. Animation Upin Ipin used as a video clip of adult Bali pop song
Source: www.youtube.com

The learning process that long enough and the frequency that quite a lot, making what is seen and heard become a habit in children. Habit or Habitus in terms of Bourdieu is a cognitive structure that mediates the individual in dealing with his social reality. Habitus also allows humans to live spontaneously in their daily lives and make contact with outside parties (Takwin, 2009: 114). What the children see and hear in a long period of time makes it sink into the mind, and its feelings. So what is received by the child is communicated spontaneously with the other person or the person outside of him. According to Bordieu, habitus encompasses all kinds of cultural activities: production, perception, and evaluation of everyday practices (Bourdieu in Lubis 2014: 113). Changes in language accent that occur in Balinese children is a habitus at the level of language. Lubis says the language habitus is one example of a disposition system that can influence language behavior, learn to speak in a family and a particular community environment (Lubis, 2014: 113-114). Changes in the language dialect are also influenced by social experiences that do not occur suddenly. The process of learning sociocultural (habitus) does not occur once catch, but runs smoothly and in a long period of time.

The dominant Upin Ipin animation impressions can form new knowledge on the individual child naturally. Foucault in Takwin (2009: 111) mentions that the formation of a knowledge is the result of domination from one party to the other. The dominance of animated impressions Upin Ipin through television media is an attempt to create knowledge on the audience. Knowledge that is formed on the individual child is the result of power from the media. Lubis (2014: 165) states that power does not belong to the authorities, but that power spreads in the hands of NGOs, the media (tv and internet), scientists, civil society and others.

What does the television media related animated impressions Upin Ipin that dominate can be regarded as an industry in the media. Picard in Harahap (2013: 55) states that the media industry is a unique industry because this industry serves two different markets as well as one product or the so-called dual product market. Picard further explains the dual product market, which is the first market to target audiences such as readers, viewers, and listeners to sell programs rated in ratings. The second market is advertisers, where the media sells service in the form of space and broadcast time to be used to advertise. All that is done by the media is in order to maintain the existence of media in winning the competition. Media sustainability is determined by capital, content, and audience. Content of interest will be able to improve the rating. The more audience who watch the program, the higher the rating (Harahap, 2013: 56). This concept is applied by one national television station that is MNCTV. MNCTV is able to read the opportunities of animation market Upin Ipin which is in popular society of Indonesia in general. Therefore animation Upin Ipin became one of the flagship programs in the television program.

What is done by the television media that broadcast the animation Upin Ipin to dominate cannot be separated from the interests of capital. Apart from that instead of animated Upin Ipin load positive thing but behind it there is a capital interest from the owners of capital. According to Burton (2006: 70-73), the media has powers, one of which is a monopoly rumble. The monopoly power in question is having the power to set aside all but the richest competitors. It has the power to form products and to frame a view of the world, the power of production of ideas, and control of cultural production. This is proved by the number of ads behind the show Upin Ipin. Impressive Upin Ipin animation impressions produce a good rating. Good ratings make it more attractive for advertisers to advertise on the program. Upin Ipin animation program is used to maintain the existence and dominance in the field of economy, power and politics. The role of the media behind the interests of the owner of capital in every program of his show (especially the animation of Upin Ipin) has implications for the change of Balinese children's language accent following the language of Upin Ipin.

Animation Upin Ipin parent perspective

Upin Ipin received different responses from some people in Bali, especially the parents of children who like to use the language accent Upin Ipin. For some parents of children, animated impressions Upin ipin said quite alarming. Slowly unnoticed Upin ipin animation penetrates into the souls of Balinese children. If viewed in terms of the selection of cultural elements as a viscous element

featured in the animation Upin Ipin, the main purpose is to introduce and teach the younger generation of Malaysia on the culture they have. It also happens in the context when the animation is sold in various countries including Indonesia. Indeed, through animation Upin Ipin, the people of Indonesia get education about some matters related to Malaysian culture. But on the contrary, it can be used as learning to be able to produce animated works that more accentuate the culture of Indonesia and really tailored to the needs of its target audience.

Figure 5. The child activity is watching animation upin ipin
Source: Author documentation, 2018

According to a community figure from Pulesari Kangin-Bangli namely *Jro Mangku Made Suci* said that Upin Ipin could be a tool of Malaysian propaganda against Indonesian children. For example when mentioning some Indonesian culture as a culture of Malaysia. For example, the character of Atuk Dalang in animated Upin Ipin who is a champion of wayang kulit play. As is known, that wayang kulit was born on the island of Java-Indonesia. Unconsciously through Upin Ipin animation, the Malaysian state will instill in Indonesian children to recognize that wayang kulit is also part of Malaysian culture. Another example is on one episode of Upin Ipin animation titled Rasa Sayang. This title seems to affirm that the song Rasa Sayang is a Malaysian song. Jro Mangku Made Suci expressed his anxiety regarding this matter. He feared that the real cultures of Indonesian origin were slowly crammed into children and understood as Malaysian culture. Unfortunately, counter-opinion over the animation Upin Ipin has not been seen in Indonesian television shows. One of the best steps can be done by limiting impressions Upin Ipin. Reduce watch and increase reading activity. If the child's frequency is using Malay language, it is not possible regional languages will be increasingly marginalized. Especially now the local language is less desirable by the children. Gradually Indonesia may lose its own culture in terms of language, especially regional languages (interview, May 15, 2018). In this case the media has an important role to influence the audience. According to Wallach (2014: 3), the media can be said to be constructors or shapers, namely the belief that content spread by the media has the power to influence the future of society. This Wallach perspective focuses on the ways media influences the audience.

In addition, when viewed in terms of characterization, animation Upin Ipin also requires accompaniment of parents to accompany their children when watching. There are some figures that give a negative example. Therefore, parents need to provide comparative examples, or conclusions from each of the animated impressions of Upin Ipin watched by their children. This is useful for stimulating the mind in sorting out the positive and negative sides of something to be seen. As a parent, it also has the authority to stop watching activities if it is in a condition that displays less ethical scenes for children to consume, such as violence or sexual behavior aberrations.

Although it is fancied, Upin Ipin also gives positive and negative effects, so it needs mentoring and explanation from parents about the positive and negative in the show. For example, if children are accustomed to seeing everything counted with money, it can affect their view that money is everything in everyday life. Or if the spoiled nature that is always proud of a child, in fact will make him a lazy person because everything can be obtained with the help of parents. While the use of Malay in some conditions, for example when playing with peers, if not reminded and given understanding, then it will become a habit that is considered legal to do. Change can happen from something that is repeated continuously and is considered as something reasonable. Though Indonesia has the Indonesian language and local languages respectively recognized in Indonesia.

CONCLUSION

The occurrence of change in language accent follow the animated Malay language Upin Ipin experienced by some of the children of Bali is inseparable from the role of the media, especially television. Adequate frequency level of the show dominates on television has implications for children's habits. Knowledge received quite frequently and in a long time makes what is seen and heard permeates into thoughts and feelings until it becomes a habit. Habits spontaneously use the dialect of Upin Ipin language when connecting with others in daily communication. Television media form a social experience that does not occur suddenly, but the learning process that runs smoothly and in a long time. The implication is that children accept and apply that knowledge without rejection. Accepted knowledge permeates into the mind and waves, thus unwittingly changing language, attitudes, and behavior.

Television media through animation show Upin Ipin to form new knowledge on individual children naturally. The formation of a knowledge is also the result of domination from one party to the other. The dominance of animated impressions Upin Ipin through television media is one effort to create knowledge. The knowledge that is formed on the individual child is the result of media power. This media industry is targeting audiences, audiences, and listeners. All that is done by the media is in order to maintain existence to win the competition. Television media seeks to exploit and capture certain situations / moments in programming to improve its rating. For example, the animation of Upin Ipin, not only related to the hour time appropriate with children's time, but able to capture the moments of the holiday especially the month of Ramadan. In addition, the television media know that

the animation Upin Ipin is on the rise because of the demand as children's entertainment. Beyond that there is always a capital interest from the owners of capital. Upin Ipin animation program is used to maintain the existence and dominance in the field of economy, power and politics.

The results of this study suggest to parents who care about culture, it's time to act to balance the spectacle of Upin Ipin by inviting children to explore the beautiful nature of Indonesia. One way to invite children to play in the open so that they love nature and culture of Indonesia. Watching television is good, but it must be limited to avoid watching habits. Better to read fairy tales, tell positive stories and do not forget to keep them playing.

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List of Informants

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COMMODIFICATION OF SPACES AT BALANGAN BEACH
IN THE PRE WEDDING PHOTO PHENOMENON IN BALI

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ABSTRACT

The problems faced in the last seven years is how some public places in Bali, one of that is Balangan beach area of Badung Bali has happened commodification practice space since the existence of photo pre wedding phenomenon. How the natural space in the area is commercialized and raises complex problems in it. The purpose of this article is to know more deeply what causes the practice of commodification in the Balangan beach area and the impact of any commodity practices. Sources of data obtained through qualitative methods include observation and interviews, and analyze it by using critical theory such as commodity theory covers the production, distribution, and consumption, and then linked with the concept of human ecology. Based on the results of the analysis, the practice of commodification in the phenomenon of photo pre wedding in Bali, especially in the area of Balangan occurs because influenced by several factors, among others, the community considers pre wedding photos as something exclusive, and worth the additional cost, employment backgrounds of local people who are still in category lower middle and region that mostly controlled by foreign investors caused the economic gap between outsiders and insiders in commodification area of Balangan beach. The problems are not only marginalized communities, especially communities around the region also poorly managed systems include the management of informal and controlled by foreign investors.

Keywords: Commodification, pre wedding photo, Balangan beach, human ecology.

INTRODUCTION

Talking about the art of photography, especially commercial photography is one of the business that is currently popular and growing in the world of tourism in Bali. One of the highlights is the phenomenon of pre wedding photos that are in the spotlight and have become a new habit that is always manifested when a person or a couple will hold a wedding. This research does not highlight the barocy thing in the marriage of Bali but the effect of the presence of photo pre wedding phenomenon that led to the practice of commodification in some areas in Bali. The background of pre wedding photo making itself is inseparable from the existence of someone who wants to show or inform the wedding ceremony in a photographic art whether it is realized in an invitation or in cyberspace that can be consumed by many people. Without realizing the existence of social media of the people with very easy to upload everything about its activities and it becomes one of the fast way of distribution of natural and cultural spaces in Bali to be known or shown to the world.

The problem that has occurred in the last seven years is how objects or qualities such as natural space become a means of commodification practice in the phenomenon of photo pre wedding. The area that is full of commodification practice is the area of South Bali are Kuta, Uluwatu, Nusa Dua,

Jimbaran and surrounding areas. To limit the scope of the study will discuss one of the areas that indeed have occurred the practice of commodification in Balangan beach, Jimbaran, Bali. The beach is located in the village area of Ungasan, Banjar Cengiling, South Kuta Village, Badung, Bali is one of several popular tourist destinations in Bali, not only for local tourists but also foreign tourists. Not only the natural beauty that can be enjoyed but there is also Pura Dalem Segara which is often used as a photo object by the tourists. What happened in the last seven years is that some people take the opportunity to take advantage of the situation. The emergence of pre wedding photo phenomenon gives fresh air to be utilized by society especially Balangan coastal area in improving economy. Awareness of coastal communities in particular and certain elements as product owners (Balangan beach) realize that Balangan beach as a tourist destination that offers not only its natural beauty but can be used as a place of pre wedding photo.

What is interesting is how the phenomenon makes Balangan beach tourism object to be more visible development not only in the economic sector locally but also improving the welfare of the local population, but the development of Balangan beach tourism is growing rapidly seems not yet prosperous residents in the region but raises the problems complexity in it. Therefore, it is necessary to analyze, comprehend and reconcile the problem critically, so as to give understanding and answer what ideology is hidden behind the commodity of space in Balangan beach area in pre wedding photo phenomenon in Bali.

RESEARCH METHODS

The method used in this paper is a qualitative method. This method focuses on the investigation of the way people interpret their social life, and how they express their understanding through social rituals. Methods include the first is the observation of direct observation to get the reality of life, social activities that exist there. The result of the observation is that the beach area of Balangan is divided into two areas, namely the parking area located on the top and the lower area of the beach area. People who want to visit are charged only parking fee but if you want to do pre wedding photo will be charged additional fee. The fees charged to the public or tourists who want to visit in the place is the administrative cost of managing the place for the manager of the local village. The second is an interview method that involves stakeholders, not only village administrators, local people who live in Balangan beach area but also interviews the photo perpetrators of pre wedding photographers who do pre wedding photos on Balangan beach. Presentation techniques not only on the preparation of data but also the analysis and interpretation of the meaning of the data obtained.

RESULTS AND DISCUSSION

Further review of the results of qualitative methods of observation and interviews looks that there is nothing wrong with the entrance ticket or parking ticket but the question is really the most benefited is the local community? And what caused the practice of commodification to happen? The

presence of pre wedding photos in 1996 by photographer Anom Manik Agung became the beginning of the development of pre wedding photo culture in the community especially in Bali. In the past only bourgeois or upper class people were able to make pre wedding photographs because of the price of photographic equipment and services in their relatively expensive field (Anom Manik, interviewed on September 2017). But along with the current technological advances, pre wedding photos can not only be done by the elite, but the lower middle economic community can make it. The reason is the price of DSLR cameras has been reached by the lower community and led to a lot of business in the field of pre wedding photography at this time as well as the many interests of foreign photographers who dominated Chinese citizens who do a lot of pre wedding photos at Balangan beach.

This is justified by the head of the environment in Ungasan village, Mr. Kadek Adnyana (interviewed on May 2018) that pre wedding photo practice is considered in the commercial sphere and commensurate with the additional cost, especially for foreign photographers in Balangan beach area. Enactment of payment has been made since 2009 but began to apply ticket and installation of billboards in 2011. He also explained the average work of the village community Ungasan itself only as regular employees either as housekeep, front office, security, as well as engineer at a hotel or villa owned by foreign investors, so that it makes the economic needs higher in the area. Most of the areas in Ungasan village, especially in coastal areas, are controlled by foreign investors, so that the local people do not have full authority in the management system in the region.

This illustrates the large number of foreign investors who have taken control of the area, leaving the local people marginalized, generating commodity practices in profit not only officially but not infrequently by illegal means such as illegal levies in some locations in Bali. One example is in Balangan beach which is not far away and still in Ungasan village area that is Tegalwangi beach which recently caught done the illegal against perpetrator of photo pre wedding through mass media reporting online (Balipost, March 11th, 2018). Undoubtedly the phenomenon of pre wedding photos has given rise to an element of interest in a market ideology. From the perspective of human ecology how reciprocity between man and his environment is not enough to pay attention to matter, information, and energy but in the postmodern life of money flow is more important in terms of economic, technological, political and socio-cultural (Soemarwoto, 2001 : 23). For example when something is owned by the many people then they will fight each other for certain interests in various ways or can be said relationship of interrelationship and dependence. Basically humans are actively and consciously producing their means of life from nature that marks the distinctive essence of human life, hence for the fulfillment of needs there is a production process that can be consumed in both material and non-material form.
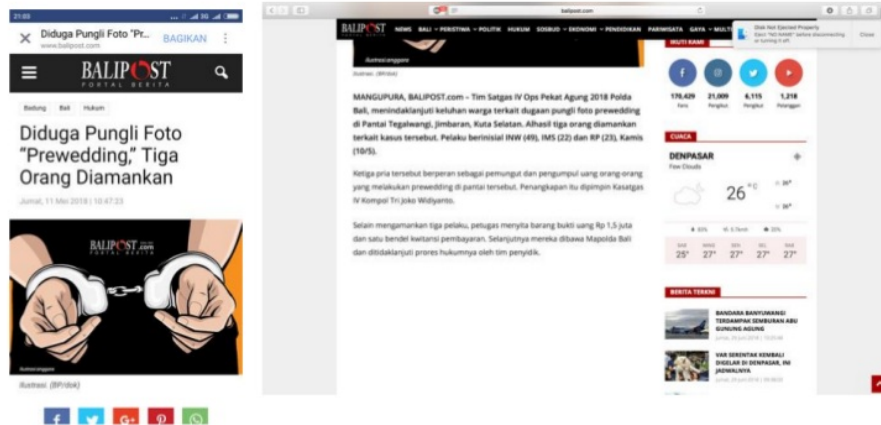
Figure 1 Illegal practice in Tegalwangi beach, Jimbaran Bali
(www.balipost.com)

The theory of commodification is associated with the tourism sector in capitalist society. There are three elements underlying that is production, distribution, and consumption. Mass-produced commodities form a dimension for modern capitalist economies. As Marx explained in his book Economic and Philosophical Manuscripts:

"Production is an active species-life. Through this process nature appears as the work and reality of people. People not only produces himself intellectually, in his consciousness, but actively and in actuality, and thus he can contemplate himself in the world he created himself "(Marx 1975: 329).

In other words, the transformation of nature into culture through the work of material production becomes a vital process that connects people to himself. It relates to commodification of space at Balangan beach based on observation result of production which is done through special ticket which is applied to every couple who will enter or will do photo pre wedding in that place. Ticket produced is a form of exchange rate in the use of natural space on Balangan beach.

Figure 2. Shooting Ticket and Wedding Billboard
(author documentation, 2018)

The nominal value of pre wedding tickets is Rp. 300,000 for pre wedding shooting with unlimited duration of time, but the average photographer does a shoot session of approximately one to two hours, so in an hour's duration an average of three couples performs a pre wedding photo of the place. Can be estimated if in a day effectiveness in conducting a twelve hours day shooting session, then an average of thirty-six couples who do a photo pre wedding on the beach Balangan with total

income Rp 10.800.000 and cut the service fee for the driver of Rp 50,000 then the total average net income per day of Rp 9,000,000. The provision of special facilities provided for preparing pre wedding is also provided such as a dressing area, waiting area, or locker room which is one of the additional means of exchange rates from ticket purchases. The ticket management system shall be governed by the managers of the premises by means of cooperation with the driver who at the same as a guide to the guest.

Figure 3. Makeup Amenities and Wedding Photo Session
(author documentation, 2018)

In the management system of tourism object especially at Balangan beach there is a discovery that management is managed only by investor and citizen who is near or located in the coastal area, so that the turn of economic system and profit is only enjoyed by Balangan coastal people only, while residents or residents who are in outside the coastal area Balangan not get the benefit because the management is only managed by a few elements of investors and some groups of local residents. Not only that poor management is also shown by the absence of a special office from the village or the office but only a stall used as a ticket exchange with the money service by the guide of foreign guests. Not only the deposit of tickets the guide is required to write the name in the book that has been provided by unscrupulous manager to know how often the guide is delivering guests to the beach Balangan, instead the guide will get a bonus from the manager. The people there are still in low category, this proves something ideal to be not ideal.

According to legal expert Made Rai, S.H., M. H stated that public facilities such as coastline and land on the coast cannot be claimed permanently by private property or an investor. Coastline and land on the coast about three kilometers can be exploited by the people around the coast, who have received permission from the department of the city order. Authority is granted through the village head and forwarded to the ward head to grant usage rights for communities living along the coast to safeguard coastal environments, and utilize them as a source of livelihood for local communities and marine biota. The development of public areas in the tourism sector is very likely with acts of abuse of state-owned areas by claiming private property or property of foreign investors. The general area is now much in the spotlight such as beaches and coastal land. The coastline is an imaginary line where

water and land meet. Land and coastline cannot be claimed private property because the shoreline enters into public facilities owned by the state and protected.

In the legal perspective referring to the 1945 Constitution, article 33, paragraph 3, which requires that the earth, water, and natural resources contained therein are controlled by the state and used for the greatest prosperity of the people seems to have not been realized properly. The management of the natural space controlled by the state should be the managers cooperate with the relevant agencies and have the goal of prospering the citizens equally, but in reality the management system on the beach has not been officially managed to be seen on the entrance ticket or pre wedding the absence of village logo, indeed it makes the management system to be official or legal. Another finding is that the people who become one of the managers do not come from the place but the people who come from outside Bali such as Flores and Sumba and it gives peculiarity to the function of local natural resources that are beneficial to the local residents themselves. The formation of human cultural activities depends on the material conditions and historical conditions that the individual faces daily and individuals must endure to produce themselves. The objective is no longer about the "use" but the exchange of private property or it can be said to be "exchange rate" and that according to Marx becomes the most important feature of capitalist society. Not only sell the beauty of nature but how the beauty of nature can bring profits to be used as much as possible for a phenomenon of the current phenomenon of photo pre wedding.

Associated with Pierre Bourdieu's theory of practice is how the elements of knowledge affect the community. How the theory of practice is the basis for thinking to answer research questions. Implementation of the theory of this research is to use three concepts of habitus, capital, domain, and practice. There is a mutually interrelated relationship between subjectivity and objectivity between agents and structures, social and individual practices (Lubis, 2014: 101). The formation of groups or organizations does not happen by itself but it is because of the appreciation of existing values in the environment in a smooth or slow (habitus). Knowledge capital of both economic capital (money), cultural capital (background and network), and social (interaction and interests) then the power symptoms will appear in it. In terms of habitus that cannot be denied Balangan region itself has been largely controlled by foreign investors and not the local community. Slowly, Balangan society began to marginalize because the increasing number of villas and hotels that control the area. However, social differentiation (social difference) shows that in achieving the alignment, humans attempt to build the potential of justification for themselves by means of different interactions with the capital of knowledge and power. By having the capital as the local community and the ownership of the region (investors) and the domain of the region tourism and the existence of cyberspace that very quickly provide information (distribution), then emerged the practices of commodification of natural spaces that occur in Balangan beach.

CONCLUSIONS AND SUGGESTIONS

As a conclusion, the practice of commodification in the phenomenon of photo prewedding in Bali especially in coastal area of Balangan is influenced by several factors, among others, people still consider prewedding photo as something exclusive. Seeing from the background of the work of local people who are still in the lower middle category and the region that mostly controlled by foreign investors caused the economic gap and marginalization by the local community. Management controlled by investors and some local people cause the lack of prosperity evenly and only enjoyed by some person only. There is a need for supervision by the local authorities and the existence of official management so it is clear how the commodification can have a positive impact for the community, especially the people in Balangan beach or Ungasan village area, Jimbaran, Bali. No doubt in the current era of globalization is not only considered to undermine local values but also globalization can bring up local values such as Balangan beach attractions.

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THE HUMAN BEHAVIOR IN *SAMKHYA'S* TEACHING: ETHICS PERSPECTIVE

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ABSTRACT

Samkhya is the oldest school that trying to harmonize the Vedic philosophy scriptures through the rational mind. *Samkhya* explains the cosmic evolutionary process of the universe. The term *Samkhya* comes from a word which means the amount of numbers to calculate the cosmic evolutionary principles in a rational way. *Samkhya* teaches dualism knowledge that makes possible the distinction between soul and body (spirit-objects) or *Purusa* and *Prakerti* consisting of 25 categories. *Purusa* and *Prakerti* are composed of tri-use ethics of *sattwa*, *rajas*, and *tamas*. These three *gunas* are in equilibrium (*samyavastha*). *Prakerti* requires the presence of *Purusha* to be known and appreciated, and *Purusha* requires the assistance of *prakerti* to distinguish itself from *prakerti* to obtain deliverance (*kaivalyartham*).

Keywords: human existence, *Samkhya*, ethics.

INTRODUCTION

Background

Basically, humans are composed of two different substances, the immaterial body of matter, and soul. Human nature is immaterial that has two powers, namely the thinking power called ratio (reason) centered on the head and sense of power centered on the chest. This way of developing these two powers has been regulated in such a way by religion. The mind-centered mind or intellect, a religious doctrine that commands people to research, reflect, think, and analyze to conclude the birth of innovative ideas. While the sense of power that is centered in the chest is sharpened through worships. Without religion, the human soul can't possibly feel the peace and happiness in life. So, religion can be trusted in God which is the basic human need that will help the person in fulfilling the emptiness of his soul. There are four functions in life: (a) religion provides guidance and instruction in life; (b) religion is a helper in distress: (c) religion reassures the inner-self; (d) religion controls morals (Akhyar Adnan, 2003: 367).

Based on the function in running life that is about giving birth behavior and moral control, one of the teachings that talk about the matter is the teachings of Samkhya. Samkhya's teaching comes from Sanskrit. Samkhya means reflection, the reflection of philosophy (Hadiwiyono, 1989: 63). Samkhya also means the number, the system of numbers used to describe the order of truth.

Samkhya teachings great influence on the teachings of Hinduism in Indonesia. Samkhya comes from two words namely the word 'sam' and 'khya'. 'Sam' is defined as together and 'Khya' is defined as a number. Tattwa's books such as Werespatitattwa, Tattwajnana, Ganapatitattwa of Old Javanese in Saivapaksa are much influenced by the teachings of Samkhya and yoga (Sukayasa, 2010: 56). The

teachings of Samkhya age are old, it is proved by that the books of Sruti (Mantra, Brahmana, Aranyaka, and Upanisad) Smerti, Itihasa and Purana in it contained the teachings of Samkhya.

Samkhya's teachings are realistic because they recognize the reality of a world free from the spirit. Samkhya called duality because the principle of its teachings there are two independent realists, contradictory but can be combined, namely: *Purusa* and *Prakerti*. The third is called Plurality because it teaches that *Purusa* is not a single entity. The truth about God Almighty does not need to be proved because his teaching is called 'Niriswara Samkhya'.

According to Samkhya that the essence of man and the universe consists of two elements namely, *Purusa*, the principle of spiritual and *Prakerti* the principle of bodily (material or physical). Furthermore, the two principles, especially after *Purusa* met premises *Prakerti*, develop *Prakerti* as the constituent elements of the human body and the universe, the whole consists of 25 principles (Tattwa). The twenty-five principles (*tatwa*) are the creation of Brahman, followed by the encounter between Purusha and Prakerti to become human, complete with the body and five senses ie *Mahat* (*budhi*), ahamkara or ego, *Tri Guna* (sattwa, *rajas*, and *tamas*). Sattwa is bound by *Panca Bhudindrya*, *Panca Indrya*, *PancaKarmendrya*, *Tamas* tied *Panca Tan Matra* and *Panca Mahabhuta* as the use of *Panca Tan Matra*. Use here means an element or component of power and to govern not attributes or qualities. Why called *Guna* because it is very useful for the ultimate purpose that is outside themselves (S Pendit, 2007: 72).

The occurrence of the universe after the two principles of *purusa* and *prakerti* so that developed as the compiler of the universe and the human body itself. *Purusa* is an eternal psychological principle that stands alone and does not rotate. The number of *Purusa* is countless, unlike the *Upanisads*. Samkhya does not recognize the existence of a universal soul, which then becomes the soul of the individual. *Prakerti* is the ultimate cause of this universe, all objects in the world, both body, mind, feeling are limited and are a series of causes.

Problem Formulation

Based on the background above, the focus of attention is the issue of ethics, how the teachings of ethics in Samhkya?.

Approach

To clarify the understanding of the ethical values contained in Samkhya then this search will use an ethical approach, the deontological ethics. The flow of deontology is an action deemed correct when the action occurs in accordance with applicable social obligations and norms (Bertens, 2004: 254). It means there is a moral obligation or ethical imperative that must be obeyed. The deontology ethic emphasizes the necessity of good and bad actions measured from universally applicable rules, obligations and not seen from good to bad due to deeds. So, in discussing and exposing 'human existence in the teachings of Samkhya an action is considered true if the action occurs in accordance with the obligations and social norms.

DISCUSSION

Ethics is a branch of philosophy that examines morality, about command and prohibition, about what is good and what to do and what to prevent by man (Muhamad Mufid, 2004: 4). Ethics examines the principles that govern good and bad human behavior. These rules arise because people live together with others and with the universe. In life together in the community, every person or man must behave in such a way that brings happiness to himself and to the community environment. Those who violate the rules, in addition to causing problems, either directly or indirectly to others. Because in man there is an impulse to do good deeds. To mitigate the turbulence of improper impulses can be done with the teachings of Samkhya which has a special significance to provide guidance on the rules of behavior that is good and true in human efforts to achieve physical and spiritual happiness.

The ethics of Samkhya do not distinguish a person from his class from studying the Vedic scriptures. Everyone can study the Vedic scriptures without exception. The essence of the Vedas is for all mankind. Samkhya suggests that one's relationship with others can control evil thoughts toward good thoughts (Magnis Suseno, 1987: 108). Because in a good mind will bring a person on the balance of environment and himself. The power of the mind should be guarded so that it can be directed to the good things.

The sanctity of a person is if the person can rid himself from the bonds that stem from *awidya* (ignorance), *Asmita* (bad behavior), *raga* (greedy passion), *dwesa* (hatred), and *abhinewesa* (fear). All this is caused by *asakti* that control *manas* and *budhi*, this why a person should understand this in order to release himself (*purusa*) (positive energy, masculine, male) from the bond *prakrti* (negative energy, feminine, female) (Nala, 1991: 53-54).

This *Purusa* non-material is static, passive and lacks the ability to approach and understand something. *Purusa* always shackled, tied up by Prakerti so as not free to take part in the human body, that is why *Purusa* cannot do anything without anyone help it. In this helplessness, only *tri guna* can help. With the help of other elements such as *panca indrya*, *panca buddhindrya* (*dyanindrya*), and *panca tanmatra*, Purusa can instead utilize to obtain information from outside. All this equipment are called *antah karana*, an inner tool which is very needed by human life. Without the presence of karana, humans can not possibly live according to their nature. Humans can not connect and communicate with the outside world, with the environment. All of this equipment is special to everyone, different from one human to another (Nala, 1991: 57-58).

The non-material *Prakerti* is constructed by *tri guna*, which consists sattwa, *rajas*, and *tamas*. *Tri guna* will give properties to the results embodied by the *prakerti*. *Guna sattwa* will give the sacred, wise, pure and neutral nature of man. For *tamas*, vital powers or passive potential, lazy, sluggish, indifferent as if as an exploding emotional turmoil that appeared in human beings. While for *rajas* is a vital active force dynamic, aggressive, full of activity, emotion in the human body that moves in turns both for *sattwa*, organic materials and for *tamas*, natural inorganic materials. So actually, for *sattwa*

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and *tamas* is passive energy, potential energy to do its job require active energy, that is power from kinetic energy to *rajas* (Nala, 1991: 56).

In Samkhya's teachings, the person is a fusion of the various factors that are essentially a never-ending process called the body. The physical body is the body that is not eternal because at the time all will end. Because this period has a birth, a development, and an end even though the process lasts very long.

Prakerti developed by *Tri Guna*, namely *Sattwam* (*satwika*) derived from word 'sat' which means true and 'tra' means have properties. Thus, *Sattwam* means righteousness, which is meant in this case the lighter nature of things, and good for the living (human). *Sattwam* is the nature of everything that has the properties of light and illumination, so often leads to upward motion and forms of pleasure such as satisfaction and joy (S Pendit, 2007: 78).

Rajas (Rajasika) comes from the word *Raj*, which means to control. *Rajas* also means shine. So, *Rajas* means the nature that becomes the driving force of all things that exist in this universe. For living beings means the nature that gives the power to work on something or the power that causes the active being in his life. Rajas is an activity expressed as *ragadvesa*, ie likes or dislikes, love or hate, interesting or sickening. *Rajas* is the element that moves for *sattwa* and for *tamas* and also moves things.

Tamas is the element that causes something to be passive, and negative, to be strongly opposed to activity, to withstand the motion of the mind, resulting one to confusion for opposing activities that cause one to become lazy, indifferent, sleep.

All three are always together and never parted from one another. Can not be one of building things or beings in the world. All three are building things or creatures that exist on this earth or in this world.

All objects of the world have three traits, the traits that give rise to pleasure, hard and neutral. *Tattwa* is a Prakerti which is a mild, calm, and radiant nature of pleasure. Its form of consciousness, the mild nature that causes upward motion, wind and water in the air and all forms of pleasure such as satisfaction, joy and the like.

There are two changes forms of *Tri Guna*: (first) *Swarupaparinama* and *Wrupaparinama*. At the time of *Pralaya* each *to* change on itself, without disturbing the others. Such changes are called *Swarupaparinamauses* at this time there can be no creation because there is no cooperation between the three. But if the *use* of one over the other creates a creation, this change is called *Wirupaparinama*.

So, the central description of Samkhya is the result of actually existing before in the cause such as the whole existence of the trees in a pent-up state or falling asleep in the seed (seed), as well as the whole existence of trees that are in a state of pent or sleep in the *Prakrti* ie *Avyakta* (not developed) or *avyakta* (indistinguishable). The result or result is no different from the preparation material.

CONCLUSION

Samkhya who became the reference is Sankhya-Karika (Iswara Krishna, 5th century AD). Samkhya deals with the basic category of reality that explains the basic principle (prakerti). Samkhya emphasizes the process of involution that binds the individual soul into matter.

Human excellence in Samkhya has differences in nature, activity, birth, death and the senses and motions of different human beings. But this difference is not in the soul as pure consciousness but on the bodies associated with ethics of *Tri Guna sattwa, Rajas, and Tamas.*

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CHARACTER EDUCATION IN SCHOOL BASED ON LOCAL WISDOM

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ABSTRACT

Education is an essential thing to build national character and culture. Education functions to improve human ability, as mentioned in Law No. 20 of 2003 concerning National Education System Article 3, which states that national education functions develop ability as well as build character and noble national civilization in order to enrich the life of a nation. These abilities include hard skill and soft skill aspects. One of the ways to sharpen the intra-personal and inter-personal abilities is conducting character education at school by considering local wisdom, such as Balinese local wisdom i.e. *Tri Hita Karana* known as THK. Character education at school which is based on local wisdom of *Tri Hita Karana* (THK), is a character education which implements character of balanced relationship between the school community and God, balanced relationship among the school community, balanced relationship between school community and entire school facilities environment. Character education at school which is based on local wisdom of THK is expected able to prevent negative effect of global culture intrusion, because THK has become a "*taksu*" or sociocultural spiritual capital and life philosophy of Balinese. Character education at school which is based on local wisdom of *Tri Hita Karana* should be developed systematically to improve local excellence of life, national interest, justice, and international competition in world civilization. By implementing local wisdom of THK, school could develop as a center of civilizing competence, becoming basis to develop character and human resources with high work-skill, work culture and strong learning culture, as well as culture of serving people sincerely and reasonably.

Key words: Character Education, local wisdom and balance

INTRODUCTION

Innovation of developing quality, access expansion, and relevancy of education based on local culture, wisdom and excellence are expected to be able to improve people's love upon national culture as a spiritual sociocultural capital in building new civilization of modern school education based on Indonesian character. The handling of intrusion effect of global culture into local culture can be done through innovation of quality development, access expansion, and relevancy of education based on local culture and wisdom (Zajda, 2008; Sing, 2009). Functioning to anticipate the influence and screening global culture to local culture, school education in Indonesia should prioritize cultivation and development of unique Indonesian identity.

School education in Indonesia should have clear direction, strong foundation and rooted in the identity of the community (Rojewski, 2009; Pavlova, 2009). In the end, school education is expected able to be instrument of sustainable development in improving Indonesian worker competitiveness because of their uniqueness and quality. School is defined as a unit of education which is developed by government or private sector to educate and train people in various areas of skill competence. The main purpose of education at school is preparing the graduates to be ready for working, doing business, or continuing their study into university. To realize these purposes, school is demanded capable of

internalizing the entire education context at school into input and process, so the output and outcome of the education system at the school will be optimal (Slamet, 2008). Local wisdom based school (THK) is a school based on local wisdom which teaches harmony values to the school community comprising the balanced relationship between the school community and God, balanced relationship among the school community, balanced relationship between school community and entire school facilities environment. The principle of *Tri Hita Karana* can be realized through balance in the implementation. There are some violation cases or behavioral aberrations of the students which tend to be negative, such as disrespected behavior of the students to the teacher, violating or against teacher advice, playing when having *tri sandya*, not active in social service activity in which they talk a lot with their friend, or leaving their friends when having mutual cooperation to clean up school environment, and some students who are involved in littering school yard.

CONCEPT

Character Education

Character originates from Greek *charassein*, which means to engrave, as if a person drawing on a paper, carving stone or metal. Based on this definition, character is defined as a sign or specific characteristic of which creates a perspective defining character as an individual behavior pattern, state of a person's morality. After phase of children, a person has character, of which a predictable way that a person's character is related to behavior surrounding him/her (Kevin Ryan, 1999: 5). Moreover, Williams & Schnaps (1999) defined character education as any deliberate approach by which school personnel, often in conjunction with parents and community members, help children and youth become caring, principled and responsible.

F`urther, Williams (2000) explained that definition of the character education was initially used by National Commission on Character Education (in America) as a term to cover many approach, philosophy, and program. Problem solving, decision making, conflict resolution are essential aspects from moral character development. Therefore, character education provides opportunity to the students to experience those characters directly.

Local Wisdom of *Tri Hita Karana*

Concept of *Tri Hita Karana* is categorized into three values i.e. (1) morals to the Almighty God, (*Parhyangan*), (2) morals to human (*Pawongan*), and (3) morals to environment (*Palemahan*). In facing fundamentalist life, the concept of *Tri Hita Karana* introduces values of living together reality in term of cultivating religious values, culturing social values, gender appreciation, cultivating justice values, developing democratic values, cultivating honest attitude, showing honest attitude, improving attitude and fighting power, developing responsibility, and appreciation to nature (Donder, 2007:402-405). In learning process, concept of *Tri Hita Karana* could influence the learning result, because one of the *Tri Hita Karana* concepts is maintaining harmony among friends and obey the rules of religion as well as teacher's advice which finally could give better result in the effort of achieving cognitive, psychomotor

and affective aspects which finally gives life guidance to the students. The students will be more obedient to rules of school, improving respect to teacher or other elders, improving morals to God and care to environment (Arta Jaya, 2013). Concept of *Tri Hita Karana* describes that this universe comes from the same origin (i.e. God). Collaboration of those three elements harmoniously as a basis for creating comfortable, peaceful, prosperous, and safe life spiritually and physically.

Based on those concepts, it is right that human should have and develop harmonious and conformable relationship with God's plan. By this concept, there will be a relationship between a human with God, then, since human is not created alone, as many other creature community, so human should develop harmonious relationship with those creature communities. Therefore, a relationship of human with other creatures or with the environment is created. Likewise, among the humans there will be harmonious relationship formed. Thus, there will be relationship among the humans (Donder, 2007:400).

DISCUSSION

Study of students' character formation has some nomenclature naming, depending on the focused aspect. Some of the common nomenclatures are Moral Education, Values Education, Religious Education, *Budi Pekerti* Education, and Character Education itself. Each naming is sometimes used inter-changeably, for instance character education is also values education or religious education itself (Kirschenbaum, 2000). Throughout the history, in all over the world, education essentially has two purposes, i.e. to help human to be clever and smart, as well as to help them to be good human.

Making human to be clever and smart, seems to be easy, but making human to be better and wise seems to be harder or even very difficult. Therefore, it is very common that moral problem is a complicated problem or chronic disease haunting human life whenever and wherever. The reality of this complicated moral problem makes the importance of implementing character education. Our reference as a religious person related to moral problem and the importance of character education can be seen from the case of moral that ever happened to us. Besides becoming a religious state, people also have local culture which is commonly referred to local wisdom as Bali has life philosophy of *Tri Hita Karana* (HTK).

Therefore, character education in Bali can be formulated into a statement of Balinese who are physically healthy, spiritually peaceful, and professional. This formula is a formulation derived from the concept of harmonious and balanced life based on *Tri Hita Karana* (THK) ideology. Concept of balanced harmonious relation between the content and container, by Balinese is realized to be three form of harmony i.e. (1) human harmony with God which is called as *parahyangan;* (2) harmony among humans which is called as *pawongan;* and (3) human harmony with the environment which is called as *palemahan.* These three dimension of harmony; *parhyangan, pawongan,* and *palemahan* are synthesis of basic thought from a concept of happy, mutual prosperous and sustainable life which is well-known as THK ideology (Sudira, tt: 2). Collectively Balinese believe that they will be happy if their life balance and harmonious through *parhyangan, pawongan,* and *palemahan.* Harmonious life means doing good

things and holy reflected from thought (*idep*), spoken through words (*sabda*) and seen from action (*bayu*) (Raka Santeri, 2007).

The pattern of character education based on *Tri Hita Karana* in improving students' character includes: implementation of *Parahyangan* which covers *yadnya* both *nitya karma* and *naimitika karma* implementation. Implementation of *pawongan* is growing students' awareness to obey school rules, conducting *susila* teachings especially *Tri Kaya Parisudha* as a realization of *Tri Hita Karana* in maintaining harmony relationship among people. Implementation of *Palemahan* is improving discipline and responsibility in maintaining cleanliness of school environment (Mahadiputra, tt: 2). *Tri Hita Karana* contains relevant character values to be implemented in education process to form students' character and spirituality at school. *Tri Hita Karana* should be comprehended as life philosophy to realize balanced and consistent life attitude to believe and filial to God, serve other people and maintain environment. *Tri Hita Karana* cannot be partially comprehended. *Tri Hita Karana* as a unity, synergized and consistent as a universal life philosophy.

In character education process, *Tri Hita Karana* teachings is a monumental concept and have a great value to build harmony full of values of wisdom, moral, ethics, unity so there will be harmonious life among all of God's creatures. The vibes of education values give strong attractiveness for educators to lift it as an inspiration source in the process of improving education quality in the effort of realizing quality and characterized output. Nowadays, science and technology education is more orienting on the mastery of science (cognitive aspect) and skill mastery (psychomotor aspect) in which affective aspect including attitude, behavior, moral, character is almost abandoned whereas this affective aspect is highly important to build comprehensive students' character. If this affective aspect is used the purpose of education process so the purpose of character and spiritual character will be achieved well. Affective aspect can be formed through implementation of *Tri Hita Karana* concept at school, because this concept is a part of Hindus teaching material. Hindus education is a part of religion and noble character subjects which are intended to form the students to be faithful and cautious to God with noble character. Noble character includes ethics, character or moral as a realization of religion education (Regulation of National Education Minister No. 22 of 2006 concerning Content Standard) which closely related to formation and development of national character.

Through character education based on *Tri Hita Karana* (local wisdom) is expected capable of building students' character at school to be clever with noble character, religious, care to the environment, care to others. Function of national education is formulated to develop ability and form character as well as noble national civilization in order to enrich the life of nation. Based on this commitment, so generally the purpose of character education is to build and develop students' character in every line, kind and level of education so they can comprehend and implement noble the great values of religious teachings and points of Pancasila. Meanwhile, the purpose of character education specifically is to develop students' potency to be kind, positive thinking, good attitude, confident, proud of their nation, and loving other people (Amin, 2011:36-37). Therefore, school is

demanded to play role and take responsibility to cultivate and develop good values and help the student to form and build their character with good values. Character education is directed to give focus on certain values such as respect, responsibility, honesty, care, and fairness to help the students to understand, pay attention, and implement those values in their life based on local wisdom of *Tri Hita Karna.*

CONCLUSION

Character education at school based on local wisdom of *Tri Hita Karana* (THK) is a school which implements harmonious character between school community with God, harmony among the school community, and harmony between school community and entire facilities environment in conducting vocationalization process. Development of character education based on local wisdom of THK supports education program to balanced and sustainable education for mutual harmony and social development, giving contribution to harmony and nature preservation, cultural values preservation, forming national identity, wise in using natural resources, effective and efficient in improving educated and trained workforce. Character education at school based on local wisdom of THK could anticipate negative effect of global culture intrusion, because THK has become "*taksu*" or sociocultural spiritual capital and life philosophy of Balinese. Character education at school which is based on local wisdom of *Tri Hita Karana* should be developed systematically to improve local excellence of life, national interest, justice, and international competition in world civilization.

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BATIK MOTIFS MAPPING IN EAST JAVA AS LOCAL CULTURAL HERITAGE DOCUMENTATION

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ABSTRACT

Batik has a charm of beauty that is known by the people, both within and outside the country. UNESCO has recognized batik as a local indigenous cultural heritage of Indonesia. Almost all regions in Indonesia have a batik with the distinctive motifs of each region. The famous batik is Yogyakarta batik, Solo Batik, Cirebon Batik and Lasem Batik. Apart from some batik producing regions, East Java is also one of the areas that producing batik. Batik producing areas in East Java spread in several districts. Each region has its own color and motif. This makes East Java as an area that has a lot of diversity of batik motifs. One name of the same motif usually has the characteristic details of different motifs and staining on each region. Unfortunately, the diversity of batik motifs in East Java has not been mapped in detail in each region. This research was conducted to mapping batik motifs in East Java to be well documented as Indonesian cultural heritage.

Keywords: Batik, East Java, Cultural Heritage

PRELEMINARY

Culture is the whole system of ideas, actions and human works in the life of society. Culture can be realized in three things, namely ideas, activities and artifacts. These three forms of culture are systems that are closely related to each other. In this case the abstract system (ideas) seems to be above to regulate activities in the social system to produce material culture (artifacts). (Dharsono, 2007). Culture is an integrative need, reflecting the existence of human beings as civilized beings. This is because the origin of human as a creature who has a mind, is moral and can be accepted by mind and taste.

Meanwhile, all forms of art along with aesthetic expressions that are present and develop in every culture, tend to differ in style and expression, and have their own unique characteristics. Diversity is what makes the Indonesian nation rich in ancestral cultural heritage that should be preserved and preserved its existence because of the development of the times and the influence of outside culture that gradually eroded the identity of the nation, especially those that occur in the younger generation of the nation that increasingly leave the culture of the nation. Whereas in fact many other countries are interested in the cultural diversity possessed by the Indonesian people, even some of Indonesia's cultural heritage was once recognized as belonging to another country.

One of Indonesia's cultural heritage to be preserved is batik. The term batik comes from the Old Javanese word "amba" and "tik", which means writing or painting dots. However, there are also those who say that the batik is derived from the word "mbatik" which means making a point. However, if

seen in the definition of batik is a technique to hold / block the color on the cloth using night / candle, then colored with a certain process.

The history of batik in Indonesia is closely related to the development of the kingdom of Majapahit, Demak, Pajang, Mataram, Kartasura, Surakarta and Yogyakarta. Batik art is a painting art that painted on cloth that became one of the family culture of kings of ancient Indonesia. Batik initially done only limited in the palace and the results are only used for the king's clothes and family and followers. By the time many of the followers of the king who live outside the palace, then this batik art is brought by them out of the palace and done in their place.

The famous batik is batik from Yogyakarta and Solo. Both batik from this area is widely known to the public because in both regions it is a place of development for the Mataram kingdom centered on the Yogyakarta and Solo courts. Batik kraton synonymous with classic motifs and sogan color. Each motif in batik kraton has a philosophical meaning. Apart from these two batik regions, East Java also has an important role in batik preservation. East Java has many batik areas. Batik area in East Java spread in several districts. Each batik area has its own characteristics.

EAST JAVA'S BATIK

East Java's Batik is known to have a free motif. Unlike the batik motifs originating from Yogyakarta and Solo that are closely related to motifs that have a special grip. East Java batik motifs tends to be free and ornament is naturalist. East Java batik is also famous for its application of bright colors. (Interview, Lintu T. May 2018). Similarly, batik from the area of Central Java (Solo / Yogyakarta) batik in East Java at the beginning of its manufacture was only worn by the kingdom and its followers. By the time, the royal followers who lived outside the palace brought batik art out of the palace area and began to be imitated by local residents, especially mothers. Habits of mothers working on batik is the beginning of batik craft can be widespread.

Batik in East Java is spread almost evenly in several regions / districts in East Java. Each region has its own characteristics, these characteristics are reflected in the depiction of each motif. In general, the identity or characteristic that is reflected in the batik motif is influenced by the surrounding environment. The colors and lines produced by East Javanese batik motifs are more assertive and the motives are not related to certain standards, so the craftsmen seem more free to be creative. In general, the depiction of the motive is large. The depiction consists of main motifs, additional motifs and fill motifs. The idea of creating a motif comes from the natural environment such as plants and animals typical of the region. The distinctive characteristics of East Javanese batik with firm colors and lines and also there is no grip on this are in line with the character of most East Javanese who are hard, free and do not want to be regulated. Batik motifs that are done are influenced by environmental conditions and characteristics of the batik maker. For example, Madura motifs and colors tend to be rough and firm.

In East Java there are five major batik areas known. It is said that the main area is because the five regions already have a batik history since the times of the kingdoms of Mataram and Majapahit. Where the batik area has motifs that have special meaning. The batik areas are Madura, Tuban, Sidoarjo, Tulungagung and Banyuwangi. Even so, actually at this time many new batik craftsmen have appeared. It was said that new batik craftsmen had started their business in the past few years. This happens because of the spirit of the people of Indonesia to preserve batik batik since recognized by UNESCO as the original culture of Indonesia. In general, the motives they created in the form of new motif motif without special grip, usually they raised the idea of creation of motifs from plants and animals that grow around the batik area. (Interview, Lintu T. May 2018).

MAPPING OF EAST JAVA'S BATIK MOTIFS

East Java is a province in the eastern part of the Java island, Indonesia. East Java has 38 districts. From each district has a variety of art and culture that developed well, one of them is batik. Batik is growing rapidly in production and marketing in several regions in East Java. Batik areas in East Java can be divided into two major batik areas, and new batik areas. The main batik area is a batik area that has been developing since the days of the kingdoms of Mataram and Majapahit. Where, each of the batik regions still produces classic motives in which there are philosophical meanings. Philosophical meaning evolves according to the culture in the environment. The meaning and philosophy of a batik can be seen from the depiction of the motif and the determination of its color. Certain motives have a close meaning to noble messages, as well as color, each color has a certain meaning. So that a piece of batik fabric is made not only used as a fulfillment of clothing, but is full of messages and aesthetic value. While the new batik area, a new batik area or newly developed in recent years. In general, this new batik region produces batik only for fulfillment the clothing material. Usually they produce batik with lifting patterns of plants or animals typical of the local area. The results of the production of batik cloth are usually used for office uniforms, schools and daily textile needs (Anshori, 2011: 12).

In East Java there are five main batik regions, namely Sidoarjo, Tulungagung, Madura, Tuban and Banyuwangi. Of the five batik regions, they still create classic motifs that are full of meaning, for example, machete, gringsing, udan liris, kawung etc. Although creating the motifs created has its own meaning, in its depiction it is more flexible when compared to classic batik motifs with the same motif names from Solo or Yogyakarta. In the batik area of East Java, it depicts classic batik motifs that are geometric in shape by combining with buketan (plants) and animals.

1. **Sidoarjo**

Sidoarjo is one of the batik centers in East Java is quite famous. According to the story of elders who are involved in the world of Sidoarjo, this batik center has been around since 1675. The name of the legendary batik-producing area in Sidoarjo is Sekardangan. In addition to the area sekardangan, jetis village is another area which is also the center of batik motif development Sidoarjo.

At first the famous batik motif of batik Sidoarjo is Utah rice, bayem flower, and sugar cane garden (pring sedapur). Rice Utah has the meaning of abundance of food in Sidoarjo, especially rice. The motif of sugarcane garden as a symbol that once sidoarjo known as sugar-producing areas that have a lot of sugar cane garden. The flower motif of spinach is a reflection of the number of spinach vegetables in rural areas of Sidoarjo. Along the development of time there are bebrapa motif that developed in Sidoarjo the motif Mahkota, Sekar Jagad, Manuk Cipret dll.

Picture 1. Crown Motif

Crown motifs are motifs that have grown and developed into many variants outside of Sidoarjo. One of them is developing in the Madura area. The Crown motif is one of the most popular and much-loved motifs of Sekardangan batik. Crown motifs began to develop in Sidoarjo around the 90's, Crown motifs were usually given when delivering applications that would later be used at the time of marriage. The beautiful motif is expected to bring beauty to the household ark that will be waded.

2. Tulungagung

Tulungagung is a batik area that was formerly known as Bonorowo. This area developed since the Majapahit government. There are several batik areas in Tulungagung namely Kalangbret (Mojosari), Majan and Ringin Pitu. Each region has a distinctive motif developed until now. Kalangbret is famous for the Gringsing Motif, Sido Mukti, Lereng etc. Majan has distinctive motives in the form of Lengko, Buron Alas, Sekar Jagad, etc. While Ringin Pitu develops with classic motifs such as Wahyu Tumurun, Gringsing, Lereng, Udan Liris etc. The motives that are most made in Tulungagung are the motifs of Ceprik Gringsing Bouquet, Pacit Ungker, and Buketan. Lengko motif (derived from the word curved in Javanese which means elbow). This motif has the meaning that in life there must be a ride or winding. Wahyu Tumurun's motif is symbolic of revelation or the blessing of God Almighty. Wahyu Tumurun in Tulungagung is different from the Wahyu Tumurun motif made in Yogyakarta, the distinction is on a white background and has a fairly dense typical Tulungagung isen-isen.

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Picture 2. Lengko Motif

3. Madura

Madura is one of the most developed batik regions in East Java. This is because the Madurese people in addition to producing batik cloth, the local people also still use batik cloth as the main clothing, not only made into clothes but used as a sarong used daily. The sarong is worn by both men and women. The batik crafter in Madura is divided into 4 regions, Pamekasan, Sumenep, Sampang and Bangkalan (Tanjung Bumi).

Pamekasan Regency is one of the batik producing regions with a large enough production scale. This is because almost every citizen has batik industry at home. Most of the people's livelihoods work on batik production. In Pamekasan district the batik area is located in the villages of Toket, Kowel, Beduq and Podhek. Podek is a premium batik-producing area, said to be premium batik because the area produces batik with very fine quality as well as very good coloring. In the marketing pamekasan batik also went well, as evidenced by the existence of Pasar 17 Agustus, the market is a market that is open only on Thursdays and Saturdays. The market is one of the biggest batik markets. Most of Pamekasan batik has floral motifs (flora). It's different from Bangkalan batik. In Bangkalan the motives that developed include animal motifs (fauna). Whereas batik in Sumenep has many Potehan motifs or has a white background with wood fiber isen-isen.

4. Tuban

Tuban is one of the batik regions in East Java which is famous for its Gedok batik. Gedog Batik is a batik that is used using typical ATBM woven fabrics in rural areas in Tuban. The loom is not this machine has the sound of a dock, dock, dock ... when it is being used to make cloth, so it is called Gedok. Even more specifically, this gedog woven fabric is not in the form of spun yarn that is made using machines, but manually rolled directly from lumps of cotton fibers produced from local cotton plants.

The beginning of the Tuban's gedog batik originated from Kedungrejo Village, Kerek District. The gedog woven batik is divided into two types, the first is a two meter fabric for long cloth, and the one that is narrower lengthwise for the shawl. The famous Tuban batik motifs are classic noble motifs such as the Panji motifs. Panji is interpreted as Prince. Panji Motif is a motif that used to be used only by

nobles with prince status. Besides the Panji motif, batik cloth in the form of a sarong or long cloth in Tuban has a motif next to Kijing Miring and Ilir-ilir. Batik motifs, whatever he uses, are Selimun, Lokcan and Kembang Waluh motifs.

5. Banyuwangi

Banyuwangi is one of the batik regions in East Java which has developed since the Majapahit era to develop a batik culture. Batik motifs that develop in Banyuwangi are motifs that have links to legends and local culture. Gajah Oling motif is a motif that is characteristic of Banyuwangi batik. Gajah Oling motif is believed to be the oldest motif in Banyuwangi when compared to other motifs. In addition to the Gajah Oling motif there are also motifs developed in the Banyuwangi batik industry, including the Sekar Jagad Banyuwangi motifs, Gempal Padas Banyuwangi, Gedhegan, Sembruk Cacing, Kangkung Setingkes, Ukel, Blarak Semplah, Mata Pitik, Sulur, Gendo Biru, Barong, Bambu, Kembang Titik, Akar-akaran, Semanggian, Kipasan, Galaran, Kopi Pecah and Jeron SS. Even though there are people who have the same name as batik in other places. Batik motifs in Banyuwangi have been modified from traditional forms so that the design look is different. In the depiction of some of these motifs can be mutually integrated or displayed individually, and of course with the main motif of Gajah Oling. Gajah Oling Ornaments are a combination of the description of the Elephant proboscis and the Oling Eel visualized in the form of arches that resemble question marks. The shape of the Gajah Oling Motif can be combined with various ornaments in large and small sizes. This ornament is the spirit of Banyuwangi batik.

New batik areas in East Java include Probolinggo, Batu, Malang, Bondowoso, and Surabaya. Probolinggo develops with its distinctive batik known as "Batik Manggur". As the name implies, Probolinggo batik lifts the motifs of the plants that become the area's commodities, one of which is the Grape motif. In addition to the grape objects that are used as motifs are mangoes and tobacco leaves. Not much different from Probolinggo batik, Batu batik also lifts plant icons in the area, namely apples. In addition to apples, the idea raised as a batik motif is bantengan. Bondowoso developed with contemporary batik that lifts the Pohung cassava motif and its leaves. Surabaya developed with batik motifs that raised the idea of clover leaves, mangroves, suro fish and boyo. Each of these regions raises the peculiarities of plants and animals from each region to better introduce the identity of each region.

CONCLUSION

Based on the explanation of the data above it can be concluded that East Java has a diverse batik area. The batik area is spread in several districts in East Java. The batik area in East Java can be mapped into two, namely batik areas that have existed for a long time, namely since the time of the kingdoms of Mataram and Majapahit succeeded in Java. The batik areas include Tulungagung, Sidoarjo, Tuban, Banyuwangi and Madura. The batik area produces classic batik which is full of philosophical meaning for each motive. In addition to the batik area that has been developing since the royal masses in Java, there is also a new batik area that has only been producing for several years. The new batik area raised

motifs from plants, animals and local regional cultures. This is intended to create the identity or icon of the area.

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THE AESTHETIC MEANINGS OF GAJAH OLING BATIK WORN
FOR *SEBLANG* DANCE RITUAL PERFORMED BY OSING TRIBE IN BANYUWANGI

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ABSTRACT

Gajah Oling is a special batik from Banyuwangi district which is still believed by the *Using* tribe in Banyuwangi as a distinctive and sacred motif used in various existing custom rituals and dances. One of the traditional rituals that still uses the batik motif is Seblang dance ritual performed in two places; Olehsari and Bakungan village. In Olehsari village, Seblang is performed by young girls, meanwhile in Bakungan village Seblang is performed by elderly women. *Gajah Oling* batik is used in traditional Seblang ritual as along cloth (or *sewek*) and used as scarf for the dancers, on *panekeb* for the singers and the handler; even on headbands or *udeng* as used by the inviting handler and *gamelan* musicians. The aesthetic meanings here will be analyzed based on their meanings on the motif used by Seblang dancers in both Bakungan or Olehsari village on its long clothes, scarfs, and headbands. This article aims at describing the meaning of aesthetic interpretation on the elaboration of the shape, color, line, position, and size on the motif of Gajah Oling batik based on its main motifs, fringe motifs and *isen-isen* (ornaments). The results related to the aesthetic meanings of the traditional Seblang ritual will also be described in depth.

Keywords: Gajah Oling Batik, Seblang, Aesthetic Meanings, Banyuwangi

INTRODUCTION

Seblang dance ritual comes from pre-Hindu culture; where the form of the dance requires the dancers to be unconscious (into a trance). Seblang, a customary dance ritual, is performed once a year in two villages in Banyuwangi regency , East Java province. Seblang ritual is classified into two which is based on the location it is performed. They are Seblang Bakungan, located in Bakungan Village, and Seblang Olehsari located in the Olehsari village. Both villages are located in Glagah district. Seblang Bakungan is performed during the *surup* (twilight) until the *rantak* or before the sun rises. But in the Olehsari village, the performance lasted half a day for seven days straight in the late afternoon until the twilight comes (around 2 p.m. to 5 p.m.). This dance ritual is performed by a pre-menstruating girl at Seblang Olehsari and an older woman having reached menopause at Seblang Bakungan. This is a paradoxical requirement in pre-modern art. A girl who has not reached menstruation is woman who is not yet a woman, while the menopausal woman is a woman who is no longer "woman" (not giving birth) (Sumardjo, 2006: 100).

Seblang dance customary ritual is believed by the inhabitants of the *Using* tribe as the oldest ritual and the strongest ritual in Banyuwangi. In the process, villagers are in contact with ancestral rings and escort spirits with the goal of community welfare. Seblang ritual is held with the intention to keep a *khaul* (a promise to do something), to hold "Bersih Desa" ritual, and so forth. The Bersih Desa ritual is held with the aim of hoping for the safety of the village as well as its citizens, therefore the Bersih Desa

ritual is also called "Selamatan Desa" in Bahasa (Singodimajan, 2009: 25). The local residents believe, if the ritual is neglected, then their village will be overwhelmed by difficulties and distress such as *pageblug* (disease epidemic attacking a village), natural disaster, many thieves, crop failure because of pests, and many others. The Seblang ceremony is held during Sura (Muharram) or Syawal month in Islamic calendar.

In this ritual, besides the Seblang dancers, the performers include a handler consisting of a handler / shaman and a *panekep* handler, a maker of *omprog* (headdress), nine *sinden* (singers) and *pengrawit* as well as several drummers. Seblang traditional ceremonial equipments are quite diverse, not just "*umbo rampe*" as a symbol, but it is a spiritual value that must be fully completed. The equipments used for the ritual are *omprog, genjot*, musical instruments, offerings and *perapen* as well as costumes of dancers, handlers, sinngers, and so forth.

Batik Gajah Oling in the Seblang custom ritual

The costumes worn by the Seblang dancers, invited handler, *panekep* handler, singers, *pengrawit*, and drummers are all different. For the Seblang Bakungan dancers, the costumes worn include *kemben*, silk *goyor* fabric, scarves, ankle bracelets, and crown/ *omprok*. This dance costume is worn by Seblang dancers except *omprok* that should be stored at the shaman's house (Heriyawati, 2016: 155). While the Seblang Olehsari dancers wear *kemben* with belt tied on their waist, a tied shawl on the waist to beautify the dance. They also wear *sinjang* / a long cloth / *sewek* in Gajah Oling batik motif, white socks, and jingling ankle bracelets. The costume has been prepared, made specially, kept in the home of the makeup artist, and has been given a spell by him (Heriyati, 2016: 168).

However, there is a batik motif which is always worn by some of Seblang performers to carry out the ritual, namely Gajah Oling batik, which has both white background and red-green background. The costumes of the Seblang dancers consist of *kemben*, scarf, *sewek* (long cloth), and belt. For the Seblang dancers, Gajah Oling batik motif is worn as shawls and long cloth and for the inviting handler worn as *udeng* (a headband),. While for the *panekep* handler, it is worn as as a long cloth and scarf, and for *sinden* and *pengrawit* it is worn only as a long cloth. Actually, the motif that must be used for Gajah Oling batik is the white background (as a base color) and the color of the motif is black, but sometimes there are some other colors. The *panekep* handlers, *pengrawit* and *sinden* also wear the white one, and for the inviting handlers and dancers, they usually wear a variety of colors including black and white, yellowish green, and reddish brown.

Seblang Bakungan

The costumes worn by Seblang Bakungan dancers is *omprog* made of leather and its tassels are made of white *mori* cloth cut into lengths resembling the long hair, and long cloth having Gajah Oling batik motif with a brownish red background and the main Gajah Oling motif lies in the edge of the fabric (the edge motif) in brownish yellow. Gajah Oling batik motif is worn as a long cloth and scarf

by *panekep* handler, *pengrawit* and *sinden* with the white background and a black Gajah Oling motif, while the handler wear an *udeng* with a black and white batik motif.

The following is table showing the performers of Seblang Bakungan and their batik costumes:

Table 1 The performers and their batik worn during the Seblang Bakungan ritual with the description of the color, line, and shape (ornament)
(Source: The Author's Documentation, 2018)

Performers	Seblang Bakungan	Batik worn during the performance	Color	Line	Shape (Ornament)
Singer	1 menopausal woman		yellow batik motif with red background	curve	one Gajah Oling ornament with S letter shape, and three *dilem* leaves
Invited Hand-ler	Male		Black motif with white background	curve	one Gajah Oling ornament with S letter shape, and three *dilem* leaves, three pieces of *manggar* flower and one piece of jasmine with five petals.
Panekep hand-ler	1 female		Black motif with white background	curve	one Gajah Oling ornament with S letter shape, and three *dilem* leaves, three pieces of *manggar* flower and one piece of jasmine with five petals.
Sinden (sing-er), *peng-rawit*	Male and female		Black motif with white background	curve	one Gajah Oling ornament with S letter shape, and three *dilem* leaves, three pieces of *manggar* flower and one piece of jasmine with five petals.

The following are the images of the traditional Seblang Bakungan ritual and the performers wearing Gajah Oling batik.
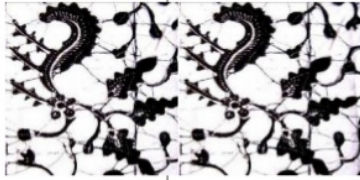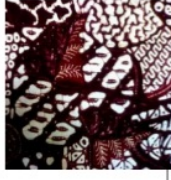
Figure 1. (left) Seblang Bakungan dancers and *panekeb* handler dance wearing Gajah Oling batik as a long cloth in black-and- white and red background. (right) The invited handler also wears headband / *udeng* with batik motif Gajah Oling batik motif in black and white background
(Source: Private Documentation, 2017)

Seblang Olehsari

The costume worn by Seblang Olehsari dancers is almost the same as the dancers' costume Seblang Bakungan. This *Omprog* which is worn as a head cover for Seblang Olehsari dancers is made of flowers that are arranged together with *janur* leaves (the young leaves of a coconut tree with a light yellowish green color) made as fringe. The Gajah Oling batik motif worn by Seblang Olehsari dancers has a white background in black motifs, and sometimes also has a green base with yellow and red motifs. When wearing a long cloth with white base color and Gajah Oling motif in black, then the dancers also wear a scarf with the same motif, but when wearing Gajah Oling motif in green base, the scarf is worn in light green. Similar to Seblang Bakungan, the singers and handlers in Seblang Olehsari also wear Gajah Oling batik motif. For the singers, *pengrawit*, and *panekep* handlers, they wear Gajah Oling batik motif with white background and black motif for a long cloth and scarves. Whereas for the invited handler, Gajah Oling batik motif is worn as *udeng* (headband). For Seblang Olehsari dance, there are two *panekep* handlers on the right and left of the dancers, in contrast to the Seblang Bakungan which only consists of one *panekep* handler. The following is table showing the performers of Seblang Olehsari and their batik costumes:

Table 1. The performers and their batik worn during the Seblang Olehsari ritual with the description of the color, line, and shape (ornament).
(Source: The Author's Documentation, 2018)

Performers		Batik worn during Seblang dance ritual	Batik worn during other Seblang rituals	Color	Line	Shape (Ornament)
Dancers	1 pra-menstrual girl			White background with black motif, and sometimes dancers wear Gajah Oling batik with green background	curve	one Gajah Oling ornament in S letter shape, three *dilem* leaves, three pieces of *manggar* flower, and one jasmine with five petals
Invited Handler	Male			White background and black motif	curve	one Gajah Oling ornament in S letter shape, three *dilem* leaves, three pieces of *manggar* flower, and one jasmine with five petals
Panekep Handler	Female			Sekar Jagat and Gajah Oling Motif with white background and black motif	curve	one Gajah Oling ornament in S letter shape, three *dilem* leaves, three pieces of *manggar* flower, and one jasmine with five petals
Singer & *Pengrawit*	Male and Female			White background with black motif	curve	one Gajah Oling ornament in S letter shape, three *dilem* leaves, three pieces of *manggar* flower, and one jasmine with five petals

If we look at the table above, it can be concluded that the dancer wears the Gajah Oling batik motif with a white background and on a black motif, the *panekep* handler wears batik that is not Gajah Oling motif. If the dancer wears other motifs or wears Gajah Oling motif that is not in a white background, the *panekep* handler wears Gajah Oling batik motif with a white background and a black

motif. This means that in a traditional Seblang ceremony, there must be a completeness as a form of sacredness. In every Seblang ceremony, the Gajah Oling batik motif with white background must always exist as a means of bringing the transcendent.

Figure 2. Seblang olehsari dancer is wearing Gajah Oling motif with white and black background
(Source: Private Documentation, 2018)

Figure 3. Seblang dancers were flanked by *Panekep* handlers, during the opening procession conducted by the Leader of the ceremony. *Panekep* Handler wore Gajah Oling batik motif with white background and Seblang dancers wore Gajah Oling batik motif with green background (left), the motif in detail (right)
(Source: The Author's Documentation, 2009)

Figure 4. A Seblang dancer was with *panekep* handler. The Seblang dancer wore Gajah Oling batik motif with white background while the *panekep* handler did not wear Gajah Oling batik motif (left), the motif in detail (right)
(Source: Author Documentation, 2018)

The Visual Motifs of Gajah Oling Batik from Banyuwangi

Of the several variations of Gajah Oling batik motif in Banyuwangi, the most popular principal ornament always include Gajah Oling, three *dilem* leaves, three manggar flowers and one jasmine flower with five petals. The motif identified with those criteria is the original motif of Gajah Oling batik, which is still often worn in the Seblang dance ritual.

Gajah Oling batik motif is essentially derived from the basic variant of the letter S, which is an ancient letter pattern in Indonesia. Gajah Oling motif is sacred because of its dual antagonistic nature, which is also found in Kerinci vessels, Asmat tribe's shield, and so on. The S is apparently in some places transformed into ½ S, and it is developed into 3 spirals (1 = 3). *Dwitunggal* (duumvirate) is the equivalent of *tritunggal* (triumvirate). The triumvirate's symptoms are commonly found in primordial farms in hilly areas (Pattern of Three).

The color worn by Seblang Bakungan dancers' costumes is red, while for Seblang Olehsari dancers, invited handlers, *panekep* handlers, *sinden* and *pengrawit* wear black motif with white background, and sometimes the dancers wear Gajah Oling batik in green background. The four colors including black, white, red, and green, are colors for ritual and the ancient ones. White is a symbol of heaven (the world above), black as a symbol of the earth (underworld), red as a symbol of the human world (middle world), and green as the center of the transcendent placed in the middle of *papat kalimo pancer*, as the highest cosmic because of the mixture of various colors .

The shape of the motif worn by dancers and for the rituals is larger than the motifs worn by the citizens. The larger the shape, the more sacred and greater the transcendent power than the smaller shape.

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The Philosophical Meanings of Gajah Oling Batik from Banyuwangi

In Gajah Oling batik motif, there is a principal ornament consisting of Gajah Oling ornaments, *dilem* leaves, jasmine flowers and *manggar* flowers; the edge / filler ornament consisting of butterfly ornaments and *katu* leaf ornaments; whereas in the edge motif there is *pucuk rebung* motif. The edge motif on Gajah Oling batik motif are *pucuk rebung* with the same meaning as *gunungan* in *wayang* (puppet show) and the Tree of Life. *Pucuk rebung* motif is positioned upside down which is usually called the *waringin sungsang* or a flipped banyan tree.

The pattern of batik on a long cloth, *udeng* and *selendang* worn for the rituals and dancers follows the pattern of the *mandala* or *papat kalimo pancer*.*Mandala* is a sacred space, which carries a paradoxical symbol. Its presence is transcendent (circular) in the immanent (square) space. The name of the *mandala* image is *yantra*, and *mandala* words are called spells (mantra).

The position of Gajah Oling batik motif worn by Seblang Bakungan dancer, handler, *sinden*, is facing left and the movement is clockwise which means picking up 7 goddesses. This shows the movement from immanent to transcendent. The position of Seblang Olehsari dancer is facing to the right, and the movement is counterclockwise which means to welcome the 7 goddesses. The movement is from transcendent to immanent.

CONCLUSION

The use of Gajah Oling batik motif is a sacred activity that exists at the Seblang ritual. This motif is found in the Seblang ritual worn as a long cloth by dancers, *sinden* and *pengrawit*; scarves by the *panekep* handler; and *udeng* by the invited handler or shaman. The major color used for Seblang ritual is white background. Gajah Oling motif with white background and black motif is the most sacred color, that is why this color must always be present in every Seblang Bakungan and Seblang Olehsari rituals. On Gajah Oling batik motif, colorful fabric is more worldly, human, and profane.

The main shape of Gajah Oling batik motif consists of Gajah Oling with the letter S ornaments, *dilem* leaves, jasmine flowers, and *manggar* flowers. Almost all of the lines use curved-soft ones which represent something soft, flexible, feminist, female figure, but dynamic. Besides, its position follows the 3 components of beauty, namely unity, orderliness, and diversity in an aesthetic arrangement.

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BETWEEN ECO-EDUCATION AND CRITICAL THINKING: THE APPLICATION OF EMANCIPATORY LEARNING ON GAINING THE AWARENESS OF ENVIRONMENTAL PROBLEMS IN BALI

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ABSTRACT

This article is aimed at explicating the environmental problems in Bali and explaining that emancipatory learning is an idealism of learning applied to gain critical thinking of Balinese young generation on the importance of environment sustainability. This is a non reasearch article or a review article in a form of descriptive style regarding critical education and cultural study as its basic idealism. This review article generaly summarizes the existing literatures on a topic in an attempt to explain the current state of understanding on the topic. This article was written in form of narrative style of article writing. There are several matters to be reviewed in this article from various literatures and writers; environmental sustainability problems in Bali, the education system in Indonesia as it is applied in Bali, Balinese cultural contribution on environmental sustainability, the concept of hegemony, critical education and emancipatory learning, eco education and thus, the correlation between all those matters. Especially on emancipatory learning explanation, this article lists several strategies in combining emancipatory learning and eco education. There are several names of expert to be appeared in this article such as Gramsci, Giroux and Freire.

Keywords: environmental problems, critical thinking, emancipatory learning

INTRODUCTION

On a Huffington Post article entitled "Bali: Paradise Lost" written by Kylie Thiermann in 2017, Bali is stated having a worrying level of environmental issue, especially on trash management. There are several facts revealed on this article, one of the shocking ones is that 15 thousands cubic meters of trash are disposed of along roadsides and at illegal dump everyday all around Bali. The trashes are mainly plastic products. The amount is more than even Balinese people ever imagined. Thiermann stated two reasons behind the trash management; (1) Balinese used to dispose waste the way their children and grandchildren do today. Balinese a century ago knew nothing about plastic and its products. They dispose organic waste such as coconut or banana leaves. Today, Balinese use plastics on their everyday lives yet dispose them the way their ancestors did. (2) The government do not apply firm rules in managing the trash in Bali. There might have been rulesto be applied, but they are not applied effectively.

Huffington Post is not the only reputable media that discusses about environmental problem in Bali. "Indonesia Vows to Tackle Marine Pollution", an article posten in The Conversation on March, 2017 which was written by Thomas Wright spot lighted the plastic pollution in Indonesian marine, especially in Bali. Wright stated that as one of largest tourism destinantions in the world, Bali should examine their sanitation and cleanlines level before it is too late. Wright wrote the environmental problem in Bali in the illustration below:

"As the rain pounds down on banana leaves and rice fields, the rivers fill up and irrigation system overflow. With it, the water messes bring trash in bulk: anything from food wrappers and plastic bags to bottles and other domestic waste.(Wright, 2017)"

Wright added that plastic pollution could be very harmfull for the land, the ocean and the people who depend their lives to "them". Plastic can kill ocean mammals, turtles and species that conume it. It can also poison food and water resources, as harmful chemicals leach out of the plastic. Moreover, plastic leach cancerous toxins which is very hamrful to human and animal health.

Image 1. Marine Pollution in Bali

There are many efforts have been done by the local Balinese, the tourists to overcome the plastic waste problem, many NGO's have worked hard to prevent bigger impact. However, if most of Balinese are still applying their ancestor's way in managing trash, would the problem be merely overcomed? Bali environment and sanitation has a big enemy comes from the land itself – the people and their "unupgraded" culture in managing waste. NGO's hard work would not be succeeded if there is no support and cooperation from the Balinese people to manage their trash well. How to make the support and cooperation come true? Education is the answer. On behaviorism as the principle of education it is said that education is habit and better culture formation (Brownell, 1979:72), means that to change people's habit in environmental, especially trash management and to form new better habit on it, people should be educated well about environment and how to maintain it well.

There is one section of education that applies environmental knowledge in educational process, so called environmental education or eco-education. Eco/Environmental Education is a process of education that allows individuals to explore environmental issues, engage in problem solving and take action to improve the environment. Indonesia education curicullum has been applying environmental education or eco-education on its system since 1972 and 2018 is on its third period. According to the presentation of Deputy for Public Participation and Environmental Communication Ministry of Environment, Republic of Indonesia in an World Environmental Summit in 2014, there are

several efforts and programmes are presented about eco-education in lindonesia. The first one is by conducting teacher training. The teachers are trained to apply environmental knowledge on their class activity. The second one is distributing environmental modules to schools. The third one is applying several environmental programmes, such as "Adiwiyata" and "Program Sekolah Asri" which involve certain teachers and students in environmental maintenance activities in a period of time. Furthermore, the presentation also reveals about the achievement of Adiwiyata program as can be seen on the image below:
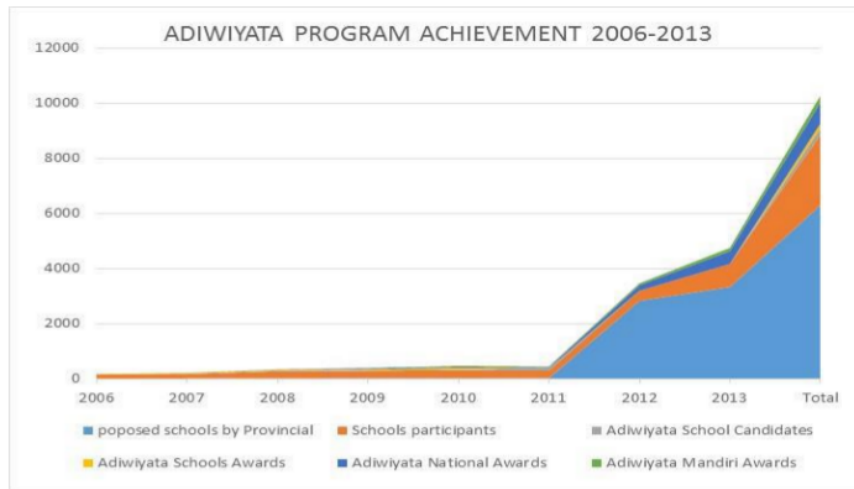
Image 2. Adiwiyata Program Achievement 2006 -2013

To this end, the question would be "if the program has succeeded, then why the environmental problems are still raising in Indonesia? What is wrong?" Those efforts, especially the programmes seem merely pragmatics and uneffective regarding to the worsening environmental problem. It is seen from the length of time, teachers and students number of participation and the approaches. Indonesian education needs to apply more comphrehensive, effective and continuous process of environmental/eco-education. The local yet highly reputable media, Inside Indonesia wrote an article entitled "An Urgent Need for Environmental Education". The article was written by Lyn Parker an anthropologist in 2017. She wrote that the eco-education programmes (Adiwiyata, Sekolah Asri) are not effective due to the limitation of participants and time length. She also pointed that the school curiculum is disapointing regarding to eco-education. Indonesian school curiculum does not equip students with the necessary knowledge and skills to understand and take action on complex and systemic social-and-environmental problems.

Eco-education in Indonesia needs more genuine rooten processes rather than only pragmatic procedures. What and how to apply would be presented on the discussion part.

DISCUSSION

It was stated on the introduction, to solve environmental problems in Bali through education, there should be one rooted, genuine and holistic effort to be done. It is not about massive cleaning of plastic trashes, but shaping new better habit and culture of Balinese trash management starting from the younger ages. The word "culture" originally meant "cultivation, farming." Another, presently most popular meaning of this word is associated with the sphere of spiritual life, that is, with human consciousness (Stevenson & Dillon, 2010:12). Environmental culture is a capability of people to use environmental knowledge and skills in their practical activity. Without an adequate level of culture, people may have necessary knowledge but not apply it.

From the discussion of culture, regarding to environmental issue, a person would have an environmental conciousness (Zhakarov, 2006:6). The conciousness is shaped from the habit his/her culture shows him/her everyday. An individual's environmental culture includes his/her environmental consciousness and environmental behavior. Environmental consciousness is understood as a totality of environmental and environmental ideas, world-outlook positions and attitude to nature, and strategies of practical activity directed towards natural sites.

Environmental behavior is a totality of concrete actions and acts of people directly or indirectly related to the impact on the natural environment or the use of natural resources. A n individual's environmental behavior is determined by the level of his/her environmental consciousness and mastered practical skills in the area of nature management (Yasvin, 2006:9).

One of the efforts to gain proper environmental behavior is to apply eco-education. As what is stated above Eco/Environmental Education is a process of education that allows individuals to explore environmental issues, engage in problem solving and take action to improve the environment (UNESCO, Tbilisi Declaration, 1977). There purpose of applying eco-education at schools is building capacity for the environmentalization of the entire education system (introducing environmental concepts in all curricula and training aids, ensure implementing the psychological aspects of the promotion of environmental culture, ensure a system of editions, courses, and forms of work for building an environmental culture among all population groups (Yasvin, 2006:9). Especially for the students eco-education has an aim to build a humane, partnership behavior in relation to nature that implies (1) affecting human esthetic and moral spheres and arousing and strengthening people's desire to conserve nature; (2) building people's psychological integration of their relationship with animals and plants into the sphere of ethics.

Eco-education could be applied on school subjects, as its knowledge becomes the theme of subject. For example environmental Issues in English genre of texts, Biology that fond on environmental issues and so forth. Eco-education could also applied in form of outdoor environmental school activities. These kind of efforts have been done at schools worldwide, especially to most school in Indonesia and Bali. However what makes environmental problems grow bigger? Beside those physical efforts, there is one important thing to be gained that eco-education becomes more effective. It is

called critical thinking. Critical thinking assumes that people can be involved in 'making things happen' rather than have things happen to them. Critical thinking as a basis for learning is the antithesis of rote learning, basic training and behaviour modification - none of which imply the critical engagement of learners in initiating and evaluating ideas (Thomson, 2000:2). It assumes that all people - whatever their intelligence or ability - must engage in the wider world if they are to survive in it and help to reconstitute it. Information produced by specialists - including government, the media, scientists, educationalists, economists – should not be regarded as the property of specific groups but something which is routinely interpreted and acted upon by all of us in the course of our everyday actions.

Critical thinking is the kind of thinking which challenges fatalism, prejudice, apathy and indoctrination. The aim is to engage active citizens in informed participation in social and political life to achieve a more equitable and socially just democracy. Critical thinking is not simply concerned with overcoming individual and group 'ignorance' but with encouraging ways of thinking that are critical of the kind of status quo which supports inequalities, injustices and the abuse of power (Mayo 1997). Without critical thinking ay knwoledge would "come" and "go" without sythetizing human mind. Related to the environmental learning, there would be many application of efforts in gaining environmental behaviour but would not be effective if the knowledge learnt pragmatically. Modules, short term programmes, traditional application of classroom processes are the examples of pragmatic application of eco-learning. It is not effectively gaining the awareness of environmental problem. Students should internally understand how and why they should manage their environment well, and it is called having critical thinking on environment.

Having critical thinking make them understand what they should do and not should do regarding to environment mintenance. They would also understand that they should change several behavior that could harm the environment. The behavior they learnt from their surroundings, culture. Critical thinking could be gained if the learning process apply emancipatory learning idealism. Emancipatory learning sounds unfamiliar, however it is one of Freire's critical pedagogy concern which has known worldwide. Emancipatory learning is not concerned with strategies for personal self improvement via an undue emphasis on academic qualifications by way of ladders of individualised opportunity. Its purpose is to develop understanding and knowledge about the nature and root causes of unsatisfactory circumstances in order to develop real strategies to change them (Freire, 1970:36).

The kinds of knowledge, pedagogy and educational relationships encouraged by emancipatory learning are those which are formed in solidarity with the interests of theleast powerful in society. The reason for collaboration is to work with the least powerful to gain more autonomy and independence, more control over their own lives, and to bring about change in the interests of greater equality and social justice.

The conciousness of critical pedagogy asserted that all people are conscious beings who are equally predisposed to reflect and act upon the world around them. Such social activity is assumed to be integral to the innate character of humanity, and if it is suppressed or prevented, then social

inequality results (Freire, 1970:37). Inequality is described in terms of the *opinion* that all people are equally capable of directing their intellect toward forming their *own opinions*. This means that if the intellectual activity that is necessary in order to form opinions is suppressed or undermined, then inequality is replicated in society.

To illustrate to process of emancipatory learning under critical pedagogy, the writer would present a class activity with and without emancipatory learning, surely related to eco-education. In a traditional idealism of teaching, commonly called teacher centered learning, the knowledge of environment would only be taught in textbook and does not have much eagerness to discuss and apply. Freire called the model of learning as banking education model. The banking education model describes a social world where oppressors, as teachers, assume the role of subject and act to make people (as students) objects by regulating and controlling the knowledge of the world that enters their consciousness. Students may not open their consciousnesses to the world as they intend, but must passively receive knowledge in the form of deposits that they simply file and store. The teacher teaches, knows, thinks, talks, chooses, acts, and decides. But students, as the objects of education, do the opposite of all of these things, making them dependent on the teacher for these actions. They are receptacles for knowledge about the world that they may collect, catalogue, and store, but not act upon, transform, or recreate. The teacher justifies this relation by presenting him- or herself as knowledgeable, encouraging students to accept themselves as ignorant.

Moreover, banking education controls people's conscious engagement with the world, making them receptive to knowledge transmission from the "teacher" and less able to engage in dialogue with others. This socializes the banking-educated person into a world of objects; the oppressive society created by the oppressor class. They accept the status quo and believe that they cannot engage with the world other than through the teacher's guidance (Freire, 1970:72). This false perception prevents them from objectifying the oppressor; indeed, they may admire oppressive people and harbor ambitions to be like them, as the peasant dreams of becoming a landowner. As banking education denies the ever-changing nature of people and the world they inhabit, oppression seems to be permanent with no prospect or possibility for change. Though they know that they are oppressed, perception of their situation is impaired such that they may be unable to describe the reality of their own oppression.

The banking model causes two notorious possibilities; First, eco-education in the class would only text based. Students read the text about environmental problem, having limited pragmatized discussion, answer the questions given and done. No more action the students could involved in. Second, It does not gain students' critical thinking on environmental problems as there are limited and pragmatized discussion. It leads to their behavior outside school when they truly face the action of environmental management; when they manage trash and or when they follow other people's way in disposing trash, for example.

Emancipatory learning is better instead, as it has stated on the previous page, it gain students' critical thinking in environment maintenance. It helps eco-education to have more portion on discussion and practices. There would be texts about environmental issue, however, teacher would lead meaningful discussion and give more opportunities to students to speak up about their personal thought and experience related to the texts. It respects student's uniqueness in expressing thoughts of environmental issue, make the students easier to internalize the issue to their everyday life and personal thoughts. Thus, it leads to their environmental behavior ourside school – better and proper ways in managing environmental issue.

CONCLUSION

Environmental problems, especially plastic waste, are growing these recent years in Indonesia especially in Bali. Surely it becomes a big threat for Bali tourism maintenance. Some said it is due to unupgraded waste management culture of Balinese people, some other said that it is due to unstrict rules applied by the government. Raised a serious question "isn't there any eco-education in Indonesian curiculum?" In fact, eco-education has applied in Indonesian education since 1973. The process involved teacher training, modules and environmental program to be done by restricted teachers and students. Those efforts are considered not effective due to the limitation of time length and participation of teachers and students. Indonesian eco-education needs more genuine, rooted and holistic efforts that is to modify the learning idealism. Emancipatory learning is suggested in this article.Emancipatory learning gain students' critical thinking on environmental management as it respects students uniqueness in expressing thoughts of environmental issue, make the students easier to internalize the issue to their everyday life and personal thoughts. Thus, it leads to their environmental behavior ourside school – better and proper ways in managing environmental issue.

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THE ROLE OF HISTORY TEACHERS IN INSTILLING A SENSE OF NATIONALISM
IN THE CLASS X STUDENTS AT SMA NEGERI 15 GOWA

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ABSTRACT

This study aims to obtain more information about the role of history teachers in instilling a sense of nationalism in the class X students in SMA Negeri15 Gowa. The type of this research is qualitative descriptive which become the source of research data is the history teacher amounted to one person, the students of class X SMA Negeri15 Gowaand principal SMA Negeri15 Gowa. Data collection methods used are observation, interview and documentation. The results showed that the role of history teacher in instilling a sense of nationalism in the class X students in SMA Negeri15 Gowa is the role of history teachers in instilling a sense of student nationalism are teachers as role models, teachers as inspirators, teachers as motivators, teachers as a dinamicators, teachers as evaluators. While the obstacles encountered by history teachers in instilling a sense of nationalism in students include: different student backgrounds, technological developments that also influence the pattern of student thinking, the influence of mass media, and school facilities that have not been fully adequate in supporting learning history and the lack of meeting hours for the subjects of history. The history teacher's efforts in instilling a sense of nationalism to students that include: learning history (planning, implementation, evaluation) and extracurricular activities. At the planning stage consisting of syllabus and RPP designed by the history teacher.

Keywords: history teachers, nationalism, class X students

PRELIMINARY

The problem of nationalism attitude has become a joint task that is from family, society, government. Both parents, teachers, and society are expected to provide concrete examples until finally embedded in the younger generation of the true national attitude. Nationalism today certainly differs from nationalism in the colonial period as proposed by (Cahyo Budi Utomo, 1995) that Indonesian nationalism is an integralistic nationalism in the sense of not discriminating society over the class but overcoming all diversity. In short Indonesian nationalism is to unite in difference (Bhineka Tunggal Ika). There are many ways that can be done to show love to the homeland. Like studying well in order to achieve the ideals to fill independence or show a caring attitude to the state with indifference around, maintain and maintain the universe, and keep the wealth of the nation that has long struggled and built by our precursors.

Nationalism that must be owned by all citizens can be invested in children both at home and at school. Teachers, parents, and the community can at least motivate students how to have high learning spirits so they can use their knowledge later to educate the next generation by embracing honesty, tolerance, discipline, and self-interest values rather than personal interests, and respect for others.

Educational institutions in this case the school also has an obligation to cultivate a sense of student nationalism. Through lessons that can develop values that can be used as guidelines for students in real life to form the character of students who love the nation and country.

The role of teachers becomes very important in the formation of the character of students who have a sense of nationalism. The sense of nationalism is something that must be owned by everyone, especially students so that in the development process becomes an important capital in the continuity of life of nation and state. A teacher in the process of teaching and learning is not just delivering the material but also must make efforts to make the lesson material is also a fun activity and can foster the value of character in students. The higher the ability of teachers in implementing the teaching and learning process, the higher the success of teachers in instilling student character values. The conclusion of this statement that the importance of instilling a sense of nationalism in education is strongly influenced by the ability of teachers in managing the learning process in the classroom.

DISCUSSION

1. The Role of Teacher History Instill a Sense of Student Nationalism

a. The Role of History Guru

Based on the study of Pullias and Young (1988), Manan (1990) and Yelon and Weinstein (1997), quoted by Mulyasa (2005: 37) there are at least 19 teacher roles as teachers, teachers as teachers, teachers as tutors, teachers as trainers , teachers as advisors, teachers as reformers, teachers as model and role model, teacher as a person, teacher as a researcher, teacher as creativity motivator, teacher as vision generator, teacher as regular worker, teacher as pengindah tent, teacher as pembawacerita, teacher as actor , teacher as emancipator, teacher as evaluator, teacher as preservative, teacher as culminator. In relation to the role of history teachers in instilling a sense of student nationalism are teachers as role models, teachers as inspirators, teachers as motivators, and teachers as a dynamic and teachers as evaluators.

Implementation of teachers as role models is done both theoretically and practically. Giving exemplary example of the struggle parapahlawan able to provide a good example to students in determining the attitude to love the country more. Subject exemplary practice that is required to do history teacher is about discipline in learning both the discipline of time and discipline in delivering the material must be in accordance with predetermined learning objectives. The teacher as the inspiration directs the students to optimize all their potential. Teachers make efforts in changing the mindset of students to love more history with not only explain the theory but can be developed into scientific research on historical objects.

This can be developed by teachers as a technique in learning in the classroom in order to grow students' curious attitude to history that once existed in the area around their residence. Teachers as motivators give many influences to students. Motivation given by Jumran, S.Pd. directing students to

dare to express opinions, be responsible, and also more diligent reading which is a reflection of the attitude of nationalism.

• The Obstacles That Arise in The Process Of Instilling a Sense of Nationalism

The sense of nationalism that all citizens must have in practice has not been fully implemented. The phenomenon that occurs today that the rise of corruption and the young generation who are indifferent to all existing problems show a declining nationalism attitude. To that end all teachers in particular history teachers and the implementation of character education can support the formation of such nationalism attitude. But in the implementation of this attitude of nationalism, teachers experience barriers.

Obstacles in forming the attitude of student nationalism in SMA Negeri 15 Gowa. First, it is the difference of the students' background; Secondly, the cultivation of a sense of nationalism is also related to the education that exists within the family. the third is the development of a very rapid communication tool, bahwasannya development of this sophisticated technology also affects the mindset of students who tend to be practical without any effort, thus inhibiting the cultivation of a sense of nationalism, the fourth is the news in the mass media about chaotic political situation which is an example not good for student development. the fifth is school facilities that have not been fully adequate. The use of school facilities to support the implementation of learning has not received sufficient attention from the principal.

• History Teacher's Efforts in Instilling a Sense of Nationalism

a. Learning Planning

Learning planning consists of syllabus and RPP has included character values that become teacher guidance in instilling the values of nationalism in student self. Preparation of syllabus is a collaboration between history teachers in SMA Negeri 15 Gowa, so there are no significant obstacles. The addition of understanding provided by the principal and the vice principal is included in the syllabus can also work well.

Based on the results of observations teachers have been able to choose the values of nationalism in accordance with the subject matter of history and according to the conditions of students in the classroom. Teachers are able to develop the values of nationalism into the real learning process of history.

b. Implementation

Implementation of history learning by the history teacher in order to form the attitude of student nationalism is closely related to the delivery of material relating to nationalism, learning strategies, learning media.

1.) Learning materials

Historical material related to nationalism able to be delivered by the teacher well. The teacher relates this nationalism to the events occurring at the present time making it easier for students to understand it. In addition, the explanation of historical material is done to arouse students' interest in

history lesson with story or humor interlude so that learning will be more interesting. At the time students are interested in the lesson it will be easier to explain the meaning contained in the material history that in the end can be a value or guidance of students in attitude.

2.) Learning Strategy

Learning strategy is a ploy deliberately planned by the teacher, with regard to all the preparation of learning so that the implementation of learning runs smoothly and the objectives in the form of learning outcomes can be achieved optimally. Method is the way of presenting the material. Based on the observation of the methods used in the nationalism flavoring is varied lectures, discussions, film screenings, frequently asked questions, assignments. The use of discussion methods and film screening is considered effective enough to internalize the values of nationalism to students.

Historical films that tell of the heroes' struggles are able to inspire the spirit of student nationalism. The depiction of hard work and how to create a sense of appreciation for the services of heroes as a form of nationalism.

3.) Learning Media

Learning media by Sudjana and Rivai (2009: 2) can enhance the learning process of learners in teaching which in turn is expected to enhance the learning achievement. The reasons for using the media in learning include: (1) teaching will attract more learners so that it can foster motivation to learn; (2) teaching materials will be more clear meaning to be more understood by learners; (3) teaching methods will be more varied; and (4) learners do more learning activities, because not only listen to teachers but also perform other activities such as observing, performing, demonstrating, and others.

The use of media to support the formation of nationalism attitudes include historical films, photographs, and artifacts. Media is used to make students interested in studying history in more detail. Historical films can illustrate the hard work of the heroes of the nation so as to encourage the young generation today. Historical photos can also be a medium that makes students more interested in history and can develop it into a fun vehicle.

- **Evaluation**

The evaluation does not only measure students' academic achievement, but also measures the development of student behavior. In practice, history teacher at SMA Negeri 15 Gowa evaluated the cognitive, affective, and psychomotor aspects. Master of history Jumran, S.Pd. in the evaluation using written test assessment techniques, oral tests, and attitude assessment tests. The instrument of evaluation prepared for maximum results in instilling Nationalism values is to make the minimum completeness criteria of the learning outcomes, make multiple choice questions, description, correct for cognitive aspect, skill test, homework test, oral test for psychomotor aspect, the observation sheet makes the student attitudinal assessment journal for the affective aspect.

Daily Deuteronomy and there will be remedial or enrichment if it has not reached the minimum completeness criteria. To assess students' attitudes included in the research journal attitude that is done openly with the students, the goal is that students continue to be eager in learning and

provide a deterrent effect to students. Learning results are recorded in the list of values, attitude assessments recorded in the journal.

- **Extracurricular**

Extracurricular activities are out-of-subject educational activities and counseling services to assist the development of learners

according to their needs, potentials, talents, and interests through activities that are organized by educators or educators who are capable and authorized in the school. Extracurricular that can support the formation of student nationalism attitude is scout. Extracurricular activities can apply the theories gained in learning to be practiced directly. Scouts that teach about the love of the country also instill discipline, self-confidence, and responsibility.

CONCLUSION

Based on research on the role of history teachers in instilling a sense of nationalism in the class X students in SMA Negeri 15 Gowa, it can be drawn some conclusions:

- The role of history teachers in instilling a sense of student nationalism are teachers as role models, teachers as inspirators, teachers as motivators, teachers as dynamic, teachers as evaluators.

- The obstacles encountered by the history teacher in instilling a sense of nationalism among students include different student backgrounds, technological developments that have an effect on students' thinking patterns, the influence of mass media, and school facilities that have not been fully adequate in supporting historical learning and the lack of meeting hour's lessons for history subjects.

- Efforts of history teachers to instill students' nationalism attitudes that include historical learning (planning, execution, evaluation) and extracurricular activities. At the planning stage consisting of syllabus and RPP designed by the history teacher. Implementation phase includes the delivery of materials, learning strategies and learning media tailored to the objectives of learning and can generate student interest in implementing learning learning. Evaluation stage is done with journal entitled. Extracurricular activities ie Scouts that become a container to directly practice the attitude of nationalism in addition to the existence of routine activities aimed at fostering mutual help-help, cooperation and mutual cooperation to achieve a harmonious atmosphere in school.

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INCREASED IPS LEARNING OUTCOMES THROUGH MAKE A MATCH LEARNING MODEL ON GRADE IV ELEMENTARY SCHOOL INPRES PERUMNAS ANTANG II MAKASSAR

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ABSTRACT

This study is an effort to improve IPS learning outcomes through the application of make a match learning model. The formulation of the problem in this research is how to improve the learning outcomes of IPS through the learning model make a match in the fourth grade students of Inpres Perumnas Antang II Makassar? The purpose of this study is to find out the results of IPS learning through make a match learning model in the fourth grade students of Inpres Perumnas Antang II Makassar. The type of research is classroom action research in the form of a cycle that is cycle I if the achievement of KKM standard has not been successful then continued in cycle II. The subjects of the study were the fourth grade students of SD Inpres Perumnas Antang II Makassar as many as 21 students. Data collection using observation, test, and documentation techniques while the data were analyzed descriptively qualitatively by describing the learning process of each cycle. The results showed that there was an increase of learning outcomes from cycle I to cycle II through the application of make a match learning model. In the first cycle is in the category is good enough because the teacher has not implemented the learning steps through the implementation of make a match learning model well while the learning cycle II is in the good category. The conclusion of this research is that the application of make a match can improve the learning result of IPS of fourth grade students of SD Inpres Perumnas Antang II Makassar.

Keywords: Classroom action research, Model Make a Match, SD Inpres Perumnas Antang II Makassar

PRELIMINARY

The demand for quality human resources that can compete in the global world, always wants the changes that lead to the improvement of quality and competitiveness. One of the fundamental things that are being and will continue to be done by teachers is the efforts of achieving competence for learners through several methods and strategies of achieving competence through effective learning process and media.

These efforts can be done through the school by improving the quality of learning done by the teacher to the students. Implementation of learning until now still focuses on the teacher as the main source of knowledge, then the lecture becomes the main choice as a learning strategy. For that we need a new learning strategy that empower students more. A learning strategy that does not require students to memorize facts, but a strategy that encourages students to construct in the minds of the students themselves.

Based on preliminary observation of IPS learning process in Grade IV Elementary School of Perumnas Antang II Makassard obtained information that during the learning process, the teacher has not empowered all the potential that existed in the students so that most of the students have not been able to achieve individual competence needed to follow the follow-up lesson. Some students have

not learned to the level of understanding. New students are able to memorize facts, concepts, principles, laws, theories, and other innovative ideas at the memory level; they have not been able to use and apply them effectively in everyday contextual problem solving. This can be seen from the results of existing student learning that shows the value is still below the average minimum mastery, where the minimum mastery standard of 70 while the average achievement of 66 students.

Attempts to arouse the interest of the fourth graders of SD Inpres Perumnas Antang II Makassar in Social Studies have been done by classroom teachers in various ways, such as giving students opportunities to ask questions and ideas, and designing lessons in the form of demonstrations. However, the results of the daily test of Social Studies subjects on Social Issues have not been so satisfactory.

Related to the low learning outcomes of IPS students of Class IV Elementary School In Perumnas Antang II Makassar, the authors attempt to apply the learning model Mach a Mach. The Make a Match learning model is a learning model that has explicitly defined procedures to give students plenty of time to think. The interaction between students around the tasks given is larger because it is done in pairs of two people, then Mach a Mach. With this learning model students will be more active in the learning process, developing knowledge through new information from other friends and direct involvement in learning. Their mastery of difficult concepts is higher and more motivating students in learning so that learning outcomes can increase as well.

DISCUSSION

The research obtained showed the increase of activity and the result of the fourth grade students of SD Inpres Perumnas Antang II Makassarmelalui application of make a match learning model. This can be seen on the result of observation on student activity, the number of students who raised the question and Students who put forward the opinion / proposal in cycle I each 6 students with the percentage 28.6% and 5 people with the percentage 23.8% / Both experienced an increase in cycle II as many as 10 students with percentage of 47.6%. Students who answered the oral questions from teachers during the question and answer session in cycle I as many as 6 students with a percentage of 28.6% and increased in cycle II as many as 8 people students with a percentage of 38.1%. Students who asked for guidance during the activity took place on the first cycle as many as 18 students with percentage of 85.7% and increased in cycle II as many as 20 people siwa with 95.2% percentage. The number of students who responded to the answers of students who presented the answer in cycle I was 8 people with the percentage of 38.1% and then increased to 11 people with the percentage of 52.4%. Students who work on LKS or problems in cycle I are 18 students with percentage 86% and increase in cycle II to 21 students with 100% percentage. While students who ask for teacher guidance if the students do not understand in answer LKS in cycle I as much as 16 students with percentage of 76% and increased in cycle II to 18 students with 86% percentage. If the activity of students in cycle I and cycle II will be direratakan increased activity from 52.38% to 66.67%.

Increased learning activities experienced by students can not be separated from the application of make a match that causes students to believe in the ability of friends who become partners so that in cooperation in searching for more compact answers. This is in accordance with the opinion of Anonymous (2008), that the model of exchanging pairs is one of the learning models used by a teacher to enable each student in the learning process where students get one partner to do the task given by the teacher then after that done the exchange pair between two different pairs. In addition, the increase in activity occurring is also influenced by the percentage of teacher activity that indicates a significant increase. Of the various items that are observed look much improved. This increase successfully affect the performance and spirit of students in doing the task given.

In the data of students' learning outcomes cycle II can be seen improvement of learning result category. Students who scored very well in cycle I and cycle II amounted to 2 people with a percentage of 9.5%. Students who are included in the good category in cycle I amounted to 4 people with a percentage of 19,055 increased in cycle II, with the number of 9 students with a percentage of 42.86%. Students who are in the category enough amounted to 10 with the percentage of 47.62% in the first cycle decreased to 8 people in cycle II with a percentage of 38.1%. students who are in the category of less number 5 0rang on cycle I with percentage 23,81% also decreased at   cycle II with amount of 2 person (9,52%). While the students in the failed category does not exist either in cycle I or cycle II.

The results of descriptive analysis of student learning scores can be seen from the average value in the cycle I obtained for 64.29 while the average value of student learning outcomes in cycle II obtained by 69.05. In addition, in table 4.5 can be seen results categorization based on Minimum Exhaustiveness Criteria (KKM) then from 21 students who take the test cycle I, as many as 11 students who are incomplete category with the percentage of 52.38% and students included in the category of complete 10 students or 47.62%. However, in the second cycle of 32 students who took the second cycle test only2 students who include the category is not complete or at 9.52% and students who are included in the category of complete as many as 15 students or by 90.48%. This happens because the cooperation in the group has been well established. Back to see the indicator of success can be said this research is successful because of the total number of existing students has reached more than 65% of the number of students get a minimum score of 65.

The increase in learning outcomes is caused by students becoming more confident to do the tasks assigned by the teacher. In addition, students feel helped by the presence of their partner friends. As expressed by Anonymous (2008), basically the model of exchanging pair learning is an implementation of cooperative learning model. Where this cooperative learning is group learning activities that are focused, integrated, effective and efficient to seek or review something through cooperation process and mutual help or sharing so as to achieve process and result of productive learning. Besides Ismail in Hasman (2008), suggests that cooperative learning is a model of learning that prioritizes the cooperation, namely cooperation among students in groups to achieve learning objectives. In the implementation of cooperative learning allows teachers to give attention to each

student, more familiar between teachers and students, as well as between students and students. Students no longer see other students as rivals or threats, but rather supportive partners to achieve goals and success.

CONCLUSION

Research on the improvement of IPS class IV learning outcomes through the model of cooperative learning type make a match concluded that the results of learning and learning activities of students have increased from the first cycle that lasted for two meetings that have not met the criteria of mastery learning and categorized enough then continued on the second cycle with the same number of meetings where the result of the student's learning has been appropriate and exceeds the criteria given and the learning activities are categorized very well. Similarly, the mechanism of learning conducted by researchers is in accordance with predetermined indicators so that the implementation of learning is considered successful. Based on the research objectives, the results of research, data analysis, and discussion, it can be concluded that the application of make a match can improve the learning outcomes of IPS grade IV students Inpres Perumnas Antang II Makassar material social issues.

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STUDENTS' STRATEGIES IN COMPARING RATIONAL NUMBERS

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ABSTRACT

There are many strategies in comparing rational numbers. Based on the observation, there was some students who used wrong strategies in comparing rational numbers. To fix this students problems, it was necessary to know that the original concept of them. So the objective of this research was to describe student's strategies in comparing rational number. The results showed that in comparing rational number, students used same form strategy, students make the number in the same form and then compare it by used number line and also, other students used whole number thinking strategy.

Keywords: student's strategies, comparing rational numbers

INTRODUCE

Research of Trends International Mathematics and Science Study (TIMSS) (Mullis et al 2012: 42) indicates that the ability of Indonesian students regarding the number is low. This statement also supported by the observations at SMP Laboratorium UM which indicate that there are some students who have errors in comparing rational numbers. Similar results are also published by Clarke & Roche (2009); Nunes & Bryant (2008); Sengül (2013); and Fuchs et al (2013). They show that there are many student misconceptions in comparing fractions. Further, Steinle (2004); and Roche (2005) found that in comparing decimal numbers students also often made similar errors.

Furthermore, the observation results also found that many errors of student concepts in comparing the numbers of different types. The student's conceptual error in comparing rational numbers is also explained by Stacey et al (2001) and Reinup (2010).

It is very important for students to understand the concept of number to minimize the misconceptions, particularly in comparing rational numbers. Allen (2007) states that a "minor" mistake in understanding mathematical concepts would had a huge impact. A single misconception that ignored will make miscalculation on the completion of more complex subject.

Allen (2007) explained that to correct the students' misconceptions, teacher need to know their concept first. The concept can be known by observing the strategies used by the students. As revealed by Steinle (2004) that misconceptions are closely related to student strategy because inappropriate strategies lead to misconceptions. Knowledge of student strategies can help teachers know what kind of misconceptions that students' had.

RESEARCH METHOD

This research aims to describe students' strategy in comparing rational numbers. The subjects of the study were 6 students of grade VII of SMP Laboratorium UM year 2014/2015 which is selected each

of two students from high-ability, moderate and low-ability category based on their score in comparing numbers instrument and have good communication skills according to the teacher.

The instruments used in this study consisted of written and interview instruments. Written instruments are given to 40 students to measure students' score in comparing rational numbers. While interview instruments are used on the six subjects that have been selected. The instruments were validated by two validators. The data is valid if student answers on both instruments are the same.

RESULT AND DISCUSSION

Table 1   Categorization of Students Strategies in Comparing Rational Numbers

Group	Subject	Students Strategies in Comparing Rational Numbers
I	S_1	Convert to fractions strategy
	S_2	Convert to decimals strategy
II	S_3	Convert to fractions strategy
	S_4	Number line strategy
III	S_5	-
	S_6	Whole number thinking strategy

Table 1 shows that S_1, S_2 and S_3 first equate the types of numbers. This type of comparing numbers is also mentioned in Reinup (2010). S_1 and S_3 use "convert to fractions" strategy (Clarke & Roche, 2009) because they realize their inability to convert fractions into decimal. Instead, S_2 uses a "convert to fractions" strategy because S_2 finds it difficult to do the opposite.

Otherwise, S_4 compares the different types of rational numbers by using a number line strategy. S_4 imagine the position of rational numbers on the number line. While the other subject, S_5, revealed its obstacles in comparing rational numbers with different types. According to him, the comparison of different types of numbers is too difficult. This is because the forms of both numbers is different.

In contrast, according to S_6, comparing numbers means comparing the digits of the numbers. This strategy is also called whole number thinking strategy. He compared the different types of rational numbers by paying attention to the numerator, denominator and the digits behind the comma separately. According to him, the numerator and denominator on the fraction can be compared to the digit behind the comma. If the numerator/denominator is larger, then the fraction will be greater than the decimal number. Conversely, if the numbers behind the comma are smaller, then the decimal number will be less than the fraction.

CONCLUSION

Students used various strategies in comparing different types of rational numbers. The strategy used by students is the strategy of equating the form of numbers, number line strategy and whole number

thinking strategy. The whole number strategy which is tend to be used by low-ability students is a wrong

strategy and must be fixed by the teacher immediately.

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SPIRITUAL AND MORAL DISORIENTATION IN THE CONTEMPORARY MARRIAGE

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ABSTRACT

This paper examined the contemporary marriage which lost sacred enthusiasm. The global upheaval through technology dissemination and lifestyle gave reflection to the new marriage ritual. The value and idea of Western secularism in the form of hedonism and consumerism successfully co-opt the meaning of marriage which is identical with local values. Holy, sacred and divine were not different with dirty, profane and worldly. All the values that are supposed to be distant and distinguished were dissolved and slushy in contemporary marriage practiced. Ultimately, the sacred ideal of marriage in the global era has a tendency to prioritize image and prestige, rather than essential.

Keywords: Disorientation, Sacred, Spiritual, Marriage

INTRODUCTION

Social theorists' expert especially critical social theories explained that society as supporter and culture construction are not static but also dynamic include the culture it constructs. With the nature of it (dynamism), it would have implications for various aspects of community life. One of them was the aspect of spirituality and morality society, that was a from the spirituality and the traditional morality (premodern) to the modern (contemporary) even post modern based on the logical fulfillment of various desires.

Based on description above, there will be one interesting phenomenon that occurs at this time which is part of the human life cycle (stages throughout the life cycle) that marriage. At this stage, marriage according to Koentjaraningrat (1990: 92-132) was a time of transition from the life cycle of a human performed by a ceremony (spiritual activity) performed by all human beings in this world. The universal nature from the ceremony that is accomplished throughout the life cycle caused by the general awareness of the human being that exists at every new level life cycle bring an individual in a new stage and wider level of social environment. In the transition period, there were many cultures perceptions that existed during some transitional period especially dangerous situation (severity), so that in order to neutralize or reject the danger though real or supernatural it was necessary to carry out a ritual. Thus by doing the ritual, it is expected to reject supernatural/real that threatening individuals and environment.

In those contexts will be further criticized about the phenomenon of "Contemporary Marriage" which essentially deprives the spirit of spirituality as well as morality and more mingled with the material of desire, immanent, and worldly.

Theoretical Reflections

The marriage according to Arwati (1997: 39) in Balinese Hinduism community is known by the names "Mawiwaha", "Nganten", "Makurenan", "Mesakapan", Majangkepan ", Mrangkat", and "Ngrorod", means married life. In addition, according to Bagus (1997: 294) from the Balinese perspective review said that marriage is a very important moment in Balinese life, because is considered as a part of the member in the community and after that, they get rights and obligation as a member of community and relatives. And in the Bali's customary law explained the marriage is not only the most important for those who are life but also marriage is important ceremony that very meaningful, fully receive and followed by the spirits of the ancestors of both parties which hope that the whole family will give their blessing so that the marriage couple can live harmonious and happy as husband and wife until the end of life (Lestawi, 1999: 2).

The Hindus community has life purpose called Catur Purusa Artha which consists of Dharma, Artha, Kama dan Moksa. In order to realize traversed through several stages namely Catur Asrama which divided into Brahmacari Asrama, Grahasta Asrama, Wanaprasta Asrama, and Sanyasa Asrama. Marriage or wiwaha are designed to realize Grahasta Asrama's life purpose. According to Lontar Agastya Parwa, the main duty of the Grahasta Asrama is called "yatha sakti kayika dharma" which means with the own ability to implement dharma.

Nationally and formally described marriage was an inner bond both a man with a woman with the purpose to make a family (ménage) that happy and forever based on Ketuhanan Yang Maha Esa (Marriage Regulation No. 1 1974). In addition, in the 2 article with the same Law, it is affirmed that marriage is lawful if it is done appropriate to the law of each religion and belief.

Based on the explanation above, it is clear that the marriage was something that is sacred (pure), governed by good norms namely legal norms, social, religion, ethics etc., it is not just a ceremonial. Therefore "marriage" cannot be separated from the nuances of spirituality and morality. However, in terms of "contemporary marriage" in the globalization era has lost sacred meaning which evidenced by profane tendency (not sacred) as result of passion machine that outperformed essential aspect; so that there is blur normative (morality) which deliberately done for a particular purpose such as prestige, social status, image, popularity, lifestyle, etc.

Disorientation of Marriage in Postmodern Communities

In the marriage there was something underlying as the logical needs that cause the orientation change in cultural practices which different between old period and modern period. This phenomena evidenced by the reality that at old period, there was thick nuances of spirituality or morality, but at the now days more precisely to show the desire (desire) in the form of symbolic values (signs) rather than usability values. In an attempt to see the change and marital sustainability as a life cycle that is experiencing disorientation of meaning, the historicity of marriage over time can be an alternative. The marriage flashback in the 70s and 80s evidenced by the simple practice and prefer the spiritual or moral values which still held firm by the performers. The "marriage" place located in groom house that

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actualized patrilineal kinship system or a woman who embraces a matrilineal kinship system. Now, in the spatial aspect, the ideal marriage is carried out or done in "hotels", restaurants, or in places that seem luxurious, known as public spaces. Similarly, the "time" of implementation was considered "ala ayuning adult" (good and bad calculation times) according to the day calculation, *wuku*, and *sasih*. Nowadays, the precisely problem is "time" less become obstacle and consideration as marriage past. Besides space and time problems that have been shifting, marriage social media and the process has also changed. The marriage at old period is still used an oral media. The socialization of the marriage ceremony is communicated to the family. The oral notices will naturally spread by mouth to mouth, while the neighbors will consciously assist in the ceremony without any command. Nowadays, the marriage ceremony informed by using "invitation cards" which is "lux" type or by posting soft file invitations through" social media "and then tag some accounts which they know. Besides, marriage posting in social media will know by the people who are tagged. Moreover, that posting also known by people who were not physically unknown because they never met but have social friendship relationships in social media.

The issue of clothing worn and luggage to a marriage ceremony was important. Contemporary marriage did not require an invitee to wear dress code as an old wedding tradition. The invitee was free to wear clothes. Similarly, the luggage in contemporary marriage was quite practical in the form of envelopes which contained money appropriate with individual economy. In contrast to old marriages based on cooperation and economy substance so that the luggage which brought in the ceremony was in natural products such as rice, fruits, vegetable, and etc. In the next phase, the invitee brought glassware as the luggage. Nowadays, the inviter compels the invitee to bring an envelope which contained money because there was sign or picture in the envelope and said "with the due respect of our invitee, we are not accepting the goods". It means that there has been a capitalization process in the marriage. Thus, the bridegroom would be able to use the money that appropriate with the money.

Before the wedding, bridegroom and their family doing "pre wedding" in order to show the "image" of happiest person in this world, the most beautiful or handsome and often regarded their selves as "King and Queen". This phenomenon was the result of technological sophistication during "pre wedding" event which close-up their face. In addition, the designer and salon wore the bridegroom with fashion design, so that the photographer easier to get a good angel in the pre wedding photo session. This means one of the lifestyle (life style) which categorized as consumerism.

Another differences showed us that contemporary marriage is also becoming a spectacle in the media, TV, video, internet as exhibited product and displayed as there was nothing hidden if nothing is hidden and promoted for sale so that there is also a kind marriage commoditization (Piliang, 2004; Kuntowijoyo, 1997). Based on those statements, it can be said that there has been a mixing between sacred (pure) with profane as desire result.

The logical of underlying needs as background of phenomenon is more emphasized or in the forefront of a desire (sign) symbolic value reflecting their desire and image, social status, power,

lifestyle, and etc than functional value and use value. Thus, the more highlighted is the consumerism style, capitalism, hedonism, life style so that sacred marriage (spirituality and morality) become gray from the point of "cultural studies" and seemed blurred because wrapped by consumerist lifestyle that is more true to fulfilling the desire rather than needs or essentials.

Marital Logic and Passion Fulfillment Effort

The blurring of spiritual values and / or morality in the phenomenon of "contemporary marriage" is increasingly fascinating after a marriage ritual procession that is completely filled with spirituality nuance which often ends with "divorce" or "infidelity" between them. In fact, at the beginning of marriage, they have faithful promise to life and dead together through the bond of inner birth in front of the clergy leader (religious). However, the marriage was problematic and even broke up. From those reasons, it can be explained the logical of underlying desires as basic of contemporary marriage namely (1) image, (2) consumerism, (3) hedonism, (4) existence, etc.

The logical desires caused the "contemporary marriage" more show "life cycle" so that the principles of morality and spirituality are ignored. For example, the pregnant woman is doing a "pre wedding" photo. Similarly, religious institutions are ultimately trapped in a "hype reality" that closed morality and spirituality aspect, which is usually shrouded in "discourse". Thus, the more highlighted was existence rather than essence.

Religious rituals include "marriage" ideally is showed a moral and spiritual aspect. However, in the reality there was opposite meaning in contemporary marriage. The marriage elements tend to take over the true primary ritual values. It can be found in the Balinese wedding rituals that highlight the dominance of live party with various dishes, performed in prestigious places like in luxury hotels, many invitee, and the bridegroom are doing "Pre wedding" to beautify their look although the reality is totally different, then displayed the picture in order to give modern and glamorous essence in ceremony. Reflecting these conditions, it was clear that in contemporary marriages should be maintained because spirituality disoriented and blurred meaning.

CONCLUSION

Contemporary marriage has disorientation meaning, which is broke spiritually by the material; the Divine is infected by the eternal, transcendent entered by the imminent. There is a correlation between spiritual values with material values, fellowship with the Divine, transparent coexistence with the imminent, and the overlap between low desire and purity, so the distinction between desire and purity is blurred (See: Piliang, 2004: 321-343).

Based from that view, contemporary marriages that are supposed to be sacred (pure) in the post spiritual era are present in the form of surface and artificial simulations. The sacred is eventually replaced by the image of purity displayed in the form of immanent signs. It means, there is a kind of shallow sacred or celebrating immanent purification that emphasizes more image, signs, appearance and negate the meaning of purity that is transcendent, which includes faith, heart, belief.

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In another hand, contemporary marriage has a lot of imitation (mimicry) by following the "Donking Style" so that there is a shift in the human role from the predicate "homo economicus" which always consider the advantages become "homo consumes" which emphasizes the "sign" or "symbolic value". In addition, the practice of "marriage" is likely following market transactions that lead to a "lifestyle" which in fact emphasizes "stage style" and "marriage" no longer as a "social order" respected by normative provisions that governed in a belief or a particular religion. In that context (hyperiality), these global human beings seem to move, it is not based on authentic consciousness or in subconsciously life, but it is done in the subconscious that is driven by desire including "marriage".

We are open minded, but in this case the "marriage" practice that is ideally morally upright, but globalization should make us realize that "marriage" should emphasize "usability" rather than "symbolic value" , so we strive to develop an simplicity ethos rather than consumerism and prioritizes the essential and/or authenticity, the imitation/ fake.

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MENTAL HEALTH PROBLEM IN INDONESIA
IN PUBLIC STIGMA AND SELF-STIGMA PRACTICES

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ABSTRACT

In practice, the current legislation system has not adequately helped in improving mental health services. Stigma is still firmly attached to people with mental disorders that often become a victim of injustice and abuse by the public. A person with mental disorder is also commonly faced with stigma, discrimination and marginalization. The mental health Act is intended to ensure that everyone can achieve a good quality of life, enjoy a healthy psychiatric life as well as free from fear, pressure, and other disturbances that may interfere with mental health; ensure that everyone can develop the potential of intelligence; provide protection and guarantee services of mental health based on human rights; provide integrated, comprehensive and sustainable health services through promotive, preventive, curative and rehabilitative efforts; ensure the availability and affordability of resources in mental health efforts; improve the quality of mental health efforts in accordance with the development of science and technology; and provide an opportunity to be able to carry out its rights and obligations as an Indonesian citizen. Based on field facts as well as bibliographical studies conducted, the stigma forms in people with mental disorders remaining to occur indirectly become an evidence of the absence of the Law No.18/2014 on Mental Health that can be mentioned in two things, namely *public stigma* (stigma coming from society) and *self-stigma* (stigma coming from the sufferer and its own family). The forms of public stigma found in the research include rejection, exclusion and violence. Meanwhile, the forms of self-stigma consist of prejudices, feeling of guilty, fear and anger.

Keywords: mental health, public stigma and self-stigma

INTRODUCTION

Health problem is a human right and one of the welfare elements that must be realized in accordance with the ideals of the Indonesia as referred to in Pancasila (five basic principles) and the 1945 Constitution of the Republic of Indonesia. The health as set forth in Article 1 paragraph 1 of the Law No. 36/2009 on Health is a "healthy, physical, mental, spiritual and social condition that enables everyone to live productively, socially and economically (MOH RI KMK No. 406, 2009: 1)."

To achieve these goals, it is necessary to make various health efforts including mental health efforts with promotive, preventive, curative and rehabilitative approach. The mental health efforts shall be conducted in an integrated, comprehensive and sustainable manner by the government, the regional government and / or the community.

The Law on Mental Health is intended to ensure that everyone can attain a good quality of life, enjoy a healthy psychiatric life as well as free from fear, pressure and other disturbances that can interfere with mental health (Law No.18/2014: 43).

Furthermore, the national long-term development plan vision 2005-2025 is the advanced, just and prosperous Indonesia. The vision realized in the four health development missions 2010-2014 is improving public health through community empowerment. To achieve the above vision and mission,

one of the strategies having been implemented by the Ministry of Health is 'to improve equitable, affordable, quality, fair and evidence-based health services with priority on promotive and preventive efforts (SKN, PP No. 72/2012).

However, in reality the vision and mission in the development plan does not run smoothly. The data carried in the http://www.kemsos.go.id/ indicate that in Indonesia there are only about 773 psychiatrists (0.32 per 100,000 populations), 451 clinical psychologists (0.15 per 100,000 populations) and 6,500 psychiatric nurses (2 per 100,000 populations). Actually it needs a psychiatric nurse per 10,000 populations. If the population of Indonesia amounts to 247 million, then 24,700 professionals are needed.

Result of the Household Mental Health Survey (SKMRT) in 2007 also shows the symptoms of mental health disorder in the population of adult household in Indonesia, namely 185 cases per 1,000 populations. The result of the SKMRT also mentions that emotional mental disorders at the age of 15 years and over amount to 140 cases per 1,000 populations, while in the age range of 5-14 years were found 104 cases per 1,000 populations (Ministry of Health, the Republic of Indonesia, 2009, 1-2).

Meanwhile, more than 450 million people worldwide live with mental disorders caused by poor adherence to medical treatment as well as lack of support and life conditions vulnerable to the increase in stress (Sheewangisaw, 2012: 1-10). Basic Health Research in 2007 indicates the data there are 4 to 6 patients of severe mental illness (schizophrenia) per 1,000 populations.

Result of Basic Health Research indicates that emotional mental disorder reaches 11.6 percent. Previously, the psychiatric disorders (neuroses) including anxious, obsessive, hysteria and psychosomatic / psycho-physiologic mental health disorder as a result of life stresses lies in the range of 20 to 60 per 1,000 populations (Ministry of Health of the Republic of Indonesia, 2010: 2). Meanwhile, the data of Basic Health Research in 2013 recorded the prevalence of severe mental disorder in Indonesia reaching 1.7 per 1,000, meaning that 1 to 2 people of 1,000 populations in Indonesia suffers from serious mental disorder (Riskedas, 2013: XI).

Today, many people assume that mental illness is a stain or an effect of the sins committed by human beings, so that people respond to the sufferers with fear and avoidance. They become angry and very offended if being examined as considering themselves psychiatrically healthy and not sick (Kartono, 1989: 25).

The current applicable legislation system has not helped much in improving mental health service efforts. This problem roots in the stigma and the knowledge developed in the community about mental disorders (Irmansyah, 2009: 45-46). Stigma is still firmly attached to people with mental disorders aside from discrimination and marginalization experienced.

MENTAL HEALTH PROBLEMS IN INDONESIA, BETWEEN HOPE AND REALITY

Mental disorders are diseases experienced by people affecting their emotions, thought or behavior, beyond their cultural belief and personality, and have a negative impact on their life or family life (Maramis, 2005: 3).

Mental Health Services for everyone and guarantees of its rights related to psychiatric problems and people with mental disorders cannot be realized optimally. Their rights are often overlooked, both socially and legally. Socially, there is still a stigma in the community so that families hide the existence of family members suffering from mental disorders. This results in limited access to health services. Meanwhile, legally the existing legislation has not been comprehensive so that it hampers the fulfillment of their rights.

The problem of mental health in Indonesia is a very important public health issue and should receive serious attention from all levels of government as well as the whole society. Stigmatization and discrimination frequently experienced by people with mental disorders include expulsion from school, dismissal from workplace, abandonment by family and even imprisonment in shackles. Stigma operates like a prison, not a prison in the physical sense that confines inmates, but prisons in social relation. Similarly, the categories of abnormality and deviation are social constructs that have become myths. A myth of rationality is built by the apparatus of advancement, the regime of knowledge, and modernism.

Based on field facts and bibliographical studies conducted, the forms of stigma in people with mental disorders remain to occur and indirectly become evidence of the absence of the Law No.18/2014 on Mental Health that can be seen in two things, namely *public stigma* (the stigma coming from society) and *self-stigma* (the stigma coming from the sufferer and its own family). The forms of *public stigma* found include rejection, exclusion and violence. The forms of *self-stigma* include prejudice, guilt, fear and anger.

PUBLIC STIGMA IN PEOPLE WITH MENTAL DISORDERS

Moving space of people with mental disorder problems is very limited. It can be seen from the attitude of society/surrounding environment that gives "hostile" impression through soft rejection by not involving them (intentionally) in the interaction process. Attitudinal rejection of people with mental disorders is also evident from the tendency of family / community to make the Mental Hospital as a place of disposal for people with mental disorders.

Social exclusion in people with mental disorders has an impact on behavior, recovery and participation in society. They also have social isolation experiences that result in all kinds of relationships, either with friends or family. This isolation also causes them not to get a balance of access to information, education, employment, shelter and other social opportunities that can aggravate their social exclusion where as the implications they lead to be judged, unappreciated and even declared a dangerous person.

The stigma remaining to strongly get attached to the realm of society causes people with mental disorders to have no access to health services for treatment like having to be always silent in a locked room, getting no permission when going out of the house, chaining in hands or legs, even being imprisoned in shackle to the pair of legs by reason of justification so as not to harm themselves or to injure others around them.

SELF-STIGMA IN PEOPLE WITH MENTAL DISORDERS

The view considering that mental disorders are unlikely to be cured and the suffering people are unlikely to function normally in society results in complexity because psychiatric sufferers increasingly draw themselves, be unwilling to be open for fear of being judged and humiliated. As the implication, the patients do not seek help when the symptoms of mental disorders begin to be felt.

The presence of feeling of guilty on the part of family ultimately leads to the behavior of delayed searching for help for the patient. Since the family members suffer from mental disorders, the family seems to have bad origin, so the family feels guilty, feels socially shame and loses of self-esteem. In this case, the family often blames on itself for the illness suffered by its members. Feeling of guilty can also originate from within the patient in the form of a belief that the disorder experienced happens due to weakness in facing challenges or difficulties of life and the belief if it poses a punishment of God or even the mistakes of the past.

Stigma against mental disorders further aggravates the condition of mental disorders. This, of course, results in complexity because people with mental disorders are increasingly withdrawing themselves, unwilling to be open for fear of being judged and humiliated. Another problem frequently emerging in people with mental disorders, especially in the cases of people with mental disorders with violent behavior, is the anger or excessive anger. Disclosure of anger or the anger of the mental disorder sufferer is a burst of emotion emerging as a reaction to increased anxiety, and the sufferer considers it as a threat but results in a sense of relief.

CONCLUSIONS

In its implementation, the current legislation system has not helped much in improving the efforts of mental health services. The stigma stays to get firmly attached to people with mental disorders that often become a victim of injustice and abuse of treatment by society. The social body machine of society develop its social stigma (*public stigma*) consisting of rejection, exclusion and violence, and the control of bodily discipline over the stigma shadows the patient (*self-stigma*) consisting of prejudice, guilt, fear and anger, where all of which perpetuate the process of mental disorders (madness) reproduction denoting the consequence of the enactment of strategy control and social regulation in society. In this case, the empowerment of sustainability becomes a very important thing for people with mental disorders. All these efforts are largely determined by the concerns of family members, communities, private parties (NGOs), and the government.

SUGGESTIONS

Eliminating the stigma of mental disorders in society is not easy, so that it needs the participation of all parties. However, it is important to always try to reduce the stigma in the hope that it will disappear by itself (de-stigmatization) in the future. The handling of such stigma requires education and strong will of the individuals in the community and great courage to participate in the handling so that it is not just limited to legal discourse.

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Source: Internet

http://www.kemsos.go.id/

THE DISCOURSE OF SUICIDE: BETWEEN MYTH AND REALITY

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ABSTRACT

People thinking mythically are oriented towards myths in response to particular incidents like responding to suicide incident in Gunungkidul. The suicide incident in this region is legitimized by the *pulung gantung* myth. However, for realistically minded people they do not believe that people commit suicide due to downfall or getting possessed by *pulung gantung*. Thus, this paper aims to understand and analyze the discourse of mythically and realistically minded people in the context of suicide incidents. When a suicide occurs, the mystically minded people will attribute this incident to the myth of *pulung gantung*. They believe that prior to a suicide incident is often marked with the appearance of *pulung gantung*. The *pulung gantung* resembles to a fireball. When this appears, it is interpreted that it looks for a mind-empty person. The person who is experiencing the empty-mindedness will easily experience a downfall or get possessed by the fireball to commit suicide. In contrast to the discourse of the realistically minded people, the fireball is just a natural phenomenon. They discourse that people committing suicide in this region happens because they are experiencing unresolved problems in life. The suicide issues are usually not single. This situation causes the people concerned to experience depression. When they are depressed and nobody is involved in their communication, ultimately they are desperate and vulnerable to commit suicide.

Keywords: suicide, *pulung gantung* myth, mind-empty, and realistic.

INTRODUCTION

Suicide is a deviant act and violates the values of religious life. In the meantime, nobody justifies whatever is the reason for people to commit suicide or revoke their life in their own way. This suicide incident looks like an iceberg, where on the surface it looks relatively small but beneath the surface is large. Relevant to this statement, in particular region on this earth, there are recorded low numbers of suicide cases while in other regions are high.

One of the district regions whose suicide rates are relatively high in Indonesia is the region of Gunungkidul (World Mental Health Day, 2006; Rachmawati, 2008). During the period of 2003 to 2012, the suicide rate reached an average of 33 people every year. Majority the suicide mode in this region is by hanging himself (Suwena, 2016). This fact shows that suicide in this region is a humanitarian tragedy, while the cause of which is still a mystery so there are opinions arising among scientists, government officials, citizens, and researchers.

Broadly speaking, the opinions compiled come from some circles about the causes of people committing suicide that can be categorized into two types, namely (1) the downfall or getting possessed in *pulung guntung* and (2) experiencing depression caused by unresolved problems in life, and then the victims despair. Those arguing that suicide is caused by *pulung gantung* make suicide incidents in this region mysterious. Mystery of the suicide here happens due to the involvement of supernatural beings in the form of a tailed-glowing fireball whose appearance is mysterious. Thus, those who argue that

suicide is caused by the idea of *pulung gantung*, in this case, are categorized to be mythically minded people.

Conversely, for those who argue that suicide is caused by despair in living an unresolved troubled life are categorized to be realistically minded people. The realistically minded people responding to suicide incidents are oriented to logical thinking by using logic. With the presence of these two opinions in response to suicide incidents in the region, this study becomes interesting, unique, and needs to get the attention.

RESEARCH METHOD

This belongs to a qualitative research using a series of data collection techniques. The main data collection techniques include observation, in-depth interviews, and bibliographical study.

In the process of selecting informants, initially they were selected basic informants (Koentjaraningrat, 2012). Furthermore, from them were then selected a number of key informants that were interviewed in depth.

As implications of this qualitative research, the main research instrument is the researcher itself (Moleong, 2012; Pelto, 1979). In addition, this research was also supported by the use of interview guides and voice recorder.

DISCUSSION

The Myth of *Pulung Gantung* Frames Suicidal Action

Subjective experience of community members that admitted to have seen the appearance of the fireball, where some people name it as comet, *pulung, ndaru*, and *teluh brojo*, explains if the four entities are in the form of light. People view the appearance of the comet, *pulung, ndaru,* and *teluh brojo* as a phenomenon having supernatural powers so that it does not always emerge or every day and can be observed.

Broadly speaking, based on the form and color of the light emitted, people in this region distinguish the character of the *pulung* into two types, namely the jinx (*pageblug*) called *pendung pulung*, and the *pulung* bringing glory or luck. According to public knowledge, the calamity-carrier comet has the shape resembling a relatively long-tailed incandescent fire emitting a red light. That is why the term *pulung* is very popular in this region of research. They talk more frequently about the *pulung* than the comet, *teluh brojo*, and other glowing celestial bodies at night.

In everyday conversations, the *pulung* carrying calamity is also called *pulung gandul*. The appearance of the *pulung gantung* or *pulung gandul* in the air is unpredictable because it belongs to supernatural and mysterious beings. When the *pulung gantung* emerges, it is interpreted if it looks for people experiencing empty mind. There are some factors that cause people to experience empty mind, among others, (1) the poverty; (2) suffering from chronic and non-recoverable illness; (3) being

neglected; (4) non-harmonious households and infidelities; (5) disappointment; (6) broken heart from the person they love.

According to mythically minded people having oriented in myth, people experiencing empty mind are easily accessible by the *pulung gantung*. The idea of this *pulung gantung* leads the people concerned to commit suicide. According to some people that had failed to commit suicide, they did not realize if they had done an act or action when tying their neck with a rope at the time of hanging themselves.

A Realistic View of Thoughts on Suicide

Among the realistic-minded people, they respond to suicide here without connecting it to the *pulung gantung* myth. They believe that people commit suicide because of an unresolved problem. This happens because no one is involved in their communication.

The most important factor causing people to fail communicating that lead them to suicidal action is that they are abandoned by their family. The research of Darmaningtyas (2002) indicates that when more and more people migrate, the suicide rate in the region increases as it happened in the past two decades.

This happens because no people responded to the victims when they want to talk to while alive. On that account, the messages they originally wanted to convey in person were finally (1) written in the form of a testament; or (2) partially passed direct messages to neighbors of right and left side of the house before committing suicide. Besides, some of them did not have time to leave the testament, either verbally or in writing because the victims have introvert character.

In connection with the statement above, the suicide in this region is triggered by loneliness and the loosening of family relationship so that the integration level of household life becomes low. This kind of household situation leads to the consequences of egoistical suicide.

CONCLUSION

According to mystically minded people, they associate suicide with a supernatural being called the *pulung gantung*. People will not commit suicide if they do not fall off the *pulung gantung* even though experiencing various problems in life. The discourse of getting possessed by the *pulung gantung* becomes a justification for people committing suicide so as to cover up their family's disgrace.

On the contrary, the view of realistically minded people says that people commit suicide is not due to getting possessed by *pulung gantung*, but they experienced communication failure in their lifetime. This failure can be observed in the testament or verbal messages entrusted to their neighbors on both sides of their house. This means that suicide committed by the people serves as a message carrier to their family and community.

In other words, the suicide as a symbol is interpreted as a communication failure experienced by the suicide victims in their lifetime.

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REINTERPRETATION OF THE CIRCLE OF LIFE OF KARO PEMENA SOCIETY

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ABSTRACT

This article discusses about the rites process undertaken by the Karo Pemena community in living the cycle of life from birth to death. Also examines the moral values that influence the cosmic order and the socio-cultural environment of a harmonious, pre-colonial society. This article uses the post-colonial perspective by Said. The study of postcolonialism was used to dismantle the dominance of Western thought in assessing the Eastern culture. The method used in this article is a method of hermeneutics to learn and find the meaning contained in the object of research in form of the phenomenon of human life, through understanding and interpretation. The purpose of this method is to open the essential and philosophical meaning derived from the symbols of the community of Karo Pemena. This article concludes the existence of the religion of Pemena began to decline in the political domination of the Dutch colonial government in Tanah Karo. The zending politics of Dutch has ruined the Karo Pemena until finally leaving the religion and affecting their socio-cultural system. Through the process of meaning, philosophical values in the cycle of life stages can be applied in Karo society according to the spirit of ethnic identity in post-colonial studies.

Keywords: Reinterpretation, Cycle of Life, Karo Society, Pemena Religion, Colonial, and Post-Colonial.

INTRODUCTION

The *Pemena* Karonese (past: *Perbegu*) are followers of Shaivism Hindu which is based on the Veda Smriti scripture. They paid reverence to the *Dibata*/The Almighty, ancestors, and universal power. Various rites are held as devotional media towards the Divine and the universe. Their worship of the Divine is interpreted as their adherence towards the cosmic order. This corresponds to values of Eastern philosophies that revere the irrational and established a relationship with the universe.

A civilization is a continuity of religious activities. The quality of a civilization also reflects the religious quality of the worshippers. The cycle of life is one part of the *Pemena* Karonese civilization. The *Pemena* Karonese interprets the cycle of life as the reality of life rooted in divinity. The core of their life is the belief and surrender to the Creator. They carry out a series of rites processions to indicate improvement at every stage of their life, from birth till death. Toynbee (in Ahmad: 2009) states that the cycle of life is similar to that of a civilization: geneses, growth, and death/breakdown. Toynbee's idea can be understood in a few ways, first as a guide for formulating the cycle of human life and second for that society's own civilization.

History shows that the religious life of the *Pemena* Karonese underwent a decline that culminated in their breakdown because of the Dutch colonization politics when they conquered the Land of Karo. The *Pemenas* suffered a variety of ideological and psychological siege that disrupted their society's socio-cultural order. The Karonese was uprooted from their own ethnic identities, and the social classifications formed by the Dutch colonialists' divided their society.

This research conducted a retrospection of the *Pemena* Karo society's cycle of life, an examination of the damage done to it, and proposed recommendations on how to restore its socio-cultural order for the future. Ontologically, the *Pemenas* had lost many of their past rites processions, but not the noble values tied to these rites. Through this research, the Karonese in today's postcolonial age are reminded to appreciate and apply these values in the rites processions of each of their life cycle. Its importance is in its potential to hold the Karonese community together and its values to return them to their dignified and noble ethnic identity.

DISCUSSIONS

The Cycle of Life of the *Pemena* Karonese

The *Pemena* Karonese believe that all their actions, from birth till death, produce two values within themselves; goodness brings *pahala* (reward) and wickedness brings *karma.* These are believed to directly impact a person when they entered the state that is believed to exist after death. Therefore, the rites processions conducted by the *Pemena* Karonese are highly valued because they are meant to harmonize noble values in each stages of their life. They open themselves to supernatural powers and ancestor spirits to help in every process of their life cycle because these are believed to be tied to the cosmic order.
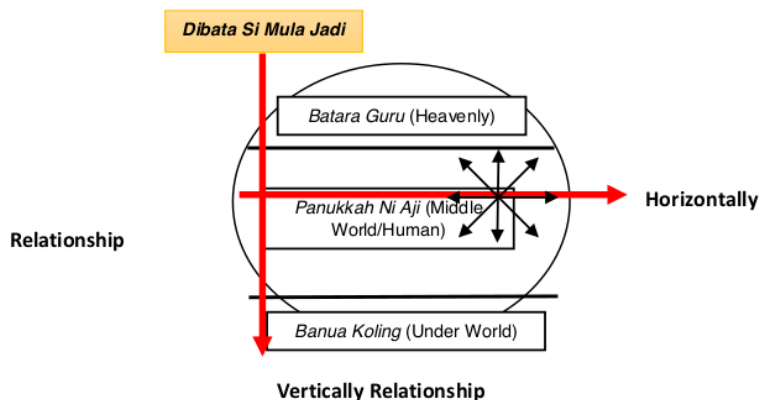
Diagram 1. The concept of cosmos according to the *Pemena* Karo

Durkheim (2017: 330) states that there are no society without religion, and this can be taken to mean that religions must also have the collective representations of the spirit of their society. This corresponds to the *Pemena* Karonese belief which holds high importance on reverence towards the spirits of their ancestor and the universe. The *Pemenas* believed that the cycle of life began from the placenta and the amniotic fluid. According to Putro (1979), the local knowledge of the *Pemenas* regard both as the *kaka-agi* which is the representation of the guardian that aids human to be born into the world. The next step is to burn both after the birth process because they are believed to have carried

out their purpose. The following section will elaborate the cycle of life of precolonial *Pemenas* from birth till death (Prinst, 2004).

The first cycle of life began at the prenatal stage. When entering the period of 7 month pregnancy, the rites process of *mesur-mesuri*/eating together is held. Objects required in this process are: *pinggan pasu*/plates for the meal, *uis teba*/traditional cloth, *belo cawir*/betel leaves, *amak cur*/woven mat, and chickens. In this process, the parents-to-be will be draped with the traditional cloths while sharing a plate of the main dish, chicken curry, together with members of their immediate family. The meaning of this rites is to repel misfortune and supplicate divine blessing to guard the safety and health of the expectant mother and her baby. During the birth process, both mother and father will be cleansed with *lancing*/turmeric leaves, and the umbilical cord will be cut with a sickle and pierced. The baby's hands and feet are then adorned with bracelets made of threads and turmeric slices. Once this is done, the process of *niktik wari* is then held to interpret the meaning of the baby's birth, attended by the *sangkep nggeluh* (immediate family), *penghulu* (head of the village), *sierjabaten kuta* (traditional musician), and *guru pertambar-tambar* (shaman). This process shows that the birth of a child is very important to the *Pemenas*. The character and future of the child are divined from their date and process of their birth.

When the baby is 4 or 7 days old, the rites *maba anak ku lau* (bringing the child to a flowing water) is carried out by the *sangkep nggeluh* by preparing various items such as *pundang*, cleaning ashes, *upih*/banana leaves (if male), *bulung sukat*/taro leaves (if female), *page penuhuren*, *belo*/betels, *uis arinteneng*, and *uis kapal*. This rites is meant to pay respect and inform the ancestor spirits guarding the water that a new human being has been born into the world and it is hoped that they will continue to protect the child.

The next stage is the naming of the child. The parties involved are *kalimbubu* (if male) and *anak beru* (if female). After the name is announced to all family in attendance, the child will be made to grab a pinch of rice with both hands. If the amount of rice in the right hand and left hand is even-numbered and odd-numbered respectively, then the announced name is considered to suit the child. Otherwise, the name is considered unsuitable for the child.

One week after the *maba ku lau* stage, the rites *juma tiga* is held. At this stage, the child will be brought to the market or farm/garden and placed on a cloth, where a bamboo, a *ser-ser* (a type of forest wood), soil, and various other items will be placed near him. The first item the child touches will be taken to reveal his talent or profession in the future. Bamboo means a person of position, soil means a farmer, and wood means a craftsman/person with rank.

The next stage is *ngelegi bayang-bayang* (debt of the *kalimbubu*). This rites is held particularly for the first child in every family. The *kalimbubu* will bestow a gift such as bracelets or gold necklaces for the child, which symbolizes the form of responsibility held by the oldest child who is expected to continue the role of the parents for his younger siblings.

After the child was able to walk, the next step is *ergunting* (the cutting of hair). Before this is carried out, the *njujungi* is conducted where a bag of rice is placed repeatedly for 11 times on the child's head. This carries the message that the child should become a hardy individual, stronger than the bag of rice. The *ergunting* is then carried out and the cut hair gathered and weighed, then substituted with money of the same weight. This signifies that the goodness and wickedness the child have become the full responsibility of his parents.

The next cycle of life is when the child reached adolescence. For boys, adolescence is signified through the *kacip-kacipi* process, which is similar to the circumcision ceremony in Islam. This process signifies the child's maturity and therefore his responsibility for himself and his own future. For girls, adolescence is signified with the erkiker rites. In *erkiker*, the girl's cuspid teeth are filed with a *kiker*/tiny saw. The purpose is not merely aesthetic; it also symbolizes the suppression of animalistic desires in humans when undergoing maturity. The cuspid are regarded as the visual representation of the bestial nature inherent in humans from birth, and it is hoped that the individual will become a better person after this process.

Upon reaching adulthood, the child will enter the next stage of life cycle which is marriage. The *Pemenas* carry out their marriage ceremony through a long and complex rites. The start is the *nganting manuk* procession, which is a discussion on how the marriage and the necessary preparations will be carried out. The day after the discussion, the *nangketken osé*/the wearing of traditional dress for the bride and groom is held. After both were thoroughly dressed, the bride and groom were paraded around the village by their family. This is followed by the *runggu*/negotation process. First the *rakut sitelu* will examine whether any of the wedded couple precedes their older siblings in wedlock. If found to be so, then the *nabei* special ceremony is held to obtain permission/blessings from the older siblings for their younger ones.

After the *nabei* has been carried out, then the *ertembé-tembé pedalan emas*/conference of the family is held to discuss the dowry or specific requests from family of the bride. Once these had been mutually agreed upon and given, then the next stage is *telah-telah*/dance party to signifiy the approval of the marriage by all involved family. During the dance, the *kalimbubu* will bestow various gifts to the bridegroom. The gifts symbolize prayers and blessings from the entire family, which are: (1) lit oil lamp, symbolizing the marriage as a source of illumination for the whole family and their surroundings; (2) *kudin perdakanen ras ukatna*/pot or cooker to cook rice, symbolizing the bridegroom working together for their livelihood; (3) *pinggan perpanganen*/plates, symbolizing the bridegroom continuously seeking blessing from the Almighty; (4) *beras meciho taré mangkok*/white rice placed in a white bowl, symbolizing harmony and nobility in marriage; (5) *manuk asuhen*/live chicken to be raised, as prayer for the new household to be blessed bounteously in life and achievement of life goals; and (6) *amak dabuhen*/sleeping mat and pillow, to wish happiness for the married couple.

After the marriage rites process is completed, the *mukul*/dinner gathering with the family is held in the evening. This rites can be held in the parents' home of either the bride or groom, depending

on the agreement reached in the *nganting manuk* meeting. Some items are required, such as *pinggan pasu*/large dinner plate, *uis arinteneng*/traditional cloth, *amak cur*/woven mat, and *tepung tawar*. This dinner is meant as a media of communication for the newly-joined families and to introduce the entire family to ancestor spirits, where it is further hoped that the *pertendiin* of the bridegroom and their whole family will be united, help each other, and protected from misfortunes.

Four days after the *mukul* rites, the last process is *ngulihi bulang/ngulihi tudung*. *Ngulihi bulang* is held if the *mukul* rites was held at the groom parents' house, and *ngulihi tudung* if it was at the bride parents'. *Ngulihi bulang/tudung* is held to look for new locations for livelihood, house, and various life necessities for the newly-wed couple. This is also the end of the marriage rites processes. These long and complex processes are carried out with the utmost care and sincerity because they were meant to instill appreciation in the married couple to obtain *pasu-pasu Dibata*/blessings from the Almighty, *pasu-pasu bégu jabu*/ blessings from ancestors, and *pasu-pasu sangkep nggeluh*/ blessings from the family. Socio-culturally, these long and complex processes are meant to prevent divorce and domestic violence cases in the *Pemenas*' society.

The last stage of life cycle of the *Pemenas* is death. When a person passed away, his body will first be washed, cleaned, and dressed with clean clothings. A line will be drawn with chalk at the forehead and cheeks, the lips will be colored with betels, and the big toe will be tied with a white rope. The *sangkep nggeluh*/immediate family of the deceased is then summoned to confer on the funeral and cremation rites. After this, the whole family put on a full dress (*i oséi*), the *gendang nangkih*/funeral music is played, and the *erkata gendang* rites/dancing in front of the deceased is held. The meal and dance symbolize sincerity and total acceptance of the deceased's return to his Creator. Another interpretation is to show that the remaining family are well to ease the deceased's passing to the next world.

In the evening, the body is laid in the mourning home and the *perumah begu*/ conjuring of spirit rites is conducted. After a dinner gathering, the *gendang perang-perang*/ritual music is played four times. At the sound of the fourth drum, the spirit of the newly-deceased is conjured through *guru si baso*/female shaman. One or two ancestor spirits usually answered before the spirit of the deceased would appear. This rites is a media of communication with the deceased, to help him understand that he has entered a different world from the family he left behind. He must not disturb them and always be around his family to help them. After communicating this through the *guru si baso* and the spirit departed, the cremation must be held immediately. If the mourning family was economically incapable to carry out the cremation, the body will be interred in the *pendonen*/cemetery until his family managed to gather the sufficient means to carry out the ceremony.

In the procession of the cremation on the rites of *Pemena* Karo's death, they used a stretcher/kind of place reside during the journey to the cremation location. During the way, *sierjabaten* will continue to play ritual music. There are 4 (four) types of stretcher depending on the economic capability and social class of the death's family, which are: (1) *pating-pating* (the simplest form of the

stretcher, the corpse is clad in a white cloth and then attached to a bamboo and carried on the shoulder during the journey); (2) *sapo-sapo* (the same stretched form as *pating-pating* only the corpse in dressing with woven mats to cover the whole body and paraded the whole family); (3) *ligé-ligé* (a form of stretchers for those from middle to upper family and resembling a small, multi-storey house); and (4) *kejerén* (a large and luxurious stretch of land reserved for the landlords, the elders of the village, and *Sibayak*/King). Upon arrival at the cremation site, the stretcher will be burned along with the corpse until it is completely flat to ash. The ash is partially sown in the desired location of the family and partly taken home and placed in the *geriten*/a place to put the bones and ashes of burning the family / ancestors who have died and also a sign of the end of the whole process of death rituals.

The sincerity of the intentions and the success or failure of family members at the time of preparing the death rituals will have an impact on the *bégu* after his death. There are some types of *bégu* for *Pemena* Karo which is a form of the sin interpretation and the reward of a human being during his life journey.

1. *Bégu Jabu*

This type of *Bégu* is a close relative who has passed away and during his lifetime performed various kinds of goodness. The process of his death was counted only one day and carried out with sincere family intentions. This type of *Bégu* will always be around his family and help protect them, whether from magical or physical disturbances. They will also always admit all the prayers that their family prayed to *Dibata*. *Bégu jabu* can be grouped into 4 (four) types:

    a. *Bégu Butara Guru* (The fetus who died while in the womb).
    b. *Bégu Bicara Guru* (The child who died before his/her teeth grew).
    c. *Bégu Si Mate Sada Wari* (Died suddenly in a single day and not caused by illness).
    d. *Bégu Tungkup* (Male or female who died before the marriage).

2. *Bégu Biasa*

This type of *Bégu* are those who died because of illness. During their lifetime performed various kinds of goodness they do not disturb human life. They will only be around their offspring while waiting for the time to come back to life (reincarnation) to fix a little mistake in his life.

3. *Bégu Mentas*

These types of *bégu* are those who die normally, have little reward but after death he is not respected or even forgotten by his descendants.

4. *Bégu Menggep*

This type of *bégu* are those who have died but during his life committed various crimes, so hated by family and people around. This type of *bégu* found to appear and disturb the human passing by.

5. *Bégu Sidangbela*

This type of *bégu* are those women who died during in labor. If lack of management during the death ritual, this type of *bégu* usually inhabit the public shower and likes to disturb the people, especially our children and the pregnant women.

6. *Bégu Ganjang*

This type of *bégu* are those who have died but during his life committed crimes and shunned all the people around him. In contrast to *begu menggep*, *begu ganjang* found to appear as a ferocious animal and happy to strangle the neck of prey (they will disturb life humans easily confused and weak).

Types of The Cycle of Life

Reflecting on the cycle of life of the *Pemena* Karo community performs various religious rites as a form of interpretation of local values or local wisdom. Therefore, the whole series of rites are done and interpreted in accurate ways because they are related to cosmos order directly. Here are the types of life cycle of *Pemena* Karo community:
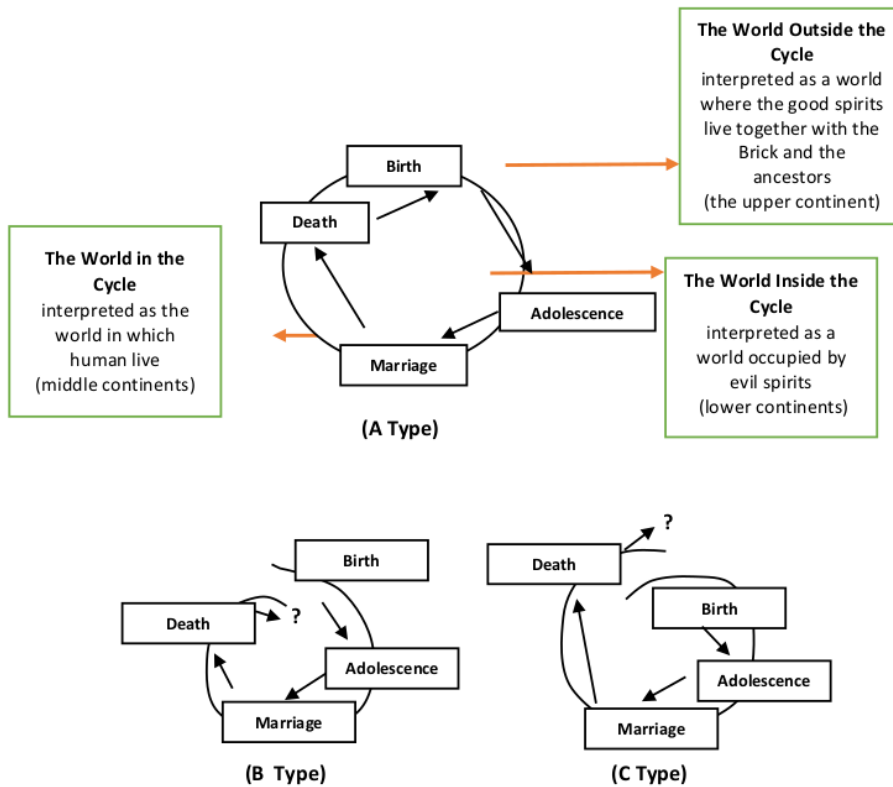

Diagram 2. Types of The Cycle of Life in *Pemena* Karo Society

The soul is considered to be attached to the body by a very strong bond. The soul can sometimes be separated from the body, but in such a difficult way and not in the form of one hundred percent separation. Therefore, what perceived the soul, also felt the body, everything that hurt and injure the body will hurt the soul also. The soul is closely related to the life of the body. The souls that come to each generation through the born babies do not emerge from a specific and original creation process (Durkheim, 2017). Furthermore Durkheim argues that human bodies turn into trees and rocks. But his souls still exist, because the soul lives eternally. They will continue to visit places where their bodies or beings are gone in the swallow of the earth. Thus every individual born is regarded as the re-realization of their ancestors. Of course not every ancestor would do something like this. There are two kinds of ancestors who can do the same thing, first, those who are sacred and have the divine ability to do magical things then the latter, those who have divined abilities for a mixture of like/animal-like.

In the pattern of **A type**, is interpreted that humans experience life cycle from birth to death repeatedly. This is understood by the *Pemena* Karo society, that the human being has enough merit goodness and obedience to *Dibata* but not followed by his descendants so that he still bear the karma to *Dibata* by his/her descendant and he must continue reborn after death until there is one of his descendants repent. Furthermore, **B type** is interpreted that humans experience the worst life cycle. From birth to the time before the death of human beings only abundant karma, disrespecting ancestors, committing disbelievers to Being renounced by customary ritess so that the period after his death ends in a world occupied by evil spirits and is not given a chance to be reborn, like some kind of *bégu menggep* and *bégu ganjang*. The last is the **C type** which is the best life cycle of birth to death according to *Pemena* Karo community. This pattern is interpreted that man is doing good so abundant reward, respecting ancestors, submissive and obedient not to leave the customary rites of his life so that the period after his death ended in the upper world where the good spirits together *Dibata*.

The Cycle of Life of Pemena Karo Society in a Postcolonial Perspective

The Dutch invation and colonization politics to the land of Karo began with destroying the culture and order of life of the people as well. Unilateral policies are implemented and marginalized the *Pemena* Karo community. *Sibayaks* and elders were invited to negotiate about the reduction of religious activities. In the history of East Sumatra colonialism (now North Sumatra), the Dutch continues to intensify its zending policy according to its 3G mission ie Gold, Glory, and Gospel. As the first step in Glory's mission, a Christian priest named H. Guillasume was appointed to work as a Batak affairs consortium in Tanah Karo to launch a zending mission in 1882. Due to strong resistance from the society at that time, the Dutch colonial government then increased the form of invasion by forming assistant residency for Tanah Karo in 1908 and finally the Netherlands with its 3G mission made it into Tanah Karo (Sebayang, 2013). Said (in Lubis: 2006: 216) says that christianity is the beginning of the emergence of orientalism by missionaries as well as their control of 'the other' through the power of knowledge.

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As same line as that opinion, Lubis (2006: 203-204) clarifies that the situation by saying that colonialism is not always the form of conquest or control of the land by Europeans on the nation of Asia, Africa, or Africa. Furthermore, Marx (in Lubis, 2006: 204) mentions that the model of European colonialism before the 16th century as a pre-capitalist period and the model of European colonialism after the 16th century as a movement of capitalism. The new form of colonialism aims to change the system/structure of each side of civilization and create a complex relationship with its colonial state. So that there is an outflow of natural resources and human resources from the colonial state to its colonial state. Loomba (in Lubis, 2006: 204) concludes that this form of colonialism has indirectly helped to give birth to European capitalism by making the colonial state a source of abundant capital known as 'midwife capitalism'.

Derrida and Foucault had previously mentioned the question of colonialism and equalized Western knowledge and rationality with the colonialist political hegemony. Derrida also suggested that Western thinkers re-analyze the results of their thoughts are full of Western domination of power. Due to the Westerners positioned Easterners as "the other," indirectly the West has crippled the East culturally (Lubis, 2006). Said (in Lubis, 2006: 204) says that since 1914 the Europeans have made 84% of the earth's territory as colonies in various forms such as protection, colonization, dominion, and commonwealth. The experiences and implications of imperialism and colonialism are applicable and global in that they occur throughout the world. Although the colonies have now escaped and gained independence from the former colonial country, but in socio-culturally and ideologically, the societies are still considered suffering from the colonialism effect until right now.

In the perspective of postcolonialism, the Orientalists believed that the whole process of cycle of life are unreasonable and irrational culture. However, according to the spirit of capitalism they try to master anything encountered in the colonies even against something that is considered alien or even unknown before. Said (1979) says that orientalism not only master, manipulate, and even annex a real world different from the capitalist world itself. They can even changed the socio-cultural order of the colonies according to their interests.

As a proof, the Karo people abandoned the religion of *Pemena* and turned to other religions and began to forget the series of rites process that should be implemented as a unity and series of stages in its life cycle based on Hindu *Perbegu* philosophy. Some rites processes are no longer could be seen and some still survive and thus undermine the cycle of life stages that have stood sturdy and firmly established. As Sibeth said in his book The Bataks, the last process of burning bodies using *ligé-ligé* in Tanah Karo was done in September 1902. Meanwhile, according to Prinst (2004) the process of burning *ligé-ligé* done in 1937 on the ceremony of the *kuta* elders's death as well as landowners. Leonard (2005) adds when changing their status from majority into minority, a community group is only considered a line in the air that exists and then disappears such as *Pemena* Karo. As a minority, they are perceived as nothing or never existed.

Related to Toynbee's opinion, *Pemena* Karo civilization is one of which is reflected in the process of ritual marker of the cycle of life has been broken (breakdown). The Karo postcolonial society experienced disintegration and damage to its socio-cultural order. They began to forget the ritual processes that should be implemented as a unity and series of stages in the cycle of life based on *Perbegu* Hinduism philosophy. This has an impact on the emergence of the term ACC (*anceng, cian, cekurak*) in the daily life of Karo postcolonial society. *Anceng* means happy to see people having difficulties. *Cian* means envy with the success and acquisition of other people. *Cekurak* were Karo society's most common behavior which means being happy to talk about one's condition (especially badness) to others and sometimes exaggerated.

The noble civilization of the *Pemena* Karo people that grew (geneses) and developed (growth) in pre-colonial times, began to decline in colonial times, and experienced a breakdown in the postcolonial period. But at least, a ritual procession that can still be guarded and guaranteed its existence should be done revitalization process, although physically already in different forms and manners. It is expected that the noble values contained behind the ritual procession of the cycle of life stages can still be applied as well as binding back the ethnic identity of Karo society today. As Rahardjo (in Ahmad, 2009) says that the process of rotation of a civilization does not always end with total annihilation. There is the possibility that the process is repetitive, albeit with a new pattern and new interpretation that is not entirely the same as the civilization that preceded it.

CONCLUSION

The whole process of ritual performances from birth to death occur with sincerity expect blessing and divine blessing. The *Pemena* Karo society assume that the soul is bound to the body by a very strong bond. The souls that come to each generation through the new-born babies, do not emerge from a specific and original creation process. Thus every individual born is regarded as the re-realization of their ancestors.

In the Dutch colonial period, the life cycle of the *Pemena* Karo people began to be damaged. Unilateral policies are implemented and marginalized the *Pemena* Karo community. As a post-colonial impact, the continuity of the noble rites that has been done in every stage of the cycle of life by their ancestors has been forgotten and some have disappeared. As the result, the civilization of the society turn declined. Civilization will be destroyed if the culture of the people are not functioning optimally or forgetted and their social unity is split. On the contrary, although not in the same form, the remainder of civilization will survive if its social society returns to its dignity and rises to re-creation.

The various ritual processes in the cycle of life should be revitalized and the noble values and meaning inherent in each process must be reinterpreted and then applied to the life of the Karo community today. It is recommended that Karo people will recall and appreciate their ancestors who have created an extraordinarily large and complex civilization in the past. By remembering the great ethnicity and civilization that has ever been possessed, the Karo community is now expected to

understand its ethnic identity (according to the spirit of postcolonialism). By opening relations with others without the influence of class subjectivity, to avoid unkindness and bad deeds, and to appreciate the universe, micro and macro cosmos as well, and its creator. Developing this rites into postcolonial tourism attraction would be a very intersting topic related to Toba Geopark.

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THE HEGEMONY OF THE DUTCH GOVERNMENT OVER THE POWER IN KARANGASEM BASED ON *GEGURITAN* * *LUNGA KA JEMBRANA* WRITTEN BY *A.A. ISTRI AGUNG*

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ABSTRACT

Different types of values such as the values of love, dispute, sorrow, journey, genealogy, religiosity, education and so forth are narrated in a number of Balinese literary works. Unlike the other *geguritans*, *Geguritan Lunga Ka Jembrana* contains a highly unique value, namely the hegemony over a group of people taking place in 1908 when the Dutch government controlled the power in Karangasem through either authoritative measures or non-authoritative measures in such a way that what it did was considered justifiable. The *geguritan* entitled *Lunga Ka Jembrana* narrates the interference of the Dutch government with the legal power in the Karangasem Kingdom. The Dutch Colonial Government instructed Ratu Baginda Putri Holanda (the Dutch Queen), who then instructed Batavian Governor General and the Controller (the district officer of the colonial era) in Bali to exile the Karangasem King to Jembrana through the Cupel harbour. Finally, Ida Anak Agung Istri Agung narrated all the hegemonic measures and sufferings she underwent during the journey from Karangasem to Jembrana, where she stayed until 1913.

Keywords: Dutch, Controller, Jembrana, Cupel, Mandulame

INTRODUCTION

The scope of Balinese literature contained in *lontar* for example contains *tatwa, susila, uger-uger,* there is a text of Balinese traditional literature such as *kidung, geguritan, satua, piteket, babad,* and others. Modern Balinese literature *(Anyar)* includes short stories *(satua bawak)*, novels, dramas, modern poems that use the introduction of the Balinese language. Then Balinese literature may be called a literary work that was born of scholars and cleverly lingual Balinese and Latino who wearing Balinese language and become inheritance up to now, including *satua, kataur* and others (Department of Culture, 2005: 5)

A number of *geguritan* or *peparikan* mentioned in the literature of Bali (Department of Culture, 2005: 13) from *Geguritan Basur* to *Peparikan Panduyajnya*. Some of these *geguritan* or *peparikan* are known in the community and many more are not known in the community. Therefore, the author wants to examine a *geguritan* originating from *Puri* Karangasem whose existence is very rare and less well known in the community because it was composed by one of the authors *Keraton* named A.A Istri Agung which is estimated to be made early 20th century or 1908-1920 in Karangasem, it was named *Geguritan Lunga to Jembrana*.

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* *Geguritan* = philosophical verse.

GEGURITAN LUNGA KA JEMBRANA

In the history of authorship in Karangasem there are two traditions of authorship in the field of literature, namely in the area of four *geria* and in *Puri* Karangasem. Both of these traditions have been going on for a long time, namely the relationship of the castle with the four in ancient times. The *geria* are *Geria Punia, Geria Pidada, Geria Sindu* and *Geria Mandara* (Suastika, 2002) and *Geguritan Reramputan* also explain *Karangasem Pidada, Punia Sindu Mandara* interpreter, *rawuhang ka sasak kalub kawiwara mekudang-kudang haji* (Karangasem, *pidada, punia, sindu , mandara* author of the main, very famous to Sasak (Lombok). Not only in four *geria*, but there is also a great author in *Geria* Bungaya in addition to some places in Sasak and other areas of Bali who make work (Suastika, 1997: 364-366).

Geguritan Lunga to Jembrana made by A.A. Istri Agung (grandmother of A.A. Ketut Agung) was made between 1908-1920 when her exile with her husband to Jembrana (Negara) was due to the Dutch government's intervention when it was against power in *Puri* Karangasem. The contents of *greguritan Lunga* to Jembrana contained the historical status of the time poured in *sinom*, *pucung* and *ginanti*, the number of stanzas 315 (verse).

CONTENTS BRIEFLY TEXT *GEGURITAN LUNGA KA JEMBRANA*

a. Sinom

1 – 4   Departures from end to country with headbands, on Dutch orders to Cupel.

b. Pangkur

1 – 17   Captains of satrine boats, large boats such as supermarkets (heaven), soldiers carrying rifles.

c. Durma

1 – 14   Arrives in tomorrow morning in Cupel, to the State on board the dock.

d. Dandang

1 – 10   To the office escorted a Controller, there are pain because of walking away. He felt this slander he was never wrong (true).

e. Demung

1 – 15   A Controller explained the order of the Queen of the Netherlands to the retainer of the state.

f. Semarandana

1 – 20   His lamentations in Jembrana, during the exile faced with a new atmosphere.

g. Sinom

1 – 15   Pain in the Country, treat by *Pedanda* Ketut Pidata.

h. Dangdang

1 – 12   Ceremonies in the State and some are sick (death).

i. Ginanti

1 – 6   Messages of crates in Loloan, burial with Gusti Penggawa.

j. Demung

1 – 20   Sadness drags on by composing a song (singing).

k. Durma

1 – 13   There is a meeting in Jembrana between a controller with Chinese society, while in *Kampung Jawa* have a party.

l. Pangkur

1 - 15   Grief in Jembrana, when will go home? Sadness remembered things in gold *bokor*'s Amlapura, money lost (much lost).

m. Dangdang

1 – 14   Telling the story of her husband, will continue to serve the husband's equipment.

n. Kumambang

1 – 17   The letter of Controller, concerning the determination of residence in the State.

o. Sinom

He is sad to die of no mercy of God, heaven earth with armed ruler.

p. Pangkur

1 – 16   The birth of the son of Controller in Jembrana, there is a party of performing arts, *gambuh* art, dancing, puppet human, *gandrung*, *Janturan* Bali puppet.

q. Mijil

1 – 6   Coming home to Amlapura, mortgaging the land.

r. Ginanti

1 – 13   Various problems arise in Karangasem, remembering worship to God.

s. Pangkur

1 – 4   Adoring in *Padmasana* with sorrow.

t. Pangkur

1 – 14   1913 pelebonan (funeral) of A.A. Ketut Agung (husband)

u. Kumambang

1 – 13   Ceremony of *nyuluh sukat*

v. Dangdang

1 – 8   Tuwan Van Rum (Governor-General), came to ask for the preparation of *pengabenan* (funeral).

w. Pangkur

1 – 7   *Pedanda* Agung is awarded by Govermen in Jakarta.

HEGEMONY OF THE DUTCH GOVERNMENT IN THE TEXT OF *GEGURITAN LUNGA KA JEMBRANA*

Values in *Geguritan Lunga ka Jembrana* include the value of beauty, travel value, western / modern value, the value of traditional art, the value of *bhasma*, religious values and historical value / hegemony.

Hegemony means the control of a particular territory or society based on command or power of the leader. In this case the Dutch government to do hegemony by force and subtly through the agreement.

Queen of the Netherlands Lord Hosnian Princess Holanda ordered the Governor-General in Betawi by Balinese controller for the king of Karangasem (A.A. Ketut Agung) to be buried or exiled to Jembrana by sea at the end of Karangasem sailing to arrive at Cupel Negara. The departure there was followed by his wife A.A. Istri Agung and a number of pastors and priests. There the Dutch hegemony against the king of Karangasem begins.

In Jembrana lived in the home of the courtier of the state, and for some societies especially the Islamic community, Java, China questioned who it was. She told me about herself is Anak Agung from Karangasem if in the ruling castle but in the country is an ordinary people because it is overseen by the Dutch government.

It is here that he wrote the literary work of *Geguritan Lunga ka Jembrana* as the *bhasma* (memory / *piteket*) he had suffered and was miserable because of being disbanded. She fought silently and made literary work to relieve his suffering because he did not accept this act. Is it her fault? But she mentioned this is the decree or claim of God. This is her last path and final choice in her life journey.

Various sadness he revealed, why God not want to love, always find sadness and misery. Therefore they want to die alone.

CONCLUSION

Based on the above description can be summarized as follows:

1. The value of literary works of *Geguritan Lunga Ka Jembrana* contains about literature, history (hegemony), aesthetics, religious, sociological, western (modern) influence, the value of memory (*basma*).

2. The hegemony in the *Geguritan Lunga Ka Jembrana* is apparent through the efforts of the orders of Mr. Putra Holanda to the Governor-General in Betawi, then forwarded to a controller in Bali and retainer of Jembrana.

3. Hegemony is done by force and fine, then for the object does not feel it is an effort to switch the power.

REFERENCE

Geguritan Lunga to Jembrana author A.A. Istri Agung

THE HEGEMONY OF AND COUNTERHEGOMONY
OVER THE DUTCH GOVERNMENT WITH REFERENCE TO THE TEXT OF *GEGURITAN**
MEWALI KA KARANGASEM WRITTEN BY *A.A. ISTRI AGUNG*

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ABSTRACT

The hegemony of the Dutch Government over the legal power took place gradually in Karangasem. The instruction came from the Dutch Government through Ratu Baginda Putri in Holland (the Dutch Queen), the Batavian Governor General and the Controller (the district officer of the colonial era) in Bali. Who was appointed king should have been genealogically appointed. However, the king was exiled to Jembrana through the Cupel harbor. That took place from 1908 to 1913. However, the king then returned to Karangasem (currently referred to as Amlapura). The text of *Geguritan Mewali Ka Karangasem* narrates what took place from 1908 to 1920. The most important which is narrated is the death of Dewa Agung Ketut Jelantik (1918). What took place could not be separated from the hegemonic measures taken by the Dutch Government using violence and through "conspiracy" with others, causing the king to be exiled to Jembrana through the Cupel harbor. The writer shows her counterhegemony by what is locally referred to as *mandulame*, namely repeatedly stating that what had taken place could not be separated from *pituduh Widhi* (God's desire). The misery, sorrow and mercilessness resulting from what had taken place is considered what is locally referred to as *basma*. The value which *Geguritan Mawali Ka Karangasem* contains is that death is better. What it contains is discussed in detail in this article.

Keywords: Ratu Baginda Putri, Dutch, Contoller, Mandulame

INTRODUCTION

The power and interference of the Dutch East Indies Government by way of hierarchically hegemony of the Queen of Princess in Holanda (Netherlands), to the Governor General of Batavia and the Controllers in Bali, to the level of state officials, even though the event was in Karangasem. The king who should have ruled according to the genealogy or descendants in Karangasem was then buried (exiled) to Jembrana through the Cupel port, the event was in 1908.

Then he returned from Jembrana *Mawali ka Karangasem* (Amlapura) that the work recounted the events until 1920. The most important event was the death of the Dewa Agung Ketut Jelantik (1918). As soon as the ways of the Dutch East Indies power to hegemony in a violent manner and "conspire" subtly with certain parties, so he fared badly by going to Jembrana through Cupel.

The author fought against the barbarism (mentioning) that this is the allegation of *Widhi* (God), let this incident, no mercy, only misery, sadness and memory of that sorrow event as a *basma*. Let it be better to die.

In *Geguritan of Mawali Ka Karangasem* emphasizes the subtle aspects of the hegemony of the Dutch Government that make a prolonged change of power in Karangasem due to hegemony and

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* *Geguritan* = philosophical verse.

power transition. Furthermore, this *geguritan* tells the story of the death of the Dewa Agung Ketut Jelantik and his relatives from Jembrana after being there from 1908. She, A.A. Istri Agung resisted by remaining barren and worshiping the power of Ida Sang Hyang Widhi and *pasuk-wetu* dialogue, sacred scripture, freedom, etc.

CONTENTS OF *GEGURITAN MAWALI KA KARANGASEM*

Continuation of *Geguritan Lunga Ka Jembrana* by A.A. Istri Agung as follows:

a. **Ginanti (1-9)**

In 1918, the death memorial of the Dewa Agung Ketut Jelantik. He was sick twelve days, deep heat, many were sick at that time, except for two; Jro Dangin I Sukawati, she bought a casket in Loloan, then wrapped and stuffed into a crate.

b. **Pangkur (1-12)**

Sadness looks, hard heart, tears flow, hopefully long life of vows, why God does not love, even angry Gods often punish, sadness over a lifetime, becoming a crown prince should rule, but down to replace the elder (2.7)

c. **Dangdang (1-5)**

The sounds of beautiful birds are shouted, there are *sona* trees, and various things about nature.

d. **Pangkur (1-27)**

Memory of 1918, the behavior of sadness was completed until 1919, various ceremonies led by Pedanda Gde Made Punia and Ida Istri Sindu. Then after finished, they go to Puri Madhura to make sacred *banten* (tools in worship). When he finishes pleading again to be the son of Anak Agung, let him live in a quiet place. If restless minds are obeyed, they should be resisted in the heart, always keep *atma* (soul) as a provision to heaven.

e. **Sinom (1-11)**

The sadness due to the relationship with the ancestors is not obedient, have no parents themselves in Madhura. Notices his mother to have a long life.

f. **Pangkur (1-5)**

Nice to find a house, going home to Madhura, home base with stones, buying stones in Nyuling river, *dure* from Tulembang. Sadness in Madhura is better to die eaten by crows.

g. **Dangdang (1-7)**

Worship Hyang (God), continuously in Madhura suddenly came Dewa Agung Bagus Jelantik.

h. **Pangkur (1-6)**

Returning from Denpasar, to Sukawati, offering to Batara Madurawati, a wall lined with pictures of yellow jackfruit, perande Istri Sindu was so devoted in 1920s to make pure holy.

i. **Pupuh (1-104)**

About beauty / beauty woman parable Gusti Manik (Gusti Ayu) together with I Bagus. The story of the beauty of both of them to dream in the Hermawa River, the beauty of flowers, the plants lined

up, until the beauty of the body is high in graceful sweetness. The natural beauty of drizzling rain and others.

j. Demung (1-22)

The story of I Ayu who want to go to Ampesin looking for I King, to the west Amlapura. The story of De mangku who meditate

k. Sinom (1-21)

The story of Mrs. I Gusti who want to meet I Manik. The journey of Ayu and Bagus in *pupuh Darma.*

l. Durma (1-7)

The story of I Tampag who does not believe.

m. Dangdang (1-7)

Share all of the things from Medwijati, the smart one (pasuk-wetu) become the main person yoga, and other people's remarks about life.

n. Pupuh (1-7)

About death and the path sought, knowledge of Tri Aksara.

o. Pangkur (1-6)

About the path of death.

p. Semarandana (1-8)

About the behavior of death, namely Shiva-Budha, Bhuda in the graves of Gandamayu and Shiva in the village, is very powerful.

q. Sinom (1-18)

Worship the Lord on the path, *sanga*'s clan, there are many ways to worship God.

r. Demung (1-8)

Happiness story of I Ayu.

s. Dangdang (1-4)

Thoughts, deeds, beauty and utterance (until 21), *Demung* (1-8), *Pupuh* (1-16), *Dangdang* (1-4)

t. Sinom (1-9)

Dialogue on the life of death, hell-heaven, men-women, good-bad, big-small, all the same, the fate of destiny.

HEGEMONY AND COUNTERHEGEMONY OVER THE DUTCH GOVERNMENT

There was a continuous pressure of both born and inwardly controlled by the Dutch government by taking the king away to Cupel (State). Finally, he from the beginning of illness to death in 1918. On the ordered of the Queen of the Netherlands, they ordered Govermen in Betawi through Controller ordered and forwarded to Punggawa Jembrana, then in this place he lived. This is a coercion by way of "conspiracy" to get rid of someone who is unpopular by the Dutch within a certain time.

In the work of *Geguritan Lunga Ka Jembrana* and *Mawali Ka Karangasem* is a series of historical events in literary texts. Indeed there is an aspect of hegemony in it, how strong Dutch power

is by removing certain parties and appointing others as subordinates (confirmed by the Dutch) so that the Dutch could control them directly and had a strong influence.

Geguritan Mawali Ka Karangasem contains the way of resistance of A.A. The Great Wife with her followers to remain strong and brave to fight by affirming herself for the power and worship of God (Ida Sang Hyang Widhi Wasa) despite the extraordinary changes in her life in Puri Madhura, especially not constantly worshiping Ida Sang Hyang Widhi. Although the impact of the hegemony makes misery and sadness, but must remember the ancestors, worship, and pray to worship God continuously with a pure heart in Puri Madhura, so that *Geguritan Mawali Ka Karangasem* contains hegemony, inner conflict, worship of God (Ida Sang Hyang Widhi) continuously (religious), history, sociology, psychology (inner misery) and others.

CONCLUSION

Based on the above description can be concluded as follows:

1. Hegemony in *Geguritan Mewali Ka Karangasem* still looks Dutch hegemony, because it is still wrongly supervised by the Dutch side. Although in this *geguritan* their counter-hegemony of the author (A.A. Istri Agung) by returning to Karangasem, *pengabenan* ceremony and strengthen counter-hegemony with self-reinforcing in the form of prayer, beryajnya, and read a sacred text and the text related to redemption.

2. Hegemony is not as strong as *Geguritan Lunga Ka Jembrana*, inside Geguritan *Mawali Ka Karangasem* looks all activities in Puri Madura Saraswati.

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Geguritan Mewali Ka Karangasem author A.A. Istri Agung.

HISTORY OF THE DEVELOPMENT OF GAMBELAN BATEL AS AN ACCOMPANIMENT TO LEATHER PUPPET SHOW IN SIBANGGEDE VILLAGE

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ABSTRACT

Various forms of ensembles (barungan), ricikan (instruments), gamelan owned by Balinese people, are priceless product inheritances which are regional cultural majesty which are very important in the history of Balinese Hindu culture. This cultural triumph has succeeded in positioning art as an important element in the context of the implementation of regional culture with Hinduism in Bali specifically. Gamelan Batel is an alit that is classified as middle gamelan used to accompany wayang kulit, barong bangkal and barong landung. In many ways this barrier is a procession accompaniment, because it can be played while walking. The existence of Gamelan Batel is told to begin to be studied by artists in the village of Sibanggede for the needs that are felt to be very important in people's lives. Besides that Gamelan Batel in Sibanggede has a function that is very closely related to Hindu religious ceremonies. In the ritual of the god yad, for example, in each house or pretending to be coercion (paibon), in the procession of Hindu religious ceremonies the Sibanggede community always involves the gamelan of this batel. There are several problems that arise first, changes in the function of batel gamelan which no longer become popular for puppeteers to preserve the traditional wayang puppet.

Keywords: Gambelan Batel, Gender Wayang, Sibanggede Village

PRELIMIARY

Background

Bali, a small island that has a tremendous appeal for the world of tourism. The Island of the Gods, Thousand Temple Island, and also known *as the Island of Paradise* is a familiar name given to Bali. The name comes from the impression of tourists on Bali, so in 2013 got the best tourism destination (*Island destination of the year*) from the *China Travel and meeting Industry Award* 2013.

Bali is not only known for its natural beauty and the friendliness of its people but also its cultural peculiarities, so that Bali is often dubbed with various names including; Thousand Temple Island, Island of the Gods, Island of art and many others with their respective arguments, Bali gets the title as the island of art is very precise because on this small island there are various types of arts. Art has considerable potential to improve the economy, whose potential lies in institutionalizing art in the life of the Hindu community in Bali. Therefore noble cultural values need to be developed through the revitalization of these institutions, such as *sekaa-sekaa* and other institutions that have their respective duties, so as to accommodate the aspirations of the visionary community (forward-thinking) without leaving the local culture.

Various forms of ensembles (*barungan*), *ricikan* (instruments), gamelan owned by Balinese people, are priceless product inheritances which are regional cultural majesty which are very important in the history of Balinese Hindu culture. This cultural triumph has succeeded in positioning art as an important element in the context of implementing regional culture with Hinduism in Bali in particular (Darmayasa, 2010: 2).

In reality gamelan is a bar that has double fuctions in Balinese society. Besides being able to be used as a dance accompaniment, gamelan can also carry *gending-gending* instrumental repertoires both in social life and in relation to religious ceremonies, such as: *Manusa Yadnya ceremony, Dewa Yadnya, Rsi Yadnya, Pitre Yadnya, Bhuta Yadnya*. The existence of Balinese gamelan in the concept and thought of the performing arts function in Bali, is based on the concepts of trust and purity which include: the art of guardians (performers of ceremonies), the art of bebali (ceremonial accompaniment), and the art of recital (entertainment arts) (Moerdowo, in Dibia, 1999: 3).

Balinese gamelan is a cultural heritage by the predecessors and until now it is still occupied and maintained. The existence of Balinese gamelan life cannot be separated from religion, especially Hinduism, although in its development Balinese gamelan has a dominance in various types of performances that do not exist in the context of religion, but it still exists today (Bandem, 1982: 2). In Bali there are approximately 30 types of gamelan barriers which each have different instruments, reportoar, game techniques, shapes, functions, meanings, and supporting artists (Sukerta, 2009: 1). One type of barungan from 30 types of barungan in Bali, will be the object of this paper, Gamelan Batel in Sibanggede village, Abiansemal Sub-district, Badung Regency which is able to be preserved from generation to generation and continues to show its existence as an accompaniment instrument of puppet shadow art.

DISCUSSION

Development History of *Gambelan Batel* on *Wayang Kulit* 'Puppet Shadow' Performance in Sibanggede Village

Gamelan Batel is an barungan alit that is classified as middle gamelan used to accompany wayang kulit, barong bangkal and barong landung. In many ways this barungan is a procession accompaniment, because it can be played while walking. In accompanying the barong landung and barong bangkal dance, it is somewhat different from other Balinese gamelan, barong batel does not use melody carrier instruments. Therefore, the music displayed tends to be rhythmic and dynamic. To accompany the shadow puppets, add an instrument in the form of 2 pairs of Puppet Gender. Gender Wayang is a very old barungan and sacred, because the gamelan gender wayang is staged or played when accompanying the Manusa Yadnya ceremony, Pitra Yadnya, Rsi Yadnya, and Dewa Yadnya. As the name implies, the gamelan gender wayang is very closely related to the accompaniment of pakeliran in Bali, which is used to accompany parwa puppets. Gender Wayang is two words that give birth to a certain understanding. The word "Gender" if in pronunciation is not accompanied by the word puppet, sometimes it has a different understanding, such as the word Gender Rambat and Gender Barangan. Gender Rambat is one type of instrument in the Pelegongan or Samara pagulingan gamelan, while Gender Barangan is a type of instrument in the pelegongan gamelan or gender wayang.

The origin of Gamelan Batel in Sibanggede village in a time series is clearly not revealed. This is due to the lack of data obtained. The historical approach in this case is done by studying the stories of

parents who are still able to remember the development of Gemelan Batel art in the village of Sibanggede. In several hearings with informants in Sibanggede village it was known that there were only three barung of gamelan batel, namely in Banjar Sri Jati, Banjar Parekan, and in Puri Sibanggede.

The existence of Gamelan Batel is told to begin to be studied by artists in the village of Sibanggede for the needs that are felt to be very important in people's lives. Besides that Gamelan Batel in Sibanggede has a function that is very closely related to Hindu religious ceremonies. In the ritual of the dewa yadnya, for example, in each house or *pemaksan temples (paibon)*, in the procession of Hindu religious ceremonies the Sibanggede community always involves the gamelan of this batel. In religious ceremonies in Sibanggede more often use gamelan batel, because at that time there were rarely other gamelan, like the gong kebyar. Maybe at that time the gamelan gong kebyar became barungan that rare to be found in Sibanggede.

The ability of the Sibanggede community at that time was not economically the same, gamelan which had more barungan like gong kebyar was not easy to buy. So there is a possibility that the scarcity of other gamelan in Sibanggede is also caused by the inadequate ability of the community to buy gamelan. Interest in having a gamelan that has a large barge like Gong Kebyar might exist but the community's ability to use is also limited so that the opportunity to use gamelan gong kebyar in religious ceremonies is very limited. Such conditions make some artists choose to develop barungan – barungan gamelan which is more practical. Moreover, the capabilities possessed by Sibanggede artists at that time did exist. The existence of the batel gamelan in Sibanggede was also encouraged by the dalang who at the time wanted to make changes in his performance. Accompanying wayang kulit performances with *gender* alone may already be considered as a show that is monotun by the puppeteers so that it needs development that is more likely to be able to obtain more exciting innovations.

This condition is also driven by derivative talents which sometimes support the mastery of instruments such as gender gamelan faster than ordinary people. This ability aroused the awareness of *gender* artists to have a *gamelan gender*. Changes from *gender* to gamelan batel were also encouraged by the ability of gender wayang artists in combining several instruments into it so that the gamelan batel emerged which was considered suitable and had a fundamental difference with *gender* as accompaniment of wayang kulit

Besides that in the era of the forties the condition of the village in Sibanggede as told by the informant that the condition of the village is not as advanced as it is today. The condition of the community that is still rare with the contours of the village that have not been touched by technology causes people's lives naturally are still far from busy. On the one hand religious activities that dominate the bustle of society often do not forget the existence of art to be involved in it. Beliefs and beliefs that cling to high philosophical values in the teachings of Hinduism make Hindus to always be loyal in engaging art forms in every religious activity. That situation makes art always needed by the Hindu

community in Sibanggede. It also affects artists in Sibanggede to think of practical gamelan to be used to serve the ritual needs of the community.

Since 1940 the desire for art in the village of Sibanggede began to show progress from that year there was a figure in Sibanggede named I Made Rata (deceased) intending to make gamelan batel. This was driven by the very high community needs to use wayang kulit as a complementary part of the ceremony.

Made Reta's strong desire to take gender wayang was increasingly unstoppable, then he went to an acquaintance (forgotten his name) from Kutri Singapadu. After the intention was understood, it was agreed that the process of making gender was done at the house of I Made Rata himself in the village of Sibanggede. The simplicity in the process is that in the payment of Made Reta who did not have enough money to meet the gender price finally begged that it could be done by exchanging the *grain* (rice) which was done every harvest arrived. The agreement was approved by the gender maker because at that time the *barter* system as a means of exchange was indeed considered valid in the process of buying and selling.

In the process of making it begins with the creation of four *tungguh* gender wayang, as it is now known that the gender wayang is a barungan that becomes the backbone or melodic subject in the gamelan batel row. Puppet Gender is also able to be completed. This does not make Made Rata satisfied because the point is to make changes in accompanying the shadow puppets in Sibanggede like the dalang's request. Gamelan knowledge of a Made Rata in seeing the opportunity to combine other instruments in the gender wayang is quite acceptable to the public.

Changes that are also felt by gamelan batel musicians, namely by adding a number of instruments such as kendang *krumpungan* or kendang *batel* and other batel instruments, make changes not only occur in the tools but also followed by other changes such as the number of drummers and also the *gending* characters or songs.

Since the presence of gamelan batel in accompanying wayang kulit performances by both dalang and also the community at that time was considered as something different from the previous one carried out in the wayang kulit tradition. It is acknowledged that the changes that have taken place for gender artists who are serious in recognizing the existence of contradictions that might be considered to damage the existing order.

The interesting thing that can be said from some of the informants' stories is that the gender function of puppets in the gamelan batel began to be marked by a quite different separation from the story elements used by a puppeteer. In his day a puppeteer who used the story or the Ramayana play interpreted the story as a form of story that required the conditions presented by the gamelan to have a harder, more uproar and faster character. Such needs do not seem to be able to or have not provided a proper picture if accompanied only by using the gender puppet gamelan alone. The logic presented here does not seem to close the possibility of interpretations from artists, especially the puppeteer and gender puppet drummer, to make a little innovative change. The emergence of the type of gamelan

batel that is played feels more appropriate to fill in the requisites needed to accompany the Ramayana story. Since then the gamelan batel in Sibanggede has been played differently and depends on the elements of the story played by a dalang.

This condition lasted long enough for the story of Ramayana to have a gamelan accompaniment, while the accompaniment of the Brata Yuda story was accompanied by a gender gamelan. This lasted until the year two thousands, after the emergence of new creativity then the gamelan batel began to be replaced by the presence of other gamelan used to accompany shadow puppets as well as gamelan samara pagulingan, angklung, gong kebyar.

There are several problems that arise first, changes in the function of gamelan batel which are no longer popular for puppeteers to preserve traditional puppet standards. Second, the changes made by the puppeteers in addressing cultural change not only have an impact on the *sekaa* gamelan but also the view of society as connoisseurs. Third, if it cannot be inherited, especially conservation, there is a possibility that the current generation can no longer understand the existing puppet batel standards. It is necessary then to conduct basic research so that the batel gamelan in question can be known in more depth.

RESUME

Conclusion

Gamelan Batel is a barungan *alit* that belongs to the middle gamelan used by the villagers of Sibanggede to accompany shadow puppets. The origin of Gamelan Batel in Sibanggede village in a time series is clearly not revealed. This is due to the lack of data obtained. The historical approach in this case is done by studying the story of parents who are still able to remember the development of Gemelan Batel art in Sibanggede village. The presence of batel gamelan in accompanying wayang kulit performances by dalang and also the community is considered to be different from the previous wayang kulit tradition. It was acknowledged at that time that the changes that occurred for the gender artists who were serious in acknowledging the contradictions that might be considered to damage the existing order but over the time, the existence of gambelan Batel as a accompaniment for the Wayang Kuit performance can be widely accepted by the villagers of Sibanggede.

Suggestion

Today's art, in quantity experiences tremendous development. But this enormous development was not followed by several other arts. On the one hand there are those who experience tremendous development on the other hand there is an art that is experiencing marginalization, which is caused by the lack of attention to the art. Gamelan Batel is one of the arts that deserves more attention, especially by the government as a facilitator so that later Gambelan Batel art in Sibanggede village will experience good regeneration so that it is not eroded by the times and able to innovate better without eliminating the existing standards

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THE COMMODIFICATION OF THE WAYANG MASK AS LAKON "PANJI RENI" IN TERM OF VCD FORMAT

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ABSTRACT

Wayang Topeng (a kind of a puppet show performed by someone wearing a mask) is a performance in the form of a drama displayed by dancers wearing masks who perform not only hiding their faces, but there are also goals that are more essential and symbolic, or it is not a mere performance but also related to the life patterns of the people of Malang region, East Java, Indonesia. It can be realized that the existence of *Wayang Topeng* has a connection with the aspects of a belief, worshipping the ancestral spirits, that can survive as a performance of art and has some values related to the formation of structures, including (1). Society, (2). Environment, (3). Social system in a community, (4). Religious system. The change in format from the stage show to the audio visual format in the VCDs format with all its adjustments led to a shift in values towards the meaning of the *Wayang Topeng* show from traditional to mass culture. This phenomenon is seen not by adjusting the media format, but already in the form of commodification. This paper aims at revealing the forms, processes, and powers of commodification of *Wayang Topeng* in "Panji Reni" story.

Keywords: Commodification, *Wayang Topeng*, VCDs format

INTRODUCTION

Wayang Topeng which develops around Malang region is a drama performed by some dancers wearing masks. *Wayang Topeng* is a genre of dance and drama performance like *Wayang Wong* (a human puppet). *Wayang Wong* is etymologically derived from the new Javanese word. Wayang means 'doll of skin or shadow', and the word '*wong*' means person or human. Within the scope of Javanese dance, the word *Wayang* is always translated to drama (play), who was finally understood as dance-drama performed by humans (Sudarsono in Hidajat, 2011: 6).

Wayang Topeng from Malang is historically related to the culture of the local community. This is based on the word '*badut*' or clown which is also the name of the temple worshiping the Yoni Lingga, the saga of the princes (or *Panji*) during the age of Kediri kingdom, and its presence as a palace performance of art in the Majapahit kingdom lived as an oral tradition in the Malang community. Not only it is present as an entertainment or a show, but it is also related to a belief for the community's rituals to worship the ancestral spirits.

Wayang Topeng which relates to aspects of beliefs and to worship the ancestral spirits can survive because of the four influencing factors, they are; 1). Supporting community, 2). environment, 3). social, and 4). religious system. These factors form the continuous pattern of performance art from one generation to the next so that it has a link to the dynamics of the life of the supporting community (Hidajat, 2011: 10).

In reality, the development of today's society is that the continuity of art performance traditions has demanded many changes. The impact of technological development and communication as well as the changes in the mindset of society have changed the art performance tradition leading to commercial demands. The rise of the presentation of traditional art performances through screens makes traditional performances to be easily watched anywhere and anytime. Besides, *Wayang Topeng* from Malang region has become less attractive to the public.

It can happen because the art performance as a part of the culture in a society undergoes changes or shifts that are inseparable from the factors that cause changes coming from outside and within the culture (Hendropuspito, 1989: 266-267). The source of changes can be from internal factors, including the arts and the artists themselves as well as the existence of external factors such as political, economic, social and technological factors. The consequences of this change can be negative and positive for the community, both supporters (the artists) and the audiences.

The today's demands from the community raises that the traditional art performance must be able to adjust the situations and conditions. The rise of traditional art that has been packaged in the form of Video Compact Disk (VCD) is the answer to the existence of traditional art which is getting abandoned by the supporting community. People are now "reluctant" to flock to see traditional performances live and are more "comfortable" at home watching shows on their screen. The example is of course *Wayang Topeng* from Malang which has been packaged in VCDs. The space is no longer limited by time, and people will be able to enjoy traditional shows anywhere and anytime. The demands from the people no longer see traditional performances as something that is noble to have high spiritual values, but how those performances can only be watched and enjoyed as a pleasure or entertainment.

The entertainment on VCDs is a package that includes the need to obtain information and entertainment that is displayed more reliably because of its audiovisual nature. Therefore, while getting the information needed, the viewers will also be entertained at the same time with those recreation programs. According to Wahyudiyanto (2004: 33), the behavior in individual's independent subjectivity to institutional collective behavior above has provided diverse realities that shape the typical attitude of our social behavior. The plurality of values and behavior is also revealed in response to the development of today's entertaiments.

The *Wayang Topeng* performance in VCD packaging on the "Panji Reni" story performed by Padepokan Seni Mangun Darmo is the artists' attempt to respond to the problem of the difficulty of *Wayang Topeng* performance being received by the younger generation and as a strategic step in voicing the existence of *Wayang Topeng* from Malang which are now rarely watched and enjoyed in the community. The hope is that with the existence of *Wayang Topeng* inVCDs, the existence of traditional arts could be preserved and developed.

Related to this article, the *Wayang Topeng* "Panji Reni" story can be seen in conjunction with the process of creation in VCDs, equipment and performance techniques/ stage performance techniques, whether it is still held overnight or half night or even just for certain purposes. In addition,

commodification also involves the internal fields of dance, costumes, musical accompaniment, the order of presentation and the external fields (the people supporting the art performance and the situation as a form of folk art in packaging).

According to Kuntowijoyo (1987: 18-19), the growth of popular arts supported by technological advances and economic organizations requires the masses to have a large role in the formation of artistic tastes. This does not mean that popular arts have a decadent tendency like the possibility of cultural contradictions, as seen in capitalist society which include rational economic ethics and consumptive tendencies.

Capitalist industry according to Wahyudiyanto (2004: 38) does not consider ethical moral values, prioritizes behavior and generates a lot of profits, and money becomes a capitalist industrial orientation. This orientation is developed from every value to goods which means that it is oriented to the public's needs and demands.

DISCUSSION

Wayang Topeng's Packaging Process in VCDs

Media VCD or Video Compact Disk is an audio visual media which is a technology product whose existence is very potential for the purposes of documenting and delivering information media. This VCD product can be in the form of political, economic, social and cultural records. The potential of this media is as an important formula for the makers of moving image documents based on grammatical motion language, editing dynamics, and understanding or interpretating the scenarios.

As a media for documenting and delivering information, it basically functions as a medium of information, education, entertainment and promotion. *Wayang Topeng* performance is an entertainment for rural communities, some of whom still believe that *Wayang Topeng* show is a ritual related to the life cycle of the Malang people whose show was originally on stage now starting to made in VCD packaging. This transition has the consequence of packaging techniques concerning to the technology used to produce it.

The *Wayang Topeng* show that is displayed inVCDs will have limitations compared to the live stage performance, because its two-dimensional nature and the eyes of the audience are represented by a video camera to project the reflection of light and sound into the form of an audiovisual image. This is related to the time and the presentation techniques that are considered to reduce the interaction that exists between the audience and the performance itself.

The production process of VCDs was held at the pavilion of Padepokan Mangun Darmo Tumpang. During the process of making, there were two procedures that must be carried out, namely (1) the audio recording process and (2) the visual recording process carried out inside and outside the studio. The determination of the theme and title of VCD packaging was done by (1) the themes and titles available were packaged in cassette tape recorders, (2) based on ideas from the mask artists and the producer of Riwayat Record.

The production management carried out by Riwayat Record used standard operating procedures that have been approved. The steps taken by a producer are: (1) Program Planning, (2) Research, (3) Location Hunting, (4) Contact person, (5) Script writing, (6) Shooting, (7) Editing. In carrying out its duties, a producer always tried to develop creative ideas, and will oversee all forms of production from program planning (pre production meeting) to the end of video tape editing. The producer has a full responsibility for each element, both in technical and operational stuffs, all of which are put into production.

Every producer of folk arts, including in this *Wayang Topeng* show, must have good artistic sensitivity because in the production process, both shooting and editing process, the producer should know the strengths and weaknesses of the *Wayang Topeng* show. According to Sastro Subroto (1994: 172) a producer must not ignore his high level of creativity, so it is no wonder that a producer has a "showmanship" spirit.

In the making of *Wayang Topeng* show in VCDs, a director must be able to communicate the performance that will be packed, mainly related to the structure of the show, the sequence of performances, the position of the players, and the 'missions' conveyed by the artists in order to be well captured by the audience. For the presentation of this *Wayang Topeng* show, the types of kinetic performances will have specific presentations and enjoyment techniques.

In the production of *Wayang Topeng*, the producer and the director were required to recognize the type and size of the image (shot) that is aired on VCD media, because the audience cannot freely see what is presented in the *Wayang Topeng* live show or on the stage. In VCDs, viewers are only represented by the camera through the image media on the screen. Cameras and/ or VCD screens have limitations, namely the presence of vertical and horizontal frames (that VCD is a two-dimensional media which only has long and wide aspects). Becaus of the limitations of the frame, the camera was required to produce an image that is clear and able to be understood by the audience. The ability to produce images that have such quality is called the quality of cinematography techniques (Suprihono, 200: 193).

Cinematography technique is basically an attempt to convey a message to the audience through the language of the picture, on how to accompany the audience to understand the plot of the *Wayang Topeng* performance. It is related to the composition, size/ type of shots and the use of camera angles. Almost all of he objects or image on the VCD screen are humans, that is why the standardization of the image's size is directed to humans, while the size is written in the form of generally agreed codes. It can be seen in the figure below:
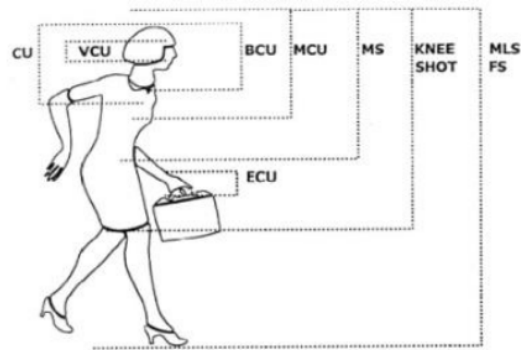
Figure 1 The scheme of standardizing size in a camera

There are 5 basic shots which a camera takes in recordings, namely close-up (CU), medium close-up (MCU), medium shot (MS), knee shot (KS), medium long shot (MLS) or full shot (FS). With these five basic shots accompanied by the movements of the camera and lens will result on a variety of images and the number of objects can be more than one (person).

The camera's ability to produce several types of shots can be explored to target certain parts of the *Wayang Topeng* performance series that will become an interest or receive special attention. Each type of shot specific to a particular object will give a different meaning when using another type of shot. Some examples of 5 basic shot types and their applications are:

1. Close Up (CU)

    This type of shot will direct the attention of the audience to see objects closely. This will be beneficial if it is used to capture the face of a dancer and his head or neck movements, such as: *tolehan kepala* (head's turning left or right), *godeg* (head shake), during the romantic scene between Panji Asmara Bangun and Dewi Anggraeni.

2. Medium Close Up (MCU)

    This shot can show movements that emphasize chest movements upwards, such as the motion of *ngungak bolo*, *srodokan*, *penthangan*. The example is in the scene when Dewi Anggraeni pulled the *keris* (a asymmetrical dagger) from its frame and then it was plunged into her own chest.

3. Medium Shot (MS)

    This shooting technique is suitable for capturing movements from the waist up like: *medar malang* motion, *puketan, pilesan*.

4. Knee Shot (MS)

    This type of shot can be used to give the audience's attention to the activities of 2/3 of the dancer's body, for example the movements of a dancer which include his/ her head to feet, like in *labas* movement, *junjung sikil,* and *jalan kencak*. The scene include the fainting of Panji Asmara Bangun when he heard that Dewi anggraeni had died

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5. Full Shot (FS)

This technique is interesting if it is directed at the movements performed by dancers whose shape and appearance are good, too. Besides, this type of shot is able to cover more than one object (dancer). The example is the *pasewakan agung* scene in the pavilion of the Jenggala Kingdom.

The process of shootings during the production of *Wayang Topeng* show in VCD often used the straight angle and low angle position, because the process of recording *Wayang Topeng* in VCD was not done in a representative studio like in some national TV studios, but it was carried out at the pavilion located in Padepokan Mangun Darmo. This was done because of the limited funds to have a representative recording studio.

The Commodification Process of *Wayang Topeng* in VCDs

Adorno in Ibrahim (1997: 24) states that the birth of Indonesian commodity communities can be characterized by phenomena that show the support of the cultural industry for the mass public, for example the proliferation of popular magazine publishings, private TV stationz, VCD and DVD products, luxurious housing complex, entertainment centers, tourist resorts, and modern shopping centers.

The emergence of VCD products in music, dance, art performances, and other products demanded by society shows the symptoms of the emergence of commodity communities. Commodity, according to Lull (1998: 223), is everything that is produced or offered for sale. These goods and services always have ideological origins and consequences.

The *Wayang Topeng* from Malang performing "Panji Reni" story which has been packaged in VCD gives an illustration as one of the popular cultural products. The popular culture supported by the culture industry has reconstructed society that is not just consumption-based, but also makes all cultural artifacts as industrial products and certainly becomes a commodity. In industrialization, it is necessary to standardize the cultural products which has been adapted to the market.

Meanwhile, the large amount of efforts to sell *Wayang Topeng* in VCDs is unavoidable. The fact is that the commodification of these VCD products is determined by a recording producer or the owner of the recording company, Riwayat Record. In the consumer society, there are at least three forms of power that operate behind the production and consumption of aesthetic objects, namely capital power, producer's power, and the power from the mass media (Piliang, 2018: 221).

In this case, the one who holds capital power and producer's power is the owner of the recording studio or the producer of the VCD recording, named Mustofa (Riwayat Record). The producer has full power over the original package of *Wayang Topeng* VCD. That is why the copyright and patent rights of the VCD for the show are owned by the producer. As a result, the artists do not have the freedom to process their own artistic results. This also meas that the artists are only used as a tool for an industrial product that sometimes does not favor the interests of the artists themselves.

The artists of *Wayang Topeng* are not given the opportunity to express their own cultural products, so what actually happens is that their appearance sometimes does not look optimalized. The role of the mass media in shaping the image or view of the community towards the *Wayang Topeng* show is very strong. This can be seen in the display of VCD products of some folk arts, especially *Wayang Topeng* which are shown on local TV stations such as Malang TV and Batu TV. They are giving a picture that *Wayang Topeng* in tthe form of VCD packaging is not only a means of entertainment but also a means of information and a promotion in the preservation of traditional arts.

It can be said that the role of the producer is the sole controller of power, or as the owner of the capital. Besides, as the controller of the mass media, the producer can freely regulate the productivity of VCD packaging for *Wayang Topeng* performances. As a result, there will be more traditional art businesses in VCD packagings.

The victim of the reality in the commodification of the VCD product is the perpetrator of *Wayang Topeng* itself, that the role of the producer becomes the holder of power. Folk art performances held in a public space are oriented to commodities (both political and economical), which politically means that art is utilized by certain groups for certain purposes as well (Budiyono, 2005: 219).

VCD packaging product of *Wayang Topeng* is an effort in the form of documenting a good traditional art product done by the capital owners in this case business people in looking for business opportunities, when modernizing it with increasingly sophisticated technological equipments. Similarly, it also happens to some art institutions or institutions that have a concern for the continuation of traditional arts that are being affected by modernization.

They actually have the same purpose; the preservation of traditional arts, but producers see good market opportunities or have high sale values, because television is starting to bloom with the display of traditional art as a show that is getting popular to the public these days. The fact is that people nowadays need entertainment that can directly be seen by not taking the time to come to the art performance. They just need to play the VCD cassettes or turn on the television channels which air traditional art forms.

For the institutions that have the role of preserving traditional arts, especially *Wayang Topeng* performances, their aim is to document these traditional arts as cultural products that must be preserved and protected. Therefore, this documentation is only used as an effort to conserve and save the traditional art products.

CONCLUSION

Commodification of *Wayang Topeng* in VCDs is seen as an attempt to "stretch" the dynamics of cultural development. Likewise, the format of showing the performance in VCDs with their strengths and weaknesses must be observed as an alternative to a new show that tries to utilize technological advances and innovations that are indeed created as tools or instruments to ease the problems of human life.

The growth of the cultural industry is expected to be able to play a role as a means of forming and strengthening aspects of national identity. The effects of industrial culture have a very strong influence on the formation of character and resilience of the nation, because in it there are messages, both real and veiled from the substance of cultural industries such as understanding, responding, disclosure, taste, and partiality. The process of making *Wayang Topeng* in VCD packaging is an effort in the form of documenting a product of traditional art which has begun to be marginalized.

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IDENTITY CONCEPT OF *SUMPINGAN KIWO* IN WAYANG KRUCIL

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ABSTRACT

The aesthetic concept of *"Nusantara"* always puts everything with their respective spouses. The principle of opposition of the pair can be found in all aesthetic and ethical settings in *"Nusantara".* Opposition partner pairs place the right status as the left pair, both as a bad pair, and also right as the wrong pair. The principle does not see good as opposed to ugliness, but as a partner that must be accommodated and arranged according to their respective portions. The principle of opposition of this pair can also be found in the chopper or the arrangement of *wayang* positions in Java. The *wayang* performance in Java always places a person who is considered bad or not good in the left position and a figure who is considered good in the right position. Right and left indicate the antagonistic and protagonist status in performance. In the *wayang krucil* chopsticks in East Java, the left figures are analogous as figures who oppose the concept of truth. *Wayang krucil* is a wooden puppet by taking the story of *Babad Majapahit* and the *Babad Panji*. In the story of the *Babad Majapahit*, the *Kiwo sumpingan* (left) shows figures who are considered to have rebellious nature and oppose royal policy. Figures of *Klonosewandono, Menakjiingo* to *Menakkoncar* are positioned as left figures or bad figures. The placement of the left figure in this *wayang krucil* blowstick is interesting to study further, considering that in the present perspective the Banyuwangi community rejects the figure of Menak Jinggo as a bad characterist. The Klonosewandono figure was also rejected as a left figure by the Ponorogo community, remembering Prabu Klonosewandono as a core figure in the Ponogogo reog performance. The identity of the left and right chopsticks in wayang krucil can be seen as a classification of identity based on the legitimate perception of the Majapahit ruler at that time. Left and right in the *Wayang Krucil* chopsticks basically show the stigma given by the authorities to their political opponents using art media. Identity is built in the perception of power, so that it shows absolute good and bad positions.

Keywords: wayang krucil, sumpingan kiwo, identity

INTRODUCTION

Arrangement in the *wayang krucil* is an esetetic representation of the *"nusantara"*, by placing the position of the right chopper *(tengen)* and the left sumpigan *(kiwo)* always in pairs. The aesthetic of the *"nusantara"* is binaritas, there are right and left or top and bottom pairs that complement each other. The archipelagic aesthetic concept is derived from the integration of these two elements, so that there is no absolute or absolutely correct element. In the *wayang krucil*, the right element or the left element becomes a good or bad identity representation.

Identity can be interpreted as a self-representation that is used to describe one's own character. Identity can be seen as an embodied project, which is understood by individuals in their own ways, and ways of telling their own personal and biographical identities. Identity can be channeled in various discourses, one of them through ideological discourse. Ideology can be understood in two points of view, namely, first, as a form of critical concept that has false consciousness, which meets the need for deception. This concept of ideology speaks of class differences and utterances to defend the

interests of certain groups. Second, ideology is seen as a change in the form of consciousness. The concept of ideology is related to the subjective view of ideology (Larrain, 1996: 2).

Ideology is in some ways more connected with political phenomena which are related to conflict between classes. The concept of ideology proposed by Marx spoke of this right. The concept of Marx's ideology can be seen in two ways, namely 1) the dominant ideas that exist in society are the ideas of the ruling class and 2) the true character of social relations in capitalism is the result of market mystification (Barker, 2014: 137). In essence, Marx saw that ideology was an activity to legitimize the sectoral interests of the ruling classes.

Ideology in general is a medium to reinforce values by certain parties. Ideology helps social ties, thus forming hegemonic blocks or hegemonic counters. In essence, ideology speaks of how meanings are used. The meanings can move in the socio-economic, political and cultural areas. Culture can be seen as a source of meanings. At that point culture can be used as an ideological tool. Culture has a structure of values. The meaning of values in the cultural system can be manipulated. The process of changing the meaning of these cultural values is carried out in an ideological system.

Culture is something that is constructed by human thought, as a source of normative ontology. Humans have a structure that exists as the existence of self-facts and has the dynamics of culture as essential facts. Both of these facts form the structure of reality. Reality is produced from the structure of thought and knowledge. Culture can be interpreted as a process of human adaptation to nature. In this context culture is one aspect that is able to shape reality. Contestation in the cultural realm is in turn an action to shape reality.

Reality in a cultural context is a collection of empirical facts, produced by the structure of certain images. These images are constructed into social and cultural reality. In the concept of multity, reality is seen as something that is reshaped in one screen. The screen is seen as something real. Reality is always enveloped by the screen. This screen is seen as facts (Pilliang, 2008: 67). The screen can be interpreted as a language screen, social screen, religious screen and cultural screen. Understanding of the screen is an understanding of its structure.

This difference in structure is the starting point in understanding identity contestation in the realm of ideology. Reality in identity politics is assumed to be a screen phenomenon, as in the concept of multity. Identity is understood as a cultural description, which involves emotional, social, equality and difference aspects (Barker, 2016: 132). Identity is understood as something that is discursive and performative which is recognized through citation and repetition of norms or conventions. In principle, identity is a description of repetitions and differences in agreed signs. These signs can reflect physical activity, visual expression, character of ethnicity and also social conventions.

Markers of ethnicity eventually become discourses that dominate the perspective of cultural identity. The issue of ethnicity or sub-ethnicity becomes the main discourse in the context of cultural politics. Discourse on ethnicity in the context of cultural studies, especially in cultural politics, acts more

as a constructive act as a de-mystifying. Cultural studies attempt to read hidden texts in a myth or ideology that operates in cultural discourse.

The ideological phenomenon of the kiran characters as the main discussion in this paper focuses on the existence of *wayang krucil* as one of the physical cultural artifacts of East Java. Left figures in the *wayang krucil* sacking indicate parties who are considered bad or contrary to the principle of goodness. Left and right identities in the figures presented represent the character's position in the general public perception.

East Java is a province on the eastern tip of the island of Java, which is part of the Javanese ethnic group. East Java Province has ten cultural areas, namely Java Mataraman, Java Panaragan, Arek, Samin (Sedulur Sikep), Tengger, Osing (Using), Pandalungan, Madura Island, Madura Bawean, and Madura Kangean (Sutarto, 2004). The diversity of sub-cultures causes each region to try to build their own identities. Identity is built based on certain trends, can be based on the tendency of sexual orientation, feminism movements, and ethnicity tendencies (Barker, 2016: 134). Identity in sub-cultures in East Java is marked by the expression of cultural identity at the local level. Cultural identity is derived from cultural politics (cultural politics), actions to name and validate objects and events that include official versions and unofficial versions of the socio-cultural domain.

Wayang Krucil Identity

Wayang krucil is one of the *wayang* that uses raw materials from wood and leather. Raw wood is placed on the body while the skin is placed on the hand. The physical appearance of *wayang* krucil is a combination of *wayang klitik* and *wayang kulit,* using wooden body figures, while the *wayang* hand uses leather. In the initial product *wayang krucil* uses teak wood, but in its development using wood mentaos.

In some areas visualization of *wayang krucil* has different names. The difference in naming is local, depending on the type of *gamelan* ornamentative motif even from the structure of the story presented. The difference in the number of *wayang* and musical accompaniment used is also an indication of the different names of the *wayang*.

Wayang timplong are one of the *wayang krucil* variants that developed in the Nganjuk Regency of East Java (Ardhany, 2015: 195). *Wayang timplong* is a variant of the *wayang krucil* with a total of 5 *gamelan* accompaniment. The spread of *wayang krucil* is also found in the area of Blora Regency, Central Java, which was performed at the ritual of Megang Janjang, a clean village ritual in the Janjang-Jiken area of Blora Regency (Utomo, 2015: 198). *Wayang krucil* performances in the village clean ritual are also found in the village of Tempuran, Sawoo District, Ponorogo District (Dewi, 2015: 397). The existence of *wayang krucil* is a sign of cultural identity in some cultural communities, considering that some rituals involve the *wayang krucil* as an element of identity.

Wayang krucil performance is divided into 3 contexts, which are related to the spiritual context, related to the social context, and those related to popular contexts. *Wayang krucil* performances that relate to the spiritual context are carried out at the village clean ceremony *(nyadran)*

or in the refusal of reinforcements. The village clean ceremony is carried out in certain months usually in the month of *Sura (Muharam)*. This event can be found in the area in Gondowangi village, Wagir district, Malang regency, Nggodean Loceret village, Nganjuk district, Nglawak Paron village, Kab. Nganjuk and in the village of Selorejo, Pitu District, Ngawi Regency.

Staging related to social context is carried out in certain areas, for example in commemoration of independence day or city or regency birthday. This phenomenon can be found in the performance of *wayang krucil* in the Malang region, especially in the event of the commemoration of the independence of the Republic of Indonesia.

Hatching related to the popular context is found in cultural festival events in several regions. In the Malang area there are performances in cultural festivals at the local level, for example the Dilem village festival, in the Wagir district of Malang Regency. The activities of the Dilem village festival are one of the places to preserve local culture in a popular context. The *Panji* cultural festival held in Kediri Regency is also a place for the popularization of *wayang krucil* with a simpler presentation mode.

Wayang krucil performance in a spiritual context involves at least two things, namely ritual and emotional, as the relationship between religion and art. Religion and art have the same two elements, ritual and emotional. Rituals are symbolic transformations and expressions of feelings from various experiences, which are spontaneous articulations (Hadi, 2006: 11).

Wayang Krucil In Kediri

The existence of *wayang krucil* in the former of *kerisidenan* of Kediri. The former of *kerisidenan* of Kediri covers Kediri Regency, Kediri City, Blitar City, Blitar Regency, Nganjuk Regency, Tulungagung Regency and Trenggalek Regency. Based on preliminary studies that have been carried out symptoms of cultural identity contestants indicated by 2 main symptoms, namely 1) the geographical location of the impact on socio-cultural contestation in each region, and 2) cultural resistance of the local community to the dominant cultural system that has been legitimized by the authorities.

Geographically, the former Kediri residency is divided into two main areas, namely the west and east of the Brantas river. The position of the Brantas River which flows from the Nganjuk Regency to Blitar Regency, is a sociocultural indication of each region. For the people of Kediri and surrounding areas, the position of the Brantas river is not merely a differentiator of geographical indications, but also a divider of the sociocultural area.

This socio-cultural division refers to the era of King Airlangga from the time of the Mataram kingdom in the 11th century which is also divided based on the position of the Brantas sugai. During the reign of Airlangga he divided his kingdom into two parts for his two sons. The son named Sri Samarawijaya got the western kingdom called Panjalu based in the new city, Daha. The second son, Mapanji Garasakan got the eastern kingdom called Janggala based in the old city, namely Kahuripan. Panjalu can be controlled by Jenggala. The name Raja Mapanji Garasakan (1042 - 1052 AD) is mentioned in the Maleng inscription, while still using the symbol of the Kingdom of Airlangga, namely Garuda

Mukha. The western part is part of the Kingdom of Kediri (for Samarawijaya) and the eastern part is the Kingdom of Jenggala (for Mapanji Garasakan) .

In its development the existence of the Jenggala kingdom in the eastern region of the Brantas river is more dominant than Panjalu which is to the west of the Brantas river. The eastern region of the Brantas river is a more fertile region than the western region of the river. This domination ended when the two kingdoms reunited in the early 12th century. The division of the western and eastern regions of the river is thought to have a correlation with sociocultural phenomena to date. The eastern region of the river is an area considered to be the territory of singers and royal families, with better economic strata. The western region of the Brantas River is an agricultural area which is inhabited by farmers and commoners with an economic strata that are not too good. This phenomenon affects the visual expression of puppets and other traditional art forms in the region.

Art, especially the existence of *wayang krucil* which develops in the east of the river is an art that is close to the form of high art, with accompaniment of *jangkep gamelan* (complete music), while wayang which develops in the west of the river is folk art with simpler conditions. *Wayang krucil* that develop in the west of the river are more functioned as folk art for religious purposes with a limited number of *gamelan*, usually only 5 types. The dichotomous division of the eastern and western regions of the river in the sociocultural realm can be interpreted as the phenomenon of identity contestation between the eastern and western regions of the river. The existence of the Brantas River is seen as an imaginary line of socio-cultural areas in southern East Java. The position of the Brantas river in the former of *kerisidenan* region plays a vital role as a binaritas line between regions.

Wayang krucil performances with *jangkep gamelan* (complete music) occur in the eastern or northern part of the Brantas river, while *wayang krucil* performances with simple *gamelan* occur in the western or southern part of the river. Several puppeteers were found, for example Mbah Giyar (*dalang* of *wayang krucil* mbah gandrung), Ki Sumadi, *dalang* of wayan krucil from Ngawi Regency, and Ki Parto *dalang* of krucil *dalang* from Nganjuk Regency, claiming that they had never performed in the east or north of the Brantas river. While the *dalang* of KRT Harjito *dalang* of *wayang krucil* from Kediri and Mbah Jemiran *dalang* of *wayang krucil* from Paron Nganjuk Regency performed the *wayang krucil* performance with *jangkep gamelan* (complete music), the two *dalang* came from the eastern region of the Brantas river.

Resistance of Identity

Indications of resistance to cultural identity through the performance of the *wayang krucil* against the dominant culture around it can be found in the presentation of the blowpipe displayed. In the *wayang krucil* performance in Nganjuk district, which is geographically located west of the Brantas river, cultural identity resistance is indicated by the maintenance of staging routines even though it has to be adjusted. Krucil puppets in some circles are considered as *abangan* (red) of Islamic art.

Abangan of Islamic art is a condition that is used dichotomically to distinguish between white of Islamic art. *Abangan* of Islamic art and Islamic art are used to distinguish the tendency of religious

affiliations held by the supporting community, including the tendency of the type of art that he follows. A*bangan* of Islamic art is mostly played by the Islamic community of *abangan*, while Islamic art is played by the *santri*.

Based on Mr. Jiman's narrative, a *dalang* of jemblung art, Islamic art is a Muslim art that refers to the Giri sunan figure, while *abangan* of Islamic art is an Islamic art that refers to the Kalijogo figure. The main characteristic of the expression of Islamic art is one of them is the absence of musical instruments from metal. *Abangan* of Islamic art uses musical instruments with the dominance of metal material.

The character of *abangan* in the performance of the river west krucil is also indicated by the nuances of syncretism in the ritual ceremony that accompanies the *wayang krucil* show. *Wayang krucil* performances on the west of the river are mostly done at village clean events or *nyadran* conducted every month of *Suro*. *Nyadran* event is an event of respect for the founder of the village which consists of several customary activities, which begins with the recitation of prayers, the performance of the puppet and ends with a meal.

Nyadran is a cleansing ceremony of evil spirits that is considered to interfere with village existence. In some villages the peak event of *Nyadran* was the performance of *wayang krucil*. In this position *wayang krucil* functioned as the legitimacy of the social structure in the community. The case in Kasreman village, Kasreman sub-district, Ngawi district, based on the narrative of the head of the Kasreman hamlet, stated that the performance of *wayang krucil* was imperative so that the harmonization of the village was maintained. *Nyadran* through the *wayang krucil* show became an expression of identity of a region, considering the activities of the *wayang krucil* show on several occasions attempted to be reduced in intensity and replaced with religious activities (Islamic art of the world).

This phenomenon can be found in the *wayang krucil* performance at the *Nyadran* incident in the area in Selopuro village, Pitu sub-district and Kasreman village, kecamatan. Kasreman of Ngawi Regency, and in the Nglawak village of Nganjuk Regency. The *wayang krucil* show became a sign of regional identity that was tried to be maintained by the local village leaders.

The performance of *wayang krucil* in the Kediri region can be seen as a representation of identity for the community supporting the culture. Supporters of the *wayang krucil* culture are a group of people who see that indigenous culture must be defended, while on the other hand there is resistance from some circles to the existence of *wayang krucil* in the context of spiritual performance. The *wayang krucil* in the west of the river is represented as a performance in the context of an agrarian culture, with a simple appearance that has an aesthetic orientation which is different from the *wayang krucil* in the east of the river.

The ideology that became the basis of the ceremonial procession and the performance of *wayang krucil* was allegedly related to the relegity beliefs of the local community. The *dalang* and

pengrawit of *wayang krucil* are seen as people in the subaltern group because in the pressure of the dominant society, namely the *ulama*, the regional government and the *putihan* of Islamic arts group.

CONCLUSION

In the *wayang krucil* (*sumpingan*), it always has 2 sides opposite each other, the right side and the left side. Both sides are separated by an empty performance room. This performance room is called *kelir*. *Kelir* is a meeting room between the right character and the left figure in one performance. Left and right positions in the screen indicate the antagonist role or the role of the protagonist that each character has.

The position of the left chopstick shows it is located to the left of the *dalang*. Left identity is a character that has opposite character or antagonist character. The antagonist is positioned as the party who is guilty or is to blame in one staging scene. The left and right positions in the *wayang* blowstick are representations of the identity of the characters in the *dalang* perception. In the performance of *wayang krucil*, left or right figures based on conventions derived from the previous generation of *dalang* to the next generation.

The labeling of the left and right positions in the performance system in Java usually underlies the position of the palace as a moral and ethical center. The *wayang krucil* takes the background story of Panji, Majapahit, and Menak story. In the position of the Panji story the protagonists are figures outside the kingdom of Jenggala and Panjalu. In the performance with the play Majapahit, the position of the left figure was occupied by figures from the opposite kingdom. Comprehension across the context of the concentric circles of the kingdoms in Java refers to the lines of authority of the palace in the surrounding area. Areas outside the royal concentration circle are often referred to as the regions of the region or region of Sabrang. This understanding lasted until the era of the Islamic Mataram government in Yogyakarta, which placed the East Java region as the Monconegoro region.

The position of the Sabrang region in the concentric circle of the Majapahit empire is the region outside the parent country, the central region of East Java, so that the Blambangan area and the Ponorogo region to the madiun are the sabrang region. The position of Blambangan, or banyuwangi in the Majapahit era is an outer country, so the figures depicted in the krucil figure are figures of sabrangan. The same case was found in the Bantarangin king, or Ponorogo, who belonged to the foreign region of the Majapahit kingdom. In this case, the position of king of Minakjinggo and king of Klanasewandono was positioned as an antagonist, because of the position of the kingdom in the Majapahit area. The area of Majapahit kigdom is always constructed as a wild and uncivilized area. This kind of royal position causes the characters to be positioned as antagonists.

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COMMODIFICATION OF *WAYANG KAMASAN* PAINTING AS *KRIYA* PRODUCT
IN KAMASAN VILLAGE KLUNGKUNG BALI
(Change and Continuity)

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ABSTRACT

This paper will talk about the existence of community leaders in *Kamasan Klungkung* Village who are majorists in *Wayang* painting activities in sustaining their chronicles. Painted Activity is known as *"Seni Lukis Wayang Kamasan (SLWK)* Series" is a traditional art, has a strong tradition of tradition and inherited from generation to generation with Schingga's painting activities still exist in the midst of the people of *Kamasan Klungkung* Village. In this case there has been a commodification of *Wayang Kamasan* Painting, impacting on changes in society and continuity. Ichih leads to mass-oriented titles of distribution, market, and consumption under the legitimacy of capitalists. Conditions of representation of community activities of *wayang kamasan* paintings are constructed from Atonomists are dominated by struggle in the posbut niche, by the dispocition (society) who have symbolic capital (prestige, status, and authority). Thus, analyzes permanently the ones using the critical social theory approach. In this study there was a change in the tradition which has been entrenched in the welfare of the *Kamasan* Village community, namely the changes that occur are. 1) there are changes in the traditional tradition of *wayang kamasan* painting, 2) the real lifestyle and social nature of society, and 3) the occurrence of commodification of positive presence in the continuation of *wayang* painting activities, namely enriching the arts that have been inhabited in *Kamasan* Village communities, and creating community creativity, more creative, and can improve the economic support of the community.

Keyword: Commodification, Wayang Kamasan, Culture

INTRODUCTION

This article will talk about the existence of the society of Kamasan Klungkung Village, the majority of *wayang* painting diligently activities in sustaining their daily lives. This painting activity is known as "Wayang Kamasan Painting Art" is a traditional art, has a very strong tradition of tradition and is passed down from generation to generation. So that this painting activity still exists in the midst of the society of Kamasan Klungkung Village. In its development there has been a commodification of the Wayang Kamasan Painting more directed towards the craft. According to Martyn J Lee who said commodification is a consumption object that is exchanged for profit, does not emphasize the value of function, economic value and physical appearance, and aesthetic appearance, but is classified as a market consumption object (J Lee, 2006: ix). In line with the opinion of Keat and Abercrombie, 1990 in Norman Farclugh explained; Commodification is the process by which domains and social institutions, which do not care about commodities in the narrow economic sense of being sold, are still regulated and conceptualized in terms of production, distribution and consumption of commodities. (Farclugh: 207).

The Kamasan Village community which is famous for its puppet paintings indicates a homogeneous society. The emergence of the name "Sangging Modara" which in fact is a name of honor

of ancient artists, as well as a form of legitimacy of the ruler in 1443, indicating the wayang painting activity in Kamasan Village has a very long civilization. Along with the times which were marked by the skyrocketing development of advanced technology and the mobility of industries in various lines so fast, leading to the commodification of "*Wayang Kamasan* painting" tending to production-oriented craft products to conform market needs. This phenomenon shows a symptom of changes in the traditional culture of the community and the sustainability of *wayang Kamasan* painting activities. According to Zeitlin (1996), Ritzer explained that change is not only a threat to the community and its components, but is a threat to individuals and society. In parallel with Pareto's thinking, said social change occurs when elites begin to experience moral decline and are replaced by new elites who come from elites who do not rule or elements that are higher than the masses. (Ritzer, 2015: 13-55).

Commodification of *wayang Kamasan* painting as a craft product, which triggers a change in both the art structure and cultural traditions of the soceity of Kamasan Village, directly and indirectly and gradually has a positive and negative impact on the continuity, quality value, and behavior of the supporting community. The same opinion with the explanation Martono (2014) which confirms change always contains a positive and negative impact on values, direction, program, strategy and others. (Martono, 2014: 26). In this phenomenon the continuity in means is the continuity of the *wayang kamasan* painting activity which of course is not prisoner from the behavior of the community or the painter gets the value of the quality of the product produced.

The phenomenon of commodification of *wayang kamasan* painting has become a product of craft that is inseparable from the influence of social change in society with the rate of increasing the tempo of life in various sectors so high. Increasing the tempo of people's lives is due to the acceleration that occurs in economic, social and technological activities that are simultaneously supported by the acceleration of the advancement of information, transportation and telecommunications technology to create interdependent and connected life, which leads to an instant, practical life. (Piliang, 2011. 430). Referring to Piliang's thinking, it can be identified that the majority of the life of the Kamasan Village community is wrestling with the Wayang Kamasan painting activity that has been dominated by the acceleration of the tempo of life, due to the acceleration of technological development in various lines. This issue has an impact on the changing behavior of the soceity of Kamasan Village itself more on the domain of instant, indirectly influencing routine activities that are oriented towards acceleration or instant ignoring quality and focusing on production capacity.

Phenomena of the social changes mentioned above, which are assumed to dominate the commodity community of Kamasan Village with its superior products are Wayang Kamasan Painting Art with the quality of *adhiluhung* art, are now undergoing changes into commodification products in preoccupied market needs. This discourse is very interesting to explore and study using a critical social theory approach. Symptoms of emerging change cannot be separated from the intervention of capitalists and social elites. So in reviewing the problems that arise borrow Bourdieu's theory, 2009 which formulated "Habitus X Capital + Domain = Practice". More explicitly described the "domain"

referred to in Bourdieu's coefficient is "the domain of power" which is partially "habitus" full of struggle for positions. Whereas "Habitus" in Bourdieu's perspective refers to a set of dispositions created and formulated through a combination of objective structure and personal history. The following "Capital" for Bourdieu covers a very broad definition and includes material things (which can have symbolic values) and various attributes that are untouchable but have cultural significance; prestige, status, and authority (symbolic capital), as well as cultural capital (which is defined as the taste of cultural values and consumption patterns). "Practice" is the result of contraction of habitus and domains caused by individual and social group practices. (Bourdieu, 2009; 6-17).

DISCUTION

Commodification and Wayang Kamasan Painting

  Wayang Kamasan Painting is an icon of the some village at Klungkung Bali regency, where the majority of society wrestle in the field of traditional painting with the techniques and standards of tradition. Historically it experienced its peak in 1443 when the *Majapahit* artists fled to Bali, and arranged the Klungkung monarcheis full of decorations. The growth and development of this *wayang kamasan* painting begins with the art of offering, which is to decorate temples, ceremonial tools, and castle decorate and castle equipment in return for respectability name and a gift of rice fields and fields. Then the name *"Sangging Modara"* appeared was the appreciation of the artist's reward at that time, as well as the form of the ruler's legitimacy in the lifetime.

  Wayang Kamasan Painting in the past is better known as *"wong-wongan"* painting (*wong* means human; *wong-wongan* means many humans) or human beings with the natural surroundings. (Kanta, 1978; 9). *Wong-wongan* Painting was later known as painting Wayang Kamasan, because in terms of its shape resembling the puppets, bound to the standard of puppetry and developed in the Kamasan Village, so far it was called the Wayang Kamasan Painting style, and became the icon of the Klungkung Regency. In addition to the wayang kamasan painting, the Klungkung regency is also famous for its art of weaving, which is very famous in song foreign songket.

  Style of Wayang Kamasan painting has a very distinctive and unique identity, has a very artistic aesthetic and contains symbolic values which are often used as offerings to enlighten and shadow human life both in the world and in the hereafter. In accordance with the development of industries in various fields that are progressing with various attractive offers, in a very tight global market competition, the cultural tourism industry development strategy (cultural tourism) emerges which demands regional iconic superiority as products sold to tourists. (Ardhana, 2012; 1). Impacts on the existence of Wayang Kamasan Painting that has been populated in community lives leads to craft products as souvenirs in filled consumer needs.

  The more market demand for souvenir products that identifies *wayang kamasan* painting, then this product is produced into craft products to support market mobility, so that it becomes an

arena for the struggle of capitalists or capital owners. A profit-oriented capitalist game accompanies artists in Kamasan village to modify the *wayang kamasan* painting, in craft products.

In this market orientation struggle something unbalanced happened, on the one hand it seemed to have a positive impact, namely being able to increase soceity income towards a more prosperous development, but on the other hand the death of traditional artists who produced the adhiluhung works. The most crucial problem needs to get the future thinking of what is the fate of Kerta Gosa; is a klungkung work court that has historical value with the iconic Wayang Kamasan Painting, when it is worn out at age, and who will be able to depict *wayang kamasan* p again? Because artists or the next generation no longer have the ability to work well, because it has been dominated by profit-oriented market ideology. To refer opinion of Martyn J Lee said commodification is a consumption object that is exchanged for profit, does not emphasize the value of function, economic value and physical appearance, and aesthetic appearance, but is classified as a market consumption object (J Lee, 2006: ix). Be in accordance with the explanation of Keat and Abercrombie, 1990 in Norman Farclugh said; commodification is the process whereby social domains and institution, whos concern is not producing commoditties in the narrower economic sense of good for sale, come nervertheless to be organized and conceptualzed in terms of commodity production, distribution, and consumption. (Komodifikasi adalah proses dimana domain dan institusi sosial, yang tidak mempedulikan komoditi dalam arti ekonomis yang sempit untuk dijual, tetap diatur dan dikonseptualisasikan dalam hal produksi, distribusi, dan konsumsi komoditas. (Farclugh: 207)

Based on the above opinion, it can be explained that the Commodification developed in the village of Kamasan against the art of traditional culture is a concept or forerunner of the capitalist who are engaged in industry, in an effort to meet market needs, which is indeed quite promising for the improvement of the economy of the community, especially the village Kamasan, Klungkung, Bali.

Commodification Product of Wayang Kamasan Painting

In its cross-cultural history, the tradition of *Wayang Kamasan* paintings is the daily activity of the Kamasan village community, both male and female. At first this painting was the art of offering to decorate religious ceremonies such as *kober* (flag), *lelontek*, *pagut* (umbrella), *parbha* (wall decoration) and so on. Aside from being an offering of religious ceremonies, *wayang kamasan* paintings, as well as offerings to the kingdom to decorate royal equipment and furnishings such as kingdom chairs, keris case and wall decoration, flatform (ceiling) royal buildings such as Kerta Gosa.

After the royal era this painting activity still remained as a daily activity for the community of Kamasan. The further development of the *wayang kamasan* painters was assembled in the PITAMAHA group was the association of painters in Ubud in 1935, initiated by a western painter Rodolf Bonnet, a tourist and also a painting artist from the Netherlands, who lived in Ubud castle. Ideas Bonnet to accumulated the artists in Ubud and surrounding areas fully supported by the Ubud king Cok Korda Sukawati. PITAMAHA activity is not only limited to the association of artists fostered by Bonnet, but

also exhibits both in Indonesia and abroad. This breakthrough resulted in bringing the names of Ubud and Kamasan artists to the world market, so Kamasan Village became a very popular village in foreign countries, fueling the growth and development of young artists in Kamasan Village, such as Mangku Mura, Nyoman Mandera, Pan Sumari and others.

Picture 1 *Wayang Kamasan* paintings on ceremonial equipment and on the royal chairs

The progress of the development of the tourism industry has sparked developments in all sector, both infrastructure, hospitality, restaurant, SPA, souvenirs, tourism / city tours, and so on. This mobilizes the occurrence of commodification in the field of cultural arts or other forms of culture. Supported by the city of Klungkung as a tourist city destination with the brand *Kerta Gosa* carrying the identity of the *Wayang Kamasan* style painting, motivating the development of activities modifying the traditional arts and wayang kamasan painting as craft products to fulfill tourism needs for souvenirs. Judging from the roode maps the history of its development Kamasan Style Painting has been applied to functional objects such as royal chairs, sarong *keris* and religious ceremonial equipment. When modified as a creative work it is not new, but the difference is seen in the enrichment of production, distribution and marketing systems. So as to increase societies income and reduce unemployment. The types of products that are modified are more capacities on functional items such as hand fans, restaurants equipment, SPA, and hospitality interior equipment.

Picture 2 Fruit container; Modified handicraft products with Wayang Kamasan style painting

In addition to functional items as mentioned above, as for functional products to meet the needs of restaurants, kitchen equipment that is modified with modern techniques, such as photo printing techniques have been able to be applied on moug / ceramic cups. Physically it can be observed that the commodification development that occurs does not deviate from the commodification theory which does not care about commodities in the narrow economic sense for sale, but is still regulated and conceptualized in terms of production and distribution.

Picture 3 Moug and broos with Wayang Kamasan style painting photo printing techniques

The toy objects in the form of musical instruments were not untrammeled from creative ideas of the artists of Kamasan Village, modified into craft products combined with wayang kamasan painting in preoccupies market demand. These objects are designed in such a way as the local cultural identity of the *Wayang Kamasan* painting, thus reflecting the craft product based on locality culture, in increasing the selling value.

Picture 4 Toys or musical instruments with Wayang Kamasan style painting designs, painting

The commodification of these Kamasan Village artists has been able to reach a very broad market. The distribution has penetrated supermarkets in Bali, both centers of souvenirs and super markets and art stalls in the tourism centers, so that production has increased.

Heightening market needs will have implications for increasing order capacity or orders from market participants, so that the cool term Made to Order is the western term which has been

entrenched among artists in the village of Kamasan. The reality can be used as authentic evidence that along the streets and alleys of the Kamasan Klungkung Village, lined up signposts in front of the artist's house gate with writing *made to order*, which has the meaning of being ready to receive and serve orders on time. Made to order which connotes the ability to produce with high cavities and on time, it has the effect of decreasing product quality from an aesthetic point of view and the *adhiluhung* tradition that has been practiced in the midst of the artist community of Desa Kamasan.

Esthika Adhiluhung which originally had such a high selling value decreased and slowly escaped the attention of the artists, because it focused on the timeframe of order completion. This has a crucial impact on the continuity stage of the condition of Kerta Gosa which is the regional icon of the Klungkung Regency which carries the local cultural identity of the kamasan puppet painting. Physically, the sustainability of the treatment requires artists who have high skills in maintaining the aesthetic quality of the adhiluhung, especially in the works of painting displayed on the Kerta Gosa building platform. By looking at the conditions that occur at this time, it can be predicted that the sustainability conditions of Kerta Gosa in the next twenty years will only become a memorry of history that presents the majesty of past artists. This is due to the impact of advanced technological advancements, namely the ability to print photos with various media that indulge the generations of Kamasan Village, to learn to explore wayang kamasan painting as a cultural heritage of adhiluhung.

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CONCLUSION

Outgrowing and developing modifications based on local cultural arts in Kamasan Village are initiatives of capitalists in an effort to improve the economy of the wider community, supported by the city of Klungkung as a tourism destination that carries cultural heritage (cultural torism) with the presentation of Wayang Kamasan Painting as an art and cultural identity. which are displayed throughout the flatpom (ceiling) of the Kerta Gosa building.

The commodification that occurs is the development of the road maps Wayang Kamasan painting history which at the beginning of its growth was intended to decorate royal functional objects

and religious ceremonial equipment. Then it is developed on functional objects of interior hospitality, SPA, restaurants, souvenirs and others, both traditional techniques (handmade) and modern techniques (photo printing) in an effort to increase production. Commodification that is carried out is not merely a profit-oriented production in a narrow sense, but is still regulated and conceptualized in terms of production and distribution.

Increasing market demand for products with the art identity of the wayang kamasan painting, which made to order made a negative impact on the sustainability of the Kerta Gosa park which became the citty icon of Klungkung district tourism, and had an impact on the sustainability of the wayang paintings in Kamasan Village. The standard of the *adhiluhung* tradition arts is almost extinct due to human power that has been replaced by mechanical power when the emergence of photo printing with advanced technology capable of being applied on a variety of media.

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GENDER WAYANG: FROM RITUAL INTO SECULER

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ABSTRACT

Gender Wayang is one of the most important set of ensemble in Bali. It is not only aimed for accompanying a certain Shadow Puppet performance, but also it remain possesses a portion and function in almost every religiously ritual activity as a complement of spiritual needs. The presentation of Gender Wayang is a prominent key element which is conditioned into social activities, and it is considered to be able to support the necessity of the society for both morraly and spiritually. Gender Wayang from ritual into seculer is an expression of the artists to express their creative idea which posses a meaningful significance for the arts world and positively responsed by the peoples all over the world. This key analysis is a dinamic idealization of the peoples of Bali for the sake of aesthetical values appreciation and developement. The concerned problem to be analized is the developement of Gender Wayang's function and creativity,, it is one of the various fenomenons of karawitan in the framework of developement of Balinese performing arts. The dessemination of Gender Wayang's roles from ritual into seculer is caused by the demand and the nessesaty of it peoples, in order to anticipate the developement of time/era and value assesment. Gender Wayang is a masterpiece of the arts of which endeavors to enhance and dinamize the traditional values with the demand capasity developemnt. Gender Wayang becomes a seculer performance because of its art creativities those are fibrating an artistic dimenssion of which can still be recognized and appreciated by the peoples of Bali.

Keywords : gender wayang, creativity, seculer.

INTRODUCTION

Gender Wayang is a Balinese gamelan bar in the form of "baris alit" with *slendro* five tones, a puppet gamelan to accompany *Wayang Kulit* and *Wayang Wong*. The main instrument consists of four genders; consists of a pair of gender *pemade* and a pair of gender units. Each of the ten blades in two octaves is played by both hands using two traditional tools (Dibia, 1999: 108).

Gender Wayang is one of the media to express musical works, formed through regular organizing of visual and audio elements. Visually, the Gender Wayang instrument is a combination of similar types of tools; shape, material and type, but need each other to meet the unity of the device. Likewise, the audio sound of the instrument produced is a combination of the types of sound colors which become a complete whole, namely the sound of the Gender Wayang.

As a classification of the old class gamelan, Gender Wayang may be said to have penetrated the world of Balinese Instrument Art. The superiority of musicality has greatly influenced the creativity of other gamelan musicals by highlighting the identity and breath of *gegenderan*, is one of the characteristics of a typical Gender Wayang. It is on this basis that the Gender Wayang can develop steadily and convincingly, not only through their musical elements, but also through their form, appearance and presentation, which has recently been more organized according to a more mature presentation.

The principle of art with Gender Wayang media is still strongly held by Balinese artists in general. As a form of "minimalist instruemnt" Gender Wayang is always used to accompany the *Metatah* Ceremony (cutting teeth) one of the ceremonies in *Manusa Yadnya* and the *Ngaben* Ceremony in its *Pitra Yadnya* category. In fact, for the *Ngaben* Ceremony only a pair of gender is used, each mounted on both sides of the corpse which is called a *bade* or container and is played all the way to the grave.

The implementation of the attitude of art which is performed by Gender Wayang players or better known as Gender Wayang drummers, has sincerely crystallized naturally in the *banjar* community or village in Bali. If his heart is satisfied and if his existence is recognized, problems born and financial are often ignored. The dedication of the Gender Wayang art people, acted earnestly with high enthusiasm. Gender musicians have the principle of willingness to sacrifice to spend time and even donations in material form.

Many parties suspect that art activities with the Gender Wayang media are not well developed, running in places even static, although in fact the progress experienced is quite encouraging. Today the Gender Wayang has undergone development, namely the widespread role of Gender Wayang from ritual to secular. This phenomenon provides positive value for the existence of the Gender Wayang itself. Because the concept of the development of an art form is clearly not only referring horizontally, but also to vertical development, this means quality is also a goal.

This paper will examine the existence of Gender Wayang today with various innovations, when the Gender Wayang is undergoing aesthetic changes. The changes are intended to lead to the development of the Gender Wayang repertoire, which in essence is based more on the basic concepts that already exist to produce innovative works that are still able to be digested by the supporting community.

Making Gender Wayang the topic in this paper, the author intends to present how the development of the Gender Wayang in the context of social activities of the community, both related to aspects of religious life and customs and aspects of artistic life in the face of changes in the cultural environment. The important thing to note is that Gender Wayang still exists and its elements have undergone a lot of development and today there have been many Gender Wayang creations by adopting contemporary elements that can enrich the Gender Wayang itself.

Identity of Gender Wayang

Gender is a bladed instrument made from *krawang* (a mixture of copper with tin) based on *slendro*. Each instrument consists of 10 blades that are hung with two strands of string above the bamboo resonator, which is supported by a wooden pedestal so that it does not touch each other. Usually the rope used to hang the blades is made of cowhide called hides.

Gender Pemade

The term Gender Wayang is a series of two words that give birth to a certain understanding. The word "gender" if the pronunciation does not use the word puppet then the meaning becomes different. Like the word *gender rambat* (*gender-embat*) is an instrument in the gamelan range of *Semar Pagulingan* and *Palegongan*, played with both hands by hitting and while closing at the same time. According to Bandem (1983: 18), gender propagation can be made in pairs and serves as a carrier of melody.

Puppet explained in Encyclopedia Indonesia (page 1416), is a kind of play that is found in several parts of Indonesia, especially in Java and Bali. There are several types of puppets, such as *wayang kulit* are puppets made from leather or called ringgit and played by a puppeteer. Because of using a lamp (*blencong*), the shadow of the puppets played on the screen (*kelir*) is seen.

Kelir in the *Wayang Kulit* Show

In the Indonesian General Dictionary written by Poerwadarminta (1976: 1150), the word puppet is given the meaning of a picture or imitation of people and so on, made from leather, wood and so on. To show a play; *wayang golek*, puppets made from wood, apparently as children; *kerucel* puppets, puppets made from leather; *wayang orang*, as a play with dance and gamelan performing stories from the *Mahabharata* story.

From the description above, what is meant by "Gender Wayang" is music or gamelan which is a gender association, used to accompany the *Wayang Kulit* performances in Bali. Jaap Kunst in his book

Hindu Javanese Musical Instrument, said that the only instrument that accompanies the *Wayang Kulit* performance in Bali is in fact Gender Wayang, usually in a set consisting of two or four instruments by giving birth to very beautiful music (1968: 77).

In South Bali a set of Gender Wayang consists of 2 (two) really large genders or called *gender pemade* and the smaller size is called *gender-gender* or gender 2 (two). Whereas in North Bali usually only used 2 (two) really big gender. Gender Wayang in each region has its own standard tone in accordance with the tastes of individuals.

As a music accompaniment to the *Wayang Kulit* performances, the Gender Wayang songs from several regions have small differences, but it shows the characteristics of the area. According to Bandem (1981/1982: 5), the structure of the *Wayang Kulit* performance in Bali was implicitly bound by puppet instruments, such as in Gianyar the puppet wearing was bound by a sequence of music.

Gender Wayang as a Traditional Gamelan

Balinese gamelan compositions that are still able to survive in their traditional identity and control their own nature precisely because in nature the music contained deeper values such as cultural values, civilizations, norms, and customs that blend with the supporting community.

The patterns of *gending* that have become standardized are produced through the expression of the conception of the masters in a state of soul that is enjoying a sense of peace, grandeur, purity and brightness, presented as a manifestation of devotion to *Ida Sang Hyang Widhi Wasa* and a sense of dedication to the community, without reply rewards or redundant traits.

Gambelan as a form of art, has its own identity with the completeness and form of different instruments, is a characteristic of Balinese gambelan tradition to distinguish one type of *barungan* from another type of *barungan*. Some of the traditional characteristics of Gender Wayang to show identity as a gamelan unit are: 1) the barrel used is *laras slendro*, 2) has ten systems of arrangement of tones, standing alone as a unit called *barungan*, 3) arrangement of tones have a tumbling system; that is two tones whose blades are made the same but the vibrations of the sound are different, 4) bladed shape using resonator, 5) the manufacturing system still uses the traditional fish system with *petuding* guidelines, and 6) generally managed by a group of traditional organizations called s*ekaa*. With such traditional characteristics, Gender Wayang can be categorized as classified as classic art.

According to Jennifer Lindsay (1989: 50), the classical term does not merely classify a group of art forms according to a place, group of people or supporters, but as an art form containing important connotations, about: 1) the nature of art forms because of their beauty and standards high, 2) maintained and inherited to posterity, 3) refers to a style of a particular period, a style because the characteristics of the form can be clearly described, and 4) indicate the nature of antiquity, the established nature of the form art forms that have reached an ideal state.

Furthermore the classic term has the same connotation as complexity, high standards and ideal forms. However, the classical term still has a special etymological relationship, if used to describe

traditional art. The classical term does not have a reference guide that can be compared with subsequent developments. If the term is used to refer to one of the arts that reach its peak, so that it relates to ideas about identity, the past, and an ideal or optimal view of form, the classic term always refers to the latest form achieved in the past.

An idea, that the stage of development achieved by classical art, is the ideal stage or "peak" and not the middle or lowest stage, showing that the artistic past itself is now more valued. Through its reference to the established nature and the idea of a peak that has been achieved, it means that art forms that have reached their peak must be recognizable, and that peak forms must not only be recognized, but at least in theory must be reproducible. Emphasizing the identification of formal boundaries as a central feature of classical art, shows the important implications of how such forms of art are valued, and for decisions made as an effort to maintain and even save art forms such as the Gender Wayang.

Gender Wayang from Ritual to Secular

The change of art from ritual to secular with the tendency to conduct worldly and rational interpretations that still show its traditional nature is called secularization. According to Pradoyo (1993: 20), secularization can be understood as a realistic way of thinking on the basis of social and rational considerations, and still puts religion as a moral guide. When secularization is defined as liberation, it does not mean being free from God's will, but is free from magical and superstitious life.

As a secular performance, Gender Wayang has undergone a change, namely the addition and development that is able to enrich its form and function in its enriching properties. In understanding Gender Wayang as a secular art, analytical tools or conceptual frameworks from the social sciences are needed, and the most relevant conceptual frameworks are concepts of secularization and functional concepts. According to Lauer (1989: 194), secularization is a change in the view of society from a way of thinking that is all-natural, all-sacred, all-mystical and sacred to a realistic and rational way of thinking. Secular has a worldly meaning, therefore secularization can be interpreted as a secular process.

Gender Wayang in Ritual Function

Analyzing Gender Wayang with the concept of secularization does not mean that you want to place Gender Wayang free from religious goals, but want to put functional Gender Wayang that experiences rational processes in accordance with the reality that is being faced by society. Gender Wayang creativity is not only directed at religious goals but more often appears as commercial creativity. As commercial creativity does not mean that the creativity of religion is lost. According to Dibia (1999: 4) secular art emphasizes entertainment and aesthetic values, can be staged anytime and anywhere without any time, place and events that are too binding.

In Bali, a touch of external culture with various patterns of modernization is always disturbing, but traditional art is still largely able to be maintained. Because indigenous and religious life is fertile with various forms of manifestations without realizing it has provided protection for various types of traditional arts with various forms of presentation.

Gender Wayang is one of the performing arts in Bali that has had a modern influence. Gender Wayang is very flexible, acceptable, absorb, filter and adjust to current conditions. Gender Wayang develops, and its function becomes diverse, not only limited in the context of the ritual but also in the wider social context. Secularization as a form of development experienced by Gender Wayang is caused by several aspects, such as: aesthetic aspects, continuity in change, artist's creative attitude and artistic tips.

a. Aesthetic Aspects

The aesthetic aspect refers to a principle that concerns something that can give a sense of pleasure, in contrast to other feelings of joy associated with usability. So the aesthetic conception is how the Gender Wayang design is structured to make a beautiful work of art. Conceptually in the creation of the Gender Wayang musicians based on aesthetic concepts (beauty norms) and continuity in the changes.

In general what is called beautiful, in the soul can cause a sense of pleasure, feeling of satisfaction, feeling safe, comfortable and happy. If the feeling is very strong, feels transfixed, moved, and fascinated and creates a desire to enjoy the feeling again, even though it has been enjoyed many times (Djelantik, 1999: 3 - 4). An aesthetic approach, shows that Gender Wayang songs today consider the aspects of integrity, complexity and sincerity.

b. Continuity in Change

Gender Wayang songs still show a strong Balinese cultural identity, seen from some of the works of Gender Wayang repertoires that are not soluble and drifted into the establishment of the past, but have dared to offer renewal concepts as the development of traditional songs with enthusiasm and the progressive soul of Balinese people. Changes without the awareness of equipping themselves with basic characters, will be very high risk, for example disorientation, loss of direction and therefore become confused. Finally it can give birth to a giddy person.

Development of the Gender Wayang presentation system

There have been many artists creating Gender Wayang songs as a more free form of creativity. Stylists offer new, more individual nuances and breaths, even though traditional rules do not have to be taboo but something that must be developed. In reality, even though there is more free space for movement in the Gender Wayang repertoire which has a contemporary nuance, the stylist does not implement it in absolute terms, but slowly. Freedom in the work continues to pay attention to normative ethics in the traditional format frame with the concept of sustainability in its change.

c. Creative Artist's Attitude

An artist's creative attitude arises because of the instinct's urge to work as an explosive emotional outburst, while the urge to move forward is an artistic ethos that encourages to produce quality work. As a creative artist is very motivated by various situations and motivations that provide stimulation to express in a work. Interesting inspirations are written in various media according to their capacity as artists.

The works produced with Gender Wayang media, artists always try to renew the level of the latest development of a development. In Bali for example, of course the artists did not want to let their traditional arts become frozen, slumped, and even drowned in by the times. Therefore each generation continues to strive to innovate. Conscious, creative and selective artists give fresh ideas to give new breath that can bring art closer to the context of the lives of its people.

d. Artistic tips

Gender Wayang songs quality is not only determined by aspects of content and aspects of form, but by the harmony between the two. To realize this it is very necessary to apply artistic tips with attention to several aspects such as; the potential of the drummer, the motives and the processing of musical elements appropriately with convincing technique placement in some parts of the music.

Careful placing tricks in a work makes the work stunning and enchanting. Placement of tricks is arranged in such a way that in certain parts of the structure there is an important form like a "smash"

which invites attention and admiration for the audience. These tricks can be done with protrusion on the instrument individually and in groups. Sudden tempo changes and the development of the drummer's function to play instruments with different techniques.

CONCLUSIONS

The emergence of Gender Wayang as a secular performance is an artistic creativity that tries to elevate the value of tradition into something that is not static. Dynamically the value of tradition becomes flexible according to the demands of progress. According to Suartaya (1993: 131), the activity of art will find difficulties if the community is not creative about tradition. Tradition is not something that is dead, it should be something that grows and develops according to the progress of life.

For Balinese people, the change of art from ritual to secular art as in the Gender Wayang, provided that it still shows its traditional nature is considered to be able to enrich both its form and function. Moreover, if the original continuity is still maintained, then the changes that occur are additions and development in its enriching character.

The artistic creativity that is poured through the Gender Wayang, exudes an artistic dimension that can still be recognized and can be appreciated by most Balinese people. Another reason, it seems that Balinese people are flexible in accepting elements of renewal. They always believe everything can be processed to make others. In everyday life, they judge that none can be said to stop, everyone has a process, everything moves. Through Gender Wayang, togetherness, the meaning of harmony, balance, harmony, lived and practiced.

The secularization of the Gender Wayang is a search effort by artists to realize new work that has a dimension of time and space, oriented to contemporary aesthetics and enlightenment to answer the challenges of the future. In the present context, musical products such as Gender Wayang do not limit themselves to solidarity and small scope, but extend to a broader entity.

Along with the slogan of "steady Bali" which is now warmly discouraged, art life is certainly not interpreted as a static, steady concept, but it is dynamic. It is in these conditions that the spirit of artists emerges to become familiar with art such as Gender Wayang, embodied in new packaging with interpretation of nerves according to the development of contemporary aesthetic values with a more expressive appearance.

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SUSTAINABLE DEVELOPMENT AND LEGAL TOURISM: READING SUSTAINABLE DEVELOPMENT PRINCIPLES IN BALI PROVINCIAL LEGISLATION ON TOURISM

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ABSTRACT

This paper intends to discuss the implementation of sustainable development in tourism law, with case examples Bali tourism legislation. The question to be answered is: (1) How does the Bali Provincial Legislation implement the principles of sustainable and environmentally sound development? (2) How to place the principle of sustainable development in the Principle of the Establishment of Good Legislations? The discussion is conducted using the method of legal science, including identifying, systematizing, and interpreting legal texts, producing a number of important statements as a final note. *First*, the principle of sustainable development or sustainable principle is used as a principle in the legislation, especially in Bali Province Regional Regulation No. 2 of 2012 and Bali Province Regional Regulation No. 10 of 2015. Its use in two forms, as a principle in the implementation of the Legislation and as a principle which is reflected in the content of the Laws and Regulations (Principles for the establishment of Good Material Lawful Rules). *Second*, the principle of sustainable development or sustainable principle does not exist either in Article 5 or Article 6 of Act Number 12 of 2011 regarding the principle of the establishment of good legislation. Particularly Article 6 Paragraph (2) of Act Number 12 of 2011, which enables "other principles in accordance with the field of law of the relevant Regulations", cannot be interpreted to exist in Article 6 paragraph (2), because of the principle of sustainable development or the principle of sustainability is reserved for the field of Regulation in general, not specific to a particular legal field, such as Environmental Law. *Third*, the habit of formulating legislation formulating the principle of sustainable development or sustainable principle needs to be continued, besides also need to consider to make it positive law as the principle of formation of a good constitution of material law (a principle which must be reflected in the content of Regulations).

Keywords: sustainable development, tourism law

INTRODUCTION

The basic principles of sustainable and environmental friendly are regulated in the 1945 Constitution of the State of the Republic of Indonesia. Sustainable is one of the principles of the National Economy (Article 33 paragraph (4)) and is environmentally sound as well as a principle of the National Economy as well (Article 28H Paragraph (1)

The constitutional provisions indicate the policy direction that national development should be based on sustainable and environmentally sound principles. In this regard, Act Number 25 of 2004 on National Development Planning System sets out constitutional provisions it into Article 2, "National Development is organized on the basis of democracy with principles of togetherness, fairness, sustainability, insight environment, and independence by maintaining the balance of progress and National unity. Thus, development based on sustainable principles is a principle of sustainable development.

One part of national development is Act No. 10 of 2009 on Tourism in Considering letter c states, "Tourism is an integral part of national development which is carried out systematically, planned, integrated, sustainable, and responsible while maintaining the protection of religious values, living culture in society, sustainability and environmental quality, as well as national interests ". In essence, adopted tourism sustainable and environmentally friendly.

Based on the description, it can be understood that sustainability is related to the concept of sustainable development (Asshiddiqie 2009). According to A. Sonny Keraf (2006), the sustainable development paradigm is not widely implemented, in fact, it is still not widely understood and known.

This paper intends to discuss the implementation of sustainable development in the law of tourism, with examples of cases of tourism regulation of Bali. The question to be answered is:

1. How does the Bali Provincial Regulation implement the principles of sustainable and environmentally sound development?
2. How to place the principle of sustainable development in the Principle of the Establishment of Good Laws?

To get answers to the first question, a reading of the Bali Provincial Regulations in the field of tourism using the principle of sustainable development as an instrument. Next, use the Principle of Establishment of Good Laws to get answers to the second question. The discussion was conducted using legal science method, including identifying, systematizing, and interpreting legal texts (Sidharta 2013), then draw conclusions.

PUTTING THE VIEWS

Jimly Asshiddiqie (2009) commented on Article 33 Paragraph (4) of the 1945 Constitution of the State of the Republic of Indonesia, that the word "sustainable" is related to the concept of sustainable development. Both of these terms - sustainable and environmentally sound - are closely related to each other. Sustainable development is one manifestation of the environmental insight referred to in the 1945 Constitution of the State of the Republic of Indonesia. Conversely, the principle of sustainable development should also be applied in environmentally friendly development policies. There is no sustainable development without the environment as the main ingredient, and there is no environmental insight without sustainable development.

Sustainability and environmental insight are closely related to each other, also in the opinion of A. Sonny Keraf when talking about a new culture of sustainable society. A. Sonny Keraf (2014) argues, that in the culture of sustainable society, all members of society organize their lives based on considerations of the importance of environmental protection and conservation.

Associated with national development, Jimly Asshiddiqie (2010) argues, the implementation of national development must be pro-environment or protect the environment in accordance with the principle of sustainable development that ensures the survival and maintenance of environmental carrying capacity for the lives of future generations.

Thus, the principle of sustainable development is that development organized on the basis of sustainable principles, which in it contains a pro-environment or environmental meaning. A. Sonny Keraf (2006) provides an understanding of sustainable development from 2 (two) sides. *First*, the three aspects of development, and *second*, the three principles of sustainable development. Regarding the three aspects of development, A. Sonny Keraf (2006) argues, the ideals and main agenda of sustainable development are none other than efforts to synchronize, integrate, and give equal weight to three main aspects of development, ie economic, socio-cultural, and environmental aspects. The goal to be achieved with sustainable development is to shift the center of development from economic development to social-cultural and environmental development.

Regarding the three principles of sustainable development, A. Sonny Keraf (2006) argues that the three aspects of development are possible only if the three principles of sustainable development are operationalized as a development policy:

1. The principle of democracy, ensuring that development is carried out as the embodiment of the common will of all peoples for the common good the whole people.

2. The principle of justice, in principle, is to ensure that all people and community groups have equal opportunities to participate in the development process and productive activities and participate in the enjoyment of development outcomes. The principles of justice include an understanding of the principle of intergenerational justice, which demands that there be equal opportunities for future generations to benefit equally or proportionally from existing economic resources.

3. The principle of sustainability requires to design the development agenda in the long-term visionary dimension, to see the impact of both positive and negative development in all its aspects not only in short-term dimensions. This principle ultimately supports the principle of intergenerational justice, which basically demands to be cautious and prudent in any development policy so that short-term benefits gained do not lead to long-term losses that are not worth the short-term benefits.

Based on the definition of sustainable development, it can be understood the definition of sustainable development as defined in Presidential Regulation No. 2 of 2015 on Development plan National Medium Term 2015-2019:

Sustainable development is defined as (i) Development that keeps improving the economic welfare of society continuously; (ii) Development that maintains the sustainability of community social life; and (iii) Development that maintains the quality of the community's environment with the governance of development implementation that is capable of maintaining the quality of life from one generation to the next (Attachment of Presidential Regulation No. 2 of 2015, Book II of Development Agenda for Fields).

In line with the authentic understanding in Presidential Regulation No. 2 of 2015, Act No. 32 of 2009 on Environmental Protection and Management provides a sense of sustainable development, that

sustainable development is a conscious and planned effort that combines environmental, social and economic aspects into a strategy development to ensure wholeness environment and safety, capability, welfare, and the quality of life of the present generation and future generations (Article 1 number 3 of Act Number 32 of 2009).

Legislation not only provides an understanding of sustainable development but also makes sustainability (pro-environment or environmentally friendly) and sustainability as the basis for the organization of the content of the content it regulates. For example, Act Number 10 of 2009, in Article 2, provides, "Tourism is organized on the basis of: ... sustainability; ... sustainable ". Similarly, Act Number 32 of 2009, in Article 2, provides, "The protection and management of the environment shall be carried out on the basis of the principle: ... b. sustainability and sustainability;... Elucidation of Article 2 Sub-Article b of Act Number 32 of 2009 explains:

> "The principle of sustainability and sustainability" is that every person assumes the obligations and responsibilities of future generations and for each other in one generation by conserving and supporting the ecosystem and improving environmental quality.

The authentic definition of sustainable development encompasses three aspects of development: economic, social (socio-cultural), and the environment, and a principle that is clearly present in the authentic sense of sustainable development is the principle of intergenerational justice in the formulation "quality of life from one generation to the next ".

RESULTS AND DISCUSSION

Material Related Content and/or Associated with Sustainable Development Principles

Used 2 (two) Regional Regulations of Bali Province in the field of tourism as a study unit, namely:

1. Bali Province Regional Regulation No. 10 of 2015 on Master Plan of Regional Tourism Development of Bali Province 2015-2029 *Lembaran Daerah Provinsi Bali* 2015 No. 10, Supplement to the Regional Gazette of Bali Province Number 8).

2. Bali Province Regional Regulation No. 2 of 2012 on Balinese Culture Tourism (Bali Province Gazette of 2012 No. 2, Supplement to Bali Province Gazette Number 2).

The following content material of each Regional Regulation is concerned and/or related to the principle of sustainable development. *First*, Bali Provincial Regulation No. 10 of 2015 contains materials related to and/or related to the principle of sustainable development, namely:

1. The vision of the development of regional tourism, namely the realization of quality and tourism culture and sustainable competitiveness based *Tri Hita Karana* that is able to encourage regional development and people's welfare (Article 7).

2. The mission of development of regional tourism, including a. realizing a safe, comfortable, attractive tourism destination by promoting the richness and diversity of potential tourist attractions eco-based on Balinese culture inspired by Hinduism based on Tri Hita Karana; b. creating synergistic, quality, and superior tourism marketing, responsible for increasing the

domestic and foreign tourist visit; c. to create a competitive, credible tourism industry, open wide public participation space, responsible for environment and socio-culture; and D. realizing effective, efficient provincial, private and community government organizations, human resources, regulations and mechanisms to promote sustainable tourism (Article 8).

3. The direction of development of regional tourism, including among others: a. development of quality, community-based and regional tourism sustainable; and b. development of regional tourism oriented towards equitable distribution of economic growth, increased employment opportunities, poverty reduction, and cultural and environmental preservation (Article 11).

4. The Special Tourism Area is defined by criteria, inter alia, its development is severely restricted to be more directed towards preservation cultural and environmental (Article 15).

5. Tourism Development is carried out on the basis of principles, among others, competitive and conservation efforts to preserve the environment and sustainability of resources (Article 19).

Characteristics shown are the three aspects of development (A. Sonny Keraf 2006), which provides high economic benefits with minimal negative environmental and social impacts (General Elucidation of Bali Provincial Regulation No. 10 of 2015). Also shows the three principles of sustainable development (A. Sonny Keraf 2006), the democratic principle of "community-based tourism" is tourism which is born and developed by the community and cultivated for society (General Elucidation of Bali Provincial Regulation No. 10 of 2015) and open space public participation broadly as the mission of development of regional tourism; the principle of justice and the principle of sustainability, namely tourism which not only prioritizes the present generation, but also takes into account the interests of future generations (General Explanation of Bali Provincial Regulation No. 10 of 2015).

Secondly, Bali Province Regional Regulation No. 2 of 2012 on Balinese Culture Tourism. At the time this Regional Regulation comes into force, Provincial Regulation No. 3 of 1991 on Cultural Tourism, is revoked and declared null and void (Article 36). The content material related to and/or related to the principle of sustainable development is:

1. The implementation of Balinese Cultural Tourism is carried out based on the principle of benefit, kinship, independence, balance, sustainability, participatory, sustainable, equitable and equitable, the value of Hinduism by applying the philosophy of Tri Hita Karana (Article 2).

2. Bali tourism culture aims to, among others: a. preserving culture Balinese Inspired by religious values Hindu; b. increase economic growth; c. improve the welfare of the people; d. creating business opportunities; e. create jobs; f. conserve nature, environment, and resources (Article 3).

3. Development of Bali Cultural Tourism is directed to a. enhance dignity and dignity, and strengthen the identity of Balinese society; b. improving the welfare of society Balinese Equally and sustainably; and c. preserving the natural environment of Bali as a base buffer society and culture Balinese Manner a sustainable (Article 4).

4. The development of tourism destinations should be done with due regard to a. local wisdom such as the beliefs of the Balinese people based on Tri Hita Karana and imbued by Hinduism; b. preservation cultural and environmental, such as traditions, Balinese customs, and environmental rules; c. the economic potential of the community such as providing opportunities to local businesses in both handicrafts and agricultural products to showcase their works in hotels, restaurants, and other tourist attractions; and D. sustainable tourism business (Article 11).

The essence of the principle of sustainable development appears in the above list of sustainability and environmental sustainability principles including natural resources. The three aspects of development, namely economic aspects, social aspects, and environmental aspects, and the existence of sustainable principles (A. Sonny Keraf 2006) color the Bali Province Regional Regulation No. 2 of 2012.

The principle of sustainability as one of the principles of sustainable development is used as a principle in Legislation as already mentioned in the previous description. It's use in two forms, namely as a principle in the implementation of the Laws and Regulations as the principles reflected in the material content of the Laws and Regulations (Principles of the Formation of Good Laws that are material).

Principles of Sustainable Development as the Principle of the Establishment of Good Laws

The Principle of the Establishment of Good Laws, which theoretically covers the Principles of the Formation of Good and Formal Laws and Principles for the Establishment of Good, Materialistic Laws (A. Hamid S. Attamimi, 1990. IC Van Der Vlies, 2005).

The principle of the establishment of good formal legislation is set forth in Article 5 of Act Number 12 of 2011 concerning the Establishment of Laws and Regulations, as "the principle of the establishment of good Laws Regulation", which includes: a. clarity of purpose; b. the appropriate institutional or organ of formation; c. conformity between the type and content material; d. can be implemented; e. usefulness and usability; f. clarity of formulation; and g. openness.

The material principles of the establishment of good legislation are regulated in Article 6 paragraph (1) and paragraph (2) of the Act Number 12 of 2011, namely: the content material of Laws and Regulations contains the principles, presented in the following table:

**Table: Principles of Legislative Establishment Good Law, Material Based on Article
6 clause (1) and paragraph (2) of Act Number 12 of 2011 and Elucidation**

Article 6 of Act Number 12 of 2011	Elucidation Article 6 of Act Number 12 of 2011
Paragraph (1) The content of Laws and Regulations reflecting the principle:	
a. protection	that any Content of the Regulatory Content should serve to provide protection to create public peace.
b. humanitarian	that every Content of the Laws and Regulations Content must reflect the protection and respect of human rights and the prestige and dignity of every citizen and the Indonesian population proportionately.
c. nationality	that any Content of the Laws and Regulations must reflect the nature and character of a plural Indonesian nation while maintaining the principle of the Unitary State of the Republic of Indonesia.
d. kinship	that any Content of Regulatory Content should reflect deliberations to reach consensus in any decision-making.
e. the municipality	that every Content of Laws and Regulations is always concerned with the interests of the whole of Indonesia and the Content of Legislation Regulations made in the regions is part of the national legal system based on Pancasila and the 1945 Constitution of the Republic of Indonesia
f. bhinneka tunggal ika	that the Content of Laws and Regulations must pay attention to the diversity of population, religion, tribe and class, a special condition of area and culture in the life of society, nation and state.
g. justice	that any Content of the Laws and Regulations must reflect proportional justice for every citizen.
h. equality before the law and government	that any Content of Regulatory Material shall not contain things that are distinguishable based on background, inter alia, religion, ethnicity, race, class, gender, or social status.
i. order and legal certainty	that every Content of the Laws and Regulations Content must be able to realize order in society through the guarantee of legal certainty.
j. balance, harmony, and harmony	that every Content of the Laws and Regulations must reflect balance, harmony, and harmony between individual interests, society and the interests of the nation and state.
Paragraph (2) Rules and regulations may contain other principles in accordance with the legal field of the relevant Legislation.	among others: a. in the Penal Code, for example, the principle of legality, the principle of no penalty without error, the principle of guiding the prisoner, and the presumption of innocence; b. in the Civil Code, for example, in the treaty law, inter alia, the principle of agreement, freedom of contract, and goodwill.

Source: Arranged from Article 6 paragraph (1) and paragraph (2) of Act Number 12 of 2011 and Explanation

Principles of sustainable development or sustainable principles are not found in Article 5 or Article 6 of Act Number 12 of 2011. Particularly Article 6 Paragraph (2) of Act Number 12 of 2011, which enables "other principles in accordance with the field of law of the relevant Regulations", cannot be interpreted to exist in Article 6 paragraph (2), because of the principle of sustainable development or the principle of sustainability is reserved for the entire field of law of Legislation, not just concerning Environmental Law, for example.

It is interesting to listen to Article 44 of Act Number 32 of 2009, every drafting of legislation at national and regional level shall pay attention to the protection of environmental functions and the principles of environmental protection and management in accordance with the provisions stipulated in this Law. Next, it should be noted that Article 2 of Act Number 32 of 2009, environmental protection and management is carried out based on the principles, among others: sustainability and sustainability. Systematic interpretation (Manan, 2004. Koesnoe, 2010), any drafting of legislation at the national and regional levels shall observe the principles of sustainability and sustainability.

Pursuant to constitutional provisions concerning sustainable and environmentally sound in Article 33 paragraph (4) of the 1945 Constitution of the State of the Republic of Indonesia; customs formulation of legislation formulating principles of sustainable development or sustainable principles as the principle in formulating content material, and the provision of Article 44 of Act 32/2009, habits of formulating legislation formulating principles of sustainable development or sustainable principles should be continued, it is necessary to consider the positives as the basis for the establishment of good and material legislation (principles which should be reflected in the content of the Laws).

CONCUSLION

Based on the above description above, it is necessary to rephrase a number of important statements. *First*, the principle of sustainable development or sustainable principle is used as a principle in the legislation, especially in Bali Province Regional Regulation No. 2 of 2012 and Bali Province Regional Regulation No. 10 of 2015. It's use in two forms, namely as a principle in the implementation of the Legislation Regulation- invitation and as a principle which is reflected in the content of the Laws and Regulations (Principles for the establishment of Good Material Lawful Rules).

Secondly, the principle of sustainable development or sustainable principle does not exist either in Article 5 or Article 6 of Act Number 12 of 2011 regarding the principle of the establishment of good legislation. Particularly Article 6 Paragraph (2) of Act Number 12 of 2011, which enables "other principles in accordance with the field of law of the relevant Legislation", cannot be interpreted to exist in Article 6 paragraph (2), because of the principle of sustainable development or the principle of sustainability is reserved for the field of law Regulation in general, not specific to a particular legal field, such as Environmental Law.

Thirdly, the habit of formulating legislation formulating the principle of sustainable development or sustainable principle needs to be continued, besides also need to consider to make it positive as the

principle of formation of a good constitution of material law (a principle which must be reflected in the content of Law Regulation).

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