

PROCEEDING
International Seminar on Innovation
and Creativity of Arts
(ISICA) #1

Theme:
Innovation and Creativity of Arts

Teater Besar
Monday, November 5, 2018

Keynote Speakers :

Dr. G. Pino Confessa

Dr. Edward Herbst

Dr. Clare Chan Suet Ching



Penerbit:
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Great Theater

Institut Seni Indonesia Surakarta, Central Java, Indonesia

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OPENING SPEECH

ON INTERNATIONAL SEMINAR OF

INNOVATION AND CREATIVITY OF ARTS

Ladies and Gentlemen,

Welcome to the International Seminar of Innovation and Creativity of Arts (ISICA 2018) at Institut Seni Indonesia Surakarta (ISI Surakarta);

- The Honorable Rector of Institut Seni Indonesia Surakarta, Dr. Guntur, M.Hum along with his staffs.
- Dean of Faculty of Performing Arts, Dr. Sugeng Nugroho and his staffs.
- Dean of Faculty of Fine Arts and Design, Joko Budiwiyanto, S.Sn., M.A
- Our respected officials at Institut Seni Indonesia (ISI Surakarta)
- Also, we wish to thank to Director of Postgraduates Program of ISI Surakarta and staffs who had made this ISICA program possible.

The objectives of conference to explore academic and artistic issue in wider contexts: innovation and creativity of arts. With great pride, this conference promises to be a landmark event in highlighting the art sub genres, crossovers, mashups intersection and innovation on music, dance, theater, puppet, films, craft, design and all kinds of art, featuring international academic quests and artists. The conference will discuss and engage with innovation and creativity of arts particularly the theoretical and practical expressions of how innovation plays out through arts and culture in the broadest sense, including popular culture.

This seminar provides 10 topics (but not limited to):

1. Creativity and artistic innovation through tradition and heritage;
2. Creativity and artistic innovation in the perspectives of philosophy, history, culture, sociology, postmodernism, art creation.

3. Contemporary arts and its function and meaning in the Indonesianism perspective.
4. New form, new audiences, and new marketing in the performing arts, industry, and tourism.
5. The form of new arts, new media, and new technology in performing arts, creative industry and tourism.
6. From theory to practice and from practice to theory.
7. Methods and processes of arts creation.
8. The phenomenon of art reinterpretation, reconfigurations, collaboration, crossovers, mushups, and intersection.
9. The new creation of arts in and out of popular culture studies.
10. Exploring art's inner and outer spaces and locations.

We invite three (3) Keynote Speakers. (Please, stand up: The Honorable

1. Dr. G. Pino Confessa (Italian Honorary Consulate))
2. Dr. Edward Herbst (The City University of New York)
3. Dr. Clare Chan Suet Ching (Universiti Pendidikan Sultan Idris, Malaysia);

The one acting as moderator is Prof. Dr. Santosa, S.Kar., MA., M. Mus.

During the break we would like you to join the beautiful performance of kerongcong music presented by UKM ISI Surakarta.

After lunch, the seminar will be continued with the second session starting at 1 pm and finishing at 5.30 pm.

Finally, we would like to express our sincere gratitude and appreciation for all of you here. We hope this seminar will serve to broaden your perspective.

Thank you.

Surakarta, November 5, 2018
Chairman of the Committee

Dr. I Nyoman Murtana, MSi.

RUNDOWN OF INTERNATIONAL SEMINAR ON INNOVATION AND CREATIVITY OF ARTS (ISICA) #1

Monday, November 5th, 2018

Time	Activity	Name	Venue
08.00-09.00	Registration and Coffee Morning		Teater Besar
09.00-09.30	Opening Speech 1. The Head of ISICA 2018 2. The Rector of ISI Surakarta	Dr. I Nyoman Murtana, S.Kar, M.Hum (ISI Surakarta) Dr. Drs. Guntur	Teater Besar
09.30-12.00	1. Keynote Speech 2. Keynote Speech 3. Keynote Speech Moderator	Dr. Edward Herbst (The City University of New York) Dr. Clare Chan Suet Ching (University Pendidikan Sultan Idris, Malaysia) Dr. G Pino Confessa (Italian Honorary Consulate) Prof Dr. Santosa	Teater Besar
12.00-13.00	Break Lunch	Keroncong UKM ISI Surakarta	Teater Besar
Conference			
Time	Presenter	Title	Venue
13.00-15.00	1. Arif Suharson	“The Philosophical Values of Javanese Culture in the Decorative Arts of Wuwungan in Kudus Traditional House”	Seminar Room Pascasarjana
	2. Elya Nindy Alfionita	“The Power of Music for Schizophrenia Disorders”	
	3. Dharminta Soeryana.	“Interruption concept in “Awak Tam Ong” Play by Teater Kosong of Aceh”	

		Moderator: Donie Fajar Kurniawan, SS, M.Si	
15.15-17.15	4. Rina Yanti Harahap	“Efficiency of Film Production Management Abroad”	Seminar Room Pascasarjana
	5. Katarina Indah Sulastuti	“Rasa: The Aesthetic of Surakarta Classical Dance”	
	6. Aris Setiawan	“Kidungan Jula-Juli: Cultural Expression as Propaganda and Critic”	
	7. Sufiana	“Narrative Structure of Intisari Magazine Cover”	
	8. I Gede Yudarta	“The Traditional Music of Gula Gending in the Creativity of Sasak Artists”	
	9. Joko Suranto	Literacy Problems on Dissertation of Art Creation	
		Moderator: Wasi Bantolo, SSn, MSn	
17.15-18.00	Distribution of certificate		Seminar Room Pascasarjana
18.00-18.30	The End		

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INNOVATION AND CREATIVITY: REFLECTIONS FROM THE ANTHROPOCENE

Dr. Edward Herbst

Principal Researcher and Director, Bali 1928 Repatriation Project
Luce Foundation and Asian Cultural Council Research Scholar

We live in a new era in the history of our planet Earth, an era in which humans are the dominant influence on the environment and climate. Humans are in control, contrasting with other times when living species adapted to natural evolutionary conditions. Similarly, now is a time when the arts are more and more reflecting human identity, as humans are more and more alone and isolated, and less in tune with other life forms, seen and unseen, with whom we have shared the planet for tens of thousands of years. What brought me to Indonesia, and Bali in particular, as a twenty year-old in 1972, was a fascination with the acoustics of bronze and an understanding that art was as much about interacting with nature and unseen forces as it was about human interactions. I sense that Indonesia has something important to offer the world, if it is still able to do so, in part by looking far back to early innovations, inventions, and creative achievements that involved an intimacy with and sensitivity to our environment, seen and unseen. Nobel Prize- winning physicist Leon Lederman, who studied neutrinos, once said, "Human understanding of reality is largely over-rated."

What has been bringing me to Indonesia for the past fifteen years is *Bali 1928*, an ongoing restoration, research and repatriation project involving the first published recordings of music in Bali as well as related film footage and photographs from the 1930s. These are the only music recordings made in Bali and released prior to World War II, a diverse representation of new and ancient genres that were published on 78 rpm discs though quickly going out of print. Our project

has resulted in the release and distribution of a collection of five CD and DVD volumes published in Indonesia by STIKOM-Bali as well as CDs in the U.S. for international distribution, published by World Arbitrator. The 1928 recording sessions were carried out by Odeon and Beka, and German artist and musician Walter Spies has been credited with having chosen and organized the *gamelan* ensembles and singers. But considerable evidence derived from my field and archival research suggests that the renowned Balinese dance master, Ida Boda (born in 1870), was actually the “A&R man” (artists and repertoire) for the Beka sessions, and that about 50% of the extant Beka recordings were made in 1929. Ida Boda’s wide network of students and fellow performers enriched the artist pool for the 1928 recordings, most especially the vocal music that comprises 50% of the extant tracks.

- Film: Ida Boda Mengajar *Léong* - 01:15

Between Odeon and Beka, Spies and Boda, almost every genre of *gamelan* and song was documented. So from the inception of this project during the nascent Dutch colonial era, Balinese creative agency and indigenous aesthetic preferences led to intercultural collaboration with Westerners.

Canadian composer and pianist Colin McPhee and his wife, anthropologist Jane Belo, first heard these 78 rpm discs in New York in the winter of 1930–31, and were inspired to leave soon after for Bali where they carried out research over the course of the next eight years. McPhee, in his memoir, *A House in Bali*, recalled how in 1931 one frustrated European shopkeeper entrusted to sell the records in Bali smashed his entire inventory in rage at their inability to sell. The records have since become extremely rare.

As we reflect on the impact of the 1928–1929 collection, it is sobering to acknowledge that – just as two salient examples – the extraordinary singing styles of Ida Bagus Oka and Ni Lemon would have been lost forever had not Ida Boda brought Balinese sensibilities to the Beka recording

sessions. The styles of vocal music that Walter Spies chose were all accompanied by a variety of gamelan ensembles. Similarly, McPhee limited his research and writings to instrumental gamelan. But song occupies a significant place in the Balinese musical world – whether it be romantic, didactic, spiritual, or humorous – and elders have described to us how in earlier times singing would evoke deep emotions resulting in *jering bulun awaké* 'goose bumps' (literally making one's hair stand on end), and weeping amongst the audience, making these recordings all the more significant as aural evidence of expressive culture.

- Play 1928 Recording: *Puh Pangkur* sung by Ida Bagus Oka Kerebuak

Iseng mangiket ipian, Playfully weaving a dream, *ditu mapinda nepukin dedari*,

it is like seeing heavenly nymphs,

miik maciri miik malepug,

evidenced by the pervasive fragrance,

magulem sarin pudak,

of clouds of pandan flowers (*Pandanus tectorius*),

ujan bunga, tambulilingan ngariyung,

a shower of flowers, buzzing bees,

mirib guruh sasih kapat,

like thunder in the fourth month (October),

anginé aris sumilir.

the breeze blowing gently.

So what have been some key elements that nurtured such growth of the arts in Bali over the ages?

- Play 1928 Recording: *Solo (Gonténg Jawa)* by Wayan Lotring - 03:00

Perspectives on Rasa as Taste, Sonics, and Feeling

Within the context of locating and hopefully illuminating the sonic world of 1928 I draw from multifarious references to music that reflect an ecology surrounded by seas, wet-rice fields traversing hills that descend from active volcanoes causing occasional tremors, and vegetation that can produce tastes ranging from the hottest of *tabia* 'peppers' to the sweetest of fruits like *manggis* (*garcinia mangostana*) and *wani* (*mangifera caesia*).

The word *ombak* 'waves' is used in all different vocal contexts ranging from Ida Boda's *pupuh Adri* to the fluctuations in Ni Lemon's *Wargasari* and the rippling effect in the *kakawin* of Klungkung. *Gregel* 'fast, subtle, fluttering melodic waves', or alternatively defined in Indonesian as *getaran halus dan cepat* 'subtle, fast vibrations or tremors', is another commonly-used term in Bali, possibly imported from Java in the

1950s. The verb form *ngregel* is commonly used today in discussion of all song forms including *tembang* (*pupuh*), *kidung* and *kakawin*. An unusual term for waves or fluctuations in a tone, offered by Ida Wayan Padang (1913–2012) of Budakeling, is *gegiwangan* or *gumi wang* 'oscillation' in Old Javanese. Pak Padang also gave the meaning as *bergoyang* 'wiggling, changeable'. We must distinguish this from the

Balinese word *giwang* 'earring'. Ida Wayan Padang also used the word *nglobang* 'waves' to refer to extended tones at the ends of melodic phrases.

Life in earlier times, and up until not so long ago, was much more oriented toward the creeks and rivers as places where everyone would bathe each morning and afternoon (although rivers can also be sources of spiritual danger). Cokorda Raka Tisnu of Singapadu recalls how a stroll around the village at such times would be within ear shot of singing everywhere, whereas nowadays one hardly ever hears casual singing in public, if at all.

Kakawin singer Ida Bagus Madé Gandem (1933–) of Cakranegara, Lombok, suggests a way of developing the voice is in the morning on an empty stomach and in the late after-

noon at a spring or below a waterfall of one or one and a half meters, with the water washing over you, and singing or screaming until hoarse with the throat swollen. When Ida Bagus Oka Kerebuak would bathe at the public spring in Klungkung, he often attracted a bevy of young women who would come close to listen to him singing from under the water's flow, and watch him as well, also offering to wash his clothing while he bathed. Oka, as is common amongst vocalists, also strengthened his voice by singing loudly while up to his neck in the cold *Tukad Unda* river. When Ni Nyoman Candri was first learning from her father she would sit in the river with water up to her neck and sing in her high register as loud as she could. After half an hour or so, she would lose her voice. A few days later the voice would return and she would be back at the river. After repeating this cycle over the course of time, the voice was strong and relaxed for singing *tembang arja*.

Ketut Kodi¹ recalls hearing that the legendary *Cupak* and *Rangda* performer Gusti Ngurah Mokoh of Tegaltamu would fill his mouth with *lombok* 'hot peppers' soaked in water and scream until hoarse, while up to his neck in a river or stream. This would cultivate a *keras* 'strong' voice that could be heard for great distances. Similarly, Ida Cokorda Oka Tublen of Singapadu, legendary *tukang tapel* 'mask carver', master teacher of *arja*, and *Rangda* performer, would supervise his *arja* students as they were submerged in a creek on how to swallow whole (without chewing) a ball of *lombok* peppers that had been soaked in coconut oil. We have heard of such practices amongst singers and *dalang* 'shadow puppeteers' all over Bali in order to cultivate a *suara encak* 'broken, shattered, fragmented'. *Suara encak* (or *encah*) is most common with stylized or normal speech of

¹ *Dalang*, *topéng* and *arja* performer from Singapadu and teacher at ISI-Bali. Kodi was given this information by Aji Mokoh's student, I Madé Kengguh from Singapadu, a musician, *topéng* and *Rangda* performer who also specialized in the role of Matah Gedé, the witch in the *Calonarang* magic dance drama.

strong characters in *wayang* or dance drama rather than with singing. Yet *dalang* such as Wayan Nartha say that *suara encak* should not be forced, but worked on gradually. Supposedly, two of the great *dalang* of the earlier part of the twentieth century, Granyam and Rawa, had voices that were not very loud and strong, but conveyed *encak* qualities with less force and tension. A basic consideration is not to be pushing the sound out of the mouth, but keeping it resonating in the body.² And Ida Bagus Oka Kerebuak's preferred drink for nourishing his sweet, agile voice was boiled *biyu kayu*, literally 'wood banana' (but actually a normal variety) soaked in *santen* 'coconut milk'. He would have this drink, sing again, and alternate drinking and singing until tired. More common amongst singers is to have banana soaked in coconut oil.³

While it is clear that *taksu* 'inner spiritual energy made manifest that is perceptible by others' is often said (at least by people today) to come after a great deal of study and preparation, cultivation of the abilities and techniques to perform a specific artistic or other kind of task, *taksu* ultimately comes from nature and from a momentum greater than ourselves as human beings.⁴ Inspired performance is often said to come from *sungsungan*, the verb being *nyungsung*, literally 'carrying on one's head' divinities that have descended to be honored and recognized.⁵ Along with one's personal attention to skills within our control are other forces at work derived from *mawinten* 'ritual purification', *pasupati* 'empowerment of objects with divine energy',⁶ as well as offerings and prayers to the deity *Betara Taksu* (*Déwa Taksu*). Essentially, both processes—learning and performing—in-

² Herbst 1997: 25

³ Ida Bagus Pidada Kaut (conversation 2006)

⁴ I Wayan Dibia (2012) offers a broader, more inclusive, modernized perspective on the nature of *taksu*.

⁵ Conversation with Ketut Kodi (2014)

⁶ "Pasupati: a form of Siwa, the name for the divine energy that is invited to "sit" in a power object or in ritual paraphernalia, especially keris, shrines, sacred texts; an offering given to invite such divine energy to enter an object or to recharge a magical object with power, which could also be thought of as "feeding" the object." (Wiener: 1995: 375)

volve *niskala* 'the invisible world' as well as *sekala* 'everyday reality'.

References to the tastes of food are considerable and diverse. *Lalah-manis* 'spicy- sweet' was rendered by Madé Pasek Tempo as 'fierce and sweet'. And the expression *mamanis suara* 'to sweeten the sound' (by shaping vowels and consonants) is ubiquitous. *Topéng* master, *dalang* and scholar I Ketut Rinda of Blahbatuh explained how spices for cooking also make tasty sounds, giving examples from the *wayang* characters such as *kunyit* 'turmeric' for Merdah's "eeee" coming from his teeth, or *cekuh* (*kencur*—the root of a palm-like plant in the ginger family), producing Sangut's "uuu", *jai* 'ginger' producing Delem's throaty sound and *gamongan* (*lempuyang*) 'wild ginger' giving Tualen his belly resonance.⁷ And as the senses of smell and taste are intertwined, it should be mentioned here (and discussed further in this article) that a sequence of subtle vocal intervals can be described as *mabo* 'having the fragrance' of a specific *tekep* or *patutan* 'mode' as played by a *gamelan*. When *lebeng* is used to describe singing, it is a compliment meaning 'well-cooked' or 'ripe', which is indeed *luung* 'good' or even 'beautiful'.

Sounding Bronze

One feature unique to Bali is a precise tuning system of *ombak* 'waves' (acoustical beats), also referred to as *getaran* 'vibrations' or 'tremors', responsible for the signature shimmering sound of Balinese *gamelan krawang*. Of course, in Java, gongs are tuned to produce *ombak*, but without acoustical beats). On Bali, instruments are arranged in pairs with each pitch of the *pangumbang* (from *ngumbang* 'humming', 'buzzing')—tuned between five and eight cycles per second lower than its corresponding *pangisep* 'sucker' mate (from *ngisep*, to suck, as with nectar), not coincidentally borrowing from

⁷ Conversation with Ketut Rinda in Blahbatu (1980)

words associated with the activities of honeybees, *kumbang* (in Old Javanese). According to *pandé krawang* Pan Santra of Tihingan and Pandé Madé Gabléran of Blahbatu,⁸ *kebyar* is generally tuned to an eight cycles per second differential, creating a consistently rapid pulse of vibrations even within slow, lyrical melodies. *Gendér wayang* is tuned to five or six *ombak* per second and *palégongan* six or seven. Composer Wayan Beratha, also a *gamelan* maker and tuner, concurs with these numbers, adding that he prefers *angklung*—most commonly associated with music for death rituals such as cremation—to be in the slower six *ombak* per second range so it resembles a person weeping.⁹

I am not aware of any other culture on this planet that has developed the art and science of acoustical beats, except for the experimental electronic works of Wesleyan University's Alvin Lucier, who began this musical exploration in the 1970s. Also, piano tuners listen to acoustical beats in the process of getting piano strings in tune, but the resulting perceptible musical result is not heard or perceived spatially as explicit acoustical beats. So the fact that Balinese gamelan smiths at some time in the distant past innovated, experimented and created a musical system with acoustical beats as its primary characteristic leads me to wonder: how and why did this evolution occur in this location? I am led to speculate that an instinct to reflect, imitate and be inspired by natural environmental phenomena is a Balinese trait (though universal within human cultures to a lesser degree). The ever-occurring earthquakes '*gempa bumi*' and tremors '*gejor*' or '*getaran*' take musical form in the gamelan. Now, it appears that a great many Balinese musicians take for granted, *kebiasaan*, and are not even aware of this acoustical science and art derived from observing nature, and my impression is that today's loud speaker amplification systems erase the kinetic experience of beats moving through space and into our bodies, rendering

⁸ Both personal conversations, 1972 and 1980

⁹ Personal conversation 2009

the beats merely as pulsations, like a common vibrato. In addition, medical studies have found that a large percentage of Balinese musicians lose their hearing, most likely as a result of rehearsing and performing inside buildings – enclosed spaces – whereas I've always felt that gamelan evolved to be heard in open, unenclosed spaces, surrounded by and amidst nature, so that we are perceiving human artistic expression simultaneous with the sights, sounds, fragrances, air flow and energies of the environment. Just as we may be so used to certain stimulations, such as the *ombak* or *getaran* of *ngumbang* and *ngisep*, we may also be so familiar with breathing that we do not perceive that either. At birth we come into the world breathing and do not notice it much at all, but the focus on pranayama gives us a way to be aware. Similarly, an awareness of the ancient innovations in science and art of acoustical *ombak* can inform our musicality and our medical health as well. In this presentation I will try to trace some other elements in the evolution, innovation and creative process inherent in this synergy of humans, nature, and survival.

Zaman Perunggu

Recent archaeological excavations (since Kempers's 1988 book¹⁰) conducted by I Wayan Ardika, Peter Bellwood, Ambra Calo and others – aided by new technologies for more accurately dating objects – led them to place the bronze culture of Bali and the rest of the Indo-Malaysian archipelago around 150 BC.¹¹ "This suggests strong links with the Indian subcontinent and Mainland Southeast Asia from the late first millennium BC, some 200 years earlier than previously

¹⁰ Kempers, A.J. Bernet. 1988. The Kettledrums of Southeast Asia: A Bronze Age World and its Aftermath. Modern Quaternary Research in Southeast Asia, Vol. 10. Rotterdam and Brookfields: A.A. Balkema.

¹¹ "In Classical times, the Indian continent was central to a trading network that ran west to the Mediterranean world revolving around Rome: despite its name, the Mediterranean was not the centre of the known world. Another world opened eastwards from India, and there are many obscure references to its eastern fringes. Now a series of finds from Bali, in the Indonesian archipelago, gives the elusive direct connection of Indian traders to that farther east." Ardika and Bellwood 1991: 221.

thought.”¹² Bronze Age artifacts from the Dong Son ‘East Mountain’ culture of Vietnam dating between 500 BC–200 AD are seen as contemporaneous with bronzes found in Bali and elsewhere in island Southeast Asia.¹³ Ramseyer wrote:

“Among the most striking elements of the Metal Age culture in Southeast Asia are the deep-rimmed kettle gongs, often misleadingly described as ‘bronze drums’,¹⁴ various types of which may be found from Inner Mongolia through Indochina and Indonesia up to the Kai Islands. Archaeologically they can be dated back to 300 B.C. on the basis of the finds in the tombs of Dong s’on. The Balinese kettle gong of Péjeng—186.5 cm long and with a sounding surface 160 cm in diameter—is the largest known specimen of its kind.

In *The Kettledrums of Southeast Asia: A Bronze Age World and its Aftermath*, A.J. Bernet Kempers writes that “Indonesia stands out for the Pejeng type drums, headed by the Pejeng ‘Moon’... but the main centre of products that to all appearances are of local creation, is indisputably on the island of Bali.”¹⁵ Earlier in the book, he speculates:

For the time being, it is virtually impossible to prove that individual gongs and gong-sets already existed prior to the invention of the kettledrum as a species of metallophones...On the other hand it can be proven that gong- sets were contemporaneous with at least some of the more elaborate kettledrums, such as the Tonkin drums and the Sangeang drum...And why

¹² Calo et al. 2015: 378

¹³ Calo et al. 2015: 389

¹⁴ Ramseyer 1977: 252 explains, “The kettle gong is not a membranophone (an instrument, like a drum, in which the sound is produced by a membrane stretched over a frame); it is an idiophone (an instrument made from a solid, naturally sonorous material),” with the entire instrument vibrating.

¹⁵ 1988: 240

should they not? At that time metalworkers who created kettledrums of that type were skilled technicians, certainly capable of casting or forging things like gongs.¹⁶

And now we move from Bali's ancient, advanced metal technology to that of bamboo.

- Film: Ngoncang Ketungan, Nebuk Padi (McPhee) - 01:20

Colin McPhee wrote¹⁷:

Pounding unhusked rice (nebuk padi) to remove the hulls is a daily task in the Balinese household. The work is normally done by women, although in wealthy families it is sometimes done by male servants. For the small amounts of rice needed for immediate consumption, the grain is generally poured on the ground. Two, three, or four women stand around the little heap, pounding with heavy, eight-foot poles. The pole is raised with one hand and dropped by the other with a downward thrust. As it bounces back the first hand catches it on the rebound and raises it. The poles are dropped in regular alternation. Since no two poles are exactly the same length or thickness there is a recognizable difference in the sound and pitch of the different poles. A variety of sound patterns can thus be created, from the simple alternating strokes of two workers to the more varied interplay produced by three or four poles. The normal speed at which each pole is dropped is around a stroke per second, and women will pound for hours with no apparent fatigue, taking pleasure in the different patterns they create.

While in the average small housed rice is usually pounded on the ground, larger households and most temples

¹⁶ 1988: 60

¹⁷ McPhee, Colin. 1966. *Music in Bali*, pp. 359-362 (New Haven: Yale University Press; reprint, New York: Da Capo Press, 1976).

may possess a long wooden trough, the lesung, in which large amounts of grain may be threshed at one time. The trough is free of the ground, resting at each end on a long set cross-wise, and is resonant as a drum when struck. While the sound of poles pounding rice on the ground is a dull thud, when dropped in the lesung the poles produce clear musical sounds of distinguishably contrasting pitch. In spite of the grain in the trough, which acts as shock absorber, the tones can be heard a mile away. The women, now invariably four, stand in a row or in facing pairs. From time to time the patterns change as a worker drops out for a while or a new pole sequence begins. A tone in the pattern may also take on a certain emphasis as one worker or another drops her pole with a more energetic thrust.

Continued indefinitely, sound patterns such as these provide stimulating work music. In certain parts of Bali, however, when there is much rice to be threshed, it is still the custom for boys and men to gather around the women and turn work into play by beating out lively polyrhythmic accompaniments on the sides of the lesung. Husking great amounts of rice for a great feast becomes a gay party, continuing from one moonlit night to the next. While the women maintain a steady beat as they pound the grain, a lively accompaniment, the candelan, is beaten out with sticks and short poles in polyrhythmic interplay similar to that of the cymbals in the gamelan gong...Different resonant parts of the lesung are sought, each with its characteristic sound. Each man performs his particular rhythmic pattern where it can be heard to best advantage, so that the wooden trough becomes a vibrant, many-voiced drum. As a resonant object the lesung is now generally referred to as the ketungan, from "tung," the sound of the lesung when struck with a wooden pole or stick.

When performed with candelan, the women's part in the ensemble is known by the differentiating term, ngijengin, the stationary, unchanging part (from ngijeng, stay, or remain in the same place). The candelan (from nyandet, make syncopated accompaniment) can be performed by two men

alone beating out interlocking rhythmic patterns. Six at least are considered essential to create a full and satisfying kilitan or "binding together" of different sounds. In the following diagram, which represents the lesung or ketungan in cross-section, characteristics candetan strokes are shown.

No. 1 shows the ngijengin stroke of the rice-pounders, who stand near the middle of the lesung (Fig. 101). The remaining strokes are made near the ends (Figs. 102 and 103). While these are all classified as candetan strokes, No. 2 represents the actual nyandet stroke, produced a) by knocking the stick against the inner side of the trough, or b) by dropping hot on the bottom, then knocking it against the side. The latter stroke is similar to the quick double knock of the Angklung. No. 3 represents the ngotek stroke, used in the rapid kotékan parts, beaten lightly on the outer edge of the trough. No. 4, the ngoplak or ngoplek stroke, is produced by holding the stick with both hands and knocking it sideways against the inner and outer edge. Additional strokes are the nacalin (salin, changed; contrasting rhythm), struck on the end of the ketungan, and the ngeteg, beaten on the edge. A heavy wooden mallet is generally used for these latter strokes (Fig. 103). Since the candetan performers number anywhere from two to six or seven, the rhythmic combinations are endless...

The sound of this little percussion group is lively and exhilarating. Above the deep, resonant tones produced by the rice-pounding poles, the animated polyrhythmic accompaniment clatters with tireless energy. Pounding rice in this way is known in some parts as ngebuk ongong, pounding accompanied by ongong (or ongong-ongongan), any form of organized polyrhythmic sounds. The performance is constantly varied by changing suddenly from loud to soft, creating ombak or "waves."

Various forms of rice-pounding music are known in different parts of Indonesia. On Lombok, off the east coast of Bali, I witnessed festive performances by unmarried girls and youths which took place at the time of the full moon. The girls stood in line on one side of the trough while the boys

faced them on the other. A single pole was shared by each couple, boy and girls passing it back and forth in alternate strokes. Free, antiphonal songs were sung in unison, the girls singing one line or couplet, the boys the next.

- Film: *Munyang ketungan* (Selat, 2018) - 01:00

Another manifestation of *oncangan* that McPhee does not discuss is the ritual practice often referred to as *munyang ketungan* that sometimes precedes cremations and is also common during major ceremonies known as *karya agung*. Although *munyang ketungan* 'sounding the ketungan' does not involve rice, it still reflects its agrarian origins and kinetic energy expressed through sonic presence and power. But this power is directed primarily toward deterring *niskala* 'invisible' dangers, as *somia buta*, calming or neutralizing destructive energies, forces of decay that may be attracted to such ritual. *Karya agung* are ceremonies that are held at long intervals, such as every thirty or fifty years at Pura Sanggah family temples and community temples such as *pura désa* or *pura dalem*.

Perspectives on *Jogéd Bungbung* in Religious Ritual & Wet-Rice Agriculture

- Film: *Joged Bungbung Nangkluk Mrana*, De Maré - 02:00

This film sequence shot by Colin McPhee¹⁸ shows a long line of girls *ngoncang bungbung*, each holding a bamboo tube vertically and pounding what in combination results in interlocking rhythmic/melodic patterns. Meanwhile other girls in ceremonial dress are doing what could be a dance or what some Balinese friends suggested could be *mapeed* 'pro-

¹⁸ On YouTube Channel Bali1928.net: *Jogéd Bungbung Déwa* accompanied by *ngoncang bungbung* 'bamboo tubes' during Upacara Nangkluk Mrana, Pura Bedha, Tabanan (circa 1933)

cession'. The scene opens up to reveal a *trajangan* bridge leading to what clearly appears to be a *badé* (*wadah*) cremation tower with nine levels.)¹⁹ However, in his book, *A House in Bali*, published in 1946, McPhee has a photograph of the same girls dancing and playing the *bungbung* 'bamboo tubes', with a caption, "Every afternoon for a week the young girls from twenty villages gather to dance at a harvest festival in Tabanan."²⁰ The two activities of cremation and harvest festival do not make sense, and in *Music in Bali*, published in 1966, McPhee has the same photo with a caption that simply reads *Jogéd Bumbung* (*Melayu* or Indonesian for *bungbung*). McPhee²¹ also wrote of *bumbung*: "still used in parts of Bali to accompany the dance sometimes performed at harvest festivals which is known as *jogéd bumbung*." Nowadays, *jogéd bumbung* is only known as one of the dances involving *ngibing*, a flirtatious social dance, and a purely *balih-balihan*²² 'secular entertainment' at that. The Old Javanese is *bungbung*; *wungbung*; *wungwung*.

But Beryl de Zoete and Walter Spies²³ wrote in the 1930s that *jogéd bungbung* was of a totally different nature from all other variations of *jogéd* – and from what they saw, with no *ngibing*. In fact, they describe performances in Tabanan where a group of dancers are accompanied by several bare-chested women playing long bamboo tubes/poles in an interlocking but subdued manner.

To slightly revise and simplify some of McPhee's terminology with what I have encountered, the playing of bamboo poles held vertically is directly derived from the activity of pounding rice *padi* and then *beras*. With bamboo poles it is done directly on the ground and called *nebuk padi* (*buk* is dirt, dry soil). The long wooden mortar is called

¹⁹ A cremation *trajangan* is often compared with the ladder and platform (*tingga*) built for Calonarang performances.

²⁰ McPhee 1946, reprint...Also in McPhee 1966, illustration 104 with the caption "Jogéd Bumbung")

²¹ 1966: 23

²² *Bali-balihan* is a classification introduced by Listibiya in 1972.

²³ 1936; reprint 2002: 248

ketungan (the stone one is called *lesung*) and when padi or beras is in it, the pestles are long poles called *lu*, fashioned from the wood of a coconut tree (tapered toward the center to allow the alternating hands a better grip) or even *lipi lu* ‘poles thin like snakes’.²⁴

Munyang ketungan ‘sounding the mortar’ is still played throughout Bali during *ngabén*, *plebon* rituals, the night before the cremation, for instance. Some in Bangli told me (and this is true in many regions) it is played all night to keep the *buta-kala* transfixed and diverted, away from the *roh*, spirit of the deceased. Arya Godogan from Marga, Tabanan told us it is to “send the soul on its way.”

In McPhee’s film of the ceremony, the many *bungbung* are being hit against one long, flat, strip of wood suspended about waist-high.²⁵ Nowadays, anyone playing vertical *ngoncang bungbung* in any shape or form is taken for granted to be *karya agung*- or *ngaben*-related. However, Wayan Madra Aryasa (1942–) from Subamia, Tabanan, watched the film and remarked that the *ngoncang* reminds him of *upakara panén* ‘harvest festivals’ when he was a child. Other people we consulted in Tabanan and elsewhere asserted that because of the cremation tower, this was not a possibility for the particular context of the film. And they insisted that musical *ngoncang bungbung* is only *ngabén*-related. Several colleagues called it *bumbung gebyog* (described by Bandem and deBoer)²⁶ with *rejang* dance, but *rejang* is for *déwa yadnya* such as *odalan* ‘temple festivals’. *Rejang* is a dance, as Nyoman Astita describes, as coming from above. So if this is not an *odalan* or such, these girls would not be doing *rejang*. We visited Ida

²⁴ McPhee’s films of these varieties of *ngoncang* can be viewed on the Bali1928.net channel on YouTube or accessed through the Bali1928.net website.

²⁵ Wayan Dibia has been told in many places that *gebyog* is actually the name for this “instrument” involving numerous *bungbung* pounded on a thin length of wood, and that *ngoncang* describes the activity (conversation 2015). However, the word *gebyog* has not elicited any affirmations in our own research encounters thus far—rather, the term *ngoncang* has been used to describe the activity and physical means of producing the sound. Clearly, further research will yield more diverse practices and explanations, especially in the Jembrana region of west Bali.

²⁶ 1981: 94

Cokorda Anglurah at Puri Tabanan and he suggested that this could be a *plebon* 'royal cremation' at Puri Tabanan and that such a dance was called *gambuhan*. This (*gambuhan*) would have been a terminology very specific to the inner-*puri* circle and not applied elsewhere. But it made no sense to him that they were on the *trajangan* bridge: nobody walks across or dances across it during a *ngabén* or *plebon*. He said the playing of *bungbung* was appropriate to a *ngabén*, and that the nine-story *badé* is appropriate to Puri Tabanan. He explained how the long *trajangan* bridge would be used to carry the *mayat* body of the deceased over the wall of the *puri* to the *badé* tower, since people were not allowed to bring the body through the normal *candi bentar* gateway.

I visited Anak Agung Ngurah Adnya Praba at Puri Kerambitan, who was also sure the ceremony was a *ngabén* but still suggested I visit the most *lingsir* 'oldest' people I could find at Pura Bedha²⁷ just by the sea coast in Tabanan. He said that the famous *pura* further north in the mountains, Pura Batukaru, that could stage big *upakara panén*, great *subak* ceremonies involving twenty villages (as McPhee described), did not have that authority in the old days. The only *subak* 'agricultural/irrigation'-related one that had a *kahyangan* 'conglomerate of *pura désa*, *puseh* and *dalem*' under its authority earlier in the century, and before that, was Pura Bedha. I suggested to him the possibility mentioned by Arya Godogan that it could be a *Nangkluk Mrana subak* ritual and *ngabén* 'cremation' for Jero Ketut (an honorific name for *bikul* 'rats').²⁸ He found this intriguing and suggested again that I look for the oldest people around the Pura Bedha to identify the activities in the film.

Nangkluk derives from *tangkluk* 'reject' or 'push away' (*tolak* in Indonesian). *Mrana* means 'pest' or 'pestilence'

²⁷ Popularly spelled Beda but the local spelling is Bedha, with an accent on the second syllable.

²⁸ Ketut Kodi and others have explained that rats have to be respected in Bali; you show them deference, so that they do not wreak havoc. Of course it is the same with *buta kala* 'destructive elementals' and a variety of invisible forces.

(*wabah*). I suggested to Nyoman Astita the idea that the *upakara* could have been both a *ngabén* and not a harvest festival as McPhee wrote – but a *Nangkluk Mrana* and cremation of Jero Ketut. He thought this a real possibility and mentioned that, in terms of the dance, even though *pitra yadnya* ‘death rituals’ are generically clearly differentiated from *déwa yadnya* ‘deity-oriented rituals’, the truth is that with *ngabén* the soul of the deceased is still present (so a dance like *rejang* is not appropriate). But the next in the series of rituals, *mukur* (according to Ketut Kodi deriving from *muk/buk/tanah* ‘earth’ plus *leluhur/kur* ‘ancestors’, meaning the soul has become an ancestor), a dance like *rejang* could conceivably be appropriate, especially in the past, because you would be dancing with the energy coming from the ancestors.

Looking for references to Tabanan in McPhee’s *A House in Bali*, I came across this:

“It had occurred in the wrong month (there were favorable months for earthquakes, it seemed), one already marked by drought and a plague of rats in the fields. Already there had been in Tabanan a great ceremonial burning of the rats. The land was “hot,” demons were abroad, and illness would surely follow.”²⁹

Upon reading this we asked Ketut Kodi’s 90-year-old father, *tukang tapel* ‘mask-carver’ Wayan Tangguh, about *kekeringan* ‘droughts’ and *wabah* ‘plagues’ of rats, and he remembered the big plague when he was very young in the early 1930s. McPhee was not specific about time, but one can place the year somewhere around 1932 to 1935, according to his overall narrative. Pak Tangguh told us people had no food to eat and the government was paying anyone *kutus tali képéng* ‘eight strings of Chinese coins, each holding 1000’ to bring in a great number of rats. Tangguh said that he remembered hearing about a *ngabén bikul* in Tabanan.

So, if we were correct about this, McPhee was inaccurate by describing it as a “harvest festival,” but it was still a

²⁹ 1946: 139

huge USABA? *upakara subak*, an agricultural ritual, and a *ngabén* all in one. And if it was indeed a combined *ngabén* and *upacara subak*, then the *ngoncang bungbung* interlocking music was appropriate for both its *ngabén* attributes and the *jogéd bungbung* (according to Spies and De Zoete) associated with *upakara subak*.

I was still not completely confident to call the girls' movement *jogéd bumbung* as McPhee did, until I revisited a Rolf de Maré film excerpt (shot in 1938) of the same dance style described by his co-documentarian Claire Holt as *jogéd bungbung*.

- Film: *Jogéd Bungbung Tabanan* (Rolf de Maré with Claire Holt, 1938) 01:00

Participating in a two-day seminar hosted by Listibya that included a great many prominent scholars and performing artists, I showed both the McPhee and de Maré films and discussed the evidence of a sacred *jogéd bungbung* genre as well as my confusion over the *ngabén* ceremony. But no answers arose from the ensuing discussion.³⁰

Eventually and entirely by chance, I met I Gusti Nengah Nurata and his brother, I Gusti Putu Bawa Samar Gantang, from the Jero Tengah in Banjar Tegal Belodan, Tabanan, associated with the Puri Tabanan.³¹ They led us to Pura Bedha to meet I Gusti Nyoman Wirata, *Penyarikan Desa Pakraman Bedha*, and I Wayan Putra, *Mangku Pura Puseh Luhur Bedha*, who completely solved the mystery. The ceremony filmed by McPhee was indeed a *Nangkluk Mrana*, *ngabén bikul* 'crema-

³⁰ The seminar, organized by Nyoman Astita, was on *Revitalisasi Kearifan Lokal Joged Pingitan dan Baris Upacara Untuk Memperkuat Seni Tradisi* 'Revitalizing Local Knowledge of Joged Pingitan and Ceremonial Baris to Strengthen Traditional Arts'. Listibya is the government-sponsored 'Council for Development and Promotion of Balinese Culture'.

³¹ Gusti Nengah Nurata is a painter and faculty member at ISI-Surakarta and Gusti Samar Bantang is a renowned poet with extensive knowledge of history. Both were instrumental in the discussion that led to our collective understanding of the film's contents in relation to Pura Bedha and its ceremonial traditions.

tion of rats' that took place at Pura Bedha. The dance was *jogéd bungbung*, but can also be referred to as *Jogéd Bungbung Déwa*, when performed in any religious ritual context. The accompaniment of *ngoncang bungbung* was totally appropriate for the *jogéd*, and the dancing onto the *trajangan* was exactly as it was done.³² Mangku Wayan Putra explained that the *jogéd* dancers accompanied the ceremoniously wrapped rats being carried across the *trajangan* to the *wadah* cremation tower and after the rats were placed there, the dancers performed with their *kipas* 'fans' as depicted in the film. The *jogéd* was to make the ceremony *ngraméang* 'celebratory and lively' as a means of bringing health and tranquility to the ricefields and the natural environment as a whole. Indeed, the ceremony was both a *ngabén* 'death ritual' and a *subak* renewal ritual. The *kahyangan* conglomerate of *Pura Puseh*, *Désa* and *Dalem* 'origins, contemporary community, and the dead' is here referred to as *kahyangan subak* because it is the irrigation system that unites the region. In the greater dimension, a *kahyangan* embodies the *padmasana*: *Pura Désa* as Brahma, *Pura Dalem* as Iswara (Siwa) and *Pura Puseh* as Wisnu.

This *kahyangan subak* is believed to have existed in the 4th or 5th century, well before the 7th-century reign of Mayadanawa. Historical records and stories link it with the 10th-century reign of Darma Udayana. The pura itself is full of stone reliefs depicting the life and work of Kebo Iwa, one of two *Patih* to Sri Bedaulu (Dalem Bedaulu), the last Balinese ruler before the advance of the Majapahit kingdom from Java in the 14th century.³³

One relief shows a *Nangkluk Mrana* ceremony including rats running from the ricefields. Mangku Wayan Putra

³² As a child, Gusti Nyoman Wirata (1940–) played *ngoncang* to accompany *jogéd bungbung* for ceremonies at Pura Bedha.

³³ A favorite theme of *topéng* mask dance drama includes the other *Patih*, Pasung Gerigis, and tells the story of the defeat of Dalem Bedaulu to the invading minister from Majapahit named Patih Gajah Mada.

explained how the relief depicted the *subak* (members) asking for help from *Ida Betara yang malinggih di pura, Sang Hyang Widi* 'the deity who resides in the temple, actually the Supreme Divinity'. Kebo Iwa is portrayed as the facilitator of this activity. This was the origin of the *Nangkluk Mrana* ritual, and because it was efficacious – as the next relief shows – the people were able to have a successful rice harvest. The next reliefs depict Kebo Iwa and others engaged in rice farming as well as in constructing, along with helping villagers, a *jineng* 'building for rice storage', a *balé* 'temple platform' and other structures. He was known as an *undagi* 'architect', as a huge human figure and a large statue of him is also within the *pura*.

An important aspect of this and other rituals involves the *raja* of Tabanan, who has a spiritual responsibility for the *subak* system under his domain. In the 1930s it was Cokorda Ngurah Ketut Tabanan, who had been *disélong* 'exiled' to Lombok by the Dutch, and returned to Bali in 1917 at the time of a great earthquake. The role of the *raja* was (and is still) to exert his *sakti* 'spiritual power' to heal and purify the agricultural system. He has a *kris* 'dagger' named Ki Biru Gajah that was brought from the kingdom of Mataram in Central Java (when Surakarta and Yogyakarta were united). The interpretation provided by Gusti Nengah Nurata is that *Biru* 'blue' signifies the majesty of the sky as a source of purity and *keinginan jiwa* 'limitless hope' and *Gajah* 'elephant' alludes to greatness in spirit and *cinta kasih* 'love'. The *raja* of Tabanan submerges his *kris*, Ki Biru Gajah, into the water from a sacred spring, Pancuran Mumbul in Banjar Dukuh, in order to purify the dagger. A *pedanda* is not necessary for this but a mantra is said over the *kris*. He then walks throughout the ricefields and may place the *kris* into the water of the ricefields or the land where water should be, and the power of the *kris* is believed to cleanse and empower the forces of healing and growth in the *subak*. This ritual can be done in seasons of drought and also in the case of pestilence such as one necessitating a *Nangkluk Mrana*.

Jogéd Bungbung at Pura Bedha is accompanied nowadays by *gamelan gong*. One version is for *pemuda-pemudi*

‘young people’ and includes *ngibing*, but in a very polite and ceremonial style. Another takes place at the end of an *odalan* ‘temple ceremony’, during what is called *mabiasaan, macugaran*, wherein there will be *jogéd* with *kesurupan* ‘trance’ similar to *Sang Hyang Dedari* except that it is based on *jogéd bungbung*, but again accompanied by *gamelan gong*. *Jogéd Bungbung Déwa* is still performed for *odalan* in nearby Bongan Jawa. And *Nangkluk Mrana* and *ngabén bikul* ‘rat cremations’ rituals continue to be performed in other regions of Bali in relation to contemporary agricultural life, but without *jogéd* or *ngoncang bungbung*.

So here we have documentation and personal recollections of *jogéd bungbung* as a ritual dance (at least in Tabanan) before it was transformed, whereupon it usurped *ngibing* dance genres as an entertainment, most certainly during the Japanese occupation, soon to be de-eroticized during the post-Independence Sukarno era – the KOKAR-Bali conservatory era – due to “a new and somewhat moralistic concern for public propriety,”³⁴ but still remaining pure fun.

Fertility, Eroticism and Well-being: *Jagadhita* in Gender, Cross-dressing and Androgyny in 1930s Archival Films of Balinese Dance-Drama and Ritual

Films by Jane Belo, Gregory Bateson, Colin McPhee, Miguel Covarrubias, and Rolf de Maré with Claire Holt document a time when both male and female roles were performed by men and boys in all dance-dramas. With the exception of *lègong*, which originated in 1880, girls and women danced for religious rituals as well as *jogéd*, the solo form performed for entertaining guests within some palaces and surrounding communities. But even these female dance roles were very popular as performed by boys (*gandrung*). Then beginning in the 1920s, women and girl dancers began to replace many

³⁴ Bandem and deBoer 1981: 93

of the men, taking on both female and many male dramatic roles. And androgynous *kebyar* styles emerged that combined male and female qualities. In the film footage from the 1930s we see boys and men performing female and androgynous roles, females performing for rituals (including *Jogéd Bungbung Déwa*) and young women performing female and male roles. Balinese dance and music have fulfilled goals of *jagadhita* in part by stimulating erotic impulses in the service of fertility – propagation of species – in humanity, agriculture – and nature more generally – celebrating the sacred in male-female union as well as in *arda naréswari*, a single being or divinity, half-male, half-female. A question arises as to how the original *Jogéd Bungbung* fit into the concept of *jagadhita*, and the speculation that the *bungbung* represent the male principle.

Perspectives on *Gandrung* and *Jogéd*

- Film of *Gandrung* Madé Sarin - 03:00

Gamelan pajogédan (gandrung) features a collection of *rindik* 'bamboo xylophones with flat keys' each of which are suspended above bamboo resonators and played with two wood mallets. *Gandrung* and *jogéd* are as close as traditional Balinese genres get to a social dance and existed in regions throughout Bali.³⁵ While most generally considered entertainment, both can also have a role associated with *déwa yadnya* 'ceremonies directed towards deities and ancestors' and occasionally other religious rituals.

Gandrung is a female role performed by a young male dancer, *jogéd* being its equivalent, performed by a female. They are both related to the more formalized *léong* and performances would, in the past, and still may begin with an abbreviated selection from the *léong* repertoire, sometimes involving two or three dancers. But most crowd- pleasing and unique has always been its *ngibing* 'pairing' sections in which

³⁵ Other dances in this genre included *léko*, and *adar*. *Léko* is still extant in regions including Tabanan (Pan Suka of Tumbak Bayu, conversation 2014).

audience members are invited to dance (and flirt) with the performer.³⁶ *Jogéd bumbung*, a dance only performed by females, is the genre now most prominently associated with *ngibing* and a bamboo *gamelan* (using the fully round bamboo tubes tuned to *saih gendér wayang*, which has more recently come to be known as *sléndro*), but as we shall see, its history is far different.

I Madé Sarin (1918–2012), *gandrung* dancer in Ketapian Kelod, Denpasar, on various occasions gave the meaning of *gandrung* as *tergila-gila* ‘infatuated’ or ‘delirious’, *cinta* ‘adoring’, *gila cinta* ‘crazy in love’, and *rindu* ‘longing’.³⁷ The word it self conveys the erotic appeal of the dance event. A Balinese dictionary defines *gandrungan* as, “males who are *tergila-gila* ‘infatuated’ with other males.”³⁸ Ketapian musician I Wayan Kanda (1935–) heard that in the old days when Madé Sarin was still young, a man viewing from afar at what appeared to be a beautiful girl could immediately fall in love. After a performance at least ten men might linger for as long as three days in the village to visit Sarin and *ngobrol* ‘hang out and chat’, just to be near him, sleeping at the *balé banjar* just across from Sarin’s home.³⁹

In pre-1940s Bali, *gamelan pajogédan* was the same as *gamelan gandrung*, except that one accompanied a girl *jogéd* and the other accompanied a boy costumed and performing as a female. The *jogéd* of earlier times is now called *Jogéd Pingitan* or *Jogéd Pingit*, as differentiated from *Jogéd Bumbung*.⁴⁰ Different contemporary scholars contextualize *pingitan* in different ways. Bandem and deBoer write: “*Pingit* means ‘secret’ or ‘selected’ and originally designated

³⁶ *Ibing* connotes the (more often) male volunteer dancer from the audience.

³⁷ Conversations in 2003, 2006, 2009

³⁸ Sukayana 2008: 247

³⁹ Conversation with Wayan Kanda 2014

⁴⁰ *Jogéd bumbung* is often in *saih gendér wayang* tuning, but the tuning in Jembrana, West Bali, is more often *saih gong* (*pélog*) The *kréasi* ‘creation’ by I Nyoman Rembang of Sésétan and the conservatory KOKAR, was also a “*pélog*” version. The music of *jogéd bumbung* is not made by hitting *rindik*, bamboo keys, basically flat but with a slight curve. Rather, the bamboo are rounded tubes often referred to as *grantang* (also suspended horizontally and each hit with two wood mallets).

the *Joged* dancers reserved for royalty. Nowadays, because of the association of the word with the sacred head-dress, it has acquired a connotation of 'holy' or 'sacred'.⁴¹ Nyoman Suarka goes further to suggest that *Jogéd Pingitan* refers to the dancers being selected for a circumscribed religious context by a *betara* or *déwa* 'deity' to perform a sacred dance.⁴² According to I Gusti Nyoman Wirata and Mangku Pura Puseh Luhur Bedha (Wayan Putra), *pingit* means, "within the specific space of a ritual or *pura*".⁴³ These are all in their own ways in agreement with the Balinese dictionary⁴⁴ definition as 'secluded, restricted' but which might also include 'secret'. However, Gusti Nengah Nurata (who is with us today) explains that the term is still used in Java and that in Javanese it connotes *tidak boleh keluar dari lingkaran itu yang suci* 'one is not permitted to go outside of the sacred circle or area'. Certainly, the *gelungan* 'headpiece' used by *Jogéd Pingitan* performers is most often *mlaspas* and *masupati* 'endowed with spiritual energy' and stored in a *pura*. This is frequently the case with *gelungan* for various dance genres (kept, at least, in the family household *sanggah* or *marajaan*), and includes *gelungan gandrung* kept in the *pura banjar* of Ketapian Kelod.

Both *gandrung* and *jogéd* feature the *ganderangan*, the last dance and main attraction during which members of the audience may take turns dancing with the *jogéd* or *gandrung*. In the case of *jogéd*, it is most often the dancer who chooses from amongst members of the audience. In earlier times with *gandrung*, men did not need any coaxing from the dancer, but instead would eagerly approach the dancing boy and even interrupt a previous volunteer engaged in *ngibing* with the *gandrung*. *Ngibing* can provide a chance to dance very close

⁴¹ 1981: 90

⁴² Paper presented at Listibiya seminar: *Kesenian Sakral: Tari Joged Pingitan dan Baris Upacara* (2014)

⁴³ Conversation at Pura Bedha 2015. I Gusti Nyoman Wirata is Penyarikan Désa Pakraman Bedha (Tabanan), *sekretaris* 'administrator' and local historian especially with regard to Pura Bedha which has an ancient history of *jogéd*.

⁴⁴ Yayasan Pustaka Nusantara 2008: 538

to the *gandrung* or *jogéd* and *ngipuk* 'flirt', 'seduce' or 'woo'.⁴⁵ The ultimate goal (within the dance itself) is *aras-arasan* 'kissing' wherein dancers would bring their faces close together without lips touching, but more as if inhaling each other's fragrance with a sinuous head movement. This occurs between two *léong* dancers in the *léong* Lasem story, or in any of a number of other dance dramas but, as can be seen in the McPhee film, a *gandrung* dancer does not allow it to get to that point.

De Zoete and Spies write (1938/2002: 242–243):

The characteristic feature of Djoged, which distinguishes it from all other Balinese dances, is that anyone may enter from among the onlookers and dance with the soloist, after she, or in the form called *Gandroeng*, *he*, has finished the long *Legong* solo. Old women, young women, men, and boys may all take their turn, and give free play to their personality within the limits of the style imposed by the *ngibing*, which is a quite definite one, but lends itself to comic or serious expression according to the personality or gifts of the *Ngibing* dancer. Sometimes the dance is willfully grotesque and parodic, sometimes only by mistake. The onlookers will not be slow to show their feelings, but the *gandroeng* or *djoged* keep a perfectly grave face, and dances quite patiently with all. We need not describe again the *Legong* solo, with its birdlike turns and quick fluttering of fan and and fingers, rapid gliding side-steps and ceaseless vibration, sudden folding together and expanding in height like a spring, its dazzling dance of hands...

The Dutch scholar Van Eck, who wrote in 1880, described the public dancers of the period (and is quoted in Bandem-deBoer 1981: 87):

After the course of every important cockfight there is for great and small the opportunity to test one's luck

⁴⁵ *Pangipuk* is a choreographed love-making sequence in any dance genre and in *wayang* as well.

at cards or dice. And on these occasions the public girls, or joged tongkohan are not lacking; they are sent out by their masters—the princes and headmen—for common account, to save the men and adolescents the trouble of carrying their still remaining coins home. The principal fun consists then in that one, in local fashion, may ngigel (dance) for a few minutes with such a joged tongkohan (they are called ronggeng in Java).

Thereupon there follows another freedom...After the dance has run its course, the dancer separates himself and sits among the many spectators; the girl follows him in order to get her payment, which usually consists of five to six Balinese coins, and for that wretched sum she is obliged to sit on the laps of the dancer and his friends and receive their caresses. It is disgusting to see how such a girl during half the night is pulled hither and thither and regularly tormented with the kisses and embraces of great and small, young and old, without her being permitted to resist.⁴⁶

Bandem and deBoer⁴⁷ continue:

Jacobs, a Dutch medical doctor who traveled in Bali in 1881 on government assignment...reported that the traveler who was a guest of a Balinese prince for the first time might discover, with surprise, that the Joged dancers had dawdled after the performance to see if other entertainment, of a more intimate nature, were required. These 'private' dancers do not seem to have performed the ngibing improvisation with their audiences.

In pre-colonial times, *Jogéd Pingitan* would be performed in the *puri* accompanied by a *gamelan Semar Pagulingan* but a bamboo-keyed *pajogédan* could also be used in this setting. Outside the royal courts *jogéd* would be accompanied by bamboo *pajogédan*. The *selisir* tuning for both

⁴⁶ Van Eck 1880: 9 (2): 14

⁴⁷ Bandem and deBoer 1981: 88

pajogédan and *gandrung* is *saih gong* ‘like *gamelan gong*’, with a sequence of intervals, or scale, nowadays referred to as “*pélog*.”

Made Sarin told us the *gamelan* from Banjar Pagan recorded in 1928 was organized and taught from the 1920s into the 30s by Nyoman Kalér, as was the nearby *gamelan* of Ketapian Kelod. Kalér, of course, was a famous *légong* teacher and creator of *kebyar* dance and music repertoire. Sarin told us he was already dancing *gandrung* at age nine (which was around 1927), and that his partner was Wayan Rindi. According to Pak Sarin, Pagan preceded Ketapian in *gandrung*, but the dance form did not take hold there and did not remain extant for long, as it did in Ketapian.

This, according to Sarin, was a result of its sacred function in the local community. *Gandrung* is still performed regularly upon the occasion of *odalan* at the *pura banjar* that falls on *Tumpek Wayang*, and occasionally in other contexts, also at the *bawos* ‘request’ of *ida betara* ‘deities’ that *sungsung* ‘descend’ and *makayunan masolah* ‘wish to dance’. This request is conveyed through members of the congregation who experience *kerauhan* ‘trance’ or *pemuus* during which Sang Hyang Ida Betara *menyusun* ‘the deity descends’. During the actual *odalan* ceremony members of the congregation may experience *kerauhan*, including young people who have been trained as *gandrung*. This is an unconscious state of possession, or visitation, by a deity or spirit, and may result in an unconscious and very brief variety of dance. The spiritually charged *gelungan* are present and available for such a request by a deity. If the *betara* “*makayunan masolah*” for *gandrung* in particular, a performance with *gamelan* will follow the next day, *manis odalan*, in the *jaba pura* ‘area just outside the temple’, which also happens to be in front of the *balé banjar*. Performed with a *gelungan* ‘headpiece’ that has received *mlaspas* and *pasupati* empowerment, a *gandrung* dancer might not be entirely in trance, *kerauhan*, but will still not be *sadar* ‘in a conscious state’. Commonly, at the end of a dancer’s performance and immediately after the *gamelan* stops playing, the *gandrung* will experience *kerauhan* and be car-

ried back to the temple for *tirta* 'holy water' from a *pamangku* 'priest'. ⁴⁸ This is the most common sacred function of *gandrung* nowadays, but in earlier times, it was more common for the dance to be performed as *ngupah*, a ceremony in 'payment' for the fulfillment of a family's prayer for some kind of recovery of health or ability to conceive a baby and *masesaudan* or *masesangi* 'promise' to perform such a ceremony.⁴⁹ In the current era of medical doctors and hospitals, the practice of *ngupah* is less common, resulting in fewer sacred contexts for *gandrung* and other genres such as *barong* and *Rangda* with an assortment of *jauk*, *omang* and *sandaran* (*télék*). *Masangih* 'tooth-filing ceremonies' were, in the past, another opportunity for *gandrung* performances.⁵⁰

Outside its ceremonial role *gandrung* can be performed as *balihan-balihan* 'entertainment' in a variety of contexts.⁵¹ In earlier times, *nglawang* was an opportunity for performing *gandrung* and other dances such as a variety of *barong*, often, for as long as a month following the ten-day sequence of ceremonies between *Galungan* and *Kuningan* held every 210 days. *Nglawang* 'door-to-door' involves traveling by foot from village to village to perform on the road for voluntary monetary contributions. The *gandrung* group of Ketapian would *nglawang*, circling a wide area that included relatively nearby Sanur. They would also perform in hotels, especially in Sanur during the 1970s. Even in a completely "secular" performance situation, and without a specially sanctified *gelungan*, a *gandrung* dancer can experience *kerauhan* if the *betara* and forces of nature operate in such a way. Amidst these various functions, *gandrung* has always shown a variety of ways to be *nganutin* 'in accordance with' *désa kala patra* 'place-time- context'.

⁴⁸ According to Dé Ama, *gandrung* dancer and great-grandnephew of Madé Sarin (conversation 2015)

⁴⁹ Conversation with *gandrung* musician I Ketut Wadja in Ketapian (2015)

⁵⁰ Conversation with Wayan Kanda (2014)

⁵¹ A formal classification created in 1972 by Listibiya uses the term *balihan-balihan*.

Gandrung was still performed by boys until soon after 1942. It was during the Japanese occupation of World War II that girls began to perform *gandrung* and also, that *jogéd bungbung* transformed from a ritual dance to the sexy entertainment, principally for tourists and official guests, that we know today. Madé Sarin suggested that the Japanese soldiers were more interested in female beauty and that the leaders of the Japanese occupying forces thought that sexy boy dancers would undermine the morals of their soldiers, so *jogéd* was celebrated and male *gandrung* shunned.

Wayan Rindi was a unique artist and well known as one of the very few male *condong légong*, performing with Ni Nyoman Sadri and Ni Luh Cawan as *légong Kelandis* and *légong Lebah*. His niece and student, Ni Ketut Arini describes some of his background. Rindi had earlier studied *nandir*, the male precursor of *légong*, with Gusti Bagus Djelantik (of Puri Saba) at Puri Blabatuh, Anak Agung Rai Perit and Déwa Putu Belacing in Sukawati. Rindi also took on the role of being a *pajangan* 'display', sometimes in *légong* costume, during *upakara* 'ceremonies' such as at rice harvesting time. This practice continues to the present at wedding ceremonies, but the *pajangan* are now always female. Rindi happened to be considered spectacularly *jegég* 'cute', 'beautiful', so just sitting was enough to give people pleasure.

Rindi's son, Madé Netra, described that when the young Rindi was preparing to leave his house to perform *gandrung*, a throng of men from the hosting village would be waiting just outside the doorway of his home compound. They would not allow his feet to touch the ground outside, but as a group would carry him to the location of the ceremony and performance. Rindi told his son that he felt peculiar and uncomfortable as men would push and hit each other in order to get closer to their object of adulation, so as to touch him.

Indeed, *jogéd* and its male counterparts were, in the time of Bali's ruling kingdoms, associated with erotic entertainment that commonly led to sexual favors bestowed on

guests of a *raja*, or members of a less formal audience outside the *puri*.

Musical structure and themes of many *gandrung* compositions were (and continue to some extent) related to *léong*: *Jobog*, *Lasem*, *Kupu-kupu Tarum*, *Candra Kanita*, and *gandrung penyalonarangan* 'variations on *Calonarang*' such as the witch of *Girah* story or *Semarandana*, also incorporating the *Rangda* mask as the deity *betara Siwa*. But the dance style reflects the specific quality and techniques of the *gamelan gandrung*, as every *gamelan* has its distinctive style and way of playing. As musician Madé Arnawa has pointed out, the *rasa* 'feeling' of *gandrung* dance and music remains unique and distinct from *léong*, responding to the timbre and energy of the bamboo instruments and characteristic *gegebug* 'mallet technique'.

Sampih

Madé Sarin was friends with Wayan Sampih of Sayan, Ubud, who had also studied *gandrung* with Nyoman Kaler, but very briefly. Sampih was Colin McPhee's *anak angkat* and after several attempts to teach him, Kalér declared that, "This one is like a wild animal, rough like a strong wind. But his mouth is good, and his eyes are beautiful. He will never dance well, but he could be perhaps an actor of strong parts." After some time, Sampih refused to continue with Kaler, and McPhee brought him to study *gandrung* with fourteen-year-old Ni Camplung from Bedulu, whose gentle, patient style was more compatible with Sampih's temperament. Once Sampih joined the *gong kebyar* of Peliatan, they invited Gusti Raka of Penebel, Tabanan, to teach him *Igel Jongok* (*Kebyar Duduk*), and his first major performance was at a *plebon* 'royal cremation' at Puri Gianyar.

- Film: Sampih with Gong Peliatan (Colin McPhee) - 03:00

Just as Marya had been a *gandrung* before combining male and female dance qualities in creating his *kebyar* dances, Sampih's training with Camplung and Gusti Raka gave him the same *bebancian* virtuosity.

Bapak Madé Sarin passed away in 2012 and we visited his 20-year-old great- grandnephew Dé Ama in 2013. Madé Sarin's daughter-in-law described how in his last year, the always energetic 94-year old, already confined to his bed, not able to walk, would hear the *gamelan gandrung* rehearsing at the *balé banjar* just across the street from his house, and would dance in bed, waving his arms and hands in the air – *gandrung* 'infatuated' till the end!

PRINCIPLES AND VALUES INFLUENCING HANDS PERCUSSION MALAYSIA COSMOPOLITAN MUSICAL CREATIONS IN COLLABORATION WITH GLOBAL ALLIANCE

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Hands Percussion is a percussion ensemble formed by the Chinese of Malaysia in 1997. In their early days of formation, Hands Percussion focused on Chinese drumming patterns and choreography related to Chinese festivals and cultural traditions. In the early 2000s, Hands Percussion recreated music and incorporated their interpretations of the music of the different ethnic groups in Malaysia into their concerts. In recent years, Hands Percussion began to explore global soundscapes through their musical alliances with performing artists and drummers around the world. In 'Wind of Nomads' (2017), Hands collaborated with Dafra Drums from USA and Burkina Fasa to introduce sounds from the *djembe* and *kora* of the Manding Empire (West Africa). They synchronised the complex rhythms of the African talking drum with the Indian *tabla* and the newly invented Swiss *hang drum* into their musical creations. This paper explores Hands Percussion's identity from local to cosmopolitan musicians, whose opportunities for musical alliances are enhanced through international networking and collaborations. While Hands is exposed to many different musics from around the world, I argue that Hands Percussion's choices for international musical alliances are not random but determined by several principles and values including 1) Malaysian Chinese values and virtuosic skills in drumming 2) openness, flexibility and desire to learning new musics 3) artistic quality and philosophical values. Through interviews with Hands Percus-

sion artistic directors and performers, this paper examines the choices for global musical alliances made by Hands choreographers in the construction of new pieces.

From the visual images and youtube videos of Hands concert promotion trailers and performances on the Internet, one may wonder the origins of this performing arts group. Which country, ethnic origin or cultural identity do these performers represent? Their physical appearance and the Chinese *shi gu* (lion drum) allude Hands Percussion to Chinese ethnic origins. However, their performances also include other musical instrument such as the *gamelan*, *gendang*, *kompong*, *rebana*, *tabla*, *guqin*, *sape*, *guitar*, *bongo* and *conga*. Hands has also incorporated the Japanese *taiko* and *shimetaiko*, Taiwanese *tao gu*, African *djembe* and Swiss *hang drum* into their concerts. In this paper, I explore the notion of a 'cosmopolitan' identity among Hands Percussion performers. I posit that Hands Percussion members embody a 'cosmopolitan' identity as global citizens consuming selected global trends, goods and items made available through international trade and online access. In recent years, 'cosmopolitanism' is also presented in their performances through the development of performances in collaboration with international performing artists, especially drummers and percussionists. These alliances are developed during their travels and tours to perform at festivals around the world. Hands most recent concerts were at the 2018 '53th Edition International Folklore Festival Op Roakeldais', Warfum, Netherlands; '60th Werelddansfestival Hello!', Schoten, Belgium; and 'Tbilisi International Festival of Theater' in Georgia, Canada (Kaleidoscope 5: Unbeatable, 2018) In Europe, arts festivals, concerts and a variety of public events have flourished in southern European countries promoting intercultural dialogue and cosmopolitanism are increasingly becoming a public policy focus (Albahari, 2008, p. 11).

After independence, many colonised countries felt to the need to assert a national identity through the construction of national paraphernalia such as the national flag, song,

dance, language, identity and others. Nations and nation-states promoted their citizens of heterogeneous ethnic groups to see themselves as 'one nation'. This 'one nation' developed along side Anderson's concept of the 'imagined community' – "imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion [Anderson, 2006 (1991)]. The nation-state represents what Giddens (1994) called a 'power container' with a totalising, homogenising and formally equalizing effect. It implies a bounded community and imposes a set of cultural norms and expectations to the principle, which binds the community together (blood or territory), and determines the incorporation (naturalisation) rules for the insider.

The ethnic origins or inspirations to Hands Percussion recent musical creations transcend beyond the music of the local Malaysian soundscape. If a musical ensemble representing Malaysia had to be confined only to musical creations sources from the diverse ethnic groups in Malaysia, then Hands Percussion has not complied with this concept. They represent the current and changing identity of Malaysians. The movement from a purely Chinese to Malaysian and then more 'globalised' musical ensemble affirms that identity is porous and malleable. New identities overlap with previous identities as Hands Percussion interacts with the social, cultural and technological changes. In this paper, I argue that Hands Percussion is in fact at the frontline in representing the identity of today's cosmopolitan (2018) Malaysians, exposed to many global trends and values. That being said, I also assert that Hands Percussion's 'cosmopolitanism' values are selective, they are not random choices. This paper seeks to understand Hands Percussion's basic principles and values that influence and determine their international musical alliances, consequently, their new musical creations.

The Origins of Hands Percussion

Since its formation in 1997, Hands Percussion has grown into three teams categorised by age and experience. Team A consists of Generation X (born before 1980s) drummers; Team B comprises of Generation Y (born between 1984-1996) and Team C, Generation Z (born after 1997) the new recruits. Most Hands Percussion drummers grew up mastering Chinese drumming skills through the 24 Jie Ling Gu, also known as the 24 Festive Drums, a curricula in the Chinese elementary or secondary schools of Malaysia. The 24 Jie Ling Gu is a Chinese drumming ensemble genre created by the Chinese in Malaysia in 1988. Its music and choreography manifests the Malaysian Chinese' romanticised idea of the agricultural activities, festivals and natural environment inherent during every *jie qi* (sub season) in the Chinese agricultural calendar in China (Chan, 2002; Chan, 2006). In the early 90s, the powerful, loud and dynamic sounds and movements of the 24 Jie Ling Gu created a feeling of euphoria which united the spirits of the Chinese in Malaysia. Set against the budding nationalistic spirit invoked to create a sense of solidarity among the Chinese. The 24 Jie Ling Gu is a newly 'invented tradition' [Anderson, 2012 (1983)] developed to contest the homogenisation concept of a one *bangsa* (race), which paradoxically promoted 'unity in diversity'.

After years growing up with Chinese drumming skills, some of the drummers of the 24 Jie Ling Gu desired to explore performance beyond the sounds and movement related imagined phenomena in China. The rules and regulations for the music and choreography fluctuated depending on the decision of the counsel of elders that judged annual 24 Jie Ling Gu drumming competition. Some teams found themselves disqualified for including items such as a fan dance in their choreography. Many of the Generation X drummers found that these limitations suppressed their creativity and discouraged them from exploring new music and movement. In 1997, Bernard Goh, the founder of Hands Percussion, made a decision to break free from these limitations. He formed

Hands Percussion, a percussion ensemble founded on Chinese drumming styles. Hands Percussion extended beyond the boundaries of the 24 Jie Ling Gu to explore the soundscape of Malaysia through collaborations with local artists in their performances.

Interculturalism

Interculturalism in the performing arts is a conscious interactive dialogue between two or more cultures in the construction new performance pieces. Hand Percussion celebrate interculturalism, embracing philosophical and musical dialogue among artists from various backgrounds in the construction of new pieces (Chan, 2015, pp. 30–31). Interculturalism grew alongside the notion of 'multiculturalism', which implies separate cultural traditions performing alongside each other. Interculturalism champions cross-cultural dialogues and interaction across cultures. It challenges the passive acceptance of multicultural communities coexisting effectively (Penas, 2006, p.15). Meer and Modood (2011) state that interculturalism is "something greater than co-existence, allegedly geared toward interaction and dialogue than multiculturalism." Cantle (2012) defines 'interculturalism' as:

1. Less 'groupist" or more yielding of synthesis than multiculturalism
2. More committed to a stronger sense of the whole, in terms of societal cohesion and national citizenship
3. Liberal and relativistic, likely lead to criticism of illiberal cultural practices (as part of the process of intercultural dialogue) (Cantle, 2012).

Hands Percussion began exploring dialogues of sound and movement within the ethnoscapes of Malaysia. In their early concert, *Ri Yue Chu Yin: The birth of Hands Percussion Gamelan*', Hands performed the piece titled, 'Makan (eat)'. 'Makan' highlighted the special foods in Malaysia such as *nasi lemak*, *nasi goreng* (fried rice) *telur goreng* *bistik* (bistik fried

egg) by playing with melismatic techniques on the syllables, polyphonic overlapping of melodies and improvisation on the gamelan, trumpet, saxophone and trombone. These woodwinds accompanied the gamelan with a funky and jazzy rhythm. 'Tchaikovsky on Gamelan' was choreographed with 3D effects and graphic displays integrated with experimental lighting that projected on a cloth fine arts elements including calligraphy (Hands Percussion, Tchaikovsky on Gamelan, 2014). In Kaleidoscope 2 (2012), the *tao gu*, *kompong* and Indian drum was combined with joget-style movements accompanied by intriguing drumming patterns (Chan, 2013, p. 112). The 'Gong Trilogy' deconstructed the five *kempul* (gongs) from its original hanging to a horizontal position. Placed horizontally on the five tables, Hand Percussion drummers wearing neon-lit suits performed interlocking patterns on the *kempul* using a variety of hand and drumming techniques (ibid.). In 'The Next' (2014), Hands Percussion learned to play the percussive patterns of the randai by slapping the extended cloth below their pants. Randai is a storytelling performance from the Minangkabau people of Negeri Sembilan. Hands designed a new look for the pants and also composed their own rhythmic patterns for 'slapping the extended cloth below their pants' (Chan, 2015, p.31).

Cosmopolitanism

I examine the term 'cosmopolitanism' through the notion of a 'world citizen', someone who is less bounded by traditional geopolitical and cultural divisions derived from national citizenship and are more global in their creative and conceptual frameworks for performance compositions. Embracing this concept allows Hands Percussion performers to create new musical productions that represent the contemporary identity of Malaysians today (2017). Cosmopolitanism is commonly explained as a "way of thinking about, engaging with cultural difference, and cities represent the prime, although not exclusive, sites for these encounters" (Skribis and

Woodward, 2013, pp.99-100). Our social, cultural and political environment, especially in the urban areas provides a landscape for cosmopolitan encounters.

Cosmopolitanism is the ideology that all human beings belong to a single community, based on shared morality (Stanford Encyclopedia, 2002). During the times of Greeks, a cosmopolitan society was an imagined ideal utopian society that was a topic of discussion and debate among Greek philosophers. In his famous phrase "I am a global citizen", Socrates discussed the idea of "community through the incorporation of the whole humanity" and the adoption a non-hierarchical vision of cultural value. Socrates posited several perspective whereby he 1) rejected the polis as the absolute limit point to political belonging 2) defined the idea of community through the incorporation of the whole humanity 3) asserted that human rights were not constrained within geopolitical boundaries 4) encouraged an attitude of self-awareness through genuine curiosity and open challenge with the other. Socrates' vision is relevant in the early 21st century due to the ubiquitous access to information due to global connectivity through travel, tour and communication. The ideas, values and trends from different parts of the world are accessible to anyone with access to the Internet. A large part of society today is able to make choices; they have some power to decide otherwise on subscribing to a monolithic religion, conventional values or other hegemony such as consumerism and materialism.

Hands Percussion is one group that has transcended some forms of hegemony, firstly the traditional idea that a Chinese ensemble should be based only on Chinese concepts, musical instruments and styles. Secondly, they are able to transcend the stereotype of needing to subscribe to a 'national' identity based only on the Malaysian culture. Hands Percussion has also challenged criticism that they have no core identity, that they are 'rojak' (a local salad consisting of mixed fruit and vegetable). I posit Hands Percussion represent the very identity of many Malaysians today – the 'cosmopolitan' identity of the early 21st century.

Appiah (1997) suggests the possibility of a cosmopolitan community in which individuals from varying locations (physical, economic, etc.) enter relationships of mutual respect despite their differing beliefs. He states that 'cosmopolitanism' is a catchphrase for expressing the 'duty' to live with all the other people in this world and the moral challenge that humanity should rise up. Appiah's concept is currently being lived in specific parts of the world. There is a growing acceptance of gender differences and differing belief systems in many parts of the world today. There are also collective efforts to assist countries facing emergencies, such as disaster management, the most recent (2018) being the earthquakes and tsunamis in Lombok and Sulawesi. Hands Percussion have developed many global alliances during their travels and performance tours at festivals and concerts. With the mobility of travels, easy access to the Internet, and global media, listening and learning about other cultures facilitate the choices for collaboration and appreciation of diverse cultural aesthetics. During these tours, Hands Percussion make a conscious effort to develop friendships with performing artists. These friendships have led to performances by international artists in Hands Percussion concerts. Among them are Abbos Kosimov, from Uzbekistan; Ben Walsh. U-Hee Company, Korea; Majd Hass, Syria who performed in Hands recent concert – Kaleidoscope 5 (K5): Unbeatable (2018). Collaboration with local artists continue with the involvements of Prakash Kandasamy, Dhol Alliance, Mat Din, Tan Su Yin, Arifwaran, Kathryn Tan and Yuan Leow Yunn. While I listed the artists based on country affiliations, I propound that collaborations are not determined by country or ethnic origins but by mutual beliefs in artistic excellence. Bernard Goh (2018) states.

A common thread that runs through all artists in K5 is that each of us believes in striving to be the best versions of ourselves. We have all failed countless ties, but the lesson in that to always get up, dust off and keep moving forward. These guys deeply believe that our

music and art is important enough to work hard for. Crazy enough to sacrifice everything that we've got to make it beautiful and brilliant to share. We know that a decision to move forward and do things differently can change your life forever (p. 4).

This statement affirms that Hands Percussion choice of collaboration derives from mutual philosophy and artistic goals.

Hands Percussion and Cosmopolitanism

In the last decades, Hands Percussion began collaborating with many international artists. In 2017, they collaborated with Dafra Drums from Burkina Faso, USA to perform the 'Wind of Nomads'. In this paper, I examine how Hands Percussion contributes to a new kind of 'cosmopolitanism' today.

Prior to discussing how Hands Percussion present a cosmopolitan identity, I discuss the basic values of Hands Percussion to understand the limitations or limitlessness in their performances. Questions interrogated in this paper are "What are the principles and essence of Hand Percussions?" The answers to these questions led me to answering two other questions 2) How do Hands Percussion principles determine their musical alliances? 3) How do these musical alliances influence the type of 'cosmopolitanism' inherent in Hands Percussion?

I draw out three-core essence of Hands Percussion from interviews with Bernard Goh, the artistic director and Jimmy Ch'ng, the principle percussionist and assistant artistic director.

1. Values and Skills
2. Philosophy and Artistic Values
3. Openness, Flexibility to desire to learn

Values and Skills

In order to achieve the standards of a Hands Percussion performance, one must have the basic knowledge of Chinese drumming skills, as many of their pieces are highly technical and require highly virtuosic drumming skills and a keen musical sense. Some of the values that bind Hands Percussion members together are:

1. Chinese values of discipline and diligence
2. Practical knowledge of Chinese drumming patterns and musical styles
3. Highly virtuosity in percussion performance

All Hands Percussion members have advance skills in percussion performance and an agile body for performance. These skills do not ensure sustainability of the team. Chinese values, attitude and principles are crucial to the success of this group. The amount of training and discipline required to perform at the level of excellence in Hands Percussion requires the attitude of hard work, perseverance and diligence. This attitude has origins in from their forefathers of the Chinese in Malaysia who worked very hard in the tin mines, plantations, transport and other industries during the early 20th century. Performance practices are highly observed in the teaching and learning style of the Chinese schools in Malaysia. Training from the 24 Jie Ling Gu instills three important Chinese values including the rooting of discipline, respect for elders and perseverance (Chan, 2006, p. 98). Children who learn the 24 Jie Ling Gu usually take part in competitions that require the synchronization of rhythm and movement. In competitions, a single mistake by a drummer can cause the team to lose when their competitors are all equally good. While teamwork is important, the development of each individual's strength of heart and mind are strong for sustaining foundation of the team (p. 98). To be a Hands Percussion performer ... Bernard states,

... Your technique has to be very good, before you go further ... so everything has to go back to being a percussionist, your discipline has to be there first (Bernard Goh, personal communication, 20 May 2018).

This virtuosic ability developed through discipline and diligence is important to master and grasp the various types of rhythmic patterns that Hands Percussion explores in their pieces. On whether certain rhythmic patterns from different cultural groups are more difficult to master than others, Jimmy Ch'ng, the principle performer and artist in Hands Percussion states,

I don't see ourselves as having a very traditional background, so we can gel with others ... I would not see it as difficult as long as you have a mind to work something out ... (Jimmy Ch'ng, personal communication, 3 June 2018)

While Hands Percussion embrace membership from all different origins, those that are able to survive and endure the hardships are usually those that are durable, strong willed and persistent.

Philosophy and Artistic Values

All of Hands Percussion concerts are motivated by philosophies of life and artistic endeavours in their performances. They have a subconscious attraction to performing artists or ensembles that share similar principles. The shared background, such as hardships encountered during their childhood years, the struggle to maintain the financial resources, and the challenges experienced in being a freelance team. These are some challenges that eventually connect them as an entity.

According to Jimmy on selection,

... From their shows, we know this group is really good in their skills ... they have some philosophy ... this group is not so commercial, maybe, their art direction is quite similar with us ... then only we decide to work with them (Jimmy Ch'ng, personal communication, 3 June 2018).

The intercultural explorations of Hands through travels, communication, friendship, and networking expand their ideas and visions for new pieces. Commercialisation is not the objective of Hands Percussion but earning an income is important to support the livelihood of their full time musicians. Musical alliances do not suddenly emerge; they develop over time through communication, trust and mutual ideas for creative pieces.

On collaborating with Oliver Tarpaga in the 'Winds of Nomad' concert, Bernard Goh states

Oliver and I started up a friendship via e-mail, discussing everything under the sun. From our thoughts and ideas, cultures and rituals, possibilities and restrictions, differences and similarities, of food, music and experiences. We shared a deep connection which eventually led us here' (Bernard Goh, personal communication, 3 June 2018)

On the question of whether they had specific cultural aesthetics in terms of selecting groups for collaboration, Bernard replied: "No, as long as they are good artist, and they should be related to percussion and drum." On whether there are limits and boundaries of musical ideas that Hands Percussion would not explore, Bernard states, "No".

... I just do, I just create, I just think its good for us to try ... we are free, we are free to explore no held back (Bernard Goh, personal communication, 3 June 2018).

This statement explains that musical alliances are developed through similar artistic direction and aesthetics, as well as experiences of hardships and challenges that have taxed the survival of the groups. Skrbis and Woodward (2013) notes that the identification with others is not automatic ... there is an interactive relational dimension to the patterning of local and global interests, of home and away, which are structured by historical, and political processes as much as media formats and personal psychologies of reception and interpretation, empathy and hospitality (p. 80).

Openness, Flexibility to desire to learning

When Bernard first formed Hands Percussion, he had an open mind toward learning new music and choreography. Since their formation, Hands Percussion members have studied western percussion techniques, classical music, Balinese gamelan, African drumming, *sitar*, *gendang*, *hang drum*, *randai*, *miyake* and many others. Hands Percussion is not bounded by any religious or cultural regulation that restricts them from exploring beyond. Bernard created many opportunities for these members to study music and drumming technique. Jimmy took lesson on playing western percussion with Louis Pragasam, a local Malaysian percussionist. In the early years for their formation, they joined a drumming workshop by Bill Cobham from the United States of America.

In 2007, Hands Percussion purchased a gamelan set from Indonesia and utilised it as a percussion instrument. They did not learn the traditional Gamelan Melayu repertoire but created their own music on the gamelan. They ventured into composing and adapting western classical music into the gamelan in their concert titled 'Tchaikovsky on Gamelan'. The curiosity of learning different musical styles enriched their knowledge of diverse musical skills, rhythm and styles.

Conclusion

From the interviews and performances, I suggest that Hands Percussion demonstrate a kind of cosmopolitan identity that makes 'cosmopolitan' choices based on the principles of virtuosic skills, philosophy, high artistic value, discipline and diligence, non racialised openness and flexibility toward learning. Musical alliances based on trust, friendship, reciprocity and similar art directions are important. Hands Percussions' cosmopolitanism affirms Appiah's (1997) statement that cosmopolitanism is about individuals from varying locations (physical, economic, etc.) entering relationships of mutual respect despite their differing beliefs. I return to Socrates' cosmopolitanism as "community through the incorporation of the whole humanity" – perhaps not the whole humanity by selections and choices – one may be curious and fascinated by another culture, but there may not be chemistry between the groups. While Hands Percussion has met many percussion groups, the choices for collaboration is not random, the shared background of the artistic directors, including their hardships and struggles to survive in the performing arts world are some motivators for collaborations. As stated in the programme notes of 'Winds of Nomad' (2018),

"At the end, we realised that the production is not just about Malaysia or Africa or Africans or Chinese. It is about the balance of body, mind and soil. It's about deep connections and meaningful experiences leading to new creations and growing minds." (Bernard Goh, 2018, in Wind of Nomads programme notes).

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Biography

Clare Suet Ching Chan graduated with a PhD in Music (Ethnomusicology) from the University of Hawai'i at Manoa in 2010; Master of Arts (Ethnomusicology) in 2002 and Bachelor of Arts (Music) in 1998 from Universiti Sains Malaysia, Penang. She was a recipient of the Fulbright Scholarship (2005-2007), the Asia-Pacific Graduate Fellowship in Ethnomusicology (2005-2007) and the East-West Center Graduate Degree Fellowship (2008-2010) from the University of Hawai'i at Manoa. Clare is currently an associate professor at the Faculty of Music and Performing Arts of Universiti Pendidikan Sultan Idris, where she served as the deputy dean of research and graduate studies from 2011-2017. She is also the Chief Editor of the Malaysian Journal of Music (2015-). Her research interest includes issues of identity, nationalism, tourism and globalisation in the performing arts of Malaysia.

“WATEK LOD” SATU ANUGERAH BARU

Oleh : Pino Confessa

PROLOG

“ Om Swastiastu Pak Konsul apa kabar? silakan masuk dan duduk disini didepan, sebentar lagi acaranya akan dimulai ”. Baik Pak terimakasih banyak, tetapi tidak perlu report, saya cukup duduk disini aja ”, “Ah Pak Konsul, masa Anda dibelakang kita, silakan duduk didepan bersama Bapak2 dan undangan2 yang lain ”. Antara di tuakan dan di hormati secara begitu halus, pada akhirnya saya duduk dan mendampingi pejabat2 dan tamu2 penting pada acara seni di Bentara Budaya maupun di ISI atau di teater Ksirarnawa dan arena Ardha Chandra di Art Center di Denpasar. Walaupun saya pakai batik atau endek sesuai protokol undangan dan menghias kedua tangan dengan cincin2, akan tetapi dengan secara jelas saya keliatan orang bule totok . Tiba-tiba, tanpa toleh kepala ke sana-sini, saya dengar bisikan2 antara penonton yang lain yang duduk dibelakang saya : “ Mister itu adalah Konsultan Italia di Bali dan sudah puluhan tahun hadir pada acara2 seni di mana-mana di Bali, sudah bisa bahasa Bali dan bisa berbahasa halus lagi” ... ada yang lain yang menambahkan “ Memang dia diplomat dan bukan konsultan tetapi konsulat, dia mengurus turis dari Italia disini - sejenis *Kelihan Mono* atau kepala RT/RW - dia mengurus warganya yang hidup-hidup bermasalah dan juga yang mati ... dia sering dilihat dikamar mayat di Rumah Sakit Sanglah mengurus jenazah yang akan dikirim keluar negeri, tetapi dia bukan juru jasa kematian, dia membawa cap dan surat2 penting yang akan ikut bersama mayat ke luar negeri ... sebaliknya tidak punya wewenang untuk menerima permohonan visa ke Italy Yah miriplah dengan kepala RT/RW ... ” Bagi saya ini adalah satu lagu yang lama di dengar

sampai lahir didalam diri saya keinginan untuk menceritakan kepada yang bertanya secara gamblang siapa saya?, asal-usul diri saya? dan bagaimana saya jatuh ke tanah negara ini sampai berakar di negeri Indonesia dan pulau Bali ini..... tetapi dari mana saya bisa mulai menceritakan ?

Sekarang (setelah) hampir 40 tahun hanyut dalam keindahan kulit luar dan dalam budaya dan kehidupan Indonesia sampai memperoleh Kewarganegaraan juga untuk keturunan saya, saya ingin membaca kembali artikel yang saya tulis dua puluh tiga tahun yang lalu dengan satu motivasi cukup penting yaitu:

Memberi kontribusi kepada beberapa orang Indonesia maupun asing yang mungkin berkepentingan untuk mendengar satu penjelasan dan “lika-liku” yang saya serta keluarga saya alami, pada saat saya memutuskan untuk masuk agama Bali Hindu, menikah secara Adat Bali dan ikut serta dalam kehidupan dan perkembangan pulau Bali maupun Indonesia masa lalu dan masa kini

Pendahuluan

Dalam sejarah yang kita kenal mengenai Indonesia, Kepulauan ini pernah di kuasai oleh negara2 seberang lautan Samudra India dan Pasifik. Semua negara2 itu membawa manusia yang berbeda-beda dari seluruh dunia yang bercampur secara kebetulan atau sengaja dengan orang2 asli yang hidup dan menggunakan pulau2 dan laut ini sebagai tempat dimana mereka mendapatkan nafkah dan hidup berabad abad.

Itu terjadi di Kepulauan Indonesia secara nyata sampai Abad yang lalu dan berakhir saat dideklarasikannya kemerdekaan yang memberikan kebebasan dari segala kekuasaan dengan terbentuknya Republik Indonesia.

:

Dari waktu itu pulau Bali dan lebih lagi Negara Indonesia mulai mengalami perubahan-perubahan yang sangat penting dalam kehidupan Negara ini baik dari segi pemerintahan maupun sosial dan ekonomi.

Pada dasarnya prinsip-prinsip kenegaraan yang dihayati rakyat dari saat itu sampai sekarang adalah Pancasila, Gotong Royong dan Nasionalisme. Pada tahun2 itu rakyat Indonesia maupun orang mancanegara yang berada di Kepulauan ini mulai hidup dalam satu bingkai yang diatur sedemikian rupa oleh pemerintah dan tidak mungkin seluruh rakyatnya diperbolehkan keluar dari frame itu yang sudah ditata begitu kuat dan rapi demi kemajuan rakyatnya sendiri.

Salah satu aspek yang diitekankan dan dijadikan komoditi Negara Indonesia dari masa kolonial sebelum kemerdekaan dan di ekspose kepada dunia adalah eksotisme Pulau Bali yang begitu indah dengan peninggalan Agama Hindu yang tetap di jalankan, sampai sekarang, dengan segala prinsip filsafat sebagai contoh : **Rwa Bhinneka** atau hitam dan putih, baik dan buruk dan **Tri Hita Karana** yang mengatur hubungan manusia : dengan sesama manusia, dengan alam sekitar, dan dengan Tuhan.

Oleh karena itu, pada saat itu di Bali dirasakan suasana romantis yang diciptakan pada masa kolonial, kemudian suasana romantis itu dipakai dan dilanjutkan dari masa Kemerdekaan, Orde Baru, dan Reformasi sampai sekarang.

Bagi orang2 yang datang dari luar negeri sebagai pelancong atau turis, mereka disuguhkan Bali sebagai dunia impian nyata yang didukung oleh orang Bali sendiri yang masih mengekspresikan seluruh seninya dan hidup dengan bangga seolah-olah keindahan yang di ceritakan dalam sejarah kerajaan Hindu Majapahit dan seterusnya hidup kembali. Impian itu didukung sepenuhnya oleh maskapai pariwisata dunia yang mengabarkan dan mempromosikan pulau Bali pada kliennya sebagai satu pulau istimewa dimana siapapun yang berada disini bisa mencicipi rasa itu dan seolah-olah ikut serta hidup dalam dunia dongeng.....

Saya adalah salah satu pelancong seniman yang mendarat di dunia dongeng itu pada tahun 1980 dan disedot dalam keindahan itu Setelah limabelas tahun saya hidup dalam mimpi itu, kemudian saya menulis artikel dibawah ini.

Selamat menikmati
Denpasar, 22 September 2018

Tulisan dibawah ini saya tulis atas dukungan Ida Bagus Made Dharma Palguna (alm) dan dipublikasi oleh Majalah Warta Hindu Dharma.

“Watek Lod”
Satu Anugerah Baru
Majalah Warta Hindu Dharma
No. 342
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Setelah melihat perkembangan-perkembangan begitu besar dan cepat yang sedang terjadi di Pulau Bali pada akhir abad millenium ini, sekalipun kehadiran begitu masif dari orang-orang dalam maupun luar negeri yang datang di Bali baik sebagai wisatawan maupun perantauan, saya merasa malu menyampaikan kepada pembaca majalah ini, pengalaman saya sebagai seniman yang pernah tiba di sini 15 tahun yang lalu dan menetap di Pulau Dewata sampai saat sekarang.

Pada waktu itu saya betul-betul buta dan tidak punya pengetahuan apapun tentang alam, budaya, kepercayaan, dan Agama yang dihayati oleh orang Bali sendiri. Tentu, dalam waktu 15 tahun, saya pernah belajar dan mengerti banyak sesuatu tentang apa yang saya sedang cari di Pulau Indonesia ini, itu sebab saya ingin menyampaikan secara tulus dan jujur satu “kesaksian dari perjalanan hidup saya” kepada pembaca dan Umat-Umat Hindu disini. Apa yang dirasakan diri saya, mungkin adalah satu bagian amat kecil dari apa yang biasa dirasakan dalam perasaan oleh jutaan orang dalam maupun luar negeri yang menakjubkan suasana yang menyelimuti Bali dan Alam sekitarnya.

Walaupun demikian, kesaksian ini secara singkat akan menceritakan proses yang pernah membuat diri saya mampu sampai bisa hadir pada lembar kertas dibawah mata anda ini...dan proses ini merupakan salah satu dari sekian banyak bukti dan keajaiban nyata yang dialami oleh diri saya selama hidup di Pulau Dewata ini.

Nama saya adalah Giuseppe (Pino) Confessa, saya anak tunggal lahir 42 tahun yang lalu di negara Italia bagian selatan di kota Taranto. Kota saya itu didirikan oleh orang-orang Yunani sekitar tahun 700 S.M.

Saya pernah belajar di sekolah-sekolah negeri sampai mendapat gelar sarjana dalam bidang Ilmu Pembangunan Sipil, walaupun sejak kecil saya juga belajar dan menekuni seni teater rakyat asli dari daerah saya sampai meninggalkan keahlian formal saya, kemudian menjadi aktor dan Mime secara tradisional Italia.

Secara lebih luas, seni pertunjukan dan teater rakyat yang lahir di Italia dikenal seluruh dunia sebagai Commedia dell'Arte Italiana. Memang menurut sejarahwan internasional, sebagian besar dari akar dan asal seni comedi di Itali itu lahir di Italia Selatan pada saat daerah tersebut sedang dikuasai oleh orang-orang Yunani dengan koloni Magna Graecia yaitu "Yunani Baru" (sekitar 2500 tahun yang lalu) dan pada saat itu tercipta seni Pantomim, lalu teater lucu yang dipentaskan oleh aktor-aktor mime yang menutupi muka dengan memakai topeng-topeng yang dibuat dari kulit kayu, daun-daunan, kulit binatang dan tanah liat.

Oleh karena besar keinginan menggali lebih ke dalam akar budaya sendiri, akhirnya tahun 1977, dengan melalui dukungan dan dorongan teman-teman dosen di beberapa institut seni pertunjukan di Universitas-Universitas Italia, saya berangkat dari negara asal dengan satu misi yang cukup unik untuk mencari beberapa kemungkinan persamaan yang bisa dilihat antara karakter-karakter lucu dalam teater dan budaya Italia Selatan sendiri dibandingkan dengan beberapa karakter-karakter teater rakyat di beberapa negara di Dunia Timur. Tentu lapangan kerja saya jadi langsung di Dunia Timur dan sudah terbukti secara umum, bahwa kebanyakan akar

budaya Italia dan Eropa Timur, kami bisa temukan di Timur Tengah dan Timur Jauh. Salah satu contoh adalah seperti berikut : Kerajaan Romawi berdiri selama lebih kurang 1000 tahun, pernah mendirikan banyak budaya baru di Eropa melalui filosofer dan cendikiawan berbahasa/budaya Yunani dan, nota bene bahasa/budaya Yunani sendiri adalah anak dari bahasa/budaya Sansekerta dan lagi ras manusia yang dominan dari Eropa Barat sampai India paling Timur adalah ras Aria.

Jadi waktu saya berada di negara-negara asing itu, walaupun saya tidak bisa mengerti bahasanya, tetapi saya merasa yakin oleh satu kepercayaan cukup kuat yaitu : dalam manusia-manusia disana ada juga bagian dari keluarga dan diri saya.. mungkin oleh karena saya mirip sedikit juga dengan orang-orang Yunani, Turki, Yahudi, Arab, dan juga India...

Selama 2 tahun di Dunia Timur, saya sering pentas pertunjukan sendiri, nonton pertunjukan yang lain, tukar menukar informasi dan pengalaman dengan seniman-seniman yang di tempat, membuat riset (research), mengajar dan mengadakan seminar serta memberikan ceramah tentang seni Commedia dell'Arte Italiana di beberapa negara yaitu : Yunani, Turki, Iran, Pakistan, India, Srilanka, Indonesia sampai ke Australia.

Pada akhirnya yaitu tahun 1980, saya berada di Bali untuk melanjutkan riset dan aktivitas budaya saya. Tentu Bali sangat cocok untuk memenuhi keperluan dan kehausan saya sebagai seniman dan peneliti, sebab disini banyak jenis teater rakyat seperti : Tari Topeng, Arja, Drama Gong dan lain-lainnya sangat mirip dengan seni pentas yang pernah kami miliki zaman dulu dan terwariskan pada zaman sekarang di Italia. Setelah beberapa hari di Bali, saya langsung diterima dan mulai dibina dengan sangat baik, serius dan rela oleh beberapa seniman dan keluarganya, terutama Prof. I Made Bandem dari desa Singapadu, Bpk I Gusti Gde Raka dari desa Saba di Blahbatuh Gianyar, Ida Pedanda Kekeran Blahbatuh, Almarhum Ida Bagus Gde Mantra di Geria Sumerta Denpasar dan Bpk. I Nyoman Sadia di desa Sukawati.

Dari 15 tahun yang lalu sampai sekarang, selama saya berada di Pulau Dewata ini, terutama Beliau-Beliau itu, dan ratusan seniman yang lain kemudian, pernah memenuhi kekosongan di dalam diri saya dan memberi pengertian melalui interpretasi masing-masing tentang : apa arti dan fungsi Penari, Pragina atau Seniman?. Topeng dan seni pertunjukan itu, lalu apa kaitan dengan Adat, Agama dan Masyarakat?. Mereka semua pernah membina dan menghormati diri saya tanpa memaksa untuk mengikuti pendapatnya dan prinsipnya baik dari segi sosial maupun spiritual... , juga oleh karena saya merasa cukup mandiri untuk meraba dan mencoba mengerti apa yang sedang saya cari, apa cocok dan apa tidak demi kemajuan dan perkembangan dalam diri saya?. Pada akhirnya saya merasa keseimbangan itu mungkin saya temui di Bali juga oleh karena banyak teman bisa memanfaatkan secara sehat, apakah saya mampu menyampaikan kepada mereka dengan melalui pengetahuan saya tentang teknik pertunjukan dan gerak teater?. Ternyata setelah dua tahun pertama tinggal disini, melalui ajaran luas yang saya dapat tentang seni dan budaya, diri saya mulai merasa cocok juga dengan prinsip Agama Hindu dan Adatnya yang diterapkan oleh manusia di Bali.

Tentu saja cara Hinduisme disini jauh lebih terbuka, sosial, demokratis dan komunikatif, dibandingkan dengan apa yang pernah saya temui di India pada beberapa tahun sebelumnya, dan tidak menakutkan atau membingungkan, mungkin juga oleh karena umur dan pengalaman saya waktu berada di sana lain juga. Di India, dimana saya pernah bertemu dengan orang-orang yang mengaku paling tahu (sok tahu) dan orang-orang yang mengaku dirinya Guru Yoga atau Guru Ilmu Ketuhanan, dimana mereka sering menyebut nama-nama buku-buku suci, nama-nama orang penting dan bijaksana (Ghandi, Tagore, Vivekananda, Krisna Murthi) sebagai referensi, tetapi pada akhirnya hampir semua guru-guru itu punya cara tersendiri dengan interpretasi terlalu bebas dan bertentangan dengan apa yang diartikan umat yang lain. Mungkin cara begitu bisa menimbulkan satu ganjalan negatif

(atau anarki ?) dalam Agama atau kepercayaan. Sering saya juga pernah melihat pengikut satu sekte berkelahi melawan pengikut sekte yang lain. Jauh beda dengan apa yang saya temui dan yang diterapkan dalam manusia-manusia di Bali, atau pada akhirnya juga di Indonesia secara luas dalam aplikasi sehari-hari dari konsep-konsep filsafat-filsafat tradisional Indonesia dan Pancasila yang melindungi Agama-Agama yang lain untuk bisa berkembang dan hidup bersama walaupun dengan cara dan ide berbeda, tanpa merugikan atau menjelaskan manusia atau Umat yang lain, dimana prinsip ini sangat baik untuk membuat manusia saling menghormati dan menghayati kedamaian yang lebih dekat pada sesamanya.

Di Bali dengan melalui alam, Warna dan Rasa sangat berbeda, dimana semua Panca-indra di dalam diri saya tiba-tiba menemukan satu kepuasan dan ketenangan dalam cara kehidupan, prinsip kekeluargaan, moril, sosial, agama dan filsafat yang memotivasi kehidupan sehari-hari orang-orang disini, dan inilah yang saya sangat menghayati dan pernah mencari tentang Arti, Cara, Adat, Kepercayaan dan Agama yang dimiliki oleh Leluhur saya, yaitu orang-orang Italia sebelum budaya kami itu disingkirkan dan dinamakan Supertisi (atau disebut juga Tahayul) oleh kepercayaan-kepercayaan dan agama-agama lain yang mulai muncul di Eropa 2000 tahun yang lalu dan tetap berdiri kuat disana sampai saat sekarang.

Setelah memutuskan untuk melepaskan diri saya dari satu "setel pakaian" (yaitu agama saya yang lama) yang sudah tidak cocok lagi bagi "badan dan batin" saya. Pada tahun 1984, saya dapat anugerah dari Ida Pedanda atas persetujuan Lembaga Parisada Hindu Dharma agar diri saya (batin atau pakaian) bisa dilahirkan kembali sebagai Umat Hindu melalui cara Agama dan Adat Bali.

Upacara Adat berlangsung pada bulan Agustus 1984 dan dipuput oleh Ida Pedanda dari Geriya Kekeran Blahbatuh di desa Saba, di Puri Bpk. I Gusti Gde Raka yang bersedia mengupacarai saya menurut adat Bali, untuk mewakili diri dan keluarga saya. Setelah selesai upacara yang melahirkan

diri saya sebagai Umat Hindu dengan nama baru, yaitu I Putu Sukasesana, dan dilangsungkan juga upacara pernikahan dengan Ni Made Darmini, yaitu istri saya yang berasal dari keluarga besar Dadia Pulasari di desa Tamblang, Kubutambahan, Buleleng Bali.

Tetapi walaupun saya sudah resmi menjadi Umat beragama Hindu secara Adat Bali, belum tentu saya punya kedudukan dalam apa yang diartikan di Bali sebagai unsur Leluhur dan pada saat itu, apa yang merisaukan diri saya ini muncul dalam beberapa pernyataan dan pertanyaan yang cukup sulit yaitu :

1. Oleh karena melalui pergantian yang begitu besar dan penting dalam jalan kehidupan diri saya sebagai manusia dan Umat, tentu saya sudah memutuskan dan siap untuk memelihara kehidupan keluarga saya di Bali bukan lagi di tempat- tempat yang lain.
2. Oleh karena istri saya bukan lagi anggota dari Merajannya dan Adat keluarganya sebab secara resmi sudah diserahkan kepada wakil keluarga saya setelah Upacara Pamitan dari Leluhurnya, tentu sekarang adalah kewajiban saya untuk kasih kepada dia dan kepada keturunan kami juga, untuk satu kedudukan yang lebih pasti, sebab walaupun saya punya satu Wakil (atau Bapak Angkat), tidak mungkin saya pinjam Leluhurnya!... Walaupun Leluhur saya (atau Purusa saya) belum punya kedudukan pasti di Pulau Dewata ini.

Pada saat saya mengajukan pertanyaan ini kepada Ida Pedanda, Beliau dengan satu senyum sangat tenang dan bijaksana pernah menjawab kurang lebih begini : "Putu, kamu pernah dilahirkan oleh Kami sebagai Umat Hindu dan kalian pernah- diupacarai untuk perkawinan juga oleh Kami. Selama Geriya kami masih berdiri dan Agama kita tetap teguh, kalian dan keturunannya kalian tidak perlu berpikir yang aneh, sebab Bhatara Surya adalah Saksi dan Mahacipta yang pernah menyaksikan dan menyetujui peristiwa ini. Nanti, kalau kamu akan punya keturunan dan masih hidup di Bali ini bersama mereka Yang Maha Esa akan mewujudkan jalan yang lebih pasti lagi".

Kata – kata itu Beliau pernah mengantarkan kehidupan keluarga saya sampai kami dianugerahi putra pertama tahun 1986 dan putra kedua tahun 1990 dan dua-duanya diupacarai selengkapnya selaku Umat Hindu oleh Ida Pedanda Geriya Kekeran. Pada tahun 1990, setelah putra kami kedua lahir, keluarga kami sudah lebih kuat, menurut saya dan istri saya, dan kami berkewajiban untuk mulai mewujudkan sesuatu demi anak-anak kami satu kehidupan pasti. Jadi setelah kami dapat Doa dan restu dari orangtua kami dari Italia (yang pernah selalu memahami dan menyetujui apapun yang saya pernah wujudkan termasuk merantau, ganti agama dan kawin begitu jauh dari daerah asal sampai kasih mereka terhadap anak-anak, cucu yang sangat dihayati), kami membangun rumah yang dibuat kurang lebih dengan style Bali dan tetap mohon kesan kepada Ida Pedanda terutama mengenai Pelinggih dan Merajan, tetapi bagi saya tetap ada beberapa keragu-raguan dan pertanyaan : Apakah keluarga saya dan keturunanku boleh memuja Leluhurnya secara lebih pasti dalam satu Merajan yang ada di rumah kami yang secara sah menurut hukum Agama dan Adat yang kita miliki dan yang kita hormati?. Leluhur mana yang kami akan puja? Apakah sampai keturunan kami akan pinjam Leluhur dari keluarga yang lain atau boleh kami secara Adat Bali memuja Leluhur kami sendiri?.

Pada suatu malam saya nangkil ke Geriya Kekeran diantar oleh almarhum I.B. Mantra dan Bpk. I Nyoman Sadia dan setelah kami dikasi penjelasan oleh Ida Pedanda tentang hari baik untuk melaspas rumah, Pelinggih dan Merajan. Beliau bersabda yang kira-kira seperti berikut dan diartikan oleh saya lebih begini : "Putu, oleh karena anak-anakmu terdiri dari darah kamu bercampur istrimu dan Ari-arinya mereka sudah tertanam dalam pekarangan rumah kalian yang terletak di Tanah Suci Bali yang dimiliki oleh Ibu Pertiwi, dan oleh karena istrimu orang beragama dan ber-Adat Bali bisa menerima kalian bertiga dengan hak amat bersih untuk menjadi anak sah sama (sama rata) seperti semua anak-anak Bali yang beragama Hindu.

Pada saat itu air turun dari langit dan jatuh ke Ibu Pertiwi, Ia langsung menyuburkan semua makhluk hidup, lantas kembali ke laut. Dengan melanjutkan tugasnya sebagai pencipta dan peralih alam. Air dari laut kembali ke langit dan lagi ke bumi dalam satu siklus abadi, Ialah sumber pertama yang mencipta kehidupan dan yang mengumpulkan sisa-sisa bekas dari apa yang pernah ada dan tidak ada lagi.

Kamu pernah datang dari Laut (...dahulu tukad...dahulu jurang...) sebagai bagian dari Alam Semesta, lantas dengan cara mengawini istimu, pernah menyuburkan tanahnya dan menghasilkan beberapa orang yang membuat Bali berkewajiban untuk ikut serta memelihara bersama kamu dan ibunya. Lantas kamu, sebagai mahluk dan manusia hidup, punya di dalam diri Inti Utama Leluhurmu, dan Kami bisa menerima dan menghormati sebagai saudara, tetapi oleh karena Kami tidak tahu bagaimana memanggil mereka semestinya, sebab kalian pendatang baru dari jauh. Kami memutuskan untuk memanggil kalian semua dengan nama berikut yang sudah disebut dalam Lontar Suci Dharma Pepatihan :

Watek Lod
"Yaitu yang datang dari Segara"

dan Kami memutuskan untuk menjadikan kamu Putu sebagai Titik Awal dari satu marga yang akan dilanjutkan oleh anak-anak, cucu-cucu, cicit dan buyutmu sampai Tuhan akan mengijinkan.

Sebagai Unsur yang datang langsung dari Batara Baruna, penguasa Laut dan Batara Wisnu, dewa dari segala Air lantas bagian dari ciptaan Batara Brahma sebagai mahacipta atas kesaksian dan persetujuan Batara Surya, Margamu diputuskan untuk diterima oleh Tuhan dan manusia, dan kasih-Nya kepada kamu dan kalian berhak sepenuhnya untuk mencampur bersama kita dan untuk mengangkat anak laki-laki dari manusia yang lain yang datang dari laut maupun dari Marga-marga Bali yang lain untuk memperkuat dan melanjutkan keturunanmu. Kewajiban utama dan terakhir untuk kamu semuanya adalah menghormati dan memuliakan Leluhurmu, manusia-

manusia dan alam yang ada dimana kalian menetap, yaitu Tanah Suci Bali yang menerima kamu tanpa keragu-raguan apapun. Kami memutuskan juga agar Merajamu dan rumahmu punya nama yang berikut yaitu :

"Lingga Mara"
(Tempat Baru)
Pomo, Pomo, Pom,
Om Santi, Santi, Santi OM.

Saya tidak punya banyak kata untuk menggambarkan dan mengatakan keheranan dan kegembiraan yang lahir dalam diri saya saat menerima keputusan yang begitu ampuh dan bijaksana dari Ida Pedanda!!! Apa yang diputuskan dan dijelaskan Beliau membawa saya dan teman-teman saya langsung ke zaman Wedha lantas langsung dalam cerita Bharatayudha dan Adhiparwa!

Setelah pertemuan itu selesai, pada bulan juni 1993, melalui dukungan sepenuhnya dari teman-teman dan pendukung-pendukung moril dan spirituul kami, saudara-saudara istri saya dari Singaraja dan Umat-umat Hindu di Kayangan Tiga desa Panjer selengkapnya dan lebih khusus teman-teman dari banjar adat dimana saya berada yaitu Br. Kangin, kami bisa melaksanakan Karya yang dipimpin oleh Ida Pedanda Griya Kekeran, dimana unsur Leluhur saya dari "Dauh Jurang" bisa dilinggihkan pada merajan kami dan disaksikan oleh lapisan masyarakat.

Saya memberanikan diri untuk menceritakan kejadian ini sebagai Umat Hindu dan kepada Umat Hindu yang lain melalui majalah Wartha Hindu Dharma untuk mencoba menyampaikan pengalaman saya sebagai manusia biasa yang pernah merantau ke daerah asing, baik sebagai orang maupun sebagai Jiwa pernah diterima dan diakui bersama Roh Murni dari Leluhurnya dan dikasihi juga satu kedudukan pasti secara sangat terbuka dan baik sampai keragu-raguan yang paling akhir dan tersembunyi dalam diri saya juga sudah hilang.

TAMAT

THE PHILOSOPHICAL VALUES OF JAVANESE CULTURE IN THE DECORATIVE ART OF WUWUNGAN IN KUDUS TRADITIONAL HOUSE

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I. INTRODUCTION

The Javanese house has various types and shapes with different decorative arts that imply different purpose and goal. Such decorative ornaments derive from the local environment. Such is also the case of the decorative arts applied in particular parts of Javanese house. Different ornaments in Javanese houses have different shapes and values. In Javanese life, the royal palace is the cosmic center. A house is a naturally created environment commonly called a cosmos. Therefore, a house is a manifestation of the cosmos for the dwellers. Cosmos also refers to a space. Therefore, it is closely associated with the persons who live in it. Cosmologically, the development of Javanese house consistently holds the Javanese cultural values characterized by a mystical life (Mulder, D.C., 1970:30). Such this mystical life influences the mindset and acts of the community. Even, the cosmological life has been shifted to the house interpretation in which the whole Javanese residential system reflects the natural environment, which depends very much on some natural signs.

In Javanese tradition, the development of a house is inseparable from the ornament or decoration of the rooftop. Many houses in Demak Central Java have such ornaments as a series of terracotta or earthenware in the shapes of popular puppet figures. Or else, the ornaments take the shape of *gunungan* (mountain) surrounded by various kinds of plants. Because the terracotta or earthenware are ornamented with glass mosaics, in the midday they will reflect a glowing shine (Soekiman, 2000:261).

The decorative art of *wuwungan* is applied on the highest rooftop above the *blandar penuwun* (the main pillar). Such a rooftop covers the upper roof tile arrangement and keeps the dust and rain water from entering the house. To understand better about the existence of the decorative art of *wuwungan*, particularly in the northern coastal area, it is necessary to identify the history of Javanese traditional house. Most houses in the northern coastal area were built in 1810. The houses used to symbolize a pride for the owners. The buildings were developed by the people who were economically rich. Beside that, they were developed to realize the collective awareness about the importance of permanent mosque development. In the 15th century, Chinese Muslims in the northern coastal area developed their own mosques (Lombard II, 2000:243). At the same time, a number of indigenous local traders, whose business grew significantly, developed their Javanese traditional houses to represent their collective identity.

Wuwungan Kudus is very unique and exclusively has some fundamental values which are absent in other regions of Java. The decorative art of *wuwungan* takes the shape of *sulur-sulur*. In the central part of the top there is a *wuwunganrojo* and a *pengapit* ornamented with some glass mosaics. Therefore, they look like a *gunungan* (mountain) or a royal crown. On the four sides towards the top of the pillars of *blandar penuwun* there is another decorative art known as *wuwungan jengger* or *wuwungan cekak*. At the *wuwungan jengger* there is no glass mosaics. It is locked with the *wuwungan bulusan* at the lowest side. The corners of the 4 sides are not ornamented with glass mosaics either.

Therefore, the fragmented triangular clear glass is only applied as the ornament of the top of the *blandar penuwun*.

Javanese culture derives from the cognitive, affective, and intentional process in the Javanese ethnic's life. It evolves in a continuous continuum of time in anticipation of the ongoing change of time. Some propositions have suggested that the life of Javanese people is very complicated and complex. However, they successfully simplify their need of life which normally takes some time for them to meet such a need. Javanese people simplify their needs in such a way that they classify the needs into only three kinds. They are *pangan* (food), *sandang* (cloth), and *papan* (shelter). When they are elaborated, they will have both physical, mental, material, and spiritual aspects. They may be real or symbolic (Ronald, 2005:7).

The development of a building is not independent of external influences. Instead, the development is influenced by foreign and past cultures. In addition, it is also influenced by the contemporary culture due to the acculturation process. Javanese culture is open to the influence of other cultures. It assimilates with other cultures through an acculturation process. However, Javanese culture reserves its *local genius*. The life of Javanese people is full of implicit values or *sanepa* (figurative speech or symbol). They adopt them as the *pepiling* (reminder) and lessons for the next generation through the creation of art works.

II. DISCUSSION

The philosophical values of Javanese people influence their way of life in attempt of obtaining life perfection. Javanese people base their attitudes and behaviors on such philosophical values. The Javanese philosophical and cultural values undergo development and improvement. The existence will have impact on people's fundamental comprehension and accordingly is adapted and adjusted to the ongoing development.

Such is also the case for the philosophical values of the decorative art of *wuwungan* particularly in the traditional

house of Kudus. We have to perceive such a tradition based on the history. The history of the art and tradition is the entrance for us to disclose the philosophical values of the society. It means that traditional art is supported and developed by traditional societies (in oral tradition that expresses artistic values through voice, movement, or oral context) (Sutrisno, 2006:85). We have known that houses in the northern coastal areas, including the traditional house in Kudus, with their unique and exclusive ornaments, has undergone acculturation with cultures of Hindu, Buddha, China, Islam, and Europe.

The collapse of Majapahit in the first quarter of the 16th century and the emergence of Islamic power around Demak signified the end of the prehistoric era of Hinduism and the beginning of the Islamic middle ages. Islamic society in Java turned into a stronger power. They derived from the lower to middle classes of people in the northern coastal area of Java. Therefore, in 1527, Majapahit fell under the power of Demak (Gustami, 2007:149). The development of the new kingdom was accompanied by the development of houses for the royal families and the common people. Their traditional houses referred to the previous shapes of houses. The traditional house of Kudus represents such an acculturation.

The existence of the decorative art of *wuwungan* in the traditional houses in Kudus is inseparable from the history of Demak kingdom. The establishment of Demak kingdom was initiated by the religious mission of some Islamic religious teachers to spread the Islamic teaching throughout Java. The teachers were then known as "walisongo" (the nine pious Islamic leaders). When spreading the Islamic teaching in Java, the walisongo focused their activities in Demak. With the support of the walisongo, especially based on the instruction of sunan Ampel, Raden Patah was assigned to spread Islamic religion and open a pesantren (traditional Islamic boarding school) in the village of Glagah Wangi. Not long after that, many people came to the village. This village grew into the center of knowledge and religion and later it also grew into

the commercial center and finally became the center of the first Islamic kingdom in Java. The town was very popular in the history of Java since it had an advantageous location at the northern coastal area and was protected by mount Muria (Koentjaraningrat, 1984:56).

Our knowledge on Javanese culture and architecture has mostly referred to the culture of the hinterland (Nagarigung) while ignoring the culture of the coastal areas. The definition proposed by Koentjaraningrat indicates that we have focused our paradigm on the Javanese kingdoms in Solo and Jogya which were historically included in the kingdom of Mataram. The agriculture-based feudal culture and the syncretic Islamic teaching stand out as if they represent Javanese culture. The architectural shapes of joglo houses of the kings and the royal families have been referred in the development of Javanese houses. On the other hand, the coastal culture, being one of the various cultures in Java, has a unique and interesting character based on the local condition. Such is also the case of the building architectures. Kudus is one of the coastal areas with unique cultural characteristics.

The people of Indonesia are predominantly Muslims. The relationship between the majority of Indonesian people and the Chinese people is based on the religion held by the Chinese people. It is perceived that Chinese people are not closely associated with Islam. Therefore, most Muslims perceive Chinese people as non-Muslims, whereas in the history of Islamic development in Indonesia, Islam and China had a close association. For example, the first king of Islamic kingdom named RadenPatah was actually a Chinese named SenopatiDjim Bun. According to the Chinese source, the name Djim Bun derived from the Greek's word strong (Gustami, 2007:150).

One of the factors that makes the Kudus traditional houses unique and exclusive is the carving of the house elements. According to the local people, the carving art of Kudus was taught by a Chinese named The-Ling-Sing who was thought to have lived in the kampung or village of

currently named Sunggingan, long before Ja'farShadiq (Sunan Kudus) arrived. According to Solichin Salam, the word Sunggingan derived from the Chinese word Sun Ging An. He was a Muslim immigrant. With KyaiTe-Ling-Sing, he came to Kudus. In addition to becoming a preacher, he was also skillful in the carving art. The word sunggingan also refers to carving. Therefore, doing sunggingan means doing the carving (Salam, 1994:80).

The shapes of the decorative art of *wuwungan* in Kudus Central Java is inseparable from the existence of previous cultural elements. Hindu religion also influenced the innovation of the overlapping roof shapes that resemble a mount (Meru). Later, the shape was developed by applying the carving popularly practiced in Jepara. The idea of carving likely referred to the carving in the graves behind the Kudus tower. The application of the overlapping roof model was closely associated with the brilliant aesthetic inspiration of WaliSongo who based the development on the psychology of Javanese people. In the memory of Javanese people, they still remember the glory time of Hindu Majapahit. The shape of Joglo, which is the typology of Majapahit palace, with the roof looking like a mount, is the roof model used in the development of mosques and graves. The palace in Islamic era, including the development of mosques and graves is also oriented to the concept of mount, meru, or arga that represents high places. Therefore, palace has a building named *sitihinggil*, which means a holy high place on which the king receives the *pisowan* (call on) of the people.

The concept of residential building development in the region of Kudus results from the acculturation of the local people and the immigrants. Such an acculturation has led to the creation of strong building arts to represent the social status of the people. It signifies the upper economic status. Therefore they build more luxurious houses than the houses of the common people. Accordingly, they need some craft art attributes to show off their prosperity. The specificity of decorative art of *wuwungan* in the region of Kudus, which is absent in other regions has uniquely characterized their cul-

ture. They put *wuwungrojat* the rooftop in the middle and on the left and right of *wuwungrojo* they applied the *wuwungpengapit* in the shape of *sulur/suluran* ornamented with glass mosaics.

The decorative art of *wuwungan* at the rooftop is arranged either side by side or face to face. The position of *wuwungrojo* is in the middle of them. It describes the position of leather puppet show. Therefore, the decorative art of *wuwungan* is also popularly known as *wuwungwayang*. The face-to-face position of puppets at the right and at the left describes the figures in the leather puppet show. The *wuwungrojo* in the middle represents *gunungan* of the puppet. Meanwhile, according to the people, the shape of *jengger* may represent the red cock's head normally called *jengger*. The *Jengger* is placed at the top of the roof tiles above the *blandar* that supports the *blandarpenuwun*. The application of the *jengger* shaped rooftop at the *blandar* that supports the 4 *blandarpenuwun*.

The puppet art in Javanese culture has been integrated and manifested in the aesthetic life visualized in the shapes of artistic ornaments such as the decorative art of *wuwung*. The shapes of *makhutho*, *gelungsupituran*, and *gunungan* have inspired the creation of decorative art for the people of Kudus Central Java. They create the decorative art of *wuwungan* in that place although some people say that the idea of the creation of *wuwung* Kudus derive from the shape of tobacco leaves. They add glass mosaics on the sketched drawing to artistically decorate the *wuwungan*. This creation is expected to express such impression of beauty and grandiosity.

In their daily life, Javanese people have meaningful messages in the form of *sanepa*. They use the artistic works as a *pepiling* and teaching for the next generation (Herusatoto: 2001). Essentially, the decorative art of *wuwung* Kudus has some philosophical values to be followed by the next generation of Javanese society. In this case, the people learn the concept of aesthetics and ethics in the social life in their attempt to maintain ideal human relationship with God. Javanese people believe in supernatural power that will always pro-

vide humans with the fundamental power. Such a power is invisible, yet it is perceived to be real.

The philosophical values of the Kudus traditional houses are maintained in the development of Javanese Joglo houses decorated with the artistic *wuwung* in the shape of royal *crown* ornamented with the glass mosaics. When we observe further, the decorative art serves more than just an ornament. As is the case of a shirt, a house also has some accessories to beautify the appearance. Ornaments in Javanese culture is intended to result in pleasure for the owner. In addition, it is also improves the beauty and religiosity. It describes the beautiful and comfortable paradise. The decorative art of *wuwung* symbolizes the holy mount replicated in the shape of the house's rooftop. Metaphorically, it is the highest point of the earth. However, it is also the "imaginary" point of the beginning and the end of creation. Life starts from and ends to this point. Such is the case of the puppet story in which we usually find a *gunungan* (mount) representing the beginning and end of the leather puppet show.

The position of the decorative art of *wuwung* between the uppermost of the house (*wuwung*, roof) and the sky (*awang*) represents the encounter of the *wwangor wong*(human) and the beautiful creation. As a part of an *omah*(home), the peak of the house represents the point to which human's *panyuwunan orpanuwunan* (expectation) is directed. A house represents human's body located in the middle world. Meanwhile, the house foundation (*palemahan*) is the foundation of the whole construction, which is associated with the earth or lower world. The decorative art of *wuwung* at the peak of the *omah*(house) unites the sky and the earth. *Wuwungan* is the *rerenggan*(ornament) symbolizing the in-depth contemplation about a condition. This condition is described through peak symbols such as in cultural products of keris, *kayon*(*gunungan*), temple, mosque (*mustoko*), and stupa. The symbols used in *wuwungan* reflects the basic values in human's life in their "utmost" position since it is associated with the noble values that support their life (Musman, 2017:282).

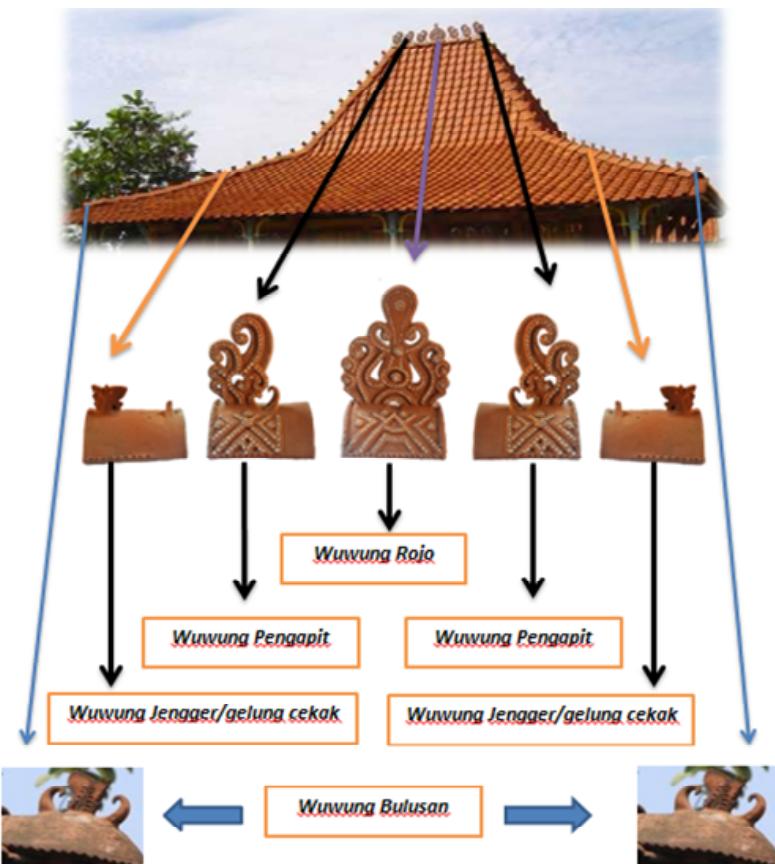


Figure 1. The decorative art of *wuwungan* on the rooftop of Kudus traditional house
(Source: Suharson, 2018)

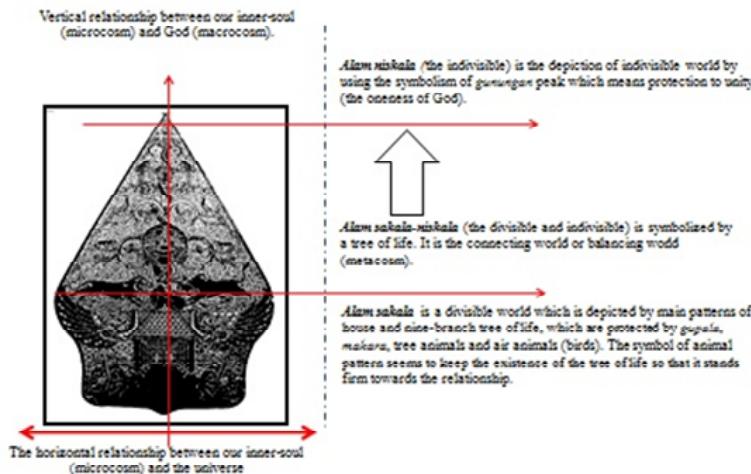


Figure 2. The concept of top-middle-low world in Kudus traditional house
(Source: Dharsono, 2017)

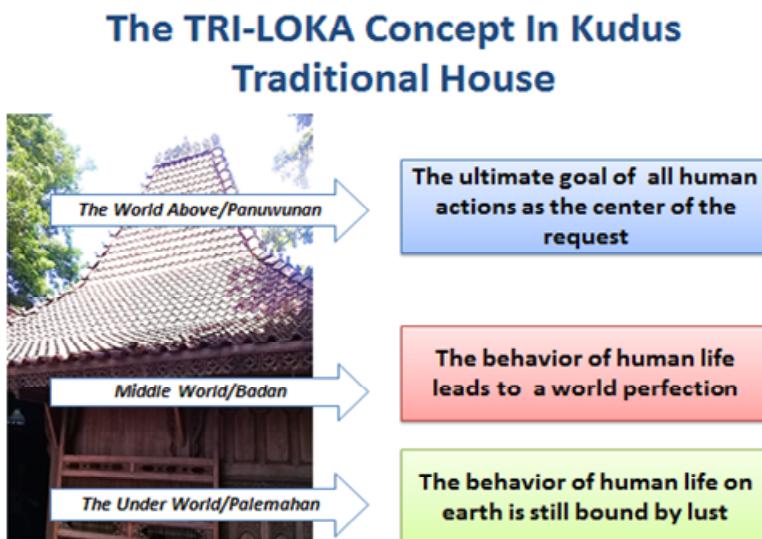


Figure 3. The concept of division in Kudus traditional house
(Source: Asti Musman, 2017).

Further, Dharsono suggested in his book *Kreasi Artistik 2016* that the idea of mountain is consistently visualized and written. In the culture of Hindu and Buddha, a mount represents an analogy of the interrelation between the micro cosmos and macro cosmos. With many mounts in the natural environment in Java, it seems that the existence of mounts has inspired the religious perspective about mount. In Indonesian societies, particularly in Java, there is an objective and accurate reality that Indonesian societies mostly adored mounts. There are hundreds of active and inactive mounts throughout the country. Tall and grandiose mounts with their mythical mystery are perceived to have supernatural power. Accordingly, they are sacred. The perception that mounts are sacred has resulted in the emergence of some myths and worship to mounts. It also leads to the creation of mount prototype and replica (*gunungan*). The concept of mounts and trees is integrated to the upper, middle, and lower worlds. The upper world is the divine world in which the spirits of the ancestors live in ancient belief. It is differently referred to Kahyangan or nirvana (Hindu-Buddha), and Surga or paradise (Islam). The middle world represents the intermediate world (medium) of the upper to the lower worlds. Meanwhile, the lower world represents the earth and the properties therein (Dharsono, 2007:21).

From the abovementioned description, it is clear that the development of the traditional houses in Kudus with their decorative art of *wuwung* refers to the ancient culture (Hindu-Buddha). However, it has also been influenced by the Islamic culture. The essence of the art is that it describes the upper world in the form of the beautiful decorative art of *wuwung* ornamented with some glass mosaics. This symbol implies that humans expect to live in the paradise which in the decorative art it is visualized in the decorative art of *wuwung*, which is such beautiful and quiet as the paradise.

The life concept of *Gusjigang* which stands for *bagus* (nice), *ngaji* (recite Quranic verses), and *dagang* (commerce) among the people of Kudus has been manifested in the shape

of the local traditional house. The decorative art of *wuwung* is therefore differently visualized from other shapes of *wuwung* in other regions in Java. As the main commercial line in the northern coastal area, Chinese merchants very strongly influenced the creation of the decorative art of the *wuwung* ornamented with glass mosaics. Islam also influenced the local culture of Kudus because Demak kingdom, a strong Islamic kingdom in Java, had a strong influence to the Islamic life of the people. During that period, realistic visualization of such living creatures as humans or animals in the decorative art of *wulung* was strongly prohibited. Islam forbids visualization of such living figures. Therefore, they introduced the decorative art of *wuwung* in the shape of *sulur-suluran* ornamented with glass mosaics.

Instead of using the clear and transparent glass mosaics, they used the white glass to imply the sincerity and purity in the religious service to God the Almighty. Human life begins from earth and ends in earth as well. It has been stipulated in the holy Quran that humans are created from a clot of soil. Such this belief is manifested when they develop a house. Therefore, they use earthen roof tiles and rooftops to remind humans about their existence in the world. It contains a highly philosophical value and has influenced Javanese people's mindset and behavior.

It is implied that the highest wisdom, which is the highest philosophical value, is knowledge about God the Absolute in His relation with humans. That is the core of *Mystical Philosophy* (Dharsono, 2017:184).

III. CONCLUSION

The traditional house of Kudus refers to the previous shapes of house. Hindu and Islamic cultures have influenced the development of the traditional house. Over time, the development of traditional house in Kudus is also influenced by the European, Persian, Gujarat, and Chinese cultures as reflected in the ornaments of the decorative art of the *wuwung* (rooftop) in Kudus traditional houses. The decorative art also

symbolizes the social and economic status of the people in Kudus.

The decorative art of *wuwung* on the rooftop of the traditional house in Kudus Central Java has philosophical values. Instead of using the clear and transparent glass, they use white glass to symbolize the purity and sincerity when we have a religious service to God the Almighty. The decorative art of *wuwung* Kudus has become a cultural characteristic of Kudus people. It has some philosophical values to guide the learning and the adoption of *local genius* in order that the Javanese people uphold highly good manners. Such those noble values lead to the improved belief to the great power of God the Almighty

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MUSIC THERAPY FOR SCHIZOPHRENIA DISORDERS IN PSYCHIATRIC HOSPITAL OF SURAKARTA

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Abstract

The object of study Music "Therapy for Schizophrenia disorder in Psychiatric Hospital Surakarta" aims to uncover and describe the shape of healing method performed by a team of occupational Mental Hospital in Surakarta to schizophrenia disorders. The research appears as the existence of a form of musical phenomenon in which there are adaptations as a form of healing effort to psychiatric schizophrenia disorders. Schizophrenia is classified as severe mental disorders (psychotic) that attacks the majority of patients at the Mental Hospital of Surakarta. Tim occupational therapy in Mental Hospital of Surakarta undertake an effort of healing methods and non pharmacological. Besides occupational team also did a musical experimentation that aims to find the song material in accordance with the psychological and social conditions of schizophrenia disorders. Schizophrenia is classified as a severe psychotic disorder that attacks the majority of patients in Hospital of Surakarta. The occupational therapy team In Mental Hospital of Surakarta did the healing effort with the pharmacological and non-pharmacological methods. In addition, the occupation team also conducted a musical experimentation which aimed to find song material

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that was in accordance with the psychological conditions of. The results of the analysis found that occupational therapy is music with a tempo of 60-75 bpm is able to stabilize the emotions in schizophrenic disorders. Occupational therapy with the tempo of the achievements gained 75% of the experimentation results obtained through the four models of the patient.

Keywords: Schizophrenia, Occupational Therapy, Psychiatric Hospital Surakarta.

INTRODUCTION

Schizophrenia is characterised by distortions of thinking and perception and is usually accompanied by emotions that are inappropriate or blunted. Typically there is a disturbance of the most basic functions that give a person the feeling of individuality, uniqueness and self-direction. For example an individual may believe that intimate thoughts are known by others or that supernatural forces are influencing his or her actions in ways that are often bizarre. According to Stuart and Laraira, low self-esteem is a transition between responses adaptive self-concept with maladaptive self-concept, namely feeling or negative perception of oneself and one's abilities, feeling failed in achieving desire (Sulistyowati, 2014: 2).

The World Health Organization (WHO), mentioned the main problem psychiatric disorders worldwide are schizophrenia, unipolar depression, alcohol use, bipolar disorder, obsessive compulsive disorder. Even 90% of Mental Hospital disorders throughout Indonesia experience interference psychiatric schizophrenia (Sulistyowati, 2014: 1). The World Health Organization (WHO) also stated.

The World Health Organization (WHO) also stated that mental disorders were at the whole world becomes a serious problem, even at least one of them four people in the world have mental problems, estimated between four thousand five hundred two million people in the world, and in two thousand

seven to the beginning of 2008 the number patients in every Mental Hospital in Indonesia increased (2004: 3).

People with psychiatric disorders must be treated immediately, treatment this is done to help patients in recovery efforts or get out of the problem. Schizophrenia is classified as a severe mental disorder (psychotic) which attacks the majority of patients in the Mental Hospital of Surakarta (Ardhaeta, interview, 23 September 2015). As for the methods applied in healing efforts, among others, medicine (psychopharmaceutical) and not medicine (non psychopharmaceutical). Method Non-psychopharmaceutical healing, one of them is recreational therapy, namely music. Positive aspects obtained by the patient appear in social development and psychological. These positive aspects include recreational therapy with the media music is able to provide comfort for patients, to be a space for express, restore self-confidence, exercise emotions, and fill patient's free time during the recovery phase at the RSJD, this is done so that patients are able to forget all the problems they experience.

One of the recovery efforts carried out in Surakarta Hospital is use of music as a therapeutic medium. Music is used not only 3 one type. The type of music rhythm used in this occupational therapy there is a relationship with a person's physical rhythm like a heartbeat, blood pressure, respiratory, skin temperature, and brain waves (Djohan, 2010: 6). In addition, this form of musical response occurs because driven by emotions as a result of music stimuli, so called with musical emotional responses (2010: 121).

The variety of music used in music occupational therapy activities at Surakarta Hospital is dangdut, pop, campursari, kerongcong and others etc. However, based on observations made, patient response to dangdut music is greater than the type other music. According to Aldridge music can affect people who are physiologically and psychologically healthy, it is assumed that people are sick will also respond in certain ways (Aldridge in Djohan, 2010: 06)

In the process, any type of music can be a recovery material, the author sees the occupational therapy team do-

ing various experiments with some types of music include pop, rock, campursari, and dangdut. Of the many methods and knowledge available, we are actually used treat mental disorders reflecting trust that music can directly affect emotions and develop certain characters (Djohan, 2006:37).

Surakarta RSJD carried out the process of occupational therapy experimentation therapy with music media, which is applied by the occupational team organized under the supervision of authorized psychiatrists. Through the therapeutic process, can make a positive contribution to the patient, who experience psychiatric disorders, especially in social conditions and psychologically.

From the description above, the author looks at the experimentation of therapeutic methods music for schizophrenic patients is very interesting to study, inside this study is limited to problems 1) Experimentation of therapeutic methods with music media in recovery efforts for schizophrenic patients, and 2) Effect of music therapy on the patient's condition.

MATERIAL AND METHODS

This study aims to uncover the process of healing experimentation with therapeutic methods through music media in Mental Hospital of Surakarta. With these problems, the researcher used a qualitative research method with descriptive methods to describe the stages of experimentation. The perspective used is structural functionalism developed by Talcott Parsons, which is about the four functional imperatives that form in the life of Surakarta Hospital. This perspective does not work alone, but needs to be supported by several concepts in other disciplines such as (1) the concept of music function of Allan P. Merriam anthropology of music to discuss the use of music as a medium in the process of healing experimentation of schizophrenic disorders, (2) the concept of Sigmund Freud psychoanalysis, to help solve the problem of the steps of the occupational therapy team in carrying

out both medical and non-pharmacological medical analysis, and (3) the concept of musical emotional response developed by Djohan Salim to help dissect issues related to patient response in capturing music on healing process carried out.

STAGE OF MUSIC EXPERIMENTATION THAT HAPPENS IN EFFORT OF HEALING OF SCHIZOPHRENIC DISORDERS

This section explains the stages and music material used in the therapy process. The stages of the experimentation method carried out by the occupational therapy team of schizophrenia disorder in Mental Hospital of Surakarta included (1) selection of models or types of schizophrenic disorders, and (2) specific therapeutic occupational steps for each type of patient, including selection or determination of music material therapy based on the type of patient.

1. Selection of Model or Type of Schizophrenic Disorders

Group therapy procedures for music therapy activities that took place at Rehabilitation Installation were seventy patients who indicated paranoid schizophrenia and residual schizophrenia with several types of schizophrenic symptoms from various wards such as Bangsal Arjuna, Nakula, Sadewa, Gatotkaca, Baladewa, and Srikandi Ward. Furthermore, in the study, two residual schizophrenic disorders and two paranoid schizophrenic disorders were selected from Arjuna Ward and Srikandi Ward. The first model is paranoid type patients, among others, 1) initial patient Prb, male sex, aged 27 years, favored rock music. 2) Patients with the initials Skd, male sex aged 27 years, enjoy dangdut music. The second type is Residual type patients, among others, 1) patients with the initials Sfk, a 23-year-old male sex who likes punk rock music, 2) a patient with the initials Lrs, a 23-year-old female sex who likes punk rock music.

Patients in the residual schizophrenic category included, 1) Patients with the initials of 27-year-old male sex Prb who liked Rock music, 2) 23-year-old female gender who

loved pop music. The choice of symptom type and patient model is based on consideration of symptoms that have represented schizophrenic symptoms from other patients. The following types are also successfully observed to have varying levels of emotion ranging from low, medium, and highest emotional levels.

The first step carried out by the Mental Hospital of Surakarta occupational team, can be said to group patients according to the type of schizophrenic experienced, in accordance with the wards that have been provided at Mental Hospital of Surakarta. It aims to facilitate the occupational process and treatment of their therapy.

2. Steps of Occupational Therapy

The presentation of therapeutic occupational steps carried out by the Mental Hospital of Surakarta team as observed by the authors, can be grouped into two types based on patient categories. First, for paranoid schizophrenic disorders and the second for residual schizophrenic disorders. For occupational therapy for paranoid schizophrenic disorders, two models of patients have been treated, as well as residual schizophrenic disorders. The following will be presented based on the tabulations that have been prepared by the author in accordance with the occupational steps carried out at the Mental Hospital of Surakarta in the 2014-2016 period.

a Occupational Therapy for Paranoid Schizophrenic Disorders

Occupational therapy was carried out on two patients, namely Prb (27) and Skd (27) 12 times and carried out once a week. This 12th consideration is the standard set by the occupational therapy team as a form of initial treatment of the healing process for schizophrenic disorders, both paranoid and residual. When occupying 12 times, the patient shows good progress, will be returned home and undergo an outpatient process. However, if after 12 occupational conditions the patient does not change much, the occupational therapy team will carry out further treatment. The first occupational form

that will be presented is the occupational step for Prb patients (27), having their address at Sragen. This patient had been treated at the Mental Hospital of Surakarta for three months in 2016. Prb began to be diagnosed with paranoid type schizophrenia since 2014 and due to the fraud he experienced by someone who trusted him, as well as the victims of layoffs (termination of employment) from the place of work while in Jakarta . In addition Prb previously had a history of schizophrenia from the family of his biological mother. So it has the opportunity to be attacked by schizophrenic when the psychological condition is experiencing interference.

Table 1.
27-year-old male PRB patient with Paranoid schizophrenic from Arjuna Ward. His likes rock music.

OCCUPATION	ONE
PRE CONDITION	Easy mood, laugh, cry, inability to adapt, no ability to care yourself, eyes blank.
OCCUPATIONAL STEPS	Song stimulation "Cinta ini Membunuhku" Music Type : Pop Tempo : 94 bpm (Beat per minutes)
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	Emotions do not control like laughing without cause, crying, angry, moody and aloof.

OCCUPATION	TWO
PRE CONDITION	Emotions do not control like laughing without cause, crying, angry, moody and aloof.
OCCUPATIONAL STEPS	Song stimulation "Nakal" Music Type : Rock Tempo : 138 bpm (Beat per minutes)
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	Emotions do not control like laughing without cause, crying, angry, moody and aloof.

OCCUPATION	TRHEE
PRE CONDITION	Emotions do not control like laughing without cause, crying, angry, moody and aloof.
OCCUPATIONAL STEPS	Song stimulation "Oplosan" Music Type : Dangdut Tempo : 80 bpm (Beat per minutes)
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	Emotions are less stable, can adapt with the surrounding environment

Prb patients, with a background in favor of rock music, began to be able to adapt and control emotions in the 7th week occupation. In the occupation, he got the stimulation of the dangdut song with a tempo of 66 bpm. Previously, in the third week of occupation, Prb patients had difference conditions from the previous two weeks. After being stimulated with a 66 bpm tempo song, the emotional condition was still not stable, but Prb began to adapt to the surrounding environment. At week 4, again stimulated with 150 bpm tempo song, emotional condition again unstable and tends not to adapt. It was not until the 7th week, after being stimulated with a 66 bpm tempo song, the emotional condition became more stable and the ability to adapt became more visible. In the 8th to 12th weeks, emotional conditions became more stable and the ability to interact and adapt better, with a song stimulation of 66-70 bpm. So Prb patients experienced a stable emotional condition at week 12 with stimulation of the type of dangdut song with a tempo of 70 bpm.

The second occupational model for patients with paranoid schizophrenia in Skd (27) having their address at Sukoharjo Patient in had been treated at Surakarta Hospital for three months. Skd began to be diagnosed with paranoid type schizophrenia since 2014. And due to environmental, biological and psychological factors. This is due to the case of fraud in the amount of money from the hard work that was carried away by the lover he wanted to marry.

Table 2.
Patients aged 27 years with paranoid schizophrenia from Ward Arjuna are fond of dangdut music.

OCCUPATION	ONE
PRE CONDITION	The eyes were blank, moody, talking to themselves, pacing, laughing alone, doing spontaneous actions that don't make sense.
OCCUPATIONAL STEPS	Song stimulation "Cinta ini Membunuhku" Music Type : Pop Tempo : 94 bpm (Beat per minutes)
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	The eyes were blank, moody, talking to themselves, pacing, laughing alone, doing spontaneous actions that don't make sense, suddenly crying.
OCCUPATION	TWO
PRE CONDITION	The eyes were blank, moody, talking to themselves, pacing, laughing alone, doing spontaneous actions that don't make sense,Crying.
OCCUPATIONAL STEPS	Song stimulation "Nakal" Music Type : Rock Tempo : 138 bpm (Beat per minutes)
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	Hyperactivity, emotion unstable, already able to adapt, talk incoherently, discuss topics that don't make sense, take actions beyond reason.
OCCUPATION	THREE
PRE CONDITION	Hyperactivity, emotion unstable, already able to adapt, talk no coherent, discussing topics that don't make sense, taking actions beyond reason.
OCCUPATIONAL STEPS	Song stimulation "Oplosan" Music Type : Dangdut Tempo : 80 bpm (Beat per minutes)
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	Eyes blank, Able to adapt, communication sometimes leads to unreasonable topics.

Skd patients, with a background of dangdut type music, began to be able to adapt and control emotions in the 10th week occupation. In the occupation, he got the stimulation of the dangdut song with a tempo of 66 bpm. Previously, in the third week of occupation, Prb patients had different conditions from the previous two weeks. After being stimulated with a 66 bpm tempo song, the emotional condition was still not stable, but Prb began to adapt to the surrounding environment. In the 4th week, again stimulated with 150 bpm tempo songs, emotional conditions are again unstable and tend not to withdraw from the social environment. It was not until the 7th week, after being re-stimulated with a 66 bpm tempo song, communication progress improved and adaptability became increasingly apparent. In the 8th to 12th weeks, emotional conditions became more stable and the ability to interact and adapt better, with a song stimulation of 66-70 bpm. So, in Prb patients experience a stable emotional condition in occupational therapy at week 12 with stimulation of dangdut music at 66 bpm.

b. Occupational Therapy for Residual Schizophrenic disorders

The third occupational model for patients with residual schizophrenia in Lrs (23) having his / her address in Bekasi Jakarta This patient has been treated in Surakarta Hospital for three months. rarely hang out while in school, Lrs depressed because of a breakup of failure in a marriage.

Table 3.

Patients of 23-year-old female sex workers suffering from residual schizophrenia from the Srikandi ward fond of punk rock music

OCCUPATION	ONE
PRE CONDITION	Moody, be alone, unable adapt, unable interact, more silence.
OCCUPATIONAL STEPS	<p>Song stimulation "Cinta ini Membunuhku"</p> <p>Music Type : Pop</p> <p>Tempo : 160 bpm (Beat per minutes)</p>
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	Moody, be Alone unable to adapt, unable interact, more silence.

OCCUPATION	TWO
PRE CONDITION	Moody, be alone, unable adapt, unable interact, more silence
OCCUPATIONAL STEPS	Song stimulation "Nakal" Music Type : Rock Tempo : 138 bpm (Beat per minutes)
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	Moody, be alone, unable adapt, unable interact, more silence
OCCUPATION	TRHEE
PRE CONDITION	Emotions aren't stable, able to adapt, communicate.
OCCUPATIONAL STEPS	Song stimulation "Oplosan" Music Type : Dangdut Tempo : 80 bpm (Beat per minutes)
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	Emotions start stable, able to adapt

The Lrs patient, with a background in favor of punk rock music, began to be able to adapt and control emotions in the 11th week occupation. In this occupation, the patient received dangdut song stimulation with a tempo of 66 bpm. Previously, in the third week of occupation, patients had different conditions from the previous two weeks. After being stimulated by a 66 bpm tempo song, emotional conditions are still not stable, but Lrs began to adapt to the surrounding environment. In the 4th week, again stimulated with 150 bpm tempo songs, emotional conditions are again unstable and tend not to withdraw from the social environment. It was not until the 7th week, after being re-stimulated with a 66 bpm tempo song, adaptation progress improved and adaptability became more apparent. In the 8th to 12th weeks, emotional conditions became more stable and the ability to interact and adapt better, with a song stimulation of 66-70 bpm. So Lrs patients experienced a stable emotional condition at week 12 with stimulation of dangdut music with a tempo of 70 bpm. The fourth occupational model for patients with residual schizophrenia in Sfk (23) having their address at Sukoharjo. This patient has been treated in the Surakarta RSJD since the period 2014-2016 he has undergone outpatient care and in-patient treatment for three months so on until the progress

of the condition improves. Sfk began to be diagnosed with schizophrenia with a residual type since 2014. These symptoms appear and begin to appear in adolescence. And due to environmental and biological factors (offspring) from siblings who have a history of schizophrenia.

Table 4.

A 23-year-old male Sfk patient suffering from residual schizophrenia from Nakula Ward favored punk rock music.

OCCUPATION	ONE
PRE CONDITION	Unstable emotions, uncontrolled behavior (eating daundaunan, sand, rocks), be alone, unable adapt, autistic attitude.
OCCUPATIONAL STEPS	<p>Song stimulation "Cinta ini Membunuhku"</p> <p>Music Type : Pop</p> <p>Tempo : 160 bpm (Beat per minutes)</p>
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	No emotion stable, slow, laughing without cause, alone, daydreaming, blank eyes.
OCCUPATION	TWO
PRE CONDITION	No emotion stable, slow, laughing without cause, alone, daydreaming, blank eyes.
OCCUPATIONAL STEPS	<p>Song stimulation "Nakal"</p> <p>Music Type : Rock</p> <p>Tempo : 138 bpm (Beat per minutes)</p>
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	No emotion stable (pasif), straightforward, able to interact
OCCUPATION	THREE
PRE CONDITION	No emotion stable (passive), straightforward, able to interact
OCCUPATIONAL STEPS	<p>Song stimulation "Oplosan"</p> <p>Music Type : Dangdut</p> <p>Tempo : 80 bpm (Beat per minutes)</p>
DURATION	3 minutes 5 seconds
POST OCCUPATIONAL CONDITIONS	Emotions are unstable, able to adapt, interact, a little passive

The Sfk patients, with a background in favor of punk rock music, began to be able to interact with occupation in the 11th week. In the occupation, he got a stimulation of dangdut songs with a tempo of 70 bpm. Previously, in occu-

pation 10 weeks before, Sfk patients had different conditions from the previous 11 weeks. After being stimulated with a 70 bpm tempo song on the 11th week, emotional conditions were still not stable, but Sfk began to interact with the surrounding environment. At the 12th week Sfk was stimulated with a 66 bpm tempo song Sfk progressed on adaptation actions, but he could not be declared cured because his emotions were still unstable and there was no progress.

According to Kadi, one of the occupational teams in Mental Hospital of Surakarta, Sfk must follow the advanced occupational therapy stage, namely with special directions, more intensive care from the medical side and following occupational therapy in the second stage, to obtain meaningful results (maximum), because for patients who in categories such as Sfk requires a longer recovery process, so therapy must be carried out for approximately three months, if there has not been any development during this period, it means that the patient does not have strong motivation to improve his condition (Kadi Riyanto, interview July 20, 2016). So Sfk patients need advanced occupational therapy to achieve a stable emotional state for at least occupational therapy within three months.

Bpm (beat per minute) is a unit that explains the number of beats in one minute. In addition, the tempo between sixty for seventy five bpm belongs to the category andante which has a movement or medium speed (M.Soewito, 2000: 31). At a time of sixty for seventy five it is enough to have the potential for the development of the psychological condition of schizophrenic patients, especially for emotional stability, and for the tempo and medium (moderate) or standard of being able to stabilize emotions in schizophrenic patients.

Surakarta Hospital has performed classical music therapy with a tempo below sixty bpm and the music rhythm is very slow, but the music has a role to help relax the patient before bedtime (medical team, interview October 2015). This is related because theta brain waves in schizophrenic patients do not function optimally, so schizophrenic patients need a music stimulus that is soothing.

The occupational team chose the type of dangdut music because it was considered mild, and was able to encourage physical motion responses in schizophrenic patients, so that the results of these responses could help reduce emotions. In addition, dangdut music according to Muttaqin is a type of music that is in great demand by most people in various social classes because the text of the song is light and easy to enjoy, (2006: 5).

Besides that the theme in dangdut song is a part that explains how dangdut music is created and developed (2015: 2). Because dangdut is quite close to the Indonesian people, perhaps this is one of the dominant factors why when dangdut music was applied to the treatment of schizophrenic patients, it was noted that they were able to provide comfort to them.

Dangdut, in view (Andrew, 2010: 20), has become part of the term "People" One thing that makes dangdut music so easy to "spread" is because the lyrics are simple, easy to understand, and take advantage of everyday situations that are commonly experienced by the community.

Associated with familiarity, dangdut songs form stories about Indonesia. According to Weintraub (2010) the articulation of dangdut and the people working in three levels, including (1) dangdut is the people; (2) dangdut for the people; and (3) Dangdut as a people. First, schizophrenics are people where they have a historical background, especially in dangdut music, so that when dangdut is heard, it will automatically be responded to in a certain way. Third, in fact, dangdut is the chosen type of music and proven to help achieve the goal of music therapy, namely recovery, so therapeutic power (comfort) can be felt by schizophrenics. Third, back to how dangdut can be implemented properly as a therapy in which the elements in dangdut can restore memory to patients with schizophrenia.

Dangdut music is related to factors such as complexity, familiarity, and fondness for listening to music by schizophrenic patients. So the level at which music sounds sound familiarity will determine whether music is experienced as

pleasant or not. The hedonic value will be low if the music is completely new. Hedonistic values increase with increasing familiarity and will decrease again if the music is completely unknown (Berlyne in Djohan, 2005: 64).

Analysis of Music Experimentation Process as Therapy Schizophrenia Disorder

Rehabilitation Installation implements a method for recovery efforts in schizophrenic patients by prioritizing psychological and social aspects. The effort to maintain a system in the implementation of therapy by the occupational team applies the Talcott Parson structural functionalism theory, namely there are four functional imperatives for the action system. The four functions consist of 1) adaptation, 2) goal attainment, 3) integration, and 4) latency. As explained as follows.

1. Adaptation

Adjustment of the type of music, as well as the title of the song that has been carried out by the occupational therapy team is a strategy in carrying out an approach and method for a long-term outcome for patient development. The forms of experiments from pop music to dangdut music with a tempo between 60-75 bpm is a strategy of the occupational team to see how much certain musical power has a major influence on the emotional development of schizophrenic patients.

As the example in the picture below is schizophrenic patients who are difficult to adapt to the surrounding environment. These patients tend to be autistic and seem to have their own world. Pay attention to the behavior that is being shown to these patients at the same time in music therapy. This patient takes away books containing song material for therapy. The emotion reflected in this patient is laughing for no apparent reason, even three seconds later the patient shows sad emotions. At the same time, the occupational team gave a reprimand to the patient, called repeatedly the patient did

not respond at all, only when the book was forcibly requested he avoided the therapy stage and paced.

2. Goal Attainment

The system must address the situational needs that come from outside. He must adapt to the environment and adapt the environment to his needs. The results of the conditional music experimentation process to Schizophrenia patients are an effort to get to the achievement of therapy. These goals include providing welfare for patients both psychologically and socially. In addition, the team of doctors and occupational teams have designed effective and appropriate recovery methods. This can be observed from the way of choosing songs, how to implement therapy, and the treatment of patients. The selection of song material and the tempo and form of adjustment is an attempt to adjust the shape of the music that is appropriate to the patient's condition, and there is no need for coercion for the patient to move, respond, and primarily the patient can find comfort in therapy and long-term comfort.

Experimentation of therapeutic methods with the Surakarta media of the RSJD consists of several positive target prospects for schizophrenic patients, especially in terms of social and psychosocial. The positive target prospects include improving behavior so that patients can communicate, managing cognitive, emotional, and psychosocial aspects. It is also hoped that there will be progress in the quality of everyday life, filling spare time, and utilizing part of its time to pursue certain fields or skills in order to achieve their welfare in the community.

3. Integration

The system must regulate the relationship of the parts that are its components. The application of situational music experimentation to the goal stage of recreational therapy was carried out due to the connection between the team of doctors and the occupational therapy team, the occupational team with the patient, and the patient with other patients. In addi-

tion, activities in the scope of healing with music media are required for interaction. This interaction is part of the running of a system.

Establishing close relationships between parts of the system is a key to going into a method. But the establishment of the relationship is also an indicator that the system has run in accordance with its objectives. Basically a system can be built if there is strong integration of each element. These elements are interconnected in an integrated manner, namely the patient, occupational team, team of doctors, and health professionals. The music experimentation at the Rehabilitation Installation of Surakarta Hospital was carried out as an effort to create a social interaction including patient interaction with patients, interaction patients with health professionals, Interaction of occupational therapy teams with a team of doctors.

a. Interaction of Patients with Patients

In music therapy patients are required to have a social interaction such as oral communication or in physical form, it is carried out continuously until the therapeutic effect can be absorbed directly. In the type of dangdut music with fast tempo the patient can carry out a physical reaction.

b. Patient Interaction with Health Professionals

Circumstances surrounding a patient's visit to a doctor or pharmacist, as well as the quality and success of the interaction of a health professional with a patient are key determinants for the understanding and attitude of the patient towards his illness and the benefits of therapy. One of the biggest needs of patients is psychological support given with affection. Such as providing intensive attention to warnings of attending rehabilitation and explaining the benefits of these activities to patients personally. In addition, it has been observed that patients tend to be more obedient to a doctor's instructions where the patient has an intensive and respected closeness, and from whom the patient receives information and certainty about the patient's condition and medications.

c. The interaction of the Occupational Therapy Team with the Team of Doctors

Rehabilitation Installation is a special room that is designed similar to the social environment of the community. In order to reach the therapeutic stage, there is a policy of the Surakarta Hospital, through clinical procedures, one of which is pharmacological treatment. Then for the Rehabilitation stage music therapy the occupational team has a method of selection, which is to see the patient's development socially, then look at the patient's development from a psychological perspective through an interview. Records from the occupational team are an important part of the progress of a stage of the overall healing method in the Surakarta Hospital.

4. Latency

In the end the system must complete, maintain, and renew individual motivation and cultural patterns that create and maintain that motivation. So a system must change, maintain, develop and maintain. The continuous development efforts carried out by the occupational team in the music experimentation process aim to produce a form of behavior to indicate the level of psychological condition of schizophrenic patients from the stage to the stage of therapy to the discovery of an appropriate method to be applied.

The method carried out by the occupational team as a form of healing therapeutic treatment for schizophrenic patients is a form of music therapy. This is because the media used in the method are selected songs based on tempo grouping. Therefore, the choice of songs determined by the occupational therapy team is not only based on one genre. The diversity of song types is not a problem in this therapeutic method, because what you want to emphasize in the therapeutic process is the tempo. Dangdut type music with a tempo between 60-75 bpm (andante) in the next stage can be applied to schizophrenic patients, especially in Surakarta RSJD with predetermined patient types and models.

MUSIC FUNCTIONS IN THE EXPERIMENTATION OF SKIZOFRENIA DISORDERS

Hauser (1982: 94) emphasizes that "art is a product of society". Products from the community in a deeper sense indicate that art is formed based on the creation process. In the process of creating purity and hybridity, it is fundamental, involved in the acculturation or assimilation of culture. As the dangdut function above, according to Raditya (2013: 2) dangdut does not merely insist on upholding the originality of dangdut, but dangdut always follows where the development of the times

Music has an important role for the well-being of major schizophrenic patients in their psychiatric conditions. Most of us enjoy listening to music without being fully aware of its influence. Rehabilitation Installation with a strategy in selecting music therapy material aims to facilitate therapy participants in the entertainment realm of letting go of loneliness and shifting the burden of thoughts that interfere with schizophrenic patients.

Some psychological theories have had a long history of where his supporters strongly believe his opinion is in accordance with orientation each. Psychologist Sigmund Freud and the behaviorists see human behavior in various differences and of course in some predictable ways. In psychoanalytic understanding it is emphasized that, music allows one to express feelings through express language that is acceptable to everyone (Freud in Djohan, 2011: 15).

The experimentation of music as a therapy for schizophrenic patients was carried out as an effort to apply the four functional imperatives of the Talcott Parson social system. Experimentation was carried out to see the behavior of schizophrenic patients through music as an indicator of response and psychiatric conditions. But the study of the function of music in a human culture requires a specific understanding, because every music in a particular culture has different functions. Music is the most important part of the process of experimentation, because music determines many positive as-

pects for schizophrenic patients. Both socially and psychologically. In addition, music is the main element, and the presence of dangdut music among other types of music such as pop and campursari is used as a medium to see physical indicators of schizophrenic patients.

As already explained, the notion of music in one rehabilitation therapy is very important. The occupational activity is not absolutely necessary to be implemented, but in occupational therapy schizophrenic patients need music as a support for the healing process. Music is able to produce several important elements for the well-being of schizophrenic patients both in terms of social and psychological psychology of the patient.

After the author conducted research in the field, the author find some functions of music in line with Merriam's view of the functions and uses of music in society. In his view, Merriam explained that there are 10 functions of music that exist in the cultural life of a society. The function aspects of music include, 1) music as a physical response, 2) music as a means of communication, 3) music as an emotional expression, 4) music as a symbolic representation, 5) music as conformity to social norms, 6) music as institutional validation social and religious rituals, 7) music as a contribution to continuity and cultural stability, 8) music as a contribution to community integration, 9) music as pleasure to beauty, 10) music as entertainment. Of the ten functions, there are four functions related to the use of music as a therapeutic tool for schizophrenic patients applied to Surakarta Hospital, namely (1) physical response, (2) emotional expression, (3) entertainment facilities, (4) music as symbolic interactional (Merriam, 1964: 224).

Conclusion

After the explanation and discussion in the previous chapters, in this concluding section will be discussed about conclusions and suggestions. In addition, also to conclude the answers from the formulation of the problems that have been

proposed. First, the process of experimentation of therapeutic methods by using for schizophrenic disorders in Mental Hospital of Surakarta. Both effects of music therapy on the state of the patient.

Finally, the study that used the AGIL concept in the process of musical experimentation for the healing of schizophrenic patients arrived at the conclusion stage. First Surakarta Hospital implemented two methods of healing, namely healing with pharmacy and non-pharmacological healing. Pharmacological healing is a support in efforts to restore schizophrenic disorders. The types of music that are applied as therapeutic media are, among others, pop, dangdut, campursari, and rock. Music experimentation carried out by occupational therapy teams is a form of effort in maintaining therapeutic goals.

Both authors found that the type of andante dangdut music between 60-75 bpm was able to stabilize emotions in schizophrenics within 12 times in three months of therapy, while for patients who experienced difficult conditions to receive therapy quickly could be given further occupational therapy. In addition to reducing emotions in schizophrenics, music with a tempo of 60-75 bpm can provide a positive effect on the patient's social and psychological development such as stabilizing emotions, more adapting, restoring confidence, being able to communicate, socialize and interact and increase passion for living in the community. The occupational team sees the patient's behavior in his daily life through music occupational therapy as an indicator of the patient's readiness to face the real environment (community).

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Informan

Ardhaeta (45 tahun), Dokter spesialis jiwa. Mojosongo.

Febriyanto (34 tahun), Staf okupasi terapi. Purbayan, Rt : 6,
Rw : 10, Baki Sukoharjo.

Kadi Riyanto (45 tahun), Staf Rehabilitasi. Langsur, Rt : 2,
Rw : 1, Kelurahan Sonorejo, Kabupaten Sukoharjo.

INTERRUPTION CONCEPT IN “AWAK TAM ONG” PLAY BY TEATER KOSONG OF ACEH

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Abstract

Comedy drama as a media of communication plays a role in enlightening the people who support it. Comedy drama is a means to express idea and thought as well as philosophical values comically or even to spread propaganda. Drama series Komedi Ampon Yan (Ampon Yan Comedy) usually borrows the elements of other art forms to support its work and one of them is the concept of interruption owned by folk theater. Comedy play “Awak Tam Ong” is a story in Komedi Ampon Yan series performed by Teater Kosong as an attempt to interpret various conditions in Aceh after the tsunami attack, such as social, cultural, politics, economy, law, ecology, and religious conditions.

Keywords: Comedy theater, work concept, socio-cultural condition

A. Introduction

Comedy drama is a performance that shows comical acts containing criticism towards the occurring social discrepancy. Dewojadi said that;

“In a primitive understanding, comedy is similar to funny entertainment in which the shows only emphasize its humorous side... Comedy in its modern defini-

tion is a ceremony to laugh at the society's flaws and weakness. The show attempted in modern comedy criticizes social discrepancy without omitting its humorous element. Comedy drama aims to give smart spiritual education to the audience" (2010:47).

Comedy comes from the Greek word *komoidia* which means making people happy. (Yudiaryani 2002:68). James Medrinos mentioned that;

"Comedy is that delicate balance of artistry, your own sense of humor, and your craft, which is comedic construction. This balance holds true for all genres of comedy. To begin the writing process, you need to recognize your individual sense of humor and identify the styles of comedy you can write for". (2004:5).

A comedy drama show is a means to express idea and thoughts as well as opinions that contain cultural values and presented humorously on stage by a group of people. Various social events featured on comedy drama are actually related to various phenomena developing in the society, such as social, cultural, politics, economic, law, ecological, religious, and other phenomena. This is in line with Yudiaryani's statement that says "The presence of theater as an art really depends on the society condition". (2002:1). This statement implies that a comedy drama as a media of expression can be used for various purposes such as for personal and social purposes, entertainment, education media, enlightenment media, and even propaganda tool.

Humor resources of a comedy drama can be various things such as human behavior, institution conflict, social digression, freedom of speech, and cultural clash. Those resources are then turned into jokes, sarcasm, and criticism materials delivered comically. Likewise is "Awak Tam Ong", one of the play in drama series Komedi Ampon Yan performed in 2016 by Teater Kosong. "Awak Tam Ong" is a comedy play that exposes various problems in Aceh, such as social, cultural, economy, law, ecology, and religious problems in a humorous way. It inserts puns, jokes, and social criticism using Indonesian language and sometimes Acehnese words.

B. Discussion

Teater Kosong group was established in 1993 by T. Januarsyah, Nurmeida, Din Saja, and Sulaiman in Banda Aceh. At the beginning of their career, they also did a script using Western approach such as "Difficult People" by Anton P. Chekov, translated by W.S. Rendra. Because the scripts they performed did not reflect the actual socio-cultural, politics, and law phenomena in Aceh, T. Januarsyah as the director and head of Teater Kosong wrote his own comedy script with a performance similar to Lenong Betawi (Jakarta traditional play). It was entitled Komedi Ampon Yan.¹

The play "Awak Tam Ong" is a comedy drama that tries to combine the materials of folk play and Western play methods. This combination has different level of complication. People who are used to enjoy folk play only or Western play only will find difficulties in enjoying this type of fusion play. It can be understood because watching a folk play that is full of symbolism and values needs intelligence. The Eastern theater is more spiritual, born from intuition, expresses togetherness, and uses integrated multimedia of expression. It is not focused solely on one media. The performance can be in the form of drama, dance, and music, which are all coordinated together (Acmad 2006:26). On the other hand, Western theater is more into visually strong media technique. In using the main media of expression, they tend to "limit" it only on the professional skill and concentrate only on one media of expression, be it drama, dance, or music (Kasim Ahmad 2006:27).

The combination of folk and Western plays in "Awak Tam Ong" can be seen through its script, which is the basis of the play, and its venue choice that can be indoor or outdoor. The director's role during the making is to coordinate all the-

¹Ampon is a term given by Acehnese for male royal blood from Teuku line. If the royal member name is Teuku Budiman, then people will call him Ampon Budiman.

atrical elements with understanding, skill, and intelligent imagination to create a successful performance (Harymawan 1986:63). Folk play elements are also present in "Awak Tam Ong" play , such as the chance of interruption from the music players or comment from the audience during the performance as shown in the following dialogue between Minah, the music players, and audience.

065. MINAH :

(AFTER THE SONG FINISHED, SHE APPEARS WHILE CHECKING PEOPLE WHO HAVE COME. THEN, SHE ASKS THE AUDIENCE)

assalammualaikum. Ada lihat bang Sudin
assalammualaikum. Did you see older brother Sudin?

066. AUDIENCE

Ada. Di belakang.
Yeah. At the back.

067. MINAH

Di belakang? Kok belum sampai dari tadi saya tunggu-tunggu?Hari inikan ada jadwal rapat penting sama Ampon. At the back? Why hasn't he arrived? I have waited for him for quite some time. Today is the schedule for an important meeting with Ampon.

068. MUSIC PLAYERS

(LAUGH) Ciahei.....
Yoohoo.....

069. MINAH

Biasarapat DW
As usual, meeting DW

The chance of interruption is an effort made by Teater Kosong group to open the border between performers and audience. By engaging the audience with the performers, it is hoped that "Awak Tam Ong" can be understood more easily

because the audience will feel more involved with the plot. Dewo Jati stated that;

“Most modern drama in Indonesia try to build an intense communication and open the border between characters and audience as in traditional theater. This is usually done by building some parts of the plot that allow the characters to make a direct dialogue with the audience so that they become parts of the drama... this technique is also known in traditional drama performance” (Dewo Jati, 2010:98).

Based on the opinion above, it can be seen that Western theater method is used in “Awak Tam Ong” as a technical guidance in doing comedy, such as the script, directors, characters, and arts. Furthermore, the performance can be held either outdoor, in a park, or in a field without leaving Western methods. Similarly, the performers need to organize the interruption from music players or audience constructively and correctively so that there will not be any chaos that disturbs the performance.

The characters in “Awak Tam Ong” play are Ampon Yan, Sudin (Ampon Yan’s household assistant), Minah (Sudin’s girlfriend), and Sabar (a transmigrant from Tapanuli). Every character has its own role in the story. Ampon Yan acts as an orator who delivers the vision and mission of the play. Minah character acts as an instructor who gives information about the events and characters’ conflicts. Sudin and Sabar are in charge of building conflict.

“Awak Tam Ong” consists of 4 acts and 334 dialogues, in which the dialogue between characters only presents in act 2 and 4. Meanwhile, act 1 and 3 only contain information about the events. The change of decoration made by the artistic team during act shifts was done openly and there is a singer singing. This is a type of play that is never done by Teater Kosong before in Komedi Ampon Yan play.

“Awak Tam Ong” is a play motivated by the Rise of Second Cosmopolitanism, marked by the birth of “World Residential” post tsunami attack in Aceh that attracts job seekers to stay in Aceh. They come with various interests, such as

socio-cultural, economy, and even politics that certainly affect how Aceh local residents response. Even though those newcomers or in Aceh language "Awak Tamong" bring benefits for development and life of Acehnese, their arrival worries T. Januarsyah². He believed that the fragile socio-cultural foundation post conflict and tsunami attack will be easily dominated by the culture brought by the newcomers. Social discrepancy related to job availability for the newcomers and Aceh local residents are inevitable, as portrayed in Aceh idiom "Buya krueng teudeung-deung, buya tameung meuraseki"³. This idiom means that the local people do not get anything, yet the newcomers get profits.⁴ This social phenomenon was then captured by T. Januarsyah and documented into Komedi Ampom Yan, specifically in "Awak Tam Ong" play. This disappearing term "Awak Tamong" was then brought back to the Acehnese and aimed to the newcomers so that they understand where they stand, thus creating a harmonized social relationship in Aceh.⁵ It can also be assumed that the term Awak Tamong is a form of Acehnese's and the newcomers' self-consciousness so that they do not get oppressed by the development of Aceh.

Based on this background, it can be concluded that "Awak Tam Ong" theme is newcomers. This theme is inspired by the socio-cultural, economic, and political conflicts and it contains moral values regarding the situation of people and newcomers who reside in Aceh after tsunami. The theme is actually not only T. Januarsyah's worry towards the situation and condition of Aceh, but universally, it also responds to the social conflict with the foreign newcomers who live and reside in Indonesia. T. Januarsyah believes that this issue has

²The term *Awak Tam* actually a word play of *Awak Tamong* (the newcomers).

³The river crocodiles are staying aside, the crocodiles entering the water get the profits.

⁴T. Januarsyah, interview, 12 April 2015. Banda Aceh

⁵The term *Awak Ongis* actually a word play of *Awak Tamong* (the newcomers).

created a discord between the residents and the country. People believe that the newcomers who seek jobs in Indonesia have overwhelmed the socio-cultural life of the locals.⁶

C. Conclusion

“Awak Tam Ong” is a comedy drama that tries to combine folk play and Western play method, and is the only modern theater in Aceh who is able to engage communication between the performers and the audience. The script, as the play’s framework, can develop because of the interruption from the audience during the performance. This comedy is not an attempt to fade out the materials of folk play or expressing doubt on Western play. On the contrary, it shows an intention to improve comedy so that ideas and thoughts about various issues in Aceh can be more easily accepted. Thus, new idea and formula are needed for comedy theater in Aceh, especially thus related to local heritage and elementary issues in theater involving Eastern ethics, logics, and aesthetics.

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⁶T. Januarsyah, interview, 12 April 2015. Banda Aceh

EFFICIENCY OF FILM PRODUCTION MANAGEMENT ABROAD¹

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Abstract

A film shows a culture and a picture of people's lives in a country. The quality of society can be seen from the quality of a film a country. Therefore, it is necessary to produce high quality local films as a picture of our society quality. Trend films with overseas settings are being loved by the Indonesian people. However, it takes a lot of money to conduct film production with an overseas setting. This study aims to determine the strategy in carrying out shooting abroad with low costs and the main factors that determine the size or the size of the budget in production management for shooting abroad. This study uses a qualitative method. The data sources of this research are film producers who had filmed abroad as informants. The data collection process is carried out by interview. The results showed that several strategies were found to support the implementation of low-cost overseas filming, namely stories and scenarios, limiting the number of teams allowed to shoot abroad, using the correct fixers and understanding the rules and good networks in the destination country, locations that open cooperation for sponsorship, adequate equipment and tend to use sunshine (available light), and good teamwork. The main factor that influences the size of the

¹ Edited by Noviana Murdiyati (Universitas Sebelas Maret)

budget is the existence of the currency exchange rate from the value of the rupiah to the currency exchange rate in the country where the shooting is located.

Keywords: Efficiency, film production, film production management abroad.

Abstrak

Film menunjukkan suatu budaya dan gambaran kehidupan masyarakat suatu Negara. Kualitas sebuah film juga menunjukkan kualitas masyarakat di sebuah Negara. Oleh karena itu, perlu diproduksi film – film lokal dengan kualitas yang baik sebagai gambaran kualitas masyarakat kita. Trend film dengan latar tempat luar negeri sedang digandrungi masyarakat Indonesia. Namun, dibutuhkan biaya yang tidak sedikit untuk bisa syuting dengan latar tempat luar negeri. Penelitian ini bertujuan untuk mengetahui strategi dalam melaksanakan shooting di luar negeri dengan biaya rendah dan faktor utama yang menentukan besar atau kecilnya anggaran dalam manajemen produksi untuk shooting di luar negeri. Penelitian ini menggunakan metode kualitatif. Sumber data dalam penelitian ini adalah para informan yang merupakan para produser film yang pernah melakukan syuting di luar negeri. Proses pengumpulan data dilakukan dengan wawancara. Hasil penelitian menunjukanditemukan beberapa strategi yang mendukung pelaksanaan syuting di luar negeri dengan biaya murah yaitu cerita dan skenario, membatasi jumlah tim yang diperkenankan untuk ikut syuting ke luar negeri, menggunakan Fixer yang tepat dan paham dengan peraturan-peraturan dan jaringan yang bagus di Negara tujuan, lokasi yang membuka kerjasama untuk sponsorship, peralatan secukupnya dan cenderung menggunakan bantuan matahari (available light), dan kerjasama antar tim yang baik. Faktor utama yang mempengaruhi besar kecilnya anggaran adalah adanya kurs mata uang dari nilai mata uang rupiah ke kurs mata uang di Negara lokasi shooting.

Kata kunci : Efisiensi, produksi film, manajemen produksi film di luar negeri

Introduction

Film is not only a medium of entertainment but a media that provides real life reality. A film raises the reality that occurs in society. As quoted from the book with the title "Nonton film nonton Indonesia" (Watching film, watching Indonesia) which is a collection of JB Kristianto's writings. He explained that the film can also be a replica of life. A quality film will be well appreciated by the audience and can be a tool for modern business as discussed in a book entitled The Oxford History of World Cinema. It states that Hollywood Film is a tool for modern business, -in the context of modern economics - and Hollywood films can be a good business center. Film has become a power in the business of the United States of America because the distribution area of Hollywood films has covered the whole world.

Indonesian films quality began to improve in 2016 as evidenced by the increasing number of viewers. A proud achievement in 2016. When seven Indonesian films received one million viewers in the first semester of the screening. The rise of Indonesian films is accompanied by the rise of positive passion and enthusiasm from Indonesian audiences to watch Indonesian films. This is a breath of fresh air for filmmakers to make better quality films in the future.

This great enthusiasm and excitement needs to be maintained properly so that the rise of Indonesian films will not be dimmed again.

Films and audiences cannot be separated from one another. Films need audiences as well as the audience needs movies. Therefore, it is very important to maintain the audience's trust in the quality of Indonesian films. It is very important that all parties realize the importance of working together and helping each other so that the joy of producing and watching Indonesian films will increase in the future.

Films that use overseas settings are becoming a trend and favored by Indonesian people lately. Interesting storylines and different natural landscapes increase the audience's interest in watching Indonesian films. Therefore, researchers

conduct research on production management strategies that need to be done when shooting abroad using a low budget.

Material and methods

Material

Before making a film, a producer must have prepared the costs needed for making the film and how long it will take. Producers also need to know about the concept of time value of money in financial management science. "The concept of time value of money is an estimate based on the calculation that the value of the money received today is more valuable than what was received tomorrow.

"The concept of time value of money is an estimate based on the calculation that the value of money received at this time is more valuable than what is received tomorrow. Rp. 1,000 is currently more valuable than the Rp. 1,000 received tomorrow because the value of the money received today has a greater chance of being invested. The concept of time value of money needs to be understood well because the concept will provide a fundamental foundation and concept of financial problems."²

Choosing overseas shooting locations will affect changes in the exchange rate of the country. This makes the concept of time value of money have an influence on production management that uses shooting locations abroad. In the fairy tale of a film production told by Tino Saroengallo it is explained that a good Budget Forecast will contain all things related to production, such as the preparation stage, shooting and post-production. This explanation illustrates that budget forecast are very important so that they become a powerful financial book.

² Arman Hakim Nasution, Bustanul Arifin, Mokh Suef, Enterpreneurship membangun Spirit Teknopreneurship, Andi, Yogyakarta, 2007, hlm: 173.

Estimates of budgets made by producers and production managers become a reference when the process of dissecting production elements into a surgical sheet. The surgical process of this scenario is the process by which elements in the scenario in surgery by the producer or production manager are translated into money.

In a fairy tale a film production told by Tino Saroengallo explained the structure of the contents of the budget forecast. "In outline, the contents of the budget forecast consist of two major parts, namely:

1. Above the line

Above the line includes fees for Producer, Director, Screenwriter and it's copyright and players. Usually above the line is calculated with a package system with payments made using the terms.

2. Below the line

Below line includes other costs related to other crew, suppliers, and various materials needed to make and complete the production. Below the line cover the entire production stage, office operating costs, and insurance needs.

An explanation of the costs is also explained in a book entitled "Film Business A Handbook For Producers" written by Damien Parer who writes about:

"A budget is as good as its foundations. If you are budgeting from a synopsis, no schedule, no location survey and no cast costs, then you will be doing a lot of more or less educated guesswork. On the other hand, if you are doing your last budget before the shoot and you have final schedule, cast negotiated and various set quotes for equipment, post production, art department, etc, then the budget document will be more accurate. Everything is negotiable but it's better to estimate as thoughts crew, cast and facilities are hard to get".

As explained by Damien Parer, cost estimates are a good basis for film production management. With this budget forecast, the producer has an estimated budget for the

elements in the scenario. Each element in the scenario will be evaluated, this process is called scenario review. By evaluating the scenario, the producer can see the needs of each element in the scenario and translate it into budget forecasts.

In the history of Indonesian national film, production service also plays a role in the efficiency of film production management that is filming abroad. Production services can be individuals or companies. In general, for individuals known as location fixers or commonly called fixers. It is a person who helps the "foreign" team (outside the region or the State) in the area where he lives as a liaison between the foreign team and the community and the local government".

Fixer is responsible for managing visa applications, licensing with location owners, connecting with local informant or location owners, searching for vehicles and coordinating with local teams and foreign teams / outside the region, and so on.

If the fixer uses individual services, the working relationship becomes cooperative production with the individual, while if the fixer is used by the company, then the working relationship becomes inter-production with the company. Where foreign production houses will cooperate

with local production houses to facilitate them in conducting shooting until the process is completed.

Methods

This study uses a qualitative method. The qualitative method is a research focus that contains the questions given to the resource person and the question will be answered. These questions were asked to find out the description that will be revealed in the field. The answers given by the informant can help researchers in making interpretations of the data obtained.

Data collection was conducted by conducting interviews with several Producers who were filming abroad as informants.

Result and Discussion

The results obtained from interviews with film producers who filmed abroad showed that there were several strategies for shooting

abroad at low costs. The strategies that support the implementation of overseas filming to be low-cost are as follows:

1. Stories and scenarios
2. The limited number of teams where only leaders from each department who are allowed to take part in shooting abroad.
3. The right fixer who understand the rules and has good network in the country.
4. Location that opens cooperation for sponsorship
5. Sufficient equipment and tend to use the sun (available light)
6. A good team work
7. And others.

The concept of time value of money also has a close relationship with the concept of budget forecast in film production management.

The main factor that influences the size of the budget is the existence of the currency exchange rate from Rupiah value to the currency exchange rate in the country where the shooting is located because the currency exchange rate of each country changes and the value of the currency is not fixed. Changes in currency exchange rates from each country have changed very quickly and have the concept of time value of money. In the context of financial management, the time value of money has the concept that the value of money received today is more valuable than what is received tomorrow. The relevance between financial management that has the concept of time value of money and the concept of production management regarding the budget used overseas shooting is that the money used today for production needs when shooting abroad are more valuable than the money spent on to-

morrow. This is related to changes in currency exchange rates that move very quickly in seconds, making the concept of time value of money as one of the external factors which is a major factor in influencing the management of shooting production abroad. The main external factor here is the use of the film production budget when shooting abroad by adjusting the exchange rate of the rupiah which was converted to currency in the country used as the filming location.

From the results of this study it can be concluded that there are several internal factors that can be planned and controlled, namely narrative, creative and production management. And there are external factors that cannot be controlled such as foreign exchange rates. The foreign exchange is a global economic factor that can affect from initial costs to expenditure. The relevance of this study shows that currency exchange rates are very influential when shooting abroad and can affect the cost of shooting.

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RASA: THE AESTHETIC OF SURAKARTA CLASSICAL DANCE

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Surakarta Classical Dance is a dance that lives and grows inside and around of the Surakarta Palace. Classical dance genres that had been lived up to now are *bedhaya-srimpi*, *wireng* dance, *pethilan* (a single dance and a couple dance themed a soldier or romance). The existence of classical dance of Surakarta is the continuation of the royal dances that have ever been existed in the time of the Hindu-Buddhist kingdom (the influence of the India people) on the island of Java. Related to that the form and concept of aesthetic that is inherent in Surakarta classical dances has continuity with dance in the past. There is one term related to the concept of aesthetic in Surakarta classical dance, namely *rasa*. The term *rasa* in dance, also found in India dances.

Ananda Coomaraswamy and Gopala Kristnayya Duggirala stated in the article entitled The Mirror Of Gesture Being The Abhinaya Darpana of Nandikesvara, as follows.

The sages speak of Nâtya, Nrtta, and Nrtya. Nâtya is dancing used in a drama (nataka) combined with the original plot. Nrtta is that form of dance which is void of flavor (rasa) and mood (bhava). Nrtya is that form of dance which possesses flavor, mood, and suggestion (rasa, bhâva, vyanjana, etc), and the like. Nrtya at coronations, celebrations, processions of men or Gods, marriages, reunions of friends, entry into towns or houses, the birth of children, and all auspicious occasions, by those who desire fortune.¹

¹ Ananda Coomaraswamy and Gopala Kristnayya Duggirala (translator). *The Mirror Of Gesture Being The Abhinaya Darpana of Nandikesvara* (London: Humphrey Milford Oxford University Press, 1917), 14

Related to this statement it can be assumed that dances in ritual and ceremonial life in the Javanese kingdom are a continuation of the traditions of the previous times. The dance used for rituals and ceremonials is included in the category of dance that has a sense, mood, and impression, (*rasa, bhava, vyanjana*), which is danced in a calm, beautiful, and smooth manner with a little dramatic content, which intended for ceremonies.² As a dance that originates in the tradition of dance creation from within the palace, classical dance in Surakarta can be categorized as *Nrtya*, as a form that have of *rasa*.

A general understanding of *rasa* may could reffered on the definition of *rasa* as the vibration of the heart or soul that appears as a response to the mind and heart or the feeling of stimulus from everything absorbed through the senses, resulting in certain interpretations or perceptions in accordance with the results of that thoughts and feelings.

In Javanese culture, *rasa* is a concept that can be understood through its statement in language, meaning inner depth, such as inspiration, sensitivity to everything, such as: *rasa njéro* (inner) expressions for deep meanings, *rasa ménéb* (*ténang, agung*), *sémélèh* (as an expression for someone who already has the maturity of the soul).³

Rasa in dance is a substantial aesthetic or core of beauty in classical dance, which touches the deepest inner soul. The aesthetic of *rasa* in Surakarta classical dance was appeared through of the concept of *rasa* that is understood in Javanese culture, among them, *agung, rēgu, mrabu, wingit, alus, meneb, semeleh, mbanyumili, gagah, bregas, tregel, sumyak, ngglece, nges, sem*, and so forth. So in this regard, classical dance is as an art form that represents or describe a *rasa* of Javanese

² Claire Holt. *Melacak Jejak Perkembangan Seni di Indonesia*. Terjemahan Prof. Dr. RM. Soedarsono (Bandung: Artline, 2000), 151-152.

³ W.J.S. Poerwadarminta, *Baesastra Djawa* (Groningen: J.B. Wolters, 1985), 521, bandingkan dengan S. Prawiroatmojo, *Bausastra Jawa* (Jakarya: Haji Mas Agung, 1989), 132 dan lihat juga dari P.J. Zoetmulder, *Kamus Jawa Kuna-Indonesia* (Jakarya: PT. Gramedia Pustaka Utama, 1982), 926

culture. In another words, that classical dance is a form that is through its elements re-displays or represents the idea of meaning or value that lives in javanesse culture, namely the *rasa*.

Rasa in classical dance of Surakarta could be categorize in four, is that rasa of dance could be appeared from a **characterisation of dances**, for example, *gagah, alus, luruh, and lanyap*. Rasa of Surakarta classical dance could appeared from the **character of dance movement**, as *meneb, anteb, semeleh, banyumili, bergas, cakrak, tregel, ngglece, lanyap and luruh*. Rasa also appeared from **impresso or nuances** that formed within a whole of dance performance (including music of dance/karawitan-gendhing) such as *rêgu-mrabu, wingit, tintrim, sumyak, guyub, and so on*. Rasa so appeared as well as an **emotion** (mood) like for example; *seneng, nggrantes -susah or sedih, greget, sem, and so on*. Rasa that appeared in Surakarta classic dance also could mention in combination among chategorize like as *gagah anteb, gagah mrabu, alus lanyap, alus luruh, and so on*.

As a form that represents the *rasa* of Javanese culture, classical dance Surakarta is a form of dance that is serious (standard), and is contemplative (inward contemplation). As a form that represents the *rasa* of Javanese culture, classical dance Surakarta is a form of dance that is serious (there are any rule, have special pattern, have a filosofi meaning), and is contemplative (reflextion inward). In connection with all of that, the rasa of Javanese culture became a foothold, as well as an orientation in realizing the aesthetic of Surakarta classical dance.

In realizing dance work, it is necessary to emphasize the deepening of the feeling, through reflection of aesthetic concepts, internalization of sense or feeling, in a dancer, the audience and in the process making of its dance.⁴ The deepening of the feeling by the choreographer is needed to bring

⁴ Mudji Sutrisno dan Christ Verhaak. *Estetika Filsafat Keindahan* (Yogakarta: Kanisius, 1993), 102, 103.

to life ideas, ideals, views, themes, or stories in the form of dance works. Deepening the feeling of the dancer, it is very important to live the dance work through the body and all elements of dance so that the feeling can be projected to the audience or its audience. The deepening of the feeling for the ruler is needed in order to be able to connect with dance work, so as to be able to live the dance, which leads to inner satisfaction or aesthetic experience. *Rasa* is an aesthetic of Surakarta classical dance, that could be understood as a quality that could appear from dancer who dancing with totality, with a body intelligent that can make all elements of dance lived.

Totality in dancing is related to intelligence of the body that depend on technical harmony (ability of motion techniques and ability to feel motion), ability to feel the soul of a dance, understanding concepts in dance and mastery of social cultural knowledge, power of interpretation, power of imagination, sensibility, and comprehension knowledge about dance. Related to that one thing that is important in realizing the aesthetic of *rasa* in Surakarta classical dance is the concept of *kasarira*.

The concept of *kasarira* is a concept that is related to body (*sarira-salira*), or embodied (*nyarira*). *Kasarira* means that it has been implanted which means ingrained (mbalung sungsum). The condition of the *kasarira* is achieved through a long process so that the body becomes intelligent. All elements in the movements and elements in dance, as well as all the dancers' bodily experiences in the dance have become a conscious awareness, so that in carrying the dance no longer involves memory, everything flows by itself.

All elements in a body and elements in dance have integrated with the muscles, with the bloodstream, with the rhythm of the heartbeat and even it have penetrated in the psychic that is into the soul, the feeling of the dancer. *Kasarira* is an important requirement in realizing the aesthetic of *rasa* in Surakarta classical dance.

The attainment of the *kasarira* condition requires a long process, and high intensity in dancing. The else important step to realize the aesthetic of dance can also through an

understanding of the specific provisions in to embodied of an aesthetic of *rasa*, as became a code for measuring the beauty of classical Surakarta dance, is the concepts of *Hasta Sawanda* and 'Tri Wira' (a concept adopted from the Prince Suryodiningrat - Yogyakarta), as well as other concepts such as *Sengguh*, *Mungguh*, *Lungguh*, *Mathis*, *Manis*, *Damis*, etc., as provisions for realizing the beauty of dance work.

Hasta Sawanda is a rule or instruction for dancers (also dance / choreographer) for the sake of a dancers truly be able to perform dance well, as a ways to displaying the aesthica of *rasa* in Javanese clasic dance of Surakarta. The concept of *Hasta Sawanda* is eight important provisions which become a whole unit to realize the aesthetica of *rasa* in dance, namely *pacak*, *pancat*, *ulat*, *lulut*, *luwês*, *wilêd*, *rhythm*, and *gêndhing*. Likewise, the concept of 'Tri Wira' as three important provisions in presenting the aesthetic of *rasa* in dance is about *wiraga*, *wirama* and *wirasa*.

The explanation of eight provisions in *Hasta Sawanda* are: *pacak*, *pancat*, *ulat*, *lulut*, *luwês*, *wilêd*, *irama*, and *gêndhing* are as follow.

1. *Pacak*, refers to the physical form, that is, the body is related to its style or action (such as the meaning of the word: *solah*, *tingkah laku kang digawé*). In this case *pacak* is also related to body shape. *Pacak* also meaning emphasizes the suitability of the body in dancing, body skills related to technical in performing dance moves. Body suitability is intended to be appropriate in performing dance characters.
2. *Pancat*, refers to the purpose of the basis or foothold. In this case it is intended as a starting point in starting the movement and its relationship with the implementation of the movement in the dance. The transition of dance movements (Javanese) is very carefully calculated because it is related to the concept of motion of *semêlêh*, *banyumili*, *anteb*, etc. If the transition of motion is not keep properly, it will disturb the harmonization of the dance motion with the other elements of dance. In the *pancat* emphasized the existence of the body's skills in transitioning each

movement (part of dance motion or sêkaran in dance) in a flowing manner so as to be able to carry out a dance movement in a unified of wholes element.

3. *Ulat*: in Javanese means *gêbyaring pandêlêng*; *polatan sêmuning praen*; *ditamataké*, *disawang*; *mulat*.⁵ In line with the meaning of the word *ulat* refers to the eye view associated with facial expressions to be adapted to the shape, quality, character of the roles performed and the atmosphere that will be displayed in dance. Eye view or *polatan* in Javanese (Surakarta) dance refers to certain types of characters. As can be exemplified for *polatan* or eye view on the character of *luruh* in dance (fine) is limited to the diagonal line down and the *putri lanyap* (firmly) straight eye view. *Ulat* in this case also include *pasêmon*, namely facial expressions that are visible from their shape. *Polatan* and *pasêmon* are small elements in dance, but becoming an important part in building the beauty- sublimity of dance.
4. *Lulut* means laras, salaras. *Lulut* in terms of dance is defined as the harmony of the body in performing dance movements, which refers to the body's high skills in carrying out the motion (dancing), so that the dance movement feels in harmony, the body has been integrated with the dance, in Javanese is called the *kasarira* (united in the body). In this condition the dancer did not thought about the problem of motion techniques, so that it is presented no longer only performing the motion or the body movement , but something value inside the dance, is *rasa* (the results of accumulation from the motion with the whole element in dance).
5. *Luwês* means "ora kaku (wagu)", in this case pointing to the condition of the dancer to be able to bring dance movements neatly, harmoniously and not rigidly. The ability to move fluently means being able to carry out the dancing

⁵ WJS. Poerwadarminta, 1939, 439

movement appropriately, in accordance with the provisions that apply technically as well as the flow of motion that feels harmonious and pleasant. Thus, it flexibly points to the quality of the implementation of dance movements. In line with the concept of *luwes* is *wijang* (clear, clean) that is, in carrying out the movement carefully, carried out in a detailed and controlled manner. Dancers can be said to be charming if they can bring dance movements naturally, smoothly, flow according to the rhythm, there is no impression of being forced, the motion flows smoothly so that it is pleasant to see.

6. *Wilêd* in Javanesse word means *wasis*, *ubêd*, *nyênenêgake*, *sarwa laras* (*tumrap gêndhing*); *wirama antaraning thuthukane panabuh*.⁶ *Wilêd* in the case of dance is meant as a dancer's ability to perform motion in accordance with personal creativity in giving color or variation in dance movements, without leaving conventional provisions on dance movements. Carrying out established motion techniques then carried out with high creativity will bring up a typical motion technique from the dancer. The *Wilêd* by the dancer will create a sense of its own. Therefore, in a group dance such as *bêdhaya*, it is very important to disguise the *wilêd* of each dancer, through a deal of the execution of the dance moves. Therefore, in a group dance such as *bêdhaya*, it is very important to disguise the *wilêd* of each dancer, through a deal of the execution of the dance moves. In this aspect the dancer has reached the provisions *pacak*, *pancat*, *ulat* also *lulut*, and the dancer already has adequate skills, supported by the ability to interpret motion, and strong improvisation. At this level indicates the dancer's body intelligence.
7. *Irama*: refers to the ability to organize the rhythm of body movements that are harmonized with the rhythm of the dance, and the music of dance. Related to that, the dancer must really master the rhythm of the body while under-

⁶ WJS. Poerwadarminta, 1939, 664

standing dance. A thorough understanding of the rhythm of *gendhing* (music of dance) will build the aesthetic of rasa in dance. The relationship between the rhythm of the body and the rhythms it self is the rhythm gives rise to the pattern of the relationship of motion with the beat of the dance, so that the technique of implementing the combination of the two elements must also be understood. Some terms that appear in the rhythm (music of dance) in relation with the dance and gestures is *midak*, *nujah*, *nggandul*, *mungkus*, contrast, parallel, and others.

8. *Gêndhing*: in this case refers to the mastery of music of dance; of which are related to understanding the forms of *gendhing* as a music of a Javanese dance, that is about *pola tabuhan*, *rasa lagu*, *irama*, *laya (tempo)*, *rasa sèlèh irama*, *kalimat lagu*, and also mastery of Javanese song (tembang) and vocal (including antawacana).

It is important for dancers to understand *gendhing*, because of the Javanese dance and *gêndhing* is a unity that can builds mutual sense and cannot be released and eliminated from one another. *Gêndhing* as a music of dance has a rasa, so *gendhing* is very important for dancers and as be a foundation in giving nuances of rasa in dance, as a source of interpretation of the sense of movement, and one of the guides in the implementation of motion, and training the soul to be more sensitive. As stated by Soeryobrongto as follows.

Menarikkan tarian klasik dimaksudkan untuk membantu dalam mengembangkan kehalusan jiwa [rasa], .. penari harus melatih diri, sehingga jiwanya bisa menerima dan menyerap semua rangsang dari luar yang ada hubungannya peranannya di dalam tarian, sehingga dengan demikian jiwanya dapat mengisi ekspresi gerak-geriknya dengan rangsang-rangsang itu. Rangsang rangsang itu dibentuk oleh suara gamelan, narasi, melodi, nyanyian dialog, dan cerita (dalam hal ini di dalam pertunjukan tarian wayang).⁷

⁷ Brakel Papenhuyzen, Clara. *Tari Jawa Klasik*. Surakarta: STSI Press, 1990: 34.

Dancing classical dance is intended to help in developing the subtlety of the soul, the dancer must train himself, so that his soul can receive and absorb all external stimuli that have a role to play in the dance, so that his soul can fill the expression of his movements with the stimuli. The stimulation is formed by the sound of gamelan, narration, melody, dialogue song, and story (in this case in the puppet dance performance).

Gêndhing in Javanese dance is a very important in achieving the quality of aesthetic of rasa in Surakarta classical dance. In classical dance of Surakarta known the term 'nggendhingi', that mean a dancer who had a hight quality, so they already mastery the harmonization rithm of his body and rithm of dance, they could carry out a dance with deep sense. The mastery of harmonization of the rithm of the body, soul and dance music is greatly influences the quality of aesthetic in dance.

In addition to the *Hasta Sawanda* concept, which is a eight provisions in achieving the aesthetic of rasa in dance, there is else a concept that is known in Surakarta, namely 'Tri Wira' that was stated by Pangeran Suryodiningrat from Yogyakarta. The concept of 'Tri Wira' includes the main aspects of dance, from the basic level to the highest, that is wiraga, wirama, and wirasa. Judging from the meaning of the word, wiraga means "solah-bawa lagu sing nêngsêmaké (*digawé-gawé*)".⁸ *Wirama* as "ukuran kêndho kêngcênging panabuhing gamêlan (*gêndhing*); 2 andhégging napasan ing têmbang macapat; gilir-gumantining swara (*pratingkah*) sing mawa laras"⁹; and wirasa are surasa, têgês (*karêp*), wêturning pangrasa; disurasa, digoleki têgêssé (*karêpé*).¹⁰

1. *Wiraga* is a concept related to physical form, namely body and motion. *Wiraga* encompasses the entire implementation of dance movements which include gestures, adeg,

⁸ WJS. Poerwadarminta, *Baoesastrâ Djawa* (Groningen Batavia: J.B Wolter, 1939), 665.

⁹ WJS. Poerwadarminta, 1939, 665.

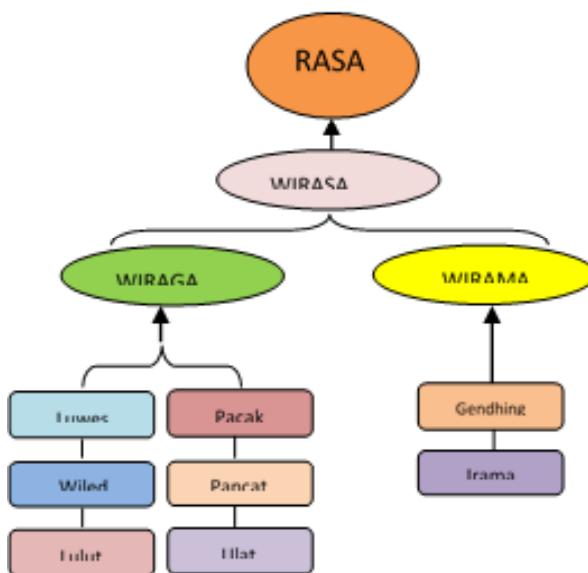
¹⁰ WJS. Poerwadarminta, 1939, 666

use and regulation of energy in moving in a dance. Wiraga, designates an outward form or physical form (body) and skills in carrying out dance movements. Wiraga is related with some that is concept in Sawanda Hasta about unity of pacak, pancat, lulut, and wilêd, luwês.

2. *Wirama* is related to the rhythm, including the rhythm of dance movements, the rhythm of gêndhing, in the rhythm of gendhig used in music of dance. Wirama, can be interpreted as kêndho kêncênging panabuhing gamêlan (gênding) or pratingkah kang mawa laras). The concept of wirama in this case includes the rhythm of dance movements, the beat of the instrument music and the body of the dancer. In the provisions of wirama, the rhythm of the dancer's movements must be harmonized with the rhythm of gendhing to build the quality of rasa or atmosphere. In the rhythm of dance, it is also known as a rhythm (the accuracy of the dance movements with the rhythm), in connection with that it is also known as the term rhythm in dance in its integration with the beat of music of dance , such as the rhythm of nujah, rhythm midak, and rhythm of Gandhul. The rhythm in gêndhing will affect the rhythm of dance movements, because the rhythm of gêndhing is one of the sources that can stimulate rasa, and become a reference in living the dance movements. In short, wirama includes the rhythm of dance movements, the rhythm of gêndhing used in dance accompaniment. A dancer must be able to understand the form (pattern) of dance accompaniment and can show the whole dance work and know very well about the relationship and harmonization between the rhythm of motion and rhythm of the *gêndhing* that it uses.
3. *Wirasa* is related to the rasa of movement, sense of feeling and the whole sense of dance that manifests itself from the appreciation of all its elements. Wirasa is as a whole meaning of sense in dance, as *surasaning tari* (as taste of appeared from dance) that formed from accumulated of all elements of dance. Wirasa is related to something that is in the soul or feeling. Means "suroso utowo karêp utowo

ing pangroso, utowo digoléki têgêsé". Feeling in this case means the meaning or substance of being. Also related to the harmonization of the rhythm of the motion with the music rhythm that builds the taste of dance. In connection with that the dancer's movements must be in accordance with the *rasa* of the dance. Achievement of the sense of motion by the dancer is done through this provisions, dancers do not think technically, have been able to knowing deeply the rhythm of the dance movements and the rhythm of gêndhing in their dance music and have comprehended dance thoroughly with all its elements.

Hasta Sawanda and 'Tri Wira' are concepts in principle a guide to achievement the substance of dance is *rasa*, as the culmination of the beauty of dance. There are kind of relate among of *Hasta Sawanda* concept and the 'Tri Wira' concept, that *Hasta Sawanda* and 'Tri Wira' are completely each other, could a depicted as follows.



Interwoven Concepts of *Hasta Sawanda* and 'Tri Wira' (by Katarina Indah Sulastuti)

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KIDUNGAN JULA-JULI: CULTURAL EXPRESSION AS MEDIA OF CRITICISM AND PROPAGANDA “STUDY OF SONG IN EAST JAVA”¹

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Traditionally, the use of music in performing art activities is driven by certain condition where art is thought as “a cultural reflection”. Activities of society tend to be a cultural behavior of society. First impression that one may obtain after hearing the ballad in East Java could be “unadorned”, or “open,” and “rude.” This fact leads to a notion that the ballad is closely related to cultural norms of East Java people, just like the stereotype assumption I have mentioned before. Again, here, I do not try to match both points, but if we look at the study of sociology and ethnomusicology, at least, we could find that the conceptualization of music is connected with the cultural type of given society which appears as its representation (Aris Setiawan, 2008:18).

Similarly, Merriam in his book *The Anthropology of Music* (1964:33) states that music is the color of our life and it

¹ This paper has been presented at the International Conference of the Asia Pacific Society for Ethnomusicology (APSE), Thailand 2014. This paper has never been officially published in the form of seminar proceedings. Even though the APSE has published this paper in the form of a collection of articles, it is not formally indexed, and cannot be used as part of a lecturer’s research work, so it is not recognized in the promotion process for example.

should have been learnt in series of cultural totality. In another word, "music is a culture." There are thought complexity, norms, values, institutional principles, and image of its behavior of the society. Merriam also mentions that conceptualization of music, behavior in relation to music, and the sound of music is a dynamical trait which is adhered in every musical system. Musical system has a structure which should have been viewed as the product of its producer's behavior. Thereafter, that behavior emerges from the concept that underlies it. In the end, "without behavior the sound of music will not be produced" (Zoel Karnaen, 2007:5).

Kidungan in East Java exemplifies it, kidungan born as a vessel which is enable to contain and describe the character and tendency of cultural behavior of its society. When one listens to kidungan for the first time, one will capture the image of musical text² which are "unadorned," "open," and even "rude." Those facts generate an assumption that kidungan closely related to the cultural norm of East Javanese society with its stereotype that similar to the impression of the musical text. I am not trying to match the both points, but some studies of sociology and ethnomusicology can strengthen the look of musical conceptualization which has a connecting line as a close representation toward cultural style of its society.

Historically, kidungan has several constructed dimensions of historical facts. It begins when the musical text is used as criticism of inability of the related environment and also used as a vessel of propaganda of particular purposes. It starts at the era of refusal over Japanese colonialism until the current tragedy of Lapindo mudflow in Sidoarjo – see discussion – where musical text as a topic is made of unique

² In this context, I do not use the word syair as in many musical researches do (in Java). Modern thoughts state that it is ambiguous to name a musical text as a syair, because syair actually is a work of literature that has certain rules, for example the rhyming a,a,a,a, while musical text does not has such rules. Therefore, in order to avoid the use of ambiguous meaning, I, henceforth, will use the "musical text" phrase or kidungan.

aesthetic images. It will be so reckless if I directly mention that the ballad is thought to be a criticism without giving any basic knowledge and details to it. Therefore, in this context, chronologically, it will be significant to discuss what is the meaning of kidungan? What traits does it have? And how is it formed? Those questions will be the discourse in the further discussion.

Kidungan: Poem of East Javanese

Kidungan is a form of a vocal song within gending³ jula-juli⁴. It is identical with a poem or *parikan*, a traditional poem, in work of literature. Similarly, A. M. Munardi (1982) said that (kidungan is a chant within a song or gending jula-juli which use *parikan* or poem with accompaniment of gamelan laras slendro⁵. It used to be sung by a Remo dancer,⁶ as an intermezzo during his performance, namely, nggandhang or singing, it also used to be performed by a comedian in a Ludruk performance. Epistemologically, the word kidung refers to song, and it explains why kidungan are always performed with a human voice or vocal.

Melody (*Balungan Gending*) of gending Jula-juli

. 6 . 5 . 6 . 2 . 6 . 5 . 2 . (1)
 . 2 . 1 . 2 . 6 . 2 . 1 . 6 . (5)

³According to Rahayu Supanggah (1990: 177), Gending is a general term which is used to name the musical composition of Javanese karawitan. Similarly, in traditional karawitan of East Java where gending is conceived as achievement or output sound of abstract or essence of pengrawit musicality which is contained in gamelan

⁴ Jula-juli is a noun that derives from musician activities in sounding particular tones within gamelan; it is arranged in a pattern of unity. As a result, it forms a kind of understanding of a structured sound. It simply can be conceived as gending so that in common way it could be pronounced as *gending jula-juli*.

⁵ Slendro is a pentatonic note system without unhemitonics. The concept is that the length between notes, interval, which is made relatively the same. But, in its implementation, slendro note system grows and develops in various "colors and senses" in each cultural area, in each sub-culture to community and individual.

⁶ One of the dance works which originate from Ludruk performance. For more details, read Wahyudianto (2004). And also Sunaryo and friends (1997).

Munardi has stated that the ballad is identical to *parikan*, or poem, in the cultural society of Javanese people. *Parikan* is a Javanese original term, according to Suwardi Endraswara (2005:59) the word *pari* derives from *Ngoko* language of Javanese people which means poem, and so the word *parikan* means an arrangement of various poems or *pari*. As equal to poem, *parikan* must obey certain rules in its creation. They must have *sampiran* and *isi*. In Javanese, *sampiran* is *ancang-ancang* or preparation to do something or else a beginning that need completion and answer to form sequence of subject matter, while *isi* is the content of essence of *parikan*. *Isi* is usually described as the fruit while *parikan* is the 'flower'.

Both *sampiran* and *isi* creates a rhythmical string, it can be seen as in *parikan* where the sound of the last vocal of sentence will and have to be similar, both in *sampiran* and *isi*, so that the element of parallel is dominant. Endraswara (2005:60) said:

"*Sampiran* and *isi* of *parikan* should be equal, rhythmical, and overwhelm with vitality. *Sampiran* is ended with *pedhotan alit* (short breath), while *isi* is ended with *pedhotan ageng* (long breath). When *sampiran* is being sung, it means that the phrase is still in a comma and then it comes to full stop in the *isi*. An encouraging and challenging *sampiran* will create a dazzle and clever *isi*. Both are in equal position and mutually support each other to create an aesthetic."

The same argument stated that in Kidungan Jula-juli, the application of *parikan* is considered as an important requirement, as a matter of fact, *parikan* is one of key factors in arranging components of kidungan. Commonly, in a traditional poem one uses certain distinctive languages, they use various levels of traditional Javanese language like *krama*, *alus*, *inggil*, and so on, in another hand, *parikan* of kidungan gending jula-juli uses colloquial or informal or everyday language. This type of language is functionalized as a conversational language, to communicate with others in daily activities. It is the *ngoko* language (the lowest level) of Javanese that is used in daily conversation. With the use of daily language,

the nature of *parikan* of Kidungan Jula-juli becomes flexible to everyone because every one of them, people of East Java, understands the meaning of its content.

One is allowed to adopt various kinds of topic as a theme for *parikan*, the common topic relates to political issues, culture, social, and economic. Those issues can be transmitted into musical strains of kidungan in the form of praise, criticism or quip. Moreover, in some occasions kidungan gending jula-juli often appears to be sweet words which are arranged distinctively in various and unique orders. Hence, it is possible for kidungan or *parikan* to live longer and close to Javanese culture (R.Tonojo: 1965).

As Suwardi Endraswara (2005: 61) has put it:

“*Parikan* have life for a long-time, since Javanese people started to talk and made use of arts. Various conversations which made use of howdah bases, an attempt to please other party, will use *parikan*. Likewise when Javanese advanced the traditional performance art like jathilan, angguk, langendriyan, wayang kulit, luudruk, kentrung, etc, *parikan* has been existed. In that artistic area, indeed, *parikan* is preferred and idolized more and more by Javanese.”

Accommodative is the characteristic of kidungan. Different from other types of kidungan in general, in Javanese culture, there are no laws or measure of “traditional” music that fetter kidungan. While in general, Javanese used to frame it with specific provision, as mentioned before, like the use of certain distinctive language of Javanese (alus, krama, etc.). This is what Javanese called as ‘pakem.’ Any languages in any levels can be accommodated in Kidungan.⁷ Consequently, there are tendency that kidungan is highly flexible and allowed to be performed by anyone, without any fear of or criticized by the ‘pakem.’ The use of vocal, in the context of the used-language, depends on the performer interpretation.

⁷ Related to Ludruk, it can be seen in Widodo H.S., and friends (1990).

In creating kidungan, one has to be creative and highly sensitive toward phenomena and fluctuation of society. As stated by Sidik Wibisono (2007):

"That is art. A Ludruk performer who wants to hold a *parikan* performance should analyze the circumstance of the society. Before I have a performance, I used to sit or walk around the audiences. I ask the steering committee to tell me some important persons who attend the show. After that, I do a little check on them, one by one, to see their pariances, how they sit, or other gestures. Then in my *parikan*, those important people's name will be mentioned. I find that this trick is always successful to drag the attentions because, mostly, audiences recognize those kinds of important people. And when people start to laugh and give applause, I do really enjoy and feel grateful for it."

Historically, kidungan has become a media of expression for its flexibility. Later on, I will divide the stages of kidungan as a media of criticism and propaganda in four different stages, namely, the stage of Japanese colonialism, stage of 1960s, period after 1945 which was followed by G-30 S PKI movement, stage of Soeharto's New Order and stage of revolution, or present. Each stage will be explained in details in the following paragraphs.

Kidungan in the Period of Japanese Colonialism (1942s), a Symbol of Resistance through Criticism

In the era of Japanese colonialism, Kidungan Jula-juli, especially in the Ludruk performance, was used as a resistance media against the Japanese colonial government which occupied East Java. Why was it at the time of Japanese, not Netherlands? Explicitly, Wahyudianto (2004:53) explains that in the time of Netherlands colonialism, the arts of Ludruk⁸

⁸ Ludruk is a East Javanese traditional theater (like ketoprak or wayang orang) which is indicated as the original of Kidungan Jula-juli. Therefore, the relation between kidungan and Ludruk cannot be separated.

experienced its horrible period. The Netherlands colonial government at that time limited all the spaces for arts; they preferred to put aspect of autonomy in economy in front of everything, including the aspect of arts and entertainment. Then, came the time of enlightenment in 1942s where the Japanese colonial government took care about the aspect of arts.

Although people in East Java began to idolize Ludruk, especially in Surabaya, as if the life condition of people in East Java was in a better stage, however, the oppression of current colonialist was considered to be worse than the previous ruler. This condition evoked the sense of struggle and empathy of Ludruk artists. Instead of engaged in battle, they fought through Kidungan Jula-juli. It was Cak Gandha Durasim, a leader of Ludruk group, Ludruk Organisatie (Sutowo, 1994:63), well known as Ludruk Durasim (Soedarsono: 2002:237), who started the movement. He held his performance in Surabaya, after a year before he moved from Jombang. While his group, Ludruk Organisatie, was the only, and the first, Ludruk group which performed in the capital. The same fact explained by Peacock (167:43):

“The Ludruk which will be discussed here is the group that was founded by Tjak Gondo Durasim around 1930s. Durasim used to act as a comedian in Besut performance, old format of Ludruk, and planned the first group to go on performance at a theater in the city (Surabaya).”

In that group, Durasim often played gending jula-juli, in order to quip the ruling colonialist. In every occasion, Durasim mostly took the comedian role and used gending and Kidungan Jula-juli during his session. As a famous artist in Ludruk and also the Kidungan Jula-juli, his presence attracted Dr. Soetomo attention, one of the national movement figures. One of the aspects that drew the national figure’s attention was Durasim ability in singing Kidungan Jula-juli which conveyed criticism toward Japanese colonial government. This statement is supported by Henri Supriyanto (2004:13) who states:

"Fought in the same period as Dr. Soetomo, who struggle trough politic by establishing Parindra (Indonesian People Party) in 1933, Cak Durasim, the Ludruk artist, established a group of Ludruk named as Ludruk Organisatie (LO). His group was famous during the Japanese colonialism period, because, bravely, they criticized the Japanese government with their kidungan."

Here is one of the kidungan that Durasim used to criticize the Japanese colonial government at that time.⁹

*Pagupon omahe Dara
Melok Nippon tambah sengsara*

It means:

*Pagupon is Pigeon cage
Nippon (Japanese) only brings more wretched*

The existence of kidungan from Durasim which criticized the colonialist had brought out the numbers of Ludruk artists to take the same movement. Later on, many Ludruk groups used Kidungan Jula-juli in every performance they had. As a result, many groups, including Ludruk Organisatie, were put down under the supervision of colonial government. Here is the other example of Kidungan Jula-juli which was used to quip Japanese

*Tuku klepon dhuk stasiun
Melok Nippon gak oleh pensiun* (Soedarsono, 2002:237).

It means:

*Bought klepon at station
Nippon wouldn't let you have any benefits on pension*

⁹ The example of the kidungan can be read more in R.M Soedarsono (2002: 237).

The result was fatal, Durasim was arrested and sent to jail, and his group was also disbanded by the colonial government. Supriyanto²u also states that Cak Durasim was arrested when he had his performance in Mojorejo, Jombang, and later on he was sent to jail and died as prisoner in August of 1944. As an acknowledgement, the provincial government of East Java named East Java Cultural Park after his name, Gedung Cak Durasim Surabaya or Cak Durasim Building Surabaya.

There is a point to note, that in the period of colonialism, kidungan was used as means of expression for the people of East Java to accommodate their anxiety and stress which symbolized a revolution against Japanese. This fact, at least, gives us a link between the musical text with the cultural norms and behavior of the society which is 'masculine,' 'resistance,' 'strong,' and 'brave.' The fact makes it reasonable that the text represents the psychological behavior of East Java people. The openness or blak-blakan of the textual meaning becomes the parameter, from the viewpoint of study of ethnomusicology; the textual fact reveals the behavioral accumulation of East Java society which tends to be 'strong' and 'masculine.'

Kidungan in the Period after 1945 and 1960s, Kidungan as a Media for Political Propaganda and Reflection of G-30 S PKI Movement

With the advent of PKI or Indonesian Communist Party and, its strongest opposition, PNI or Indonesian National Party in 1950s to 1960s, the progress of political movements in Indonesia had brought considerable effects and impacts toward the development of traditional arts, especially the arts of Kidungan Jula-juli. Both PKI and PNI had established and funded many arts institutions in order to convey their vision and mission. As a result, there were so many Kidungan Jula-juli artists became party's 'conductor.' There were 30 groups of Ludruk such as Institution of Ludruk, under the PKI which was based in Surabaya. Besides, PKI also funded BAKOKSI or Indonesian Kethoprak Foundation

which was based in Central Java. In another side, PNI only had a quarter of their opponent's members (Interview with Agus Kuprit and Kartolo in November 4th – 5th, 2006).

There were two famous groups among dozens, they were Ludruk Marhaen, PKI's group, and Ludruk Tresno Enggal, the military's (Soedarsono, 2002:239). The political situation at this time, autocracy, was far too dominant in affecting the attitude and pattern of behavior of the society. There the arts of Ludruk were drawn into the political condition. It was indicated when the political parties at that time used Ludruk groups, with its Kidungan Jula-juli, as a vehicle to convey their ideology.

In this situation, many performers earned lot of benefits, including the Kidungan Jula-juli performers and also other traditional art performers. They took the opportunities to get earnings as many as possible. As a result, there were so many art groups, which were suddenly emerge, to get their share from both party. They were Ludruk Anorga from Malang, Ludruk Urill A from Malang, Ludruk Tresno Enggal from Surabaya, Ludruk Kartika from Kediri (Wahyudianto, 2004:57).

There was similarity that can be drawn from those dozen groups of Ludruk, they were hired to be a media for propaganda and to legitimize the existence of those parties. Their role was to increase the popularity of the tenant party, but their role also resulting the emergence of the classes among them. For example the emergence of the groups of Ludruk in PKI side as well as PNI side. According to Kartolo (interview on November 5th, 2006), frequently, there were conflicts when the two sides, groups, meet in an occasion or closely hold a performance.

Here are examples of Kidungan Jula-juli from that time:¹⁰

Budal tandur, muleh njaluk mangan

¹⁰ The document of Agus Kuprit and Kartolo 2006.

Godonge sawi, dibungkus dadi siji
Ayo dulur, podho bebarengan
Nyoblos partai, partai PKI

It means:

Went for farming, went home for dinner
Mustard leafs, wrapped in a packing
Comrades, together
Let us vote for PKI

Another one:

Jumat legi nyang pasar Genteng
Tuku apel nang Wonokromo
Merah putih kepala Banteng
Genderane Dr. Soetomo (Soedarsono, 2002:237)

It means:

Friday Legi went to Genteng market
Bought apples in Wonokromo
Red and white is the Bull's head
It's the flag of Dr. Soetomo

Eventually, communism concepts were exiled by the society with the support from the current government after the election brought PKI as the losing side and the political situation went down uncertain. As a result, the oppression and riot occurred between the pro and the contra-communism. And finally, the riot exploded when the separative movement of G 30 S PKI occurred in September 30th, 1965. This tense condition gave an impact on Ludruk groups, mostly, they were banned and terminated and led to the change of any substance within kidungan.

Kidungan which firstly inclined to Indonesian Communism Party was forbidden. According to Kartolo (Interview on November 4th, 2006), Agus Kuprit (Interview on November 5th, 2006), and Darmaji (Interview on March 22nd, 2008), this fact can be traced from many kidnapping cases of the artists or performers, who were pro-communism, where

their whereabouts remain unknown. Artists, who performed Kidungan Jula-juli in Ludruk, had turned to the right-wing political party, PNI. From now, their duty was to campaign the PNI's ideology and aspiration. Otherwise, it was also occurred kidungan with invective themes to berate communism. Unfortunately, I have not gotten the exact data which enable us to see the exact kidungan that was used in the period of PKI. Some of the speakers that I mention above can only summarize and describe the condition at that time. Moreover, what they have told, actually, is a story from their ancestor which lack of constructive examples of kidungan. I do realize that the detail information that is not spoken, by the speakers, due to the 'fear syndrome' in their mind. Once again, they are scared to be attributed as a 'communist' or 'rebellion.' Therefore, it is very reasonable that I, in this context, cannot provide a comprehensive image of kidungan from the period of PKI.

Kidungan in the Period of New Order

After the period of the political turmoil, kidungan changed its function to be a more communal to people. Not only be performed in the Ludruk, kidungan is also performed almost in every art events in East Java, like in Tandakan, or Tayuban, Bersih Desa, in a wedding ceremony, Kitanan, and so on. Because of its flexibility, with the use of conversational language, kidungan can be performed by anybody and anywhere.

Kidungan have spread through every corner in East Java, and in each place kidungan appears to have a single uniqueness, a mark, which distinguish it from others. In the end, the emergence of types of kidungan brings it to the recognition where each place has its own style and icon, for example the Jombangan or kidungan style from Jombang, Surabayan, Malangan, and others. All of those styles have a distinctive technique, characteristic, and trait.

Kidungan Jula-juli in the period of New Order will be divided into two development stages. The two stages are the culmination point of two occurrences in the current time, the New Order. There are kidungan in the stage of pre-1997 and in the stage of 1997 and post-1997, it is well known as 'reformasi' or 'reformation.' In details, the two stages will be explained further in the following paragraphs:

A. Period of Pre-1997

In this period, kidungan is used as a political tool, to spread ideology and to legitimate the incumbent reign of Soeharto. Many kidungan appears with national development themes, while the national development is the main point of PELITA or Five Years Development Plan of the ruling government.

The old style of kidungan as criticism media undergoes its stagnant period in New Order. And if kidungan is used, as a criticism media, it will be pointed to individual subject like relatives, family, neighbors, or else but not the government. It seems to be fair, for kidungan artists, that this period is just as crucial as the previous one. I mention crucial because according to Kartolo (interview on November 5th, 2006), and Bambang SP (Interview on November 6th, 2006) many artists were accused as a PKI member whenever they criticize the ruling government with their Kidungan Jula-juli. Perhaps this accusation appears to be the impact from the previous period. In consequence, many performers were detained and disappeared, again, in this period. Therefore, in the period of pre-1997 kidungan was widely used as media for propaganda and to legitimate governmental authority like its programs or concepts. Here are some examples where the government's Five Years Development Plan programs appear to be the theme of kidungan¹¹ :

¹¹ taken from cassette of Kidungan Jula-juli from 'Lanjar Maibu' product of Sentral Hiburan Record Surabaya. 1993.

*Ngucap muji syukur karo rancangane pemerintah kita
Pembangun lima tahun was ketok nyata
Desa seng tertinggal sak iki wes gak ana
Mulane kita ayo turut ngembangna.*

*Kita muji syukur atas programe, pemerintah kita
Bantuan impres desa tertinggal iku wes nyata
Kanggo ndandani ekonomine rakyat
Seng uripe sengsara.*

*Ayo mendukung programe pemerintah memajukan pembangunan
Nulung nasipe dulur-dulur seng ketinggalan*

Means

*Be grateful for our government programs
Five Years Plan has been crystallized
There are no more backward villages
That is why we have to support it*

*Be grateful for the programs of our government
Backward village imprest fund has been realized
In order to lift people's economic development
Who life in impoverished*

*Let us support the government to promote development
To help our comrades who need aliment*

Almost all of the Ludruk groups use the national development programs as kidungan themes. Furthermore, kidungan artists also make an adjustment for their themes to other government programs which include agriculture aspects, health (like scarlet fever, immunization, etc), and others. Once again, I would like to say that kidungan in this period is used as media for propaganda and to legitimize the government authority.

A. Period of 1997 to Present Time

In this period, condition and situation of the government was started, again, to expose the symptoms of political turmoil. Mass protest or demonstration occurred everywhere, it indicated the fall of Soeharto reign. The turmoil reached its peak in 1998. Scholars or students protesters staged a "demonstration down the road" and engaged in a clash against riot police. This condition not only happened in Jakarta but also in other areas like Solo, Surabaya, and many more.

Once again, this situation was used by many kidungan performers to criticize the government through kidungan texts. It was all began with the occurrence of texts which represented the laments of society as a result from monetary crisis where the food prices soared. Here, kidungan artists saw the decrease of purchasing power and the issue of unmet needs as a hot topic which inspired them to create an arrangement of Kidungan Jula-juli. Here are the examples of the kidungan:¹²

*Aku nek eleng krisis ekonomi,
Rasane wedi tur yo ngeri
Seng ndukur jare rebutan kursi,
Wong cilik polahe setengah mati
Opo maneh nek mikir sandangan,
Nek diangen-angen iso gak kolu mangan
Seng bener gak klamben gak clonoan,
Bendino sempakan koyok tarsan
Bingung nek mikir regane sembako,
Nang omah bendino dipaido bojo
Nek direwangi iso gak wawoh,
Seng bener kuwatno iman supaya gak berbuat bodho
Regane kopi ndadak tambah edap-edapi,
Tapi kabeh maeng cara seng dadi
Kopine sak gegem jagunge sak panci,
Bareng diombe sengake setengah mati
Kabeh masyarakat dijaluk melok berdoa,
Lewat agama lan kepercayaan yang ada
Ojok masa bodho lan mek bertepuk dada,
Supaya ekonomi Indonesia pulih kaya semula*

Means:

*If I remembered about the economic crisis
I felt so scared and terrible
Politicians fought for parliamentary seats
While grassroots trembled for their title*

¹² Taken from recorded cassette of performance of Ludruk Karya Budaya Mojokerto in 1998 in Desa Dawar Blandong, Mojokerto.

*Moreover if I thought about clothing
My appetite could just be gone
The right move was not using anything
Wore only underpants like Tarzan
I got confuse every time I thing about food prices
While everyday my wife got angry
If I fought back it will be more worthless
Right thing to do was affirming our faith so that we won't do
any stupidity
Society were asked to pray
Through their own belief
Don't just be indifferent, anyway
It was all for the relief*

Unlike the previous period, the period of 1997 and the period after it are the period of independence for kidungan artists to sing their kidungan. The appearance of kidungan with lament themes is a consequence from which the government cannot save the economy. Kidungan artists tend to be more courageous and "blak-blakan" in revealing such a criticism theme. It still happens, where kidungan defines itself as a form of criticism, and appears following the appearance of government's unpopular policy or tragedy and disaster in Indonesia. One of the examples is the Lapindo mud-flow disaster that is used as a theme in an esthetic critical text.¹³

Urutan kabencana seng onok Jawa Timur
Wilayah Sidoarjo seng paling dhuwur
Daerah Porong klebu tanah seng subur
Sak ini hancur total kenek semburan lumpur
Akibate saka lumpur Lapindo
Uripe wong Porong wes kari separo
Ora penjabate para generasine
Mulene sak iki akeh seng semangate loyo

¹³ Taken from the performance of Ludruk Karya Budaya, document of PKL Ethnomusikology ISI Surakarta in Jetis, Mojokerto, 8-11 August 8th - 11th, 2007.

Tapi pemerintah tetep menei janji
Seng dadi korban jare oleh ganti rugi
Cuma pemerintah tanda tangan lan janji-janji
Sumpah palsu belaka ora dilunasi

Means:

The order of disaster in East Java
Sidoarjo is the highest area
Porong is a fertile area
Now, mudflow has destroyed all over the area
 What is the cause of Lapindo Mudflow?
 People of Porong only got a half life
 Not just the officials but also its line
 Therefore, many people's spirit is loose now
But the government never stops in giving promise
It says that victims will get indemnity
Unfortunately it was all just promise
False promise for not expend the indemnity

The criticism theme of kidungan is still remains. Its topics and themes are always changing and adjusting to the current issues like fuel scarcity and others. This could be the main reason which underlies the sustainability of Kidungan Jula-juli in eastern province of Java. Kidungan appears not only as an esthetic expression, but also represents the turbulence of spirit of its performers and society.

Conclusion

It is not a simple thing to do, to achieve and create Kidungan Jula-juli, because it relates to some elements that underlie and cover its environment, psychological condition of its performers, and many more. All of those elements are the entity of kidungan in a vocal strains, I would like to call it as a song, of gending jula-juli with unique inspirational esthetic.

Sociologically, the characteristic of the musical text of jula-juli is not a material phenomena, it is an organization which relates to things, men, behavior, or emotion. The mu-

sical text is a model of one's thought map to perceive, relate, and interpret all of the incidents which he/she has been through, as well as his environment. Therefore, by listening to Kidungan Jula-juli we can, at least, perceive the psychological condition of the performer and its society. This socio-logical study describes that artwork, including songs, as the accumulation or achievement of society cultural construct. As it is often said, in many Javanese cultural symposiums, that arts, or songs, are the "objective measuring" set in viewing the reflection of its adherents. While from ethnomusicology standpoint, the character of 'musical' of gendhing jula-juli is a complex processes which encompass concept, aspect and element, profile, motivation, space, work processes, technique, function, and socialization.

All of the explanation shows that the musical text of Kidungan Jula-juli as a recognition of local tradition entity is a micro container which make it possible to show the culture of East Java society in macro. Finally, we should see Kidungan Jula-juli not as a musical esthetic achievement only, but also as binocular of culture which enable us to expose and discover the cultural determination of its adherent society.

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Interview

Agus Kuprit (kidungan player and ludruk player).

Kartolo (kidungan player and ludruk player)

Bambang SP (artist and observer of karawitan jawa timuran)

Audio Visual Cassette

Cassette of Kidungan Jula-juli from 'Lanjar Maibu' product of Sentral Hiburan Record Surabaya. 1993.

Cassette of Kidungan Jula-juli, document of Agus Kuprit and Kartolo

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NARRATIVE STRUCTURE OF INTISARI MAGAZINE COVER

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Abstrak

Magazine cover visualization is a visual representation, which in a system contains stories, has dimensions of space and time dimensions (reading). Narration is built through integration between images and typography, and graphic elements. Grooves are visual rhythms that can provide ease of understanding messages or information. Cover Intisari design needs to consider the flow in the narrative, because it can have implications for the understanding of the reader. The purpose of this paper is to find out the flow in the narrative cover of Intisari. Literature and documentation methods, as well as a narrative structure approach are used, to study the narrative flow of the Intisari cover. Findings, cover Intisari narratives mostly use narrative structures such as narrative structures in verbal texts.

Keywords: Narrative structure, cover visualization of the Intisari

Introduction

Visualization of the covers of Indonesian magazines that are popular in its development are now beginning to increase in quality, from mere decoration that has nothing to do with content relating to the contents of the magazine. From manual techniques to digital techniques, from using simple narratives to complicated narratives.

Basically the cover visualization is not only as a message delivery tool, but also as a marketing tool. Therefore, in designing cover visualization it needs to be taken into account, not just showing the cover. Because good cover visualization is capable of providing values and images to magazines.

Visualization of magazine covers in Indonesia has been displayed differently. Some highlight the beautiful female models with seductive styles, on the other hand display visualization in accordance with the theme raised. The language delivered is very easy to attract readers, such as persuasive, inspiring, or informative language.

Structurally, the cover of the magazine contains narratives built through the arrangement of messages from words and pictures. Both refer to one theme as a magazine cover vocalpoint. vocalpoint is the center of view which is the priority that the reader will see first. Because with this vocalpoint, the narrative flow will begin. Designers usually determine vocalpoint points in various ways. Some through the main topics of articles made in striking colors and large sizes. Using simple or complex pictures or illustrations, and placed right in the middle of the cover page, or made by filling the cover page. Using certain techniques that are sometimes intentionally made unusual, such as visual effects that are trending, with basic colors that are sometimes made striking, soft, and sometimes contain certain intentions, adapted to themes that contain historical meaning, or certain events. There are also those who consistently highlight the name of the magazine, so that it is always seen by the reader, either through its large size or through strong colors.

In the process, the cover display is usually determined by management. Designers as executors of management policies. However, there are management who entrust the full cover to the designer. In certain cases the designer places a cover image through visual duplication obtained from the existing visuals, as in the main rubric of the magazine.



Figure 1. Magazine Cover in Indonesia

The visual on the cover in this paper is called an information picture or infographic. Infographics is a method used for visual data as a description of knowledge, experience, or events. One characteristic of infographics is a strategy to show personal and corporate brands. According to Fernando, infographics are based on a pictochart summary (Fernando, 2012). Infographics were originally used by newspapers and magazines to review wars and detect diseases and mortality rates in a country. Infographics are currently used for chronological reports of accidents, robberies, and murders, sports, and the process of making various things, financial statements and balance sheets, and so on.

This study focuses on visuals on the cover of the Intisari magazine which contains verbal and nonverbal narratives. Visualization with an infographic approach is basically a visual representation of social phenomena and events formulated in a simple and structured form.

Method

This research uses cover description method of narrative structure analysis of Intisari magazine, a type of qualitative research. The Digest Cover was chosen for the 2016 edition. Using the literature and documentation on the cover of Intensia Period 2016. Algirdas Julien Greimas's narrative structure approach (1917-1992) was used as an analog for Digest, which contained visual messages and verbal messages for readers, narratives, characters, motives, themes, settings, and so on.

Discussion

Intisari is the name of a monthly magazine that was first published in 1963 (KompasGramedia.com). Digest is a magazine that reviews various things related to daily life, such as health, finance, leisure, technology, careers, etc. The cover of Intisari at the beginning of the rising use of verbal narrative, and informative. Arranged to resemble the table of contents. The cover is made of vertical format and printed in black and white. Archived contents of about 200 pages, now 128 pages, cover size 14 x 17.5 cm.

The structure of narrative on the cover of Intisari is a retelling of the order consists of; the introduction, early climax/Pinnacle infighting, dissension, and antiklimak/settlement (see Hatikah, et al.2007). The introduction, part of the beginning of the story or the atmosphere on the cover which is represented by the name of the magazine. The beginning of the dispute, the part that contains the initial problem shown designers, like the title of the main articles displayed with the size so large. The climax of the story that is the core of the story is considered a conflict, be the main picture display that highlighted with flashy, or with large size. Antiklimaks, part of the narrative that contains a list of menu-a menu of contents of the magazine. The narrative element involves the Intisari cover events, deeds, conflicts, and time.

The narrative structure of the cover of Intisari in analog Greimas (1917-1992) load; type characters, motifs, themes, settings, and so on. Next is the structure of the motifs, themes, settings, and each is described below. Type of character narration. Type the characters in question are the type of properties that are owned of narration is used. The type character narrative magazine covers the Intisari of the year 2016 can be seen below; (a) the narrative covers Intisari is not the same with verbal narratives. (b) Use a similar format infographics on the cover of a popular magazine. (c) Illustrates an object/ objects like human perankan townhouse activities. (d) Describe an object/human body parts (as a central character) which actively involved against objects/other passive

objects.(e) Combines between human activity and technology products, with the iconic figure who seems to produce creativity, through the icons displayed for memetaforakan something.(f) describe the human expression to symbolize something about a healthy lifestyle. (g) Make analogs of other objects / object technology as money production machines. (h) Make illusion through visual elements and other fields with gestalt approaches to form meaning and visual effects. (I) Symbolizes something through the use of icons, images, symbolic images. (j) use the character as the main cover. (e) Emphasize the power of typography as an attraction.

Motifs

Visual narrative, the cover of Intisari contains four motives, namely informationing, giving the trick/tip, engage, inspire, and provide solutions. Examples of the motif in the visual narrative cover of Intisari as follows; (a) Informationing about brain health and influence, and how a child's brain is smart, as well as information for young couples. (b) Give the trick/tip about playlists via the Jakarta games. (c) Invites the reader to live fit/concerned with a healthy lifestyle. (d) to inspire readers to be more creative in doing business, to young couples to wisely confront the home and family. Awarding inspiration how to achieve fortune. (e) provide a solution for young families about the keys to successful family planning. Visual Narrative themes. Cover Intisari contains themes of health, finance, business, household, lifestyle, games, creativity and intelligence of the brain (e.g., see fig. 1, 2, 3). The visual Narrative, setting the cover gives a Gist with dynamic layout, asymmetrical balance and leverage. Images and typography mostly composed in full mastering space stories, until the memorable mutual scrambling and want to speak (example see fig. 1, 2, 3). In the preparation of the story have been utilizing the hierarchy even though the look yet. Determination of typography is done consistently, with sanserif font.



Figure 3. (a), (b), (c) a description of the type of character narration of Intisari magazine cover of the year 2016.



Figure 4. (a), (b), (c) a description of the type of character narration with symbolizing and mengilusikan an object on the cover of Intisari of 2016



Figure 5. (a), (b), (c) a description of the type of character narration that prioritizes the symbolic object on the cover of Intisari of 2016

When the basic structure of narrative is associated with Marcel Danesi; narration begins with the title 1001 as a narrative subject (verbal text). The main object of the image then the main graphic element is followed by typography (verbal text). The main object is a key metaphor, which tells about how to open the door for successful family planning.

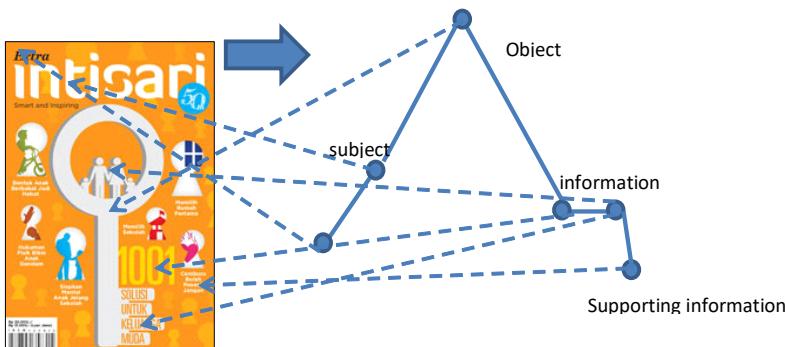


Figure 6. an overview of the structure of the narrative
(analog Marcel Danesi, 2010)

Related aesthetic, visual narrative covers the Intisari of the aesthetic principles of harnesses on each element, and the hierarchy is able to relate an event to the reader. It is said there are two groups of Tufte's approach in the narrative visual (image information), namely explorative which has character; minimalist, includes only elements that represent data, try to communicate information, in the most clear and complete. While the narrative has character; as illustration, focusing on the design, trying to attract attention using visuals, Informative and entertaining (Lankow, 2012).

The actor in the narrative is the cover of Intisari magazine, which is considered a news reader. Even though audiences are readers who want information, who specifically have an interest in reading Intisari or what is considered by customers. News is considered as a message or as a problem, or even as knowledge. Some people absorb incoming messages. Then the message is filtered and processed by the media and

the designer / problem / how to solve the problem message. The message will be packaged by the designer, and approved by management. The message is ready to be distributed / processed digitally. The message is distributed in the media, which is then read by the audience to be interpreted, as a discourse, and or as inspiration.

While the visual narrative version, the possibilities that occur are; the reader sees the main topic / news that is delivered that looks first (typographic image, supported by color). Then look at the smaller part (writing / picture), to the smallest one.

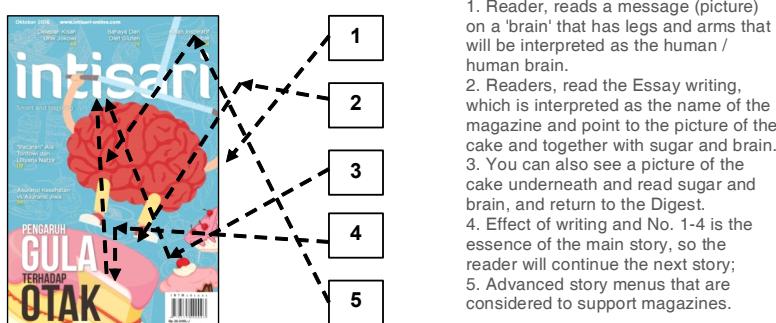


Figure 7. an overview of the structure of the narrative

Some important reasons for using the infographic style on magazine covers; First, magazine cover as a product identity, so design is needed to lift the image of the product itself. Second, the cover of popular magazines delivers more messages through photos of women, infographics prioritize content. Third, despite adjusting market trends in the era of information technology, it still does not reduce the image of the closing character itself.

The aesthetic role as a visual attraction is still needed. Aesthetics in infographics can improve the quality of visual beauty, improve the quality of comfort, as a series of 'signs' of media identity itself. Beautifully designed media is visually more attractive than 250-500 words, at least at first glance. People are more likely to use infographics to market content

because of the ease and speed possible in communication. Infographics are more easily distributed than most text-based articles (Lankow: 127).

Infographics are often called illustration information, using visual cues to communicate information (Lankow, et al in 2002 Widodo 1914: 20). Used as images in newspapers and magazines, focusing on the layout or facts that are combined between contrast and visual aesthetics, so as to fulfill the elements of color, shape, composition, rhythm and unity (Wicandra, 2006), involving imaginations other than factual data called editorial infographics, in the form of a combination of icons, graphic elements, typography, and color into one aesthetic composition. Editorial infographics created from; (1) ideas; (2) research; (3) content; (4) actions; (5) design (Lankow, 2002: 59).

Infographics is not an illustration development, but how to speak using language by combining visual and verbal. Infographics are the result of teamwork, at least there are designers and writers (Hutabarat, September 2015). According to Hutabarat, it is easy for readers to understand infographics, by combining three elements so that the target is easily understood. By describing the schemes, data, and infographic patterns, the purpose of the main infographic is obtained, 'easy to understand' by the reader. Infographics consist of visual elements; correct typography selection, unique images, good layout, color and shape combinations and colors (basic bitmap mastery / vector techniques).

There is a pattern in the elements; the pattern said that clearly, simple, logical, there is clear information hierarchy (Hutabarat, September 2015). Infographics is used to communicate message, facilitate the presentation of information are many and complex, featuring patterns and relationships that rapidly understood the reader/audience. The key to making a steady infografik is understanding the problem. When designers understand the problem, it will understand the structure, relation, and relationships with other things. In the process there are several stages infografik creations, namely; (a) data collection, (b), (c) Classification studies, (d) interpre-

tation, (e), (f) the preparation of connection, (g) Condensation (no elimination of data), (h) exploration of design, (i) review. A review of successful infographics are as follows; to bring up a cool infographics then need to consider the composition between the elements in it. These elements are; (a) the text; information (research results), stories (concept/message). (b) the graph; visual form (metaphorical), function (purpose). Infographics are considered less successful when in it contain elements; eye-catching, extravagant, wasteful of space, make sore eyes, and boring. The use of color as a form of metaphor & data. Color and shape showed intensi emphasis data, for it needs to be a separate policy. A method commonly used is; charts, diagrams, time lines, process. The process used to describe the procedure step. not Infographics designer but also a collaboration with writer/editor (Hutabarat, September 2015).

Summary

From the results of the discussion, images taken from the narrative structure on the cover of the Intisari can adopt a text narrative structure. but more creative development is needed, and the visual narrative structure is designed more independently. Infographics cover of popular Indonesian magazines related to magazine content content. Infographics arise because there are influencing factors, such as visual cultural factors, aesthetic factors, factors to increase sales.

The concept of infographics on the cover of popular magazines does not have a strong footing, because of various factors such as; the purpose of using the image on the cover, and the role of the cover itself. The concept of magazine cover infographics involves content and purpose of content, hierarchy (shape, color, size), unique icons, typography (and legibility). This research still needs a lot of improvement, and is expected to continue in research.

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THE TRADITIONAL MUSIC OF GULA GENDING IN THE CREATIVITY OF SASAK ARTISTS

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Abstrak

The existence of the traditional music Sasak has not been widely known among the Indonesia people. When if, there might be only known in *gendang beleq* which is now recognized as one of the UNESCO'S Intangible cultural heritage. Besides *gendang beleq*, there are still many instruments and other of the traditional music ensembles that are increasingly modernist. One of the *gula gending* instrument which is currently maintained by a group of people in Lekoq Village, Cakranegara, Mataram. This instrument, which is the classified has a hang drum, is an original instrument that was born in from the creativity Sasak artis. Therefore *gula gending* will be classified as an art which has the identity of sasak culture. As a Sasak people's cultural copyright, there is an interesting phenomenon to be studied, namely with regard to the development of its function where this instrument is not only used as mean of trading by the fiber sweetened sugar traders but also used as a media for the development of traditional music artistic creativity among the Sasak artists. In the general, the aims of study this phenomenon is provide the information related to the existence and development a *gula gending* art. Through the presentation of the results of this study it is expected that the wider of the community can be recognize the *gula gending* music as one of the various traditional music part of the archipelago cultural treasure.

Keywords: traditional music, gula gending, creativity, Sasak.

A. Preliminary

The modernization and the influence of globalization caused the people begin to abandon the traditional values to reach the level of modernist life. As a result, the consequently various forms of the traditional culture began to be abandoned by the society because as an effort to achieve the modern status can be said to exist in the order, structure and the traditional values in total which must be replaced by a set of the structures and the modern values (Suwarsono and Alvin Y So, 2000:23). So, in the era of globalization, the situation of the integration of various elements of the world culture into a single world-scale system, the values of tradition began to be ignored because they were considered only consumed by specifically for certain groups of people, namely the people as an owners and users (Piliang in Yudarta: 2016:303).

The phenomenon described above occurred in Lombok that showing the modernization and the effects of globalization caused the position of the traditional arts to become slumped, moreover coupled with the existence of the religious fatwa which forbids the various forms of the art, this condition further worsened the situation so that many of them experienced the scarcity and even became extinct. As stated by Idrus (1976), when the local people still believe in the *waktu telu*, the art thrives and many devotees. But, after they let go of their ideology and knew about Islamic shari'a, the art suffered a setback and lost the interest. This caused by fatwas while the religious Pictures/ Tuan Guru who said that the art is forbidden in Islam (in Yaningsih, 1991/ 1992: 32). This condition of course made it very unfortunate because the art which is the result of the creativity of society in the field of culture is increasingly alarming. Art as one of the elements of cultures are play an important role in supporting the cultural of Sasak community and becomes a determining of the identity of Sasak culture.

The importance of the existence of art in people's lives is less to understood and lived out by most of Sasak people. There are still many people who think that art is just a he-

donic activity whose purpose is to have fun, therefore there are some of them forbid the art in their lives. This condition causes the existence of the arts increasingly to be marginalized in the society. Lack of the understanding and appreciation of the existence of the art, also affects the people understanding of their cultural identity. There are still many people who think that some forms of art are currently still in the midst of the Sasak community are Balinese arts. Whereas, if we looks at the form, characteristics and content of cultural values in it, the differences are very clear with the Balinese cultural identity. If we referring to the notion of identity in a cultural context (Yudarta, 2016: 10), that cultural identity is a breakdown of the characteristics of a culture that is owned by a group of people who are known to be boundaries when it compared with the cultural characteristics of others. From this understanding it is very clear that the Sasak cultural identity can be observed in the form, characteristics and values of the Sasak cultural tradition.

Some types of Sasak art have the forms and characteristics as well as values that are very distinctive and different forms of the traditional art in the other region. One of them is *gula gending* art which is an art with a very strong cultural identity. This art is a traditional music art where the musical instrument is the creation of the Sasak artists, especially artists in the Kembang Kerang village, East Lombok district. This instrument was created as an individual instrument that can be played by a music player. From Kembang Kerang village the next it is developing to all region in Lombok, it even spread outside the Lombok region it brought by artists to the overseas region. Lalu Satrun said that if one day you find people play the *gula gending* while peddling their fiber sugar candy can be ascertained that the artists or trader that comes from Kembang Kerang village, the district of Aikmel, East Lombok.



Picture 1. The map of Lombok area and Kembang Kerang village, the district of Aikmel, East Lombok*

In Lombok *gula gending* art also developed in the Mataram. A group of people that living in Lekoq village, North-Cakra, Mataram, most of them are people who come from the Kembang Kerang village that wandered selling the peddled their sugar candy around the Mataram city and even some that reached the Senggigi area. There are dozens of the people who travel every day to schools, markets or other places of crowd selling their wares. While peddling that their fiber sugar candy, while played the music, their playing the *pesasakan* music through the *tangkaq* or musical instruments that become a place for that fiber sugar candy. From the strains of the tones, it played by percussively by that instrument they are call the customer to buy their fiber sugar candy. As a general phenomenon that occurs related with the existence and sustainability of the traditional Sasak music, now the existence of *gula gending* music in Lombok besides it being used as a supporting tool by traders to lure buyers, it also used as media of creativities in the Sasak artists. The development of this musical instrument as a media of creativity is carried by the artists that have a high spirit of creativity and the large experience in the traditional music.

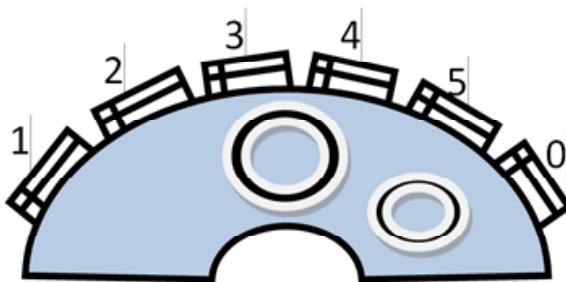
B. The Existence Music of Gula Gending

The art of *gula gending* estimated to appear in the 1960s in Kembang Kerang village, the district of Aikmel, East Lombok. Talk about the existence of an art, certainly very related to existence, functions and the benefits for the people's lives. Related of this study, before we are leading to the problem of that existence, it is very important to know about the *gule gending* art from the form aspect and it characteristic.

a. The Shape Instrument of Gula Gending

The instrument of *gula gending* can be categorized as a single instrument played by individually. The musical instrument that classified in *idiophone class* that played with the percussive technique that is by hit the surface of the instrument which contains with the tone boxes using that played using the fingers or palms. The instrument of *gula gending* or often to called *tangkaq*. Observed from the material, *gula gending* is classified in the metal phone music instrument that whole of that instruments made of aluminum material or stainless. The shape of this instrument is semi-circle and there is some parts of those instruments are.

1. *Tangkaq* have a diameter 50-55 centimeters.
2. The hole of *tangkaq* have 2 holes with each diameters are 12-15 centimeters that functions as a place of that fiber sugar candy and the paper for the place of that sugar.
3. The numbered tone boxes are 6 with five pentatonic tones and 1 box as a place for cleaning cloth. As for the arrangement of the tones are : *ding, dung, dong, deng, dang*, which are the tone 1 and tone 2 played by left hand while tone 3, 4, 5 played by the right hand (view the image 1)
4. The place of sling rope hangers



Picture 2. *Tangkaq*

b. Characteristic of the Traditional Music of Gula Gending

In general the existence of the traditional Sasak music has some similarities with the traditional Javanese music and Balinese music. One of them is the same as adhering to the pentatonic scales system, namely the tone leader which consists of 5 sets of tones (Banoe, 2003: 330). Pentatonic scales are usually found in the several of the traditional music in several countries in the world. The pentatonic scales contained in traditional Sasak music have similarities to the scales system that we found in the Java and Bali, their names are pelog and selendro scales. There are several of Sasak music ensembles that use the pentatonic scales system, among others: *gendang beleq*, *tawaq-tawaq*, *klentang*, *barong tengkok*, *rebana gending*, *tambur*, *gong*, *suling* and *gula gending*.

Although it belongs to the pentatonic scales system, specifically pelog and selendro scales in Sasak music have the different tone characteristics from the pentatonic system in Java and Bali. The pentatonic tones played are not appropriate as they are generally played in Java and Bali. In the Sasak music, both the vocal and instrumental there are tilted tones that are always played and this is one of the characteristics and identities of the traditional Sasak music that distinguishes it with the traditional music of the other region. I Komang Kantun, one of an artist that most popular in the Sasak artists are identify these scales with terms "laras pesasakan".

The characteristic of the traditional music of *gula gending*, besides in the system of scales used also located in the technique of play it. The instrument of *gula gending* played with the percussive techniques used by fingers directly to play the tone boxes which in the outside of *tangkaq*. These percussive techniques are same with the played techniques in the *hang drum* instrument. These techniques are classified as unique because it is rarely found in the traditional musical instrument techniques in Indonesia. As music that individualistic, the instrument of *gula gending* can be played by sitting, standing and walking. This is one of the uniqueness of *gula gending* music, compared to similar instruments that only be played by sitting with its uniqueness, music of *gula gending* has a high chance to function in a variety of social and cultural activities, especially that related with the traditional processions such as *sunatan*, *nyongkolan* and other types of processions.

Back to discussion about the existence of *gula gending* music in the community, that this art until now has the main function its economic function. The *gula gending* instrument is the main media to support livelihood of the community especially the traders of fibers sugar candy that stay at the Lekoq village region, North-Cakra. The daily lives of fiber sugar candy traders are still dependent on *tangkaq* which is used as a place to store their wares. Through the *tangkaq*, several songs are played to attract the public attention.

In the development of the creativity of Sasak artists, many of them began to look at the traditional music instruments or ensembles to be used as creative media. In the era of 1990-2000 a lot of creativity is done in the gendang beleq ensembles, in this decade the artists began to look at the other instruments such as *klentang*, *gula gending*, *rebana gending* and some other of musical instruments. To appointed the several of these instruments to become a media of the creativity that was useful in the effort to maintain its existence in the midst of a modernist society.

c. The Creativity in the Developing Music of *Gula Gending*

Efforts in the development to the music traditional Sasak in the recent years has already begun by the Sasak artists. From some event which is held like Archipelago Dance Parade, Archipelago Music Parade, the Festival of National Student Art Competition, the Cultural Month of Lombok Sumbawa, as well as various activities carried out by the Mataram Cultural Park, it has shown an increase in the development of the traditional music of Sasak.

The development of the creativity to the *gula gending* music what has been done in the past few years by an artist is Ida Wayan Astha. One method of development carried out by an artist is by add some instruments and compared it so that formed an ensemble that make the *gula gending* music be more varieties and attractive.

By combined some of the instruments that support presentation of *gula gending* music, if observed in terms of musicality, the difference is clear if compared to the presentation of *gula gending* by individually. As done by Ida Wayan Astha in the 2012 when lifting the *gula gending* music as an innovation music works there are several instruments that are combined to support the presentation of *gula gending* music, such as: *penting/mandolin, jidur, gendang, rebana, suling* and be equipped by vocalist (view Picture 3).



Pengembangan Musik Tradisional *Gula Gending*

Picture 3. The Development of Gula Gending Music in Event

Redevelopment carried out in 2016 relating to the presentation of the results of Competitive Research Grant, where at that time the author as the winner of the Great Research Collaborated with the composer Ida Wayan Astha to created development collaboration music of *gula gending*. Slightly different with the development that carried out in 2012, the development that carried out 2016 in addition to adding several instruments as previously done, also added the *sembir bambu* instruments which is one of the traditional Sasak music (view Picture 4).



Picture 4. Sembir Bambu Instrument

Take the *sembir bambu* instruments to collaborated with *gula gending* music remember the existence of the *sembir bambu* instrument whose that existence is shrinking in the society. Both of these instruments have the flexible properties where the tone or sound can be adjusted to the style of artists. The flexibility of the tone or sound possessed by these instruments make it easier to develop, so between *gula gending* and *sembir bambu* have the harmonious tone.



Picture 5

The development music of *gula gending* in context of Competitive Research Grant in 2016.

Creativity and development towards the *gula gending* music what was done in 2016 was also done by including vocal and dance elements. The inclusion of these two elements of performing arts makes the development in creativity of *gula gending* music that produces a performance art that is interesting and communicative.

C. Conclusion

From the explanation above it can be concluded that, the music of *gula gending* is one of the traditional music that was originally born from the creativity in cultural of Sasak community, especially from the community of Kembang Kerang village, the region of Aikmel, East Lombok. In the midst of the decline in the existence of traditional music in the Sasak community life that increasingly modernist, the music of *gula gending* still survive and exist as a means to support the fiber sugar candy traders who are the urbanisms from Kembang Kerang village who settled in Lekoq village, the region of North Cakra, Cakranegara Mataram.

In addition to being a supporting facility for the traders of fiber sugar candy, the instrument of *gula gending* also made a development of media creativity of Sasak artists. The

development of creativity is done by combining the several instruments to support the presentation the music of *gula gending*. The result of the incorporating of several types of the instruments resulted in a new ensemble that made the presentation and performance of *gula gending* to be more interesting and attractive. The incorporation of several instruments also had a significant impact on the development of musical aspect of *gula gending*. The melodies which are usually presented by flat becomes more dynamic and rhythmic after being supported by several instruments such as *gendang*, *rincik*, *gong*, *mandolin* and some other of musical instruments.

The result of the Sasak artists creativity able to maintain and promote the existence of the *gula gending* art in the middle of community, also managed to lift of some instruments that had been rarely played like *sembir bambu* and *mandolin*. The next issue is the extent to which the role of the government appreciates the creativity of artists, so the *gula gending* art can be one of performing arts that really exist and become one of the Sasak cultural identity.

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LITERACY PROBLEMS ON DISSERTATION OF ART CREATION

By Joko Suranto

Abstract

This article will examine the literacy problem of art creation work which is embodied in the dissertation text of S3 program students interested in creating art in art education institutions. The focus of the study focused on what problems emerged in the preparation of the dissertation text as part of the final task of creating art: did the institutionalization of creativity by the education providers create a cooptative aesthetic regime or would it encourage more artistic creators to work? As an intellectual property, a dissertation on art creation is one of the graduation requirements with the same weight as the performance itself. With such a weight, the art creation dissertation text must be able to comprehensively describe the entire process of its creation and production. In other words, the art creation dissertation text must be able to reflect the quality or weight of the work presented. However, if judging from the institutionalized writing system and formatology, it is not impossible that it will instead become a shackles of creativity (cooptative regime) for creators who should have a personal aesthetic orientation and vision. The assumption is that with the reference to a systematic writing format it often traps the employer to dissolve in formalistic writing rules rather than the substance of his own work. Art creators, in this case, are more concerned with the structure of writing than content. But on the other hand, when viewed from the text content which is a reflection of the overall performance, it is not impossible to be able to be used to see the weight or quality of the work. To examine these issues, the author took the case of the art creation dissertation script, especially the performing arts, at the Indonesian Institute of Art in Surakarta. The results of this study, in addition to being expected to be able to uncover the presence or absence of an aesthetic regime, as well as being able to find the right writing model for the writing of the art creation script.

Keywords: art creation dissertation, aesthetic regime, taksu.

A. Introduction

The violation of the postgraduate study program of art creation in art colleges has encouraged the scientific tradition of artists-students to become more formal and institutionalized in carrying out their artistic creativity. This institutionalization of creativity has transformed the artistic tradition which was initially more organic in the non-scientific social environment, becoming the traditional intellectual of the campus. One of the stages that traditional intellectuals have to go through in the tradition of science in the campus environment is the writing of scripts or scientific literacy on the artworks they create.

At the doctoral level, scientific literacy is embodied in a dissertation script as is done by every doctoral student of art creation wherever the program campus is located. This dissertation manuscript later became a supplementary means of intellectual property of an artist who holds a doctorate. Dissertation as an intellectual property, is a graduation requirement for a doctor whose existence is an integral part of an artwork that is accountable academically. Dissertation is an academic facility for art creators to account for the artwork that has been created and worked on. Thus, the writing of the dissertation art creation has traditional academic functions and properties, so it must be in accordance with the principles that apply to the academic world.

Accidentally, works of art must be consistent and consistent with the principles of epistemology of the creation of works of art that are built by the authors themselves. Therefore, the literacy of the dissertation manuscript on the interest of art creation studies must be able to unravel the whole process to the production of works in a comprehensive and scientific manner. Seno Gumira Ajidarma, asserted that a doctoral degree scholar is inevitably required to know what he is doing and to reflect critically on his creative process, uncovering all findings in the creation process (Kompas, 22 January 2017). The statement suggests that artists with doctoral degrees are required to master artistic competencies with

skills and artistic understanding with a scholarship character. This is in accordance with the Indonesian National Qualifications Framework (Kualifikasi Kerja Nasional Indonesia/KKNI) as stipulated in Presidential Regulation No. 8 of 2012. In the regulation, it is stated that doctoral level education is at level 9. This level among others states that (S3 graduates) must be able to develop knowledge, new technology, and/or art in its scientific field or professional practice through research to produce creative, original and tested work.

According to Sunarto, in the international academic world, there has been a tradition and common understanding of competencies in each academic qualification in the art creation discipline. The discipline of art creation in each art education provider is assumed to have similarities with other disciplines. Quoting Edi Sedyawati, Sunarto exemplifies the qualifications of a doctor who must have the competence as a researcher who is able to provide a critical review of existing concepts, theories, methods or new methods. Departing from that theory, Sunarto concluded that the doctoral qualification of art creation was a creator who was able to think using reason logically, and was able to provide a critical review of the new creation paradigm offered (Sunarto, 2014: 5).

Graduation in art creation students in general is more often determined by the results of the performance of the art creation itself, not on the results of scientific research written in the dissertation text. However, in accordance with T. Reiner's view, there is a consensus that has been agreed upon in the academic community that the art product embodies, represents, and therefore, indicates a research process. From this point of view, academic art works — to refer to artwork created for academic degrees — are acceptable because they are believed to have status equivalent to text-based art discourse (Sunarto, 2013: 5-6)

With such qualifications, as an integral part of the artwork, the dissertation script must reflect the level of quality of the artwork presented. On the other hand, an art dissertation must also contain propositions which can present various discourses which include principles, rules, concepts and

/ or theories (Sunarto, 2011: 9-11) relating to the creation of art. The formulation of propositions in the creation of art, according to Sunarto, is not different from propositions in science, namely using logic and / or selected reasoning, and is focused on pragmatic questions in the creation of artwork and the argument for the development of artistic goals. This is intended to be useful to ensure the accuracy of the values that are oriented towards the creator in the artistic process of its creation (Sunarto, 2013: 11).

The dissertation manuscript is the creation of artwork, as a text that must be written and presented at an open session, if it is analogous, it is like a stage of "the performance of words". The dissertation manuscript is an integrated text as a performance show, while the examiners and audience present are the audience who appreciate it. The dissertation and the artwork created in order to fulfill this academic task were then used as one of the requirements to determine the graduation of the S3 Study Program students of the Creation of Art and Interest in Art Creation at the Surakarta ISI Postgraduate Program.

The doctor of art creation with qualifications as above is certainly an ideal expectation for the organizers of the art creation S3 study program. They are intellectual artists born from the womb of a college. It's just that the intellectual title that is proven through the instrument of the dissertation script seems to leave interesting issues to be studied. Among them are, as a scientific work, the writing of an art creation dissertation script must refer to institutionalized writing systems and formats, following the prevailing rules in the academic world. This problem is quite evident in some students who lack the ability in writing. Some students are hampered due to lack of ability and skills in the field. The weight of writing is also a problem, because it must show propositions containing principles, or rules, or concepts, or theories.

In other words, students here face two problems at once, namely the problem of technical ability to write academically (academic writing) and the ability to express content in writing. This raises the assumption that institutional-

ization of creativity through a pattern like this will actually give birth to a regime that might co-opt the creativity of the worker's own students, which should be personal: for example the presence of promoters and co-promoters who accompany the creation and writing of the created artwork by students. Because, outside the forms of communal works of art, works of art are born based on experience (aesthetics) that are very personal. Through works that are personal, artists carve their identities as well as their existence in the world of art. As an art student who will get a doctorate, in preparing the final assignment — as demanded by level 9 of the IQF above — must produce new works that are original and of course are works that reflect the nature, character, or personal style. I Wayan Sadra, in an article about the creation of musical compositions, stated that beyond what he described (about the creation of music), there were still ways or passages to lead to the birth of other music performed by other composers (Waridi, 2005: 76) The sentence implies that apart from works that are created collectively or collaboratively, the artwork created by an artist is personal creativity.

This indication of creativity co-optation, besides being traceable through the writing system and format, can also be seen from the role of the promoter: the extent of the promoter's contribution in the creation of works or the preparation of his dissertation script. The two instruments that become the rules in the dissertation of the creation of the artwork are representations of the aesthetic institutionalization that occurs in the world of art education.

In the introduction to the technical handbook of writing a dissertation for the ISI Surakarta S3 Program, it is stated that the technical guidelines for writing do not mention the substance of the work at all. In other words, it only regulates the technical and systematic problems of writing. However, because of its systematic and institutionalized nature, the instrument can be interpreted as a form of determinant of the stylistic writing of the dissertation, if not to be called uniform. This is evident in the dissertation texts which show similar writing styles and structures.

In addition, with the reference to the format of formal and stylistic writing in certain formats, it is also possible to trap art creators to dissolve in formalistic writing rules rather than the substance of their own work, so that the structure of writing is more important than content. This is quite evident from several dissertation titles that have similar themes, the same way (structure) of delivery, and lack of novelty in terms of ideas or ideas of work.

As for the issue of promoters, the extent of their role in the process of creation and writing also raises separate issues that are no less interesting. Especially for works that are then felt to be lacking or not bring up the elements of novelty after being tested. In fact, several dissertation manuscripts were found and the work presented was more pronounced just to imitate the old ideas or ideas that had been presented by previous creators.

Another problem that is not less complicated is that there is no reference used to assess the weight of the manuscript of the writing of the art creation dissertation. This allows debate to continue regarding the weight of academic qualifications as they are considered representative with the work of S3 students interested in the study of art creation. On international campuses that have a doctoral program of creation, it is said that they do not have strict references in terms of the assessment and determination of the weight of academic art writing. At the universities of Queensland, Australia, for example, to be able to pass the final assignment an aspiring doctoral candidate must make a paper called "critical commentary" for 20,000 words as a companion to his artwork. The paper contains the creative process, aesthetic context, and must explain how the work created contributes to science. According to Bambang Sunarto, the demand for writing critical commentary at Monash University is not just "should be a minimum of 20,000 words", but also "should be scholarly in character!" (Waridi, 2005: 127-136). At York University, to get a PhD, students must be able to explain / describe their work, during the training process and the theoretical-technical findings of the work in html format, so that

it can be accessed via the internet. For example, JohnJacobsPhD / home / 1-introductions.html.

However, the absence of a reference to criticize the dissertation texts is of course not used as an excuse to reject the study of research topics on this creation dissertation text. On the contrary, precisely the complicated issues above have encouraged the holding of studies on cases that occurred on campus to support the art creation study program so far. With the study of this topic, it is expected to encourage the organizers of the study program to actively undertake efforts to develop epistemological thinking related to this discipline. The absence of a reference that can be used to assess the weight of the art creation dissertation text shows the existence of an epistemological crisis, as well as showing that the discipline of art creation has not or less sustained its existence as a science.

The above points are the important points behind the emergence of the desire of the author to critically examine the dissertation manuscripts on the creation of art created by S3 students of interest in the study of art creation. Critical study of the topic should answer the essential issue that is very interesting, namely the relation between the creation of artwork written in a dissertation text with the weight or quality of the artwork created. In fact, the mutual relationship between the manuscript and the created work makes the dissertation text an art creation as an autonomous literary work entity, which can be appreciated separately.

To see the problems that exist in the art creation dissertation manuscript, the author traces the art creation dissertation texts in the S3 Program in the Interest of Art Creation in ISI Surakarta. However, in order to focus on the performing arts, the research objectives will be limited only to performing arts, since the graduates of the first generation to 2015. All the works have been tested in front of the board of examiners and each of them has obtained a doctorate of art creation. The manuscripts are: Forest of Silent Sand; Garak Nagari Perempuan: An Essay About Minangkabau Women in Choreography; Cahayo Garih Tangan Sako Bajawek

Aubade Hoerijah Adam; Ghamuhyi; Wong Agung Jayengrana Puppet Puppets; Re-Interpretation of Legong Buttons in Banyuatis Village, Buleleng: Between Collective Memory and Complexity Learning Models; Harkat Magrove Natural Sounds; Creation of the Theater "Home in the Self"; and, Speech Theater Show Adnan Pm Toh Creating Together with the Community.

B. Framing Analysis

In the study process, the author begins by framing the dissertation texts into certain units. In this case, the author borrows the theory of framing analysis—which is commonly applied in the world of mass communication media—to be applied in the framing. Here the author analogizes the art creation dissertation text as the news script in print mass media. The use of framing theory here is more used for practical purposes, namely to "frame" the material of the study material so that the scope of the problem will not be too broad.

Framing analysis is divided into two types, namely media framing and individual framing. Media framing is done by journalists. Media framing contains the construction of meaning for the script written. The media framing perspective will determine what facts are taken, which parts should be highlighted or eliminated, and for what purpose the text is published (Sobur, 2006: 162). As for individual framing is the activity of storing ideas that guide individual information processes. This framing is the basis for audiences, or readers, to make selective interpretations of messages delivered through writing (Eriyanto, 2007: 69-70).

In the context of this article, individual framing is used as a way to make selective interpretations in determining (framing) which elements (messages) in the art creation dissertation script are reviewed. In order to be more relational and operative in order to trace the problem of the dissertation text of the research, the authors use the Zhongdang Pan and Gerald M. Kosicki framing models as their analysis tools.

Pan and Kosicki build framing devices in four major structures, namely syntax, script, thematic, and rhetorical. Syntax refers to the understanding of the composition of the text section in a whole text. The script is intended as writing written in a story. Scripts are one of the strategies of the writer or journalist in constructing news: how a news is understood in a certain way through the preparation of parts in the order specified. Thematic is the thematic structure of the text. This can be observed from how an event or fact is written, how the sentence is used, and how to place the source into the whole text. While rhetoric is the ability to make rhetoric. The rhetorical structure describes the choice of style or word to emphasize the meaning desired by the writer. Rhetoric is used to create images, increase prominence on certain sides and increase the desired image. The rhetorical structure of news discourse shows the tendency that what is conveyed is a truth. The four framing tools above were adopted to later be used to examine any problems that arise in the art creation dissertation texts that are the case in this article.

C. Operation Aesthetic Regime

From the framing analysis of the dissertation texts of the creation of the ISI Surakarta art, the wave of questions immediately came as follows: for what reason did the art creation S3 students choose a topic, issue, or anything else as a conceptual basis and then elaborated into the work-articulated foundation become the building of musical composition through the tools he chooses? Is this concept sought and after it is found then prepared as a basis for the work, so that the concept is first prepared before the composer starts work? Or, does the composer make work first and then build his conceptual foundation? The question that is no less interesting is the consideration of whether the composer chooses the musical instrument he uses, which tends to use cross-cultural music equipment? What is the role of the promoters in the formation of the work: to what extent does the promoter contribute and how does it affect the work of the students he leads?

These questions are very important to say, especially when viewed in terms of (similarity) themes, also similarities in articulating working concepts and ideas through the selection of musical instruments used by each composer.

1. From leaflets to descriptions of works

It is interesting to see that the writing of scripts for the creation of art, at the level of S2, was originally only in the form of information printed in the form of a brief publication of leaflets containing a synopsis of the work. The manuscript is commonly referred to as the Work Description script. He accompanied the invitation spread by the composer.

As a leaflet, the information aspect of the event — what, who, where, when — is more prominent than the full description that explains all aspects of the show. The writing of conceptual foundation works in leaflets is often a brief explanation, if not in the form of a conclusion. Of course this information is far from enough to give a kind of guiding to the audience. Even though some audiences might not need initial information like this, their presence as a form of intellectual responsibility is certainly highly anticipated, especially for examiners.

The short information format increasingly found its form in the fifth batch of ISI Surakarta Art Creation S2 students, namely by formulating a more scientific and systematic writing description of work. In this case, the campus has published the format and systematics of writing which later became the reference for writing. This writing content is clearly very different from the one printed in leaflet format. And, when ISI Surakarta began to open the S3 Creation and Art Study program, the manual for writing the final project in the form of an art creation dissertation was prepared.

Systematically, the guidelines for writing a dissertation script for the final exam include: Chapter I, containing an introduction that describes the Background of Creation, Objectives, Benefits, and Review of Resources. Then, in chapter II contains things related to work. This chapter includes sub-chapters which describe the Ideas of Content, Work and

Form of Work, and Description of Works. As for chapter III describes the experience during the process of creating works. This chapter includes explanations of experiences ranging from Observation, Process Work, as well as exposure to obstacles and solutions to overcome them. Whereas for chapter IV, which is a description of the challenge of the performance of the work, it contains Synopsis, Description of Location, Performance Arrangement, Duration of Work, Event Arrangement, and Supporting Structure of His Work.

As a scientific work, the writing of music works is not forgotten also equipped with Bibliography, List of Discography, List of Resource Persons, and Attachments of the Biodata of the Worker, Photos of the Work Practice Process, Photos of Performing Works, Music Notation, publication media (leaflets, posters, and billboards, Invitations and Tickets, also (if any) attachments to Period Media Coverage. Do not forget to fill in the front pages including the approval page, authorization page, originality statement page, preface, motto, and table of contents.

2. Epigon from mentor

By formulating and composing the writing format above, students who prepare the final assignment work have directed references. A format that is not only directed at the systematic writing, but also directed at the content that must be written as intellectual responsibility for the work that has been compiled.

As mentioned earlier, this format allows for the formation of a cooptative aesthetic regime because of the official nature of institutionalization, for example through systematic provisions and trends in concepts and forms that are associated with the growing trend in previous works. It should be added here, the formation of these trends, in addition to aesthetic institutionalization, also because of the influence of the promoters' hands who overlook students in the process of composing artworks and writing them into a dissertation text. This is very evident in the performance works that, just taking an example, are guided by Prof. Sardono W. Kusumo.

Almost all forms of final project work guided by Sardono are patterned - if not allowed to be called epigon - ala Sardono. In this phenomenon, it may be mentioned, the artwork and dissertation scripts compiled by S3 graduates experience a lot of uniformity and lack of novelty.

D. Exploring taksu in the dissertation text

Beyond the uniformity of the themes and influences of the mentors above, there is a very interesting question from the reading of the dissertation on the art creation of the final project, namely: can the literary medium be used to explore the "taksu" of staged artwork?

In Balinese cosmology, taksu is defined as something related to energy and closely related to spirit and religiosity. Because of this, taksu is often interpreted as "spirit" or "aura" emanating from a certain person, event, or object. Quoting Mpu Kanwa, I Wayan Suka Yasa explained that taksu is the spiritual power of creative work to find, understand, and unite with reality. In this context, artists must be diligent in creativity (apaghî act), turning their patience correctly (amutr tutur pinahayu) by relying on three integrated works: rasagama buddhi tipit, which is to unite taste, religion and (reason) mind properly to be able to experience reality holy and sublime. Taste in the performing arts is a sense of bhâwa, which means the taste that the audience gets when enjoying the show. When looking at paintings, sculptures, and other artistic expressions that can be seen and read is the sense of bhâsa (Yasa, 2006: 1-4). The term taksu seems to be commensurate with the norm in Javanese cosmology.

The concept of taksu, which was published by Yasa, is important to be used to examine the issue of whether the dissertation text can be used to see the quality of the performance art created itself, as well as to be an independent text that is appreciated regardless of the art work performed.

If you look at the content of the creation dissertation manuscript which contains the explanation starting from the conceptual foundation, work and building works, reference

sources, tool selection, to other artistic issues - all of which will describe the orientation and aesthetic vision of a work - then the dissertation text is a reflection of the value - the value of his expertise in creating artwork. It is a reflection of the experience of seeing the sacred and sublime reality of the performance art he created. However, the presence of taksu in a work of art, with the qualifications as mentioned by Yasa above, does not necessarily stop at any artwork created. It is determined by the skill of the employer in processing all of his intelligence, both in terms of sense, spirituality (religion), and reason.

Conceptually, the intelligence component can be formulated like this: First, the author has psychomotor intelligence that is capable of involving all senses skillfully and mastering the technical matters. Second, having intellectual intelligence which - with its logical reasoning skills - is able to develop concepts and designs of works and careful calculations in processing his work. Third, having an affective intelligence with a level of perseverance, patience and tenacity that is prime in the process or when presenting his work. And, fourth, understanding and being able to apply aspects of spiritual intelligence as taught by religion and belief. Spiritual intelligence is more often in the form of transcendental values and behavior. He often runs as a spiritual behavior of traditional artists.

These points, if done with perfect sincerity, make the work process go through beautifully and the results of his work emit taksu, spread the gusts that can be felt by the workmen and the audience. Taksu is a manifestation of the overall intelligence that is in the worker's self. Taksu makes a work of art to be powerful!

The manuscript of the art creation dissertation which is a mirror of the intellectual intelligence component, has an important enough weight for the establishment of taksu. Because, as mentioned earlier, an art creation dissertation is a mirror of all of that intelligence. In other words, an art dissertation is a reflection of the whole creative process that involves the four forms of intelligence above. And, as a work that re-

flects the entire process of employment, it is not impossible if this research dissertation is placed as an independent text, which can be interpreted separately.

E. Conclusions

By reviewing the problem of writing the script above, it can be concluded that the dissertation script of art creation is a manifestation of the implementation of art performances articulated through writing. In other words, a dissertation on art creation is another form of art that is performed itself — in the form of written work, it can also be post factum — which may be very different from the presentation of the material when it is staged. Thus, the dissertation of art creation should be not just an explanation, let alone partial information on the art show that was created, but a worker's reflection on the work he created which was written in the form of a written text.

Here is the important point: that taksu or gereget an artwork is a reflection of the strength of the dissertation compiled by the creator. Likewise, vice versa, a dissertation is a reflection of the form of the artwork itself. In other words, the form of work — whatever the form of practical articulation — is equivalent to its literary form.

This article has not seen whether the art creation dissertation texts that are the object of the study above present taksu or not. This article is just a mapping of issues which include finding important issues about the presence of taksu art performances through a dissertation art creation script among other issues that are not less complex than art.

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