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FOREWORD

Ladies and Gentlemen,

It is a great pleasure to welcome all of you to the beautiful city of Surakarta. Surakarta is a historic city with two great palaces located at the north and south of the city. It is a place for the International and Interdisciplinary Conference on Arts Creation and Studies (IICACS) since 2016. This is the second year of the conference.

In this occasion we would like to thank to the many people involved in the planning of the events over the past years, from members of Organizing Committee, to Steering committee, and professional researchers and academic who made efforts to participate in this event. We also would like to offer special thanks to the guest speakers Phakamas Jirajarupat, Ph.D (Thailand) and - Prof. Jose S. Buenconsejo, Ph.D (Philippines) who travelled from far a way to dedicate their presentations, to the speakers from Indonesia, Malaysia, Australia, and from Mexico to whom we cannot mention them individually.

This conference has significant meanings to all of us who made endeavor in our career. We provide opportunity to these people to exchange ideas, reflections, and findings in order to develop our fields. By attending this conference, we hope that we can strengthen network that will be beneficial for the better future. More specifically, we expect that this conference can facilitate all of participants to develop international forum that will foster better understanding to conduct collaborative works.

In the spirit of friendship and international collaborations, and with the expectation of your active participation, I would like to express the warmest regards to you.

Surakarta, September 25th, 2017

Sincerely,

Prof. Santosa, MA, M.Mus

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KEYNOTE SPEAKER PRESENTATION

LAKHON PHANTHANG: IN BETWEEN TRADITIONAL THEATRE AND EDUCATIONAL SYSTEM IN THAILAND

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Abstract

In the past, lakhon phanthang emerges as a commercial theatre in Siam in the nineteenth century however at present it is named as a Thai traditional theatre. Under the Thai traditional theatre label, lakhon phanthang has been selected to present on the various Thai dance curricular in Thailand in order to preserving and developing the traditional dance-drama form. This paper examines the transmission of lakhon phanthang to the young generations through the dance educational system in Thailand by focusing on the existing of lakhon phanthang at three universities; 1) Bunditpatanasilpa Institute 2) Suan Sunandha Rajabhat University and 3) Chulalongkorn University, which are the prominent institutions in providing traditional dance and theatre education in Thailand. The finding represents the reflection of the role of educational institutions in the codification of performance. The process of learning and teaching lakhon phanthang are proposed as a set routine rather than a creative opportunity. Dance and theatre education in today's educational system does not encourage the development of traditional forms but is seen primarily as a means of preserving them.

Keywords: Lakhon phanthang, Thai dance education, Thai traditional theatre

1. Introduction

The royal speech of his majesty King Bhumibol Adulyadej (King Rama IX) on the occasion of the graduation ceremony of Silapakorn University on 12th October, 1967 stated that art and scientific knowledge are essential knowledge to the development of humanity and the country (Fahchumroon, 1996, p. 2). Art and culture encourage people learn and understand the root of national identity, and, on the other hand, scientific knowledge will provide modernity to

country and keeping people up to date with the world. In Thailand, the king and the royal family highly patronise art and culture, particularly Thai classical dance and music. During the first period of King Rama IX's reign, the monarch highly supported Thai traditional dance and music with the intention of preserving and promoting these arts in conjunction with the development of country.

In the past, the teaching and learning Thai dance basically practiced in the court or an aristocrat villa by using the traditional teaching methods. The dance masters presented how to dance to their students. Then, the students imitated the dance movements from the masters (Damrongrajanubhab, 2003, p. 125; Brandon, 1974, p. 155). The dance knowledge was transmitted by imitating and practicing repeatedly, which differed from the dance study in the modern society. At present, Thai dance and music subjects are mandatory courses for all schools as its represent the tradition and culture of the nation. Therefore, all Thai students have an opportunity to learn and close to the Thai performing arts through the curriculum. In the higher educational level, there are more than 41 universities across country offer the bachelor's degree, which related to the Thai performing arts, Thai classical dance, and Thai dance and theatre (Sukee, 2011, p.81-84). All these universities can be categorised into 3 groups; the university based artist school, the university based the teachers' training college and the formal university in both government and private universities. Lakhon phanthang is one of a tradition theatre, which is offered to the Thai performing arts students. In the Thai theatrical academia, lakhon phanthang is recognised as a Thai traditional theatre form even it forms is associated with other dance style's elements. The historical background and the development of lakhon phanthang from the popular theatre in the late nineteenth century to the royal dance theatre in the early twentieth century brought about the continually development under the Thai theatrical academia.

2. Lakhon phanthang in dance educational system

2.1 The university based artist school: Bunditpatanasilpa Institute

The one university based an artist training school is Bunditpatanasilpa Institute KromSilapakorn providing the higher education in dance and music in form of the formal

educational system. The mission and aim of this institution is educating the students on dance, music, composing and singing arts, and visual arts in the national classic and folk and international arts from the beginning to the professional level. Teaching, performing, researching and academic services are the main roles and duties of this institution. Additionally, the institution has a mission in supporting, creating, preserving and disseminating the national art and culture which demonstrate the national identity. Bunditpatanasilpa Institute Krom Silapakorn originates from Rongrain Nataduriyangkhasat (School of Classical Dance and Music) under the authority of Krasuang Thammakarn (Ministry of Education) in 1934, the first school of arts, which was separated from the education under the royal patronage after the end of absolute monarchy (Rutnin, 1996, p.189). Rongrian Nataduriyangkhasat offered the primary and secondary educations. The curriculums of this school were clearly situated to benefit the students by providing the dramatic art knowledge coexisting with the general education. The fifty percent of the studies in each academic year has spent on the studying of general subjects such as Thai and international histories, English studies, morality and psychology studies, health and physical educations, which based on the fundamental education rules and regulations of Ministry of Education. The other has spent on the performing art subjects. At the beginning, the dance and music teachers of this school were the members of the private dance troupe of royal family and aristocracy from many regions (Pramate Boonyachai, personal communication, April 8, 2013).

Since 1934, the school was changed the names several times in serving the new courses: from Rongrian Nataduriyangkhasat to Rongrian Silapakon in 1935, to Rongrian Sang-khitsin in 1942. In 1945, the school was changed the name to Rongrian Natasin offering the primary and secondary educations and a two-year diploma in music and classical dance studies. Later, in 1972, the school of dance and music was promoted to the College of Art and Music named Witthayalai Natasin, and later a bachelor's degree in music and classical dance studies was first

presented from this college in 1976("History of WitthayalaiNatasin," 2013). At the present, in order to manage the dance and music in the modern educational system and the expanding the art school in Thailand, Bunditpatanasilpa Institute Krom Silapakorn under the administration of the Ministry of Culture was established in 1992, as a major educational institution in order to organise the dance and music studies of Witthayalai Natasin across country. Due to the aim and mission of school, it shapes the direction and the teaching and learning method of the school. Assistant professor Dr.Supachai Chansuwan, a former student of Witthayalai Natasin and a former dean of Bunditpatanasilpa Institute stated in an interview on 25thMay, 2012 that:

The students are expected to know, understand and practice all ancient dance forms such as lakhon nai, lakhon nok, lakhon phanthang and lakhon dukdamban. We [the institution] provide the wide picture of Thai traditional dance and encourage students to learn and understand the main idea of each theatre forms. We believe that if the students are strong in the tradition form, they can apply to the contemporary forms later. Thus, the curriculum will be mainly design by this concept.

Lakhon phanthang is addressed in the dance curriculum of Bunditpatanasilpa Institute accompanying with other classical dance style. Nonetheless, lakhon phanthang seems subordinate to other traditional courts' entertainments such as lakhon nai and khon (masked dance). As Brandon (1974) stated that around the Southeast Asia region, the former court theatre forms, such as Thai khon and lakhon, and Indonesia wayang, and a few folk dances are taught at government schools, while on the other hand most popular theatre forms are ignored (p.165). Regarding to the dance curriculum of Bunditpatanasilpa Institute, lakhon phanthang is placed in a small part of the Thai dance subject named Thai Dance Skill III applying in the first semester of the second year students. This course outline specifies Thai dance and the selected dance drama scene of lakhon phanthang bases on the Phra Lor * story episode Phra Lor Tam Kai [Phra Lor follows the magic rooster]. The students will be taught and trained lakhon phanthang accompany with various selected dance pieces such as a selected prelude dance from khon and Thai dance-drama, a selected solo dance from

*Phra Lor story is considered as a prime example of traditional lakhon phanthang style, which was dramatised by Prince Narathip, the royal family member and developed under the royal patronage since the early twentieth century.

lakhon nai, a group dance from lakhon dukdamban and the dance pieces of phleng na phat. Furthermore, the selected dance movement in battle scene based on lakhon phanthang in Rachathirat* story has offering to students in the second semester through the dance subject Thai Dance Skill IV (Bundit Khemthong, personal communication, May 10, 2013)

Chansuwan (personal communication, May 25, 2012) states that Phra Lor and Rachathirat repertoires contain the exquisite dance movements, which were choreographed by the court dance master in the past. The dance movements of these two plays are admired in the Thai traditional dance circle as a traditional form of lakhon phanthang and it was applied for the dance course of Bunditpatanasilpa Institute. In theoretical, it might be said that the curriculum and the course outlines are designed in frame of the institute's missions which refer to the preservation more than the modernisation of theatrical arts. Moreover, it shows the conception of how Thai theatrical arts develop and exist in the changing society in the side of education. Pramate Boonyachai, a senior Thai classical dance-drama and Khon master of Bunditpatanasilpa Institute remarked in his interview about lakhon phanthang and Thai educational system on 8th April, 2013:

Thai dance students should be first strong on the traditional dance style than the other. They are supposed to achieve the advance level of traditional dance style. Then, they could use their knowledge in further developing and modernising the theatrical arts. For example, if the students are strongly acquainted with the Laos and Burmese dance principles in lakhon phanthang, they can apply these principles to another Laos and Burmese repertoire. Additionally, the development of Thai theatrical arts will be generated.

Pramate Boonyachai's theory may seem place emphasis on the idea that traditional knowledge is the fundamental element in developing and modernising the Thai performing arts and it is quite valid. Additionally, it helps to explain the direction and style of other academic

*Rachathirat was a most popular literature in the early Rattanakosin period. The story is about the war between Burmese Kingdom and Mon kingdom in the ancient time. Theme points the unit of people in the country and priding the wise king in governing a country under the war time. Rachathirat originates from the Mon chronicle and it was translated to Thai language during the King Ram I reign (1736-1809 A.D.) by Chaophraya Phra Klang (Hon). The aim of the literature was for reading book of royal family and elites.

projects by Bunditpatanasilpa Institute. *Silapaniphon* or The Arts Thesis is a compulsory project of the senior students of Bunditpatanasilpa Institute before they complete the degree. In the course description theoretically focuses on the student conducts a research report based either traditional dance or creative dance research papers, including seminars, focus group or exhibition. However, the students are practically required to present two dance projects accompanying with the research reports; a traditional dance project and a creative dance project. The traditional dance project requires that students present a selected solo dance piece or a short traditional dance-drama scene on stage and conduct the research paper in the same dance. The selected traditional dance and research are more derived from the dance pieces or scenes of lakhon nai, lakhon nok and khon than lakhon phanthang. In contrast, the students are required to choreograph a creative dance piece bases on the traditional dance knowledge and personal interest of each students group. The average of traditional dance project and research based lakhon phanthang is 25%, the others are spent to court dance and masked dance respectively ("The Arts Thesis", 2013).

2.2 The University based teachers' training college: Suan Sunandha Rajabhat University

Suan Sunandha Rajabhat University* was the first university based the teachers' training college offering a two-year diploma in Thai dance education since 1972 and in 1976, there was expanded to bachelor degree in its Faculty of Humanities and Social Sciences. The formerly aim of this course was training their students to become a teacher in both primary and secondary schools (Sophon, 1988, p.175). In 2000, Thai dance education was transferred to under the responsibility of the Faculty of Fine and Applied Arts in a Performing Arts Department, offering the Bachelor of Fine and Applied Arts degree in Performing Arts. The Performing Arts Department consists of two majors; 1) Thai dance and 2) Theatre arts. The entire course contains the 132 mandatory credits under the four years of studies programme. The purpose of the course is designed differently from the original aim of the teachers' training college in the

*Suan Sunandha Rajabhat University is originated from Rong Rian Sunandha Wittayalai since 1937, which was a court school educating Thai girls in general knowledge and training the craft skill become Kunlasatri [The Lady]. The school was changed the name and status in serving the changing of educational system in Thailand many times. In 1958, there was changed the name to Wittayalai Kru Suan Sunandha [The Suan Sunandha teachers' training college] focused on the producing and training students to be a teacher. In 1995, the college was changed the name and status to Sataban Rajabhat Suan Sunandha [Suan Sunandha Rajabhat Institution] with the expanding the offered degree and departments. Since 2004 to the present, the name has been changed to Mahawitayalai Rajabhat Suan Sunandha [Suan Sunandha Rajabhat University].

past. According to the new philosophy and mission of university, the new graduate generation is expected to become an expert in their own field accompanies with morality and social responsibility. The educational management and aim of each course and faculty are organised according to this paradigm and the educational propaganda of the state. Consequently, the currently performing arts students are trained and expected to become a dance-theatre artist, a choreographer, a director, a producer and a theatre critic in performing arts field instead of being a teacher in dance and theatre.

Lakhon phanthang is placed in a part of a compulsory subject named “The Classical Dance Theatre II” offering in the first semester of the third year student major in Thai dance. The course description elucidates that “[exploring] historical background, performance elements, and [practising] the dance techniques of lakhon phanthang based on the episode of Phraya Pa Nong, PhraLor and Rachathirat stories. Including [practising] lakhon se pa based on Khun Chang Khun Phan story or a selection of suitable episode depends on the instructors’ choice” (Suan Sunandha Rajabhat, 2013, p. 180). This subject is a three credits subject providing the in class theoretical and practical studies, including independent study of each student. The teaching and learning approach of the course are began with a dance master explaining the historical background of lakhon phanthang and other related information to the students taking time around 20 minutes. Then, they will spend around 2-3 hours per class for dance movement practicing on the selected lakhon phanthang episode.

The two kinds of Thai traditional dance-drama, lakhon phanthang and lakhon se pa, are obviously specified in the course description. However the 75% of the course is devoted to lakhon phanthang than the other. During 2009-2013 academic years, the three stories and selected episode based on lakhon phanthang have been offered for the students as follow:

- 1) Phra Lor in episode Phra Lor Chom Suan -Khow Hong [Phra Lor walks through the garden – Enter to the princess’s room]
- 2) Rachathirat in scene Saming Phra Ram Keaw Phraratchathida [Saming Phra Ram courts a princess]
- 3) Phraya Pa Nong* in scene Kam Pin Kor Fon [Kam Pin is praying for the rainfall]

*Phraya Pa Nong, is a new lakhon phanthang play which was composed by Montri Tramote in 1958 after the traditional dance and art school was first setting in Thailand.

According to Thai dance curriculum of Suan Sunandha Rajabhat University, the studies of lakhon phanthang is weighted to the traditional lakhon phanthang repertoires like Phra Lor and Rachathirat. PhraLor is selected in an entire episode by the course, which encourages students in exploring and practicing the full process of making and dancing of lakhon phanthang through the hybrid of Thai and Lao dance styles. Rachathirat repertoire in a selected short scene, in contrast, is aimed students to learn and practise only the duo dance movement styles over the hybrid of Thai, Burmese and Mon dance styles. Additionally, the students in groups are required to present a selected episode of lakhon phanthang based on their favourite repertoires as a final project of subject.

The course is aimed to train students become a professional in Thai dance and theatre. Thus the final project of the course is designed for students creating the dance project based on their own Thai traditional dance knowledge. *Silapaniphon* or The Degree Project is a 5 credits subject for the senior students created a performing arts production by presenting in form of Thai performance accompanying with research report. Sakul Muangsakorn (2013) states that the form and styles of *Silapaniphon* of the performing arts department arise from many factors such as the changing of the educational system from the teachers' training college to university, the curriculum, the lecturer team which comes from various educational backgrounds, the personal interest and the proficient in dance of each student, and the social trend (p.282). The mostly final dance projects have been developed and choreographed by the concept of hybridisation between Thai traditional and non-Thai dance forms, which generated the individual style.

Lakhon phanthang style has also influence on the annual dance-drama production of Suan Sunandha Rajabhat University. In the past, the annual dance-drama productions were a school's tradition since 1950, a first year of presenting a dance-drama production. In the beginning, this production was established in the aim of to commemorate the anniversary of the royal birth day of HM Queen Sunandha Kumariratana of the King Rama V and to raise a fund for supporting the educational activities of school. In 1972, after the expanding of the curriculum from a two-year diploma to a bachelor degree in Thai dance education. The purpose of the annual dance-drama production was changed to serve the changing of educational system of school. It aimed to train and improve students' skills in producing and managing theatrical production. In 1950 to 2004, the annual dance-drama productions of Suan Sunandha Rajabhat

University have been mostly presented in form of lakhon nok and lakhon phanthang (Potiwetchakul, 2005, p. 97). These dance-drama genres were accessible to the target audiences whose were unfamiliar with the traditional dance-drama. However, since 2005 until the present, the trend of the theatrical productions of Suan Sunadha Rajabhat University has been changed to lakhon nok with the reason of the restriction of time and the aim of production.

2.3 The Formal University: Chulalongkorn University

In 1988, Faculty of Fine and Applied Arts, Chulalongkorn University established the Dance Department offering the bachelor degree in dance consisting of two major: 1) Thai dance and 2) Western dance. Mission and aim of the course have been focused on training the students become dance artists and/or dance-drama researchers whose are strongly in the advance dance skills (Department of Dance). In 1992, the Thai dance education of Thailand was improved to the higher degree level. The first master degree in Thai Dance was offered to the Thai student by the Dance Department of Faculty of Fine and Applied Arts, Chulalongkorn University and in 1999, the first doctoral degree in Thai Dance was introduced by this faculty respectively. The popularity and the demanding in Thai dance studies have been reflected explicitly from the expansion of the curriculums and the degree. In addition, Thai dance educational in Thailand has been developed and evaluated equally another disciplines.

The dance curriculum of Witthayalai Natasin KromSilapkorn was a prototype of the dance curriculum of Chulalongkorn University (Archayuttakarn, personal communication, March 29, 2013). Therefore, the teaching and learning approaches of university have narrowed to the dace educational conservatism. All traditional dance and theatre forms are offered in the curriculum including lakhon phanthang. In each dance subject will offered two kinds of performances to the students, for example, the students will study lakhon nok, a traditional theatre form in parallel with the study of *Ram Ku* [a duo dance], a traditional dance form. Only the advance traditional theatre form such as lakhon nai and lakhon dukdambun are offered in an individual subject. “Thai Dance Skill for Male/Female Character IV” is a dance subject which offered lakhon phanthang theatre form and *Ram Deaw* [a solo dance], the traditional dance. The percentage of the subject is divided in equally, 50% has spent in training the selected theatre form and the other 50% has spent in training dance form. This subject is for the second year

students offered in the second term. This subject is a three credits subject providing the in class theoretical and practical studies, including independent study of each student as same as the performing art curriculum of other universities. The course description provides the widely information without the specific name or of each performance form. The dance masters have to design and select the proper performing arts' scene and episode for teaching in the class. Phra Lor, Rachathirat and Phraya Pa Nong are the popular repertoires of lakhon phanthang, applied to the course. The episodes and scenes will be selected from these repertoires by the dance master depending on their expert. Additionally, the numbers of student in class is an important factor in selecting an episode or scene of lakhon phanthang by the reason of the course assessment. According to the final course assessment, the students are required in group to perform and produce lakhon phanthang, which they have learnt from the course (Anukoon Rotjanasooksomboon, internet chat interview, September 5, 2013).

Although lakhon phanthang is placed in the curriculum, it has least influence over the dance-drama productions of the institution. Malinee Archayuttakarn, an assistant professor of Thai Dance at Thai Dance Department, Chulalongkorn University states in an interview on 29 March 2013 that

Thai dance Department of Chulalongkorn University is mainly focused on the traditional dance studies particularly the studies of ancient court dance with the result that Chulalongkorn University was founded by the royal policy of King Chulalongkorn [King Rama V] and officially established in the reign of his son, King Vajiravudh [King Rama VI]. Therefore, the court dance and dance-drama forms such as lakhon nai, lakhon dukdumban have been intensively supported and offered to students than the other dance-drama form.

Peepataya Dukdumban [A Thai Traditional Orchestra of Chulalongkorn University] is an annual musical and theatre project of the department in cooperate with the Cultural Centre of Chulalongkorn University. This project has been founded in 1987 under the royal patronage of H.R.H. Princess Maha Chakri Sirindhorn. Its aim is to revive and preserve the ancient Thai music *Peepataya Dukdumban* of the twentieth century, which was prised and admired as a high standard form of Thai traditional music. Thai dance Department of Chulalongkorn University

will produce and choreograph a dance piece or a short scene of dance-drama in form of tableau vivant accompanying with the Thai ensemble. Since 1987 until present, the dance-drama scenes based on lakhon phanthang only two stories, Phra Lor and Rachathirat, have been selected to present in tableau vivant form in this event only three times (Kamnerdmanee, 2008, p. 210-214). This event rewinds the statement of Archayuttakarn, which mentioned implicitly to the direction of the dance curriculum of the department in focusing on the preserving of court entertainment as a traditional art form. Thus, the direction and style of the performance and production by the department will be shaped on this track.

3. Preserving or Developing

According to the existence of lakhon phanthang in the Thai dance education based on 3 selected universities, it demonstrates lakhon phanthang is running on the track of preserving as a traditional theatre form more than the track of developing. Traditional lakhon phanthang such as Phra Lor and Rachathirat repertoires, which were inherited from the court in the past, have been applied to Thai dance curriculums and transmitted to Thai dance students. In turn, a popular lakhon phanthang or the new lakhon phanthang repertoire is not offered and mentioned in the curriculum. These dance educational concepts produce both positive and negative results. On the one hand, the currently Thai performing arts curriculums help to remain the ancient dance form in modern Thai society and transmit the national heritage to the new generation. On the other hand, the traditional forms, patterns and qualities have been frozen in the process of this preserving as Pornrat Dumrhung stated in the interview on 4th April, 2013 that

The performing arts education in Thailand especially Thai dance studies is designed primarily to exaggerate the campaign of preserving traditional dance and theatre but it lacks the process of development. The situation of Thai traditional dance in the future possibly runs into the difficulties. The traditional theatre forms not only lakhon phanthat, but all will be placed as a piece of museum arts, which Thai people perhaps, know only the name.

In theoretical, it seems the study of traditional dance and theatre in Thailand encourages young generation to realise that traditional arts are an essential knowledge of the process of dance development in the modern society. In practical, however, the encouragements of using traditional knowledge in applying to new creative dance forms sound as though an unrealistic concept.

During my field research in February 2017, I conducted a focus group discussion for the second year student of the Performing Arts Department (Thai dance), Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University in Bangkok, Thailand. All 30 students have been studied lakhon phanthat in theoretical view, and someone experienced lakhon phanthat as a performer in a short scene or a minor role. In the focus group, I encouraged students to explain their experiences and how they perceive and recognise the traditional theatre particularly lakhon phanthat. Summarily, most of the time in class is spent to practise the dance movements of the traditional dance-drama episode choice's by the dance master. Historical background and theatrical elements are mentioned the most in the class, although, they can find all these information from books, researches and other sources in the library and on the internet. In dance practise, the main idea is the mimicry the dance movement showed by the teachers. The recently methods of teaching and learning traditional dance do not encourage learners thinking outside the frame. The learning of traditional dance-drama forms and patterns including lakhon phanthat have been set as a Thai dance customs which learners have a duty in repeating and protecting the quality of form rather than developing the new dance form based on tradition.

By the student's perception, the term lakhon phanthang explains a traditional dance form which integrates Thai traditional dance form with the other dance forms in Southeast Asia region. Burmese, Lao, Mon, Khake [Malay and India] and Chinese dance movement styles by lakhon phanthang persuade them to learn and define the differentiation between Thai traditional dance and others. Lakhon Phanthang is named as a Thai traditional theatre but the characteristic of hybridity in itself decreases the degree of traditionalistic. In the dance aesthetical view point, the traditional lakhon phanthang such as Phra Lor and Rachathirat has framed with the ancient custom and rule. The dance movement style requires a special dance skill in representing the ethnicity of character in the play, for example the swaying shoulder and torso techniques, the off-body balance technique. All these techniques are dissimilar from the other tradition Thai dance forms. However, a study of lakhon phanthang cannot lead them to interest in the primary dance styles of each nationality and the relationship between Thai dance and others in sense of sharing cultural and art form of the region.

4. Conclusion

The Thai traditional dance curricula in Thailand enables the traditional lakhon phanthang form to continue and survive through the times without much distorting in standard and quality of traditional art form. However, there is facing an interesting challenge of how this traditional form will be developed under the modern world. The existing problems in performing arts studies in Thailand is the lack of development in learning and teaching methods, which can encourage the students in developing traditional theatre into the changing society. Rutnin (1982) states that "the traditional teaching methods, which are applied in curricula, limit the creativity of the students" (p.16-18). Based on my personal experience in teaching and learning Thai traditional dance, the development of traditional theatre through the educational system in Thailand does not enable students to realistically innovate the traditional theatres for the modern society. The annual theatrical production of each educational institution is a good example in describing the direction of representing traditional theatre by the students. A task of the teaching and learning in Thai dance is a producing of an annual theatrical production. The aim of the event is to promote the aesthetic of Thai dance and theatre to the public and to

encourage students in experiencing the process of managing theatre production. Traditional theatre and dance forms will be selected to perform on stage depending on the primarily aim of curriculum and the expertness of dance teachers of each school. For example, the annual music and theatre productions of Thai Dance Department of Chulalongkorn University Peepataya Dukdumban are emphasised on court dance style and masked dance, which are appropriate to the event's theme and focus of curriculum. The theatrical productions of the Performing Arts Department of Suan Sunandha Rajabhat University are in contrast. There are mostly presenting lakhon nok more than the other kinds of traditional dance form by considering the reason of the art perception of audiences and dance skill of students. However, lack of realistically academic freedom in teaching and learning traditional dance studies in Thailand is a major problem blocking the development of traditional theatre under the illusion that education is a development.

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**AESTHETICS OF MUSICAL EMBODIMENT
ON THE CONCEPT OF MUSIC AS PRESENCE (USING PHILIPPINE MUSIC
EXAMPLES)***

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Abstract

This paper compares the aesthetics of three songs from two musical traditions (one from the indigenous Manobo community in non-Islamic Mindanao Island and two from urban popular songs). It argues that song is not merely a personal expression but a performance (song-act) that indicates concrete "presence effects" of relationships to a material, social world. This philosophy of music aesthetics departs from the once dominant European concept of absolute music as form but on the not-so-recent studies on music embodiment or incarnation where song makes sense as a substantial act in social worlds.

I begin this paper by showing you a video footage of spirit-possession in a curing ritual among the Agusan Manobos in middle Agusan Valley in 1996. Back then, the people who practised this form of healing was living in an enchanted world where environmental spirits of nature are said to penetrate human bodies whose malevolence means illnesses. Yet the nature of these very same invisible agents can be transformed in ritual and by human rhetoric, thus inverting their negative relation with humans into benevolence and compassion. I bring in this example to introduce my topic on how aesthetics (sensations) is not an idle philosophical idea but a drastic physical experience of presence. Song is emitted from the officiating medium's body as a proof of spirit incarnation or embodiment. **[play video clip]**

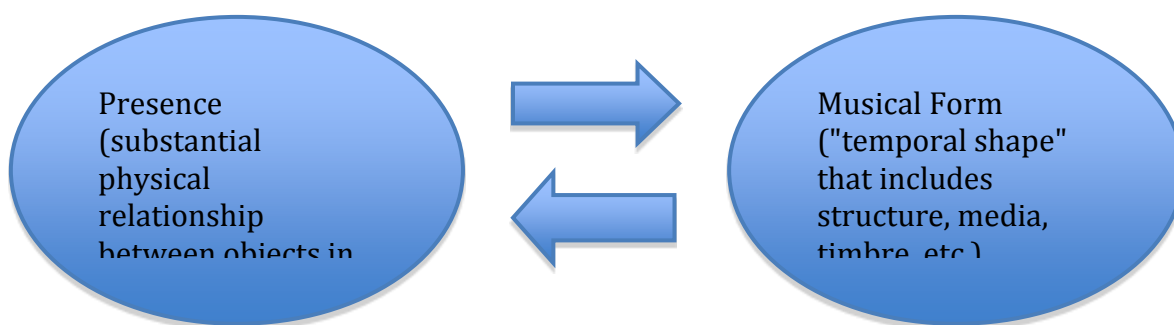
In the video that you saw, there was a face-to-face meeting between two families, the family of the sick person and the family of the medium. It started with the ritual officiant explaining to the spirit medium the reasons for the gathering: the need to cure the sick. The drum and gong invoked the spirits to the ritual space and as the human plea is rhetorically spoken to the spirit, the medium responds to the human call with bodily tremblings and

song, both crucial symptoms of spirit incarnation. But why is song, a sounding, a physical marking, be necessary in that interpersonal encounter? Is there a way we can compare it with other songs such in popular music? Setting aside the notion of song as emotional outpouring (though certainly there is a lot of it in the sounding), what is sound doing in a performance?

In this paper, I argue that the medium incarnates song in his or her body because that medium is an *indicator of the relationships of bodies and objects in ritual space*.ⁱ What I am driving in here is the concept of song not merely a solipisistic personal expression (itself an act) but an act or a performative that pulls something to incarnate what is called “presence.” I define presence, following Hans Gumbrecht of Stanford University,ⁱⁱ as a “spatial *relationship* of bodies to the world and its objects.” In the essay, I argue that the presence of spirit functions as a deixis because it points to,ⁱⁱⁱ via ostension, the physical relationships of worldly bodies and objects during--what Benveniste has felicitously termed--a “specific instance of discourse” or “here-and-now” (Latin: *hic et nunc*), that is performance.

To demonstrate the song's performativity, or to the question of what song does to the singer and to his or her is singing, I present three examples from three different traditions to illustrate the specificity of the song-act and its effect on the song's substance, in this case the medium. In the first example, I use another Manobo ritual song performance, this time not curing but on the primordial act of facing another person.^{iv} The actualization of the ritual song-act *almost always* leads to the incarnation of a spirit in the singer's body, as medium.^v The incarnation is preceded by *bodily* tremblings (*yana-an*) as the channel, which portrays the recognition of persons *qua* existent beings. The once-immaterial spirit (an “utterly other,” a “not-one-of-us,” “dili ingon nato” as Visayans call a “spirit”) intrudes drastically as a physical form--a literal embodiment or incarnation, word-made-flesh--into the medium's body.^{vi} This “presence effect” enlarges the seeing of the contiguity of bodies in ritual space much as it discloses thoughts (*ginhawa*) to the hearer and, hence, actualizing the taking place of song performance as an event.^{vii} Then I go to two more examples in Filipino pop music to demonstrate the process by which “presence as meaning” shapes specific or contingent sound forms. By extending the illustrations, I argue for comparativism as a method of study. The process is mimetic in which presence (spatial relationships of subjects/object) is “imitated” or “presented” in a particular sound form. Drawing in Nicholas Cook's idea of relationships in multimedia, there is what is called a “mutual implicature” between sound

and presence. Because "presence" is about physical relationships in space, I construe it as absolutely substantial in a worldly context and not merely as a disembodied meaning.

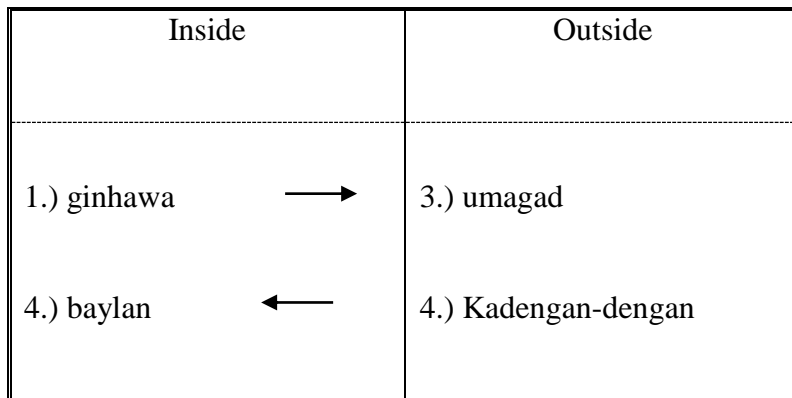


Going back to the Agusan Manobo song performances, there is a cosmological basis for the presence effect that the embodiment does in their song culture. Manobos used to live in a rainforest environment teeming with life and spirits, some of whom have to be constantly appeased. Manobos have a repertoire of rituals, some needing spirit medium others not, to cope up with the predatory advances of malevolent spirits. Ritual objects mark spaces, separating society and nature. The transgression of spirit to human space in spirit possession rituals is marked with song for it is a deixis that indicate that spirits have pitied human beings and are there in space to help humans. As a *deixis*, Manobo ritual is, therefore, primarily intelligible through the objects whose substances can articulate relationships of objects and persons.^{viii}

I. On the spirit/presence of song

Manobo *tud-om*--unaccompanied, sung solo, and improvised--is an expressive vocal gesture that mediates the act of facing another person. It is a quintessential verbal art, resembling parallel musical idioms for expressing personal sentiments and thoughts among indigenous communities in Mindanao Island. In Manobo curing ritual, *tud-om* is the voice of a personified spirit, whose voice can also be appropriated during a "secular" interpersonal meeting. Agusan Manobos are keen on listening to the voice in song and to the messages that it conveys. Breath (*ginhawa*), the vital principle inside a living person, or any animate being for that matter, is the origin of this sound of life. There is a rich lore underpinning Manobo understanding of what the *ginhawa* is and its articulation in performance. Due to time limitation, I cannot fully account for the rich lore surrounding the song's hermeneutics. What I can present below is a mere sketch.

Figure 1: Components of the Manobo Self.



A Manobo person is made up of two entities (see Figure 1 above). *Ginhawa* is inherently the essence of the body. But it has a counterpart that exists substantially outside of it called *kadengan-dengan*.^{ix} For mysterious reasons of desire, envy, and jealousy and the like, essences are made to move away from their places of origin and interpenetrate with one another, either temporarily or permanently.^x Dreams, illness, and curing rites in which there is spirit possession (literally called *yana-an* or bodily tremblings) are examples. Dreams and illnesses temporarily displace the *ginhawa* to the “outside” of bodies. Spirit possession is the reverse, a process that presences the *kadengan-dengan* in the “inside” of bodies. In physical death, *ginhawa* is permanently detached from its origin inside the body and thus Manobos hold a number of rites to prevent the reversibility of the final existential movement from death to life. In spirit possession, this is indicated by the medium whose body tremblings at the onset of ritual convey the incarnation of the spirit helper who pities. Symbolically, this incarnation means the death of the medium in ritual, a negativity that makes possible the entry of authoritative languages that enable the medium to heal.^{xi}

Regarding the direction of temporary movement away from the self, the *ginhawa* becomes the *umagad*, a process known by the term that indicates the dislocation of consciousness outside itself. In a reverse process, as when an external spirit is invoked to pity and hence is incarnated in the medium’s body for curing, the foreign element (*kiham*) assumes the role of a “spirit helper” (*baylan*). This role is now benevolent, for the formerly illness-causing spirit of the past is given a name and a habitation in the medium’s (*baylanan*) body. It is interesting to note that the possession of such entity inside the medium during curing rites makes the reversibility possible because without possession, the expiation of illness and death *away* from the patients’ bodies in curing rites cannot materialize.^{xii}

In curing rites, the possessed medium speaks languages, which sonorous, vocal materiality exists both inside and outside his or her body. This ambiguous location of the voice draws on the phenomenon of “hearing-oneself-speak” that we are familiar with (French: *s’entendre parler*).^{xiii} It is a physiological fact that human beings can speak and hear their own voices at the same time.^{xiv} When one speaks, one “throws” one’s voice outside of one’s body for an external auditor to hear. Yet, the voice comes back to the speaking self as if it never left that body. Voice is thus simultaneously heard within and without one’s self; it returns to its source—the body or self—to affect it, a principle known as auto-affection.

Manobos are aware of the non-locationability of the voice, specifically that which accompanies singing. They associate the singing voice with the clairvoyant spirit called Daligmata who is capable of mysteriously siezing a susceptible person in his or her sleep as in a dream. No Manobos would know where the seeing spirit really comes from. In rituals, however, it is anthropomorphized, becoming a mythical spirit-character with an identity of geographic origin from the mountain world or skyworld. This spirit sings to disclose the vision of movements of the patient’s body and of life and death in the cosmos. Manobos claim that the singing voice cannot be taught; one finds it in one’s own self. Yet, as the belief in spirit possession shows, this voice comes from the outside as well because it is the voice of the spirit. Manobo ritual song therefore speaks to the unbinding of essences in the cosmos, as a self interacts with, or is being interacted upon by, other beings. This metaphysical movement is the primary cause of Manobo ritual song.

In my fieldwork during the 1990s, I was fortunate to document hundreds of this song type called *tud-om*. In those acts of recordings, there was always great uneasiness among the singers, particularly the religious specialists (*baylanan*), who reluctantly complied to my request. Placing this in proper perspective, the singers were afraid to utter their own voices because these were also part of *other voices*, those of spirits. Most mediums verbalize that some of these were their inherent doubles as mentioned above. Nonetheless, I did record many songs from the many singers because the song was normatively sung in face-to-face gatherings that the recording sessions themselves lent to.

In recording singers who were themselves mediums, their voices involuntarily *transubstantiated* to that of another one. By “transubstantiation,” I mean there was a change in the perceived materiality of the voice, from that of a person to that of its double, the spirit. [Incarnation or embodiment refers to another concept. Spirit possession is incarnation, but when there is shift in voices with the medium, I call it “transubstantiation.”]

Below is an excerpt of a *tud-om* sung to me in 1991 by one such singer-medium. In this example, the “shift” in the substance of the voice is preceded by bodily tremblings. It is important to note that the reason for the tremblings was not because the singer was prodded and that, against his will, tremblings ensued, but because he was a religious specialist whose body was already habituated to the form of presencing the spirit, which “effect” was guaranteed because the singer himself was a medium and because he was “caused by” my presence who was an other to him. In the sound example that you’re going to hear, tremblings, a symptom of spirit possession, come immediately after saying the following:

There is a word here.

I will know.

The forehead of the face,

Who has entered the one.

Notice the deixis: the demonstrative pronouns “there” and “here,” the latter *indicating* the “word,” i.e., what the singer had just uttered. The spirit—which indicates the spatial relationship between the singer and the visitor—comes at the precise moment of seeing the “face,” that other who has “entered” the performance space. Hence, the medium’s body shudders at the sight of the vision of bodies in that very moment, as in the experience of epiphany. **[Play sound excerpt and refer to handouts for text transcription and translation.]**

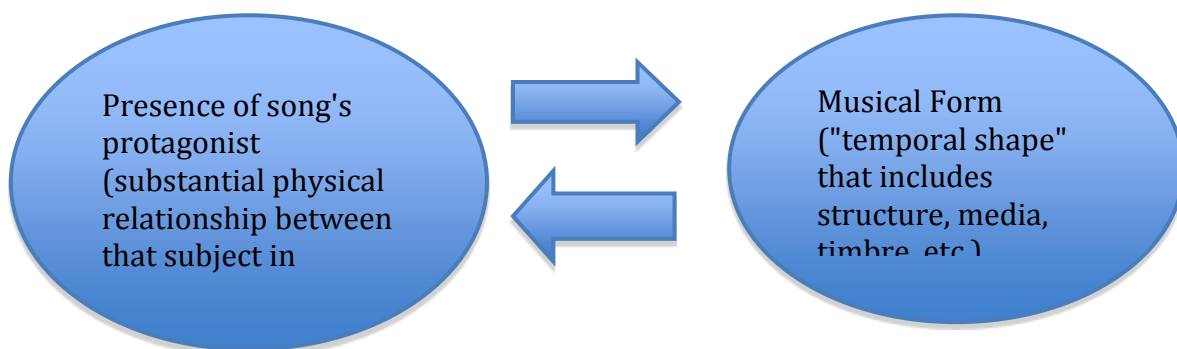
In the sound excerpt we just heard, the transubstantiation attends to the act of co-presencing beings, i.e., persons in the image of spirit. For truly, the spirit-voice *is* the sensation of seeing that person, a gesture that attends to the act of meeting an other in a singular moment. Following this line of interpretation, the act of singing among the Manobos is a reflexive metacommunicative device for expressing the relationship of the voice to bodies in the “here and now.” Of course, song also expresses the singer’s *sentiment*,

but beyond such naivety, it is an act of yielding to an other whose being or presence is what conditions the recognition of the “I” or “me” and its relationship to I’s object—the other--in its particularity.

Manobos literally describe the act of singing as responding (*panubad tubad*) to what confronts them because these beings—persons--are physically existent.^{xv} The extensive use of the demonstrative pronouns such as “here,” “this,” and “that” indicates the physical relationship of bodies in space and time. In this sense, the incarnation of the spirit carries the effect of showing real things. It functions to define those relationships in sheer physicality, demonstrating that the song-event is taking place. In contrast to nouns and verbs of predication, the reference to which the voice as deixis pinpoints to is meaningful only in the events of utterance that contain them, for deixis are acts of indicating things that are present in specific moments of articulation. Indeed, *the unleashing of the spirit in the act of singing is a confirmation of the taking place of the act of facing another person.*

But how are we to make of this mimetic principle of ancient song in relation to modern song? The next section will explore this process in recorded sound. It must be noted that, being recorded, the materiality of sound-as-substance remains even if one is no longer physically dealing with live performance by a flesh-and-blood singer co-presencing with his or her listeners. In recorded sound, the movements of sound color (see right hand circle of Figure 2 below), its linear unfolding, shapes, and patterns are constitutive of immanent figural music subjects that attend to the performatives being enacted by the song's protagonist in the left hand circle. I thus speak of the presence effects in the acts and performativities of the song's protagonist (left) and the figural subjects in the musical form (right) that are construable in the music's unfolding.

Figure: Relationship between song's presencing and musical form



II. Presence in pop song "Farewell"

The first popular song to be examined is “Walang Hanggang Pa-alam” (Eternal Farewell) by Joey Ayala, an independent folk-pop artist. This song, to my mind, clearly produces presence that indicate a relationship in musical space of an envisioned social world.^{xvi} The lyrics of the song is about the irreducible singularity (or separation) of self from the Other despite the deep human relationships that both have carved such as love. The lyrics is as follows:

Di ba tayo'y narito

Upang maging malaya

At upang palayain ang iba

Ako'y walang hinihiling

Ika'y tila ganoon din

Sadya'y bigyang-laya ang isa't-isa

[Chorus:]

Ang pagibig natin ay

Walang hanggang paalam

At habang magkalayo

Papalapit pa rin ang puso

Kahit na magkahiwalay

Tayo ay magkasama

Sa magkabilang dulo ng mundo

Ang bawat simula ay

Siya ring katapusan

May patutunguhan ba

Ang ating pagsinta

Sa biglang tingin

Kita'y walang kinabukasan

Subalit di-malupig ang pag-asa

[Chorus:]

Ang pagibig natin ay

Walang hanggang paalam

At habang magkalayo

Papalapit pa rin ang puso

Kahit na magkahiwalay

Tayo ay magkasama

Sa magkabilang dulo ng mundo

[Chorus:]

Ang pagibig natin ay

Walang hanggang paalam

At habang magkalayo

Papalapit pa rin ang puso

Kahit na magkahiwalay

Tayo ay magkasama

Sa magkabilang dulo ng mundo

Sa magkabilang dulo ng mundo

Because the song is about a protagonist presencing sublime love to an interlocutor, the musical form (constituting style and musical arrangement) responds by alluding to the archaic 19th century Tagalog song form, the *kundiman*, which is conventionally associated with it in the first place.^{xvii} Joey Ayala or (what we would more accurately say) the song's protagonist thus presences his spatial relationship with his Beloved by using the *kundiman* form, which is a simple binary structure and the quintessential symbol of love.^{xviii} The first section (the verse) is in a parallel minor key to that of the second (the chorus). The use of 19th century instruments *bandurria* and *octavina* effectively clothe the music with the Spanish-Filipino heritage sound effect. The song is also peppered with the same 19th century musical style. The most noticeable of these is the vacillating minor-major melodic gesture that the guitar (as it sounds indexical to Spanish-influenced Filipino majority) and the said stringed instruments articulate in the transitions [play **music excerpt**]. Furthermore, the song form is conventional for its symmetrical phrasings (i.e., all are 8-bar phrases). The melodic shapes contain small “sighing” gestures that are akin to hymns sung in Philippine Catholic churches today.^{xix} [**music excerpt**]

In addition, as in most *kundiman*, Walang Hanggang Pa-alam also transforms longing and loss in the first part to *freedom in the acceptance* of the inevitability of separation in the second. Given this presencing of self to other, the *kundiman* form is incarnated with its sheer sonic substantiality. In other words, the substantiality of musical form cannot be separated from the fictional musical space created by the presencing or en-acting protagonist vis-a-vis his Beloved. The mutual implication of the protagonist's presence in an imaginary space and form means that the protagonist's messages and musical shapes co-construct each other, albeit within the bounds of cultural conventions.^{xx} In short, the subject of love and freedom is what brings the idiom of the *kundiman*, *indicatively speaking*. It seems as if the form/idiom itself is the message of presencing itself, so that because the message is about love and freedom, then it has necessarily to be in *kundiman* form/idiom.^{xxi}

Subsequent to its composition, Walang Hanggang Pa-alam was made the theme song of a film *Bagong Buwan* in 2002.^{xxii} The film clarifies or specifies the song's ironic meaning of love in the context of leaving. The film tells the story of Moslem civilians in Mindanao who were caught and displaced by the all-out war (engineered by the deposed, actor-turned-politican President Estrada in 2001) between the government military and that

of armed group, then the militant Moro Islamic Liberation Front (MILF). The main characters in the story are civilians, yet they are related by blood to the local fighters.^{xxiii} In particular, it is about a Moslem medical doctor from Mindanao working in Manila who had to go back home when news reached him that his only son was killed by the paramilitary vigilantes. The doctor had wished to bring his mother and his wife to Manila after his son's funeral, had it not been for a Moslem insurgent-military ambush incident that forced the Moslem civilians and the doctor's family to move out of their temporary place of escape for fear of retaliation by the military. Thus the doctor had to lead his kindred—along an agonizing journey at the heartland of Mindanao--to a safer land because of the war. In the process, the doctor realized blood loyalty to his people, renewed family ties, forged friendships with sympathetic Christian strangers, and with a twist of fate, ironically gets killed in the military assault to the local armed group. The story, however, does not end with a tragic note but with *acceptance* of the inevitability of separation.

Parallel to the mimesis of presence conveyed by the protagonist of the song, the film *Bagong Buwan* incarnates the song precisely during moments when the same cultural ethos of resilience is invoked. It is heard in three sentimental--but poignant--scenes, the last two of which occur in the end as the survivors of the war part from each other. In the first sentimental scene, the music is primarily utilized to create atmosphere and to underline the psychological states of the main characters and the family ties they have. The quoted music, this time serving as the musical protagonist in a way, re-inforces the sentimentality of the action: embracing his wife, the Moslem doctor remembers his only son who got killed by the paramilitary vigilantes. In this scene, the tune of Joey's song is not quoted verbatim, but only alludes to it, a process that is *indicative* of the act of remembrance. (Credit here goes to Nonong Buencamino, the film scorer, not Joey Ayala). This evocation of the past--the character (played by Cesar Montano) recalling the presence of his son with Joey's music in the background as a sonic sign--is a rhetorical device that is similar to the recall of the archaic Spanish sound in the context of the message of love in the song. That is, the musical fragments giving way to the tune of *Walang Hanggang Pa-alam* is the act of remembering itself. [video clip from *Bagong Buwan*]

This act of remembering contrasts with the other two scenes near the end of the film, which I won't have time to talk about due to time limitations.^{xxiv} Suffice it to say that in these

two parting scenes the song is used mainly a tear-jerker, background filler and for continuity.

The next song comes from another tradition in popular music repertory.

IV. Presence in the Musical Space of "Anytime"

Produced in 1996, "Kahit Kaylan" is composed by Jay Oliver Durias and, in the original mix, is rendered by Durias and Brix Ferraris, lead vocalist. They belong to a band from Southern Philippines called South Border. This group is a jazz-R&B, soul group influenced by the ballad-soul of the 1990s, especially Brian McKnight's arrangements (Cayabyab, personal communication). The song was in the band's first album of 1996 released by Sony Music Philippines.

"Kahit Kaylan" is a sentimental song and had a wide appeal among "emo" youth subculture. This is understandable given the intense emotionality projected by the song's protagonists.

Nagtatanong ang isip
Di raw maintindihan
Kung anong nararamdaman
Dapat mong malaman
Sa puso ko'y ikaw lamang
Ang nag iisa...

Pangangamba
Dapat bang isipin
Walang hanggan
Asahan mo na...

Kahit kailan
Di kita iiwan
Kahit kailan
Di kita pababayaan
Kahit kailan
Kahit kailan...

Bulong ng 'yong damdamin
Pagibig na walang hanggan
Ang siyang nais mong makamtan
Ngayon ay narito ako
Handang umibig sa iyo
Na walang katapusan...

Pangangamba
Dapat bang isipin?
Walang hanggan
Asahan mo na...

Kahit kailan
Di kita iiwan
Kahit kailan
Di kita pababayaang
Kahit kailan
Kahit kailan...

Kung ikaw ay mawala sa piling ko
Di na alam kung kakayanin pa kayang
Umibig pang muli
Kahit na ano pang mangyayari
Di maaring ipag-balik
Sasamahan pa kita
Hanggang sa huli...

Kahit kailan
Di kita iiwan
Kahit kailan
Di kita pababayaang
Kahit kailan
Di magbabago
Kahit kailan
Kahit kailan...

The song is a reflection by the song's protagonist of his faithfulness to a Beloved. The song exists in the mind of the main protagonist who is accompanied by placid, repetitive piano passages in the verses. These lead to a bridge, which is introduced by another protagonist who is in dialogue with the first, putting the ineffable feeling (*pangangamba*) into words. This questioning brings a firm resolution in the chorus in which protagonist confesses and promises eternity in his love of the Other and whether if he is able to love again.

The space of mental questioning is introduced by a lush meandering gossamer of string sounds as if opening up a dream sequence, some kind of a hallucination that presages what is to come. It is precisely this choice of opening that we get the sense of presencing, an expansion of musical space, through which the song's protagonist would reveal and confess his feelings. The presences take on substance so to speak, an incarnation of emotionally-laden words delivered speech-like. Jay Durias's voice, following the characteristic of R&B

singers of the early 1990s enacts the main protagonist role, in a raspy voice in low register voice. His is counterposed by Ferrariss's high-pitched voice. The initial presencing of musical form leads to extraordinary bridge after two repeats of the verses. At this point, another questioning is introduced, this time about the possibility of love lost (*Kung ikaw ay mawala sa piling ko*). The abrupt modulations in this section embody another presencing, transposing it to the possibility of absence. This leads to the climax of the piece in which Ferraris delivers a "screaming" high note, a primal cry indicating the assured presence of his sublime love. This note is reached by way of unrelated modulations that suggest the unboundedness of infinite love. The musical gesture is then caught by the saxophone (played by Ric Junasa) on the same note, truly a gesture by which the substance of the vocal presence infects the substance of musical form. The saxophone instrumental that follows accentuates the song's quirky qualities that encapsulate the ethos of envoicing an intense emotion, almost at the edge of control.

Overall, the music of the piece substantiates the unusual drama of the voice as it states his presence to a Beloved. This presence is, however, as a subtle listening to the music would suggest, a suppression of undifferentiated feeling that always threaten to annihilate presence. The whole piece thus grows from the initial musical space opened up by the strings but, along the way, its presence of love flickers through the thickets of its pronouncement. It meanders harmonically, is clothed with obsessive syncopations and even has an unsingable melody. The idiosyncratic passage of the scream has been so memorable that later live and recorded performances would always emulate the depiction of the depth of infinite love.

V. Summary and Conclusion

In this paper, I discussed the materiality of music aesthetics, particularly paying close attention to the substantiality of presence, constituted by physical objects in space either live or in a mental space. This presence necessarily mutually implicates conventionally appropriate specific musical shapes and forms. I illustrated the argument with three song performances: (1) the body of the medium in ritual which incarnates a spirit in song performance so as to indicate the physical presences; and (2) in two pop songs, one incarnating the kundiman form, the other of the scream of presence amidst the undifferentiated ocean of feeling. In all these, I demonstrated that musical forms have a substance, which aesthetics are sensed *because* song performances are a form of social

action. My argument entails that the music in song must not be interpreted as a disembodied form. On the contrary, it has a materiality. This produces presences that demonstrate the participants' or song protagonists' relationships to worldly bodies and objects in performative space, literally or mentally. Musical form thus demonstrates the taking place of protagonists' acts/performativities in the "here and now". In the first example, spirits in curing ritual function as a material marking, a deixis. Spirit possession the medium's body is constitutive of actions in curing ritual as drama. This enables the marking of ritual discourse to produce truthness of the presence of beings who are concretely related to the worlds that ritual mimetically produces.

I conclude this paper by showing you the production of presence in my recent documentation of notch flute in another part of Mindanao Island. The presence in this documentation is observed in the attentive listening to a performed music that one can witness in the video clip. It's notch flute music rendered by a remarkable Manobo Obo musician named Akoy from a remote mountain in Datal Lawa. I observed the intense concentration Akoy manifested as he played. He replicated the mimema (mental representation) of the myths of nature that his music was about. I recorded his music in a promontory sloping to the picturesque Lake Sebu.



Upon reaching the second place one late morning, Akoy was touched by the sheer beauty of the place. This prompted him to immediately play without even asking my instruction to start playing. It was an intuitive performance. Being in that space made him forget that he

was there for the recording. The beauty of the place was what demanded him to respond immediately as if the spirit of tradition was one with him, being in a place of nature. In other words, this mental image immediately grabbed and possessed his consciousness. Sitting motionless, with a gaze towards a distance space, he played without pause the entire repertory of his music tradition. I cannot describe in words as I write this essay the ineffable feelings that affected me so much as I sensed his music in the right place, demanding rapt attention to his music. In that session, birds in fact flocked on the tree where Akoy was performing as if listening too. The experience was stunning and seemed as if Akoy's performance reached some kind of "peak" or even reached the "infinite."^{xxv} The nearest description to that sensation which was equally shared by those who witnessed that event was that his music was about presence. It incarnated the act of making (poesis) the mimema. As I defined "presence" in this paper, it is that which is "brought forth in one's encounter with objects in space." The aesthesis of being-in-that-world obliterated ordinary time so to speak; Akoy entered the "inner time" of music. He enlarged his experience of presence and incarnated this ancient tradition that he had known from his uncle. I use the term "incarnation" here to signal the nature of the signs we were then experiencing. His music cannot be reckoned as a modernist signifier-signified thing but more like the ancient Aristotelian idea of substance, which transformed Akoy's body and the music it embodied (read: the form is incarnated) into a meaning. The gentle and delicate music he performed moved his sister-in-law, who was there with us in that occasion, to tears, without a reason perhaps. After all, in the words of Gumbrecht, that experience was both drastic (i.e., beyond words needing a hermeneutics) and full of meaning. Like the spirit of song as deixis, Akoy's music reflexively intensified the seeing of the spatial relationship of bodies in a particular moment of encounter or performance-- his body and nature. In all these examples, I showed the diversity of presence effects of songs that have music, materially elucidating a reflection worlds of human relationships and their drastic ties to the things of the earth.

Thank you.

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Sources:

Buenconsejo, José S. *Songs and Gifts At the Frontier : Person and Exchange in the Agusan Manobo Possession Ritual, Philippines*. Vol. Current research in ethnomusicology ; v. 4, New York: Routledge, 2002.

Gumbrecht, Hans Ulrich. *Production of Presence : What Meaning Cannot Convey*. Stanford, Calif.: Stanford University Press, 2004.

Transcription and translation of tud-om (excerpt)

Text in Original Agusan	<i>Free Translation in English</i>
Manobo Language	
Medium singing	
<i>Adoq.</i>	Pity.
<i>Su kena menang egyundo.</i>	It should not have been given.
<i>Ke ade egboylagay ko.</i>	Pity if I do not share.
<i>Dew medu-on egkadumbenge.</i>	And this would have been the cause of resentment.
<i>Ade, egkayandajon.</i>	Please, would have resulted to that.
<i>Eh</i>	Eh
<i>Su nawa kay te dagney ko,</i>	Goodness, my person,
<i>Ke bido te tugam-an ko,</i>	That who is near my name,
<i>Ay kinuyang te dangen ko.</i>	Lacking is my situation.
<i>Ke wada kadayojangan ko.</i>	I have nothing.
<i>Eh, iyan kay egyando,</i>	Eh, that will be given,
<i>Te yantey egkaboylagay ko.</i>	The song that I will share.
<i>Medu-en egbenteyan ke kani.</i>	There is a word here.
<i>Egyankilajen ko</i>	I will know
<i>Ne bonabon te kilajan,</i>	The forehead of the face,
<i>Eggenen te sambayudan.</i>	Who has entered the one.
Medium's body trembles	
Medium's wife responding (speaking)	
Adangay, di panguwa kew...	Please, so you were...
<i>Natingaya kew buwa</i>	Perhaps you were surprised
<i>Nanakuwat's tud-om.</i>	To hear the song.
<i>Su malised te migsugo ita.</i>	It is difficult because we are requested,

Notes:

* This paper is a reworking of a paper that appeared in *Data* of this paper came from my doctoral dissertation, the fieldwork of which was funded by the University of Pennsylvania from 1996 to 1997. It was presented as a lecture at the University of the Philippines Department of Anthropology on July 26, 2006.

¹ Not all spirits though sing when incanted. The one that does is the normative spirit from the mythical mountain to which the idea of tradition among the Agusanon Manobos is associated. Karl Marx, "The fetishism of commodities," in *Power: a critical reader*, edited by Daniel Egan and Levon Chorbajian (Upper Saddle, NJ: Pearson Prentice Hall, 2005). See Thomas Sebeok, "Fetish signs," in *Signs: an introduction to semiotics*, 2nd ed. (Toronto: University of Toronto Press, 2001).

¹ Hans Ulrich Gumbrecht, *Production of presence: what meaning cannot convey* (Stanford, CA.: Stanford UP, 2004), xiii-xv, 17.

¹ There is a rich literature on this subject. In modern linguistics, deictics refer to personal pronouns such as I and you (which references are actualized in specific speech events); demonstrative pronouns such as this, that, there, yonder, here; and so on. Pierce calls these signs "symbols-indexes," while Jakobson calls the first- and second-person pronouns as "shifters." In Western speculative thought, the concept of deixis occupies a central place, particularly in the discourse on the metaphysics of Being. Aristotle's first of his ten "grammatical" categories pertains to the "this-ness" of substance (*prote ousia*). Hegel theorizes that the "taking of the diese" (*das Diese nehmen*) is grounded on negativity or death, and so did Husserl with his concept of Dasein (Being-the-there). For a summary of this argument from a nihilistic perspective, see Giorgio Agamben, *Language and Death: the place of negativity* (Minneapolis and Oxford: University of Minnesota Press, 1991), particularly pages 19-37 of the book. It is important to note that Agamben's theory concerns grammatology, the study of (the ontology of) writing which takes into account the Husserlian-Derridian concept of difference in "presencing." Death or negativity is central to Agamben's argument because writing is already an effacement of immediate presence.

¹ Manobo: *katungod* or Tagalog: *katapat*, "one with whom the self is related."

¹ That is, a necessary, but not sufficient condition.

¹ Manobos verbalize that tremblings result from the "penetration" of some kind of a substance (read: matter) called *kiham* in their bodies. There are a number of ways this sensation has been described to me. Some mediums said it feels like a mass of cold air entering through their heads and thereafter spreading to their entire bodies. Some said it's like a black cloth covering their bodies, and so on. (In a description of the "modern-indigenous faith healing" in the context of the history of the *babaylan* complex, Zeus Salazar ["Ethnic Psychology and History: The Study of Faith Healing in the Philippines," in *The ethnic dimension : papers on Philippine culture, history and psychology*, Cologne: Counseling Center for Filipinos, 1983: 89-106] suggests this "air" has a materiality. Salazar imagines the "air"—like vapor perhaps?—as a "magnetic fluid," a "bioplasm," or "some mysterious electric current" (p101).) The intrusion of this spirit-voice, an outsider, can be explained in terms of the name of the familiar phenomenon as the "hearing-oneself-speak," a concept that Husserl developed philosophically. See Jacques Derrida, *Speech and phenomena, and other essays on Husserl's theory of signs*, translated with an introduction by David Allison (Evanston: Northwestern UP, 1973). The substantiality and the sensuousness of the phenomenon are not in doubt. See, e.g., Paul Stoller, *Sensuous scholarship* (Philadelphia: U of Pennsylvania Press, 1997). For the concept of deixis as a fundamental linguistic act, see Giorgio Agamben, *Language and death: the place of negativity* and Emile Benveniste, *Problems in General Linguistics*, translated by Mary Elizabeth Meek (Coral Gables, Florida: University of Miami Press, 1971). I argue in this paper that the incarnation of spirits heightens the perception and the cognition of others during interpersonal encounters.

¹ I argue that a hermeneutics of the act is important—contrary to recent writings in the humanities. See e.g., Gumbrecht's argument that the phenomenology of aesthetic objects oscillates between "presence" and "meaning." My data on Agusan Manobo possession rites suggest otherwise. The effect of spirits is not only physically experienced by the Manobos, but is also deeply cognized in their minds. In everyday life, acts embody the taken-for-granted habits. In ritual, it is different because it is mediated by a complex cosmology that cannot be separated from its physical embodiment. It needs to be emphasized that the Manobo concept of the *ginhawa* is far more holistic (i.e., mind, body, feelings, thinking are all bound up to each other) than that of the Cartesian, rationalist concept of the body, which is split from the mind. Gumbrecht's argument is contextualized within this Cartesian problematique. This paper investigates the presencing effect in a context of a system of beliefs that imbricates both levels of the metaphysical and the everyday.

¹ In ritual invocations, spirits are enticed to incarnate into the ritual space (i.e., their substantial negativity is transformed to that of humanity). Ritual gifts accompany the humanly rhetorical plea for pity. These gifts actualize the bringing forth of presences that confirm the said physical relationships of peoples' bodies and objects in the performative space. The substantiality of these relationships is demonstrated in the utterance of magical spells. These are interspersed throughout the ritual proceedings. Although spirits are not incarnated per

se in the magical spell, the causation occurs at the level of the substantiality of speech sounds in which, as we shall interestingly see, sound-forms are linked to each other via the litany-like textual form.

¹ This entity must not be confused with the Manobo concept of *umagad* (soul or commonly known as *kaluluwa*, see Zeus Salazar, "Ethnic Psychology and History" (citation above). Salazar's "kaluluwa" is parallel to the T'boli "tulus" (Manolete Mora, *Myth, Mimesis and Magic in the Music of the T'boli, Philippines* [Quezon City: Ateneo de Manila University Press, 2005, page 83.]). Inherently located outside the body, the Manobo *kadengan-dengan* is a counterpart of—yet quite distinct from—the *ginhawa*. It is interesting to elaborate on this matter because Filomeno Aguilar, *Clash of Spirits: the History of Power and Sugar Planter Hegemony on a Visayan Island* (Honolulu: University of Hawai'i Press, 1998), e.g., seems to conflate the *ginhawa* with the *dungan* (read: *kadengan-dengan*) in talking about charisma. Aguilar seems to base his interpretation from Alicia Magos, *The Enduring Ma-Aram Tradition: An ethnography of a Kiniray-a Village in Antique* (Quezon City: New Day, 1992). My data show that the Manobos relate charisma (an aspect of the *ginhawa*) to the *dungan*, but the latter's location is clearly understood as outside the body. In other studies, the *dungan* has been termed like an alter ego, i.e., the snake twin discussed by Ebermut. This Eurocentric label "alter ego" does not resonate however with local epistemology. Instead, the concept of *dungan* resembles more like the concept of talisman, an object with magical properties external to the body that a self identifies and hence useful as a device as a protection from sorcery.

¹ Generally, Manobos take emotions to be substances "sticking" inside human bodies.

¹ There is some kind of a dramatic symbolization here, a narrativization of the act of spirit possession ritual held to cure the sick. Manobos can verbalize this narrative. For a documentation of a related Southeast Asian spirit mediumship that supports my perspective, see Raymond Firth, "Ritual and drama in Malay spirit mediumship," *Comparative studies in society and history* 9/2 (Jan. 1967): 190-207. Thus, Manobo curing ritual is like theater, i.e., a performance space for seeing "truths." See John Beattie, "Spirit Mediumship as Theatre," *Royal Anthropological Institute News* or RAIN 20 (1977):1-6. Also, see Zeus Salazar, "Ang Babaylan sa Kasaysayan ng Pilipinas," in *Women's role in Philippine history: selected essays*, 2nd ed. (Quezon City : The UP Center for Women's Studies, 1996).

¹ A similar process has been noted by James Siegel among the Achenese [James Siegel, *The rope of God* (Ann Arbor: U of Michigan Press, 2000)]. He found out that the bodily-ingressive possession materializes the releasing of the harmful spirit in the patients during a curing rite. For this reason, Siegel argues that it is not accurate to label Achenese curing ritual as "possession," but "non-possession." Assuming the principle of spirit possession-expiation among the Achenese is comparable to that of the Agusan Manobo, then Siegel misses to point out that the movement of nature-human interaction is bidirectional. The transgressive flow of essences works in both directions. The flow is transgressive because it spells out life and death on bodies, a metaphysical unbinding of essences in nature that the Manobo concept of song is ontologically associated with. While Manobos claim voice in song to originate from the *ginhawa*, its exact location in the cosmos is, in fact, ambiguous. See José Buenconsejo, "Manobo song (ted-em) and the ambiguous voice of the person and its double," *Bulawan Journal of Philippine Arts and Culture* 1 (2001): 18-37. As stated above, the *ginhawa* has an inherent double that exists outside it.

¹ Derrida, *Speech and Phenomena*, 78-81.

¹ After all, one is mute when one cannot hear.

¹ The same song style is sung to an invisible being, whose presence is nevertheless felt in the singer's imagination.

¹ Incidentally, the songs "Talambuhay" and "Walang Hanggang Paalam" come one after the other in the album.

¹ The development of the kundiman genre actually occurred during the first three decades of the 20th century. By "19th century" I mean the musical style.

¹ An example of this type is the famous song "Bayan ko" (My Nation) of the 1920s which became the song that ignited the hearts of people in 1986 "People Power" revolution, ousting the corrupt Marcoses.

¹ See, e.g., Esther Dadula's masteral thesis in musicology (2003, U of Philippines College of Music) regarding the musical style of the devotional songs to the patron saint in a migrant community in Masbate.

¹ Similar to what Nicholas Cook has argued for the linking of image to a particular music by association in television commercials. See his *Analyzing Musical Multimedia* (Oxford: Clarendon Press, 1998).

¹ Kundiman usually celebrates sacrificial, immortal love that triumphs at the end. In Walang Hanggang Paalam there is no celebration of sacrifice, but accepts the fate of eventual separation of lovers given the fact that death comes at the end after all. Nevertheless, the allusion to the *kundiman* is an effect of the musical medium wanting to indicate what the intermediary is articulating. Like most of Joey Ayala's lyrics, the actual context of love-separation in Walang Hanggang Paalam is ambiguous. Yet, it is precisely such ambiguity that makes the song so powerful for it invites multiple interpretations. For anyone familiar with Philippine contemporary society, the message of accepting separation easily connects with the social experience of diaspora in search of labor, owing to the cruel socio-economic reality at present. This, I believe, is due, in part, to the colonial imagination or phantom that migrating Filipino subjects cannot do without. The immediate reason for

composing this song is unknown to me or to the public, but the message of the song does hint reflexively at Joey Ayala's personal history; he himself has traveled back and forth between Luzon and Mindanao Islands, also for the same economic reason.

¹ Previous to the movie *Bagong Buwan*, another song by Joey Ayala, entitled *Wala ng Tao sa Santa Filomena*, was the theme song of a movie *Ora Pro Nobis* by the late famous director Lino Brocka. This film is similar to *Bagong Buwan* because both are about the plight of civilians caught in the government's witch-hunting war against the political dissidents. They are also about the plea for human rights to survive and be recognized as humans, i.e., beyond the artifices of ethnic, political, and fanatical religiousity. Both films inscribe Joey Ayala's messages, defining their ambiguity that characterizes most of the lyrics of Joey's songs. The song *Wala ng Tao sa Sta Filomena* is a little bit different from *Walang Hanggang Pa-alam* because the song *Wala ng Tao sa Sta Filomena* precisely refers to the scene of *Sta Filomena* after this been devastated by military aggression during the Marcos regime.

¹ The group MILF is not to be confused with the kidnap-and-ransom group Abbu Sayaff nor with the Al-Qaeda Southeast Asian network.

¹ The music in the second parting segues into Joey Ayala's voice in the closing credits with its striking intertextuality to the perennial Moslem-Christian conflict such as the 9/11 terrorist bombing in New York and the atrocious Bush invasion in Iraq. The movie was made in 2002 and is about peace, which is still unattainable in Mindanao Island.

¹ It must be this sensation that Jose Maceda had also felt when he analyzed the repetitive, wordless indigenous Philippine music in another article ____.

ORAL PRESENTATION

REPRESENTATIONS OF BORDERLAND IN MALAYSIAN AND INDONESIAN CINEMAS

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Abstract

This paper focuses on 21st century cinematic representations of frontier living in the Malaysian and Indonesian borderland. These representations raise the question of the power relationship between the progressive ‘centre’ and the less advanced ‘periphery’. Many of these Borderlands films deal with the issue of identity and belonging as a question of power relations among filmmakers, the people and the state. And some that transect the political and cultural borders of Southeast Asian cinemas stem from the filmmakers’ growing recognition of the nationalist processes of cultural delimitation and border reinforcement. This investigation reads Dain Said’s film, *Bunohan* (2012, Malaysia) and concentrates on representations of the borderland as a site of encounter between the traditions, the modern nation state system and its citizens in these peripheral areas. This paper draws on a chapter from my doctoral thesis, which looks at cinema as a cultural space through the representation of Malaysia, Indonesia, and Singapore.

Keywords: Borders, Southeast Asian Borderlands, Malaysian Cinema, Indonesian Cinema

Introduction

Usually, when we think of international land borders between two countries, we tend to imagine a heavily guarded and fortified place that may also represent cultural barriers. Most of us would expect to see a significant number of law enforcement officers, the high walls or barbed wire fences, and to cross the other side of the border; we are required to present a passport.

Film representations of borderland inhabitants in Malaysian and Indonesian cinemas are rare, but there are a few that depict life near the territorial lines that have been released in local theatres since the 2000s. These films, made by a new generation of Malaysian and Indonesian cine-literate directors who either have had formal education about films or other related studies before making films of their own. These individuals have the courage to do something special which renders making popular, mainstream movies is not an option. They understand their roles and responsibilities as cultural producers and are engaged in a process of reaffirmation of the state’s cultural identities, encapsulating the ambiguity and power that the public should see through their interpretive lenses. A number of these filmmakers envisioned regional borderlands and use it as tools to intervene in the questions of marginalisation, identity politics, and power relations between states and societies.

What is more, these representations should also possibly be understood as challenging the idea of film *nasional* which is based on the territorial concept and uses the border to define the limits of nation-state sovereignty plus national identity, which is now outdated because the concept itself, cannot be fully defined by the [Indonesian] government

(Arda 2011, 159). Perhaps, it is true that Malaysian and Indonesian nationalism only really captured the popular imagination after the disappearance of colonialism¹.

This paper argues that film representations of borderland communities within the two national cinemas, not only challenge the ability of the governments to hold power over these peripheral societies, but also, raises the question: How does the borderland work as a subtext (visual and narrative)? How does this decentring tendency contribute to the debate regarding tradition and modernity, past and future? Does it represent the borderland as a space of encounter, or as a continuous space? Do these representations integrate different kind of borders in the debate on cultural and national identity? It is also worth noting that before the Common Era, 'living in the absence of state structures has been the standard human condition' for Southeast Asians (Scott 2009, 3).

In this spirit, this paper puts forward a brief analysis on Indonesia's borderlands films plus, a close analysis of *Bunohan* (2012) because the film speaks to the Malaysian audience about self-reflection, which links with the problematic ultranationalist politics and culture. *Bunohan*, in its own way, rejects the idea that there are fixed boundaries in the relationship between people and place, and between time and space. It can be seen that the film is deconstructing the politics of ethnonationalism in Malaysia². Dain Said as quoted in Norman (2013) states that '[t]he modern Malaysian state has long tried to define this place by its borders. But how the communities there see themselves – borders don't mean anything. This swathe of land from the northern fringes of Terengganu, through Kelantan, and across the border to Pattani in southern Thailand is the Malay heartland that defies sovereign boundaries' (199).

The hard territorial line between two states is almost invisible in most of these films. Many cinematic representations seem to propose that borders between people, the tension between cultural identities and belonging, tradition, and modernity are more relevant than the political dividing line itself. Inter-state political lines for films like *Jogho*, *Bunohan*, *Batas*, and *Tanah Surga... katanya* would not affect the bi-directional flows of people as well as goods, and the cultural, social, plus linguistic intersections formed in the process. The characters in the films can cross the border without political obstruction because they can fit in plus, there is ethno-cultural and linguistic similarity on both sides of the frontier.

Border, Borderland, and Power

'The geopolitical situation of a country is changing under the impact of various global and other external processes but also because people revisit their attitude to different levels of power' (Kolossoff and Scott 2013).

Kolossov and Scott's statement above raise in our mind about different kinds of boundaries for various groups of people and diverse individuals depending on their peculiar socio-cultural experiences that act simultaneously, with 'several functions of demarcation and territorialisation – between distinct social exchanges of flows, between distinct rights, and so forth' (Mezzadra and Neilson 2013, 4). Boundaries are everywhere, whether it is psychological or physical, the boundary between humans and another organism in this world serves to restrict interaction because the competing species communicate with each other in complex ways. Borders are indeed a limitation, however, they also endeavour to safe space for both sides.

¹Read Anderson (1983), *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso

² According to Mauzy (2006), '[t]he Malay elites believed that a political system that offered a common citizenship and equal political rights for all would destroy the Malay race and unjustly strip Malays of their inherent rights as the historical community' (49).

A border, according to Agambenian, is ‘a manifestation of inclusive/exclusionary sovereign power’³ of the state and now, ‘[t]he border is found increasingly at the centre of the politics of identity, security, environment, mobility and economy’ (Konrad 2015, 1). Still, for Elenes, ‘[t]he uniqueness of the border region necessitates the examination of the relationship between the region itself and the borderlands and between its history and culture’ (2010, 29). Anzaldúa, however, notes that ‘[a] borderland is a vague and undetermined place created by the emotional residue of the unnatural boundary [besides] in a constant state of transition’ (2012, 25). It is clear that Borderlands is not a quiet space and there is a lot can be learned from border region, conforming to Paasi (2009), ‘a critical study of the ‘interface’ between socio-spatial consciousness and social representations can reveal elements that are ‘invisible’ in common-sense thinking and thus may also reveal forms of symbolic violence that are often part of nationalist discourse’ (229). We need to understand these representations better, to uncover underlying factors that may explain the differences in levels of belongingness between the peoples of the borderland and the states’ national ideals.

In terms of power, the way person of Southeast Asia look at power differs from that of the Westerners. Foucault’s ideas’ regarding the Western ideas of power is rather different, as he believes that ‘power is everywhere’ and it goes beyond politics (Rabinow 1991). It stands parallel to Southeast Asian traditional beliefs about spiritual power that exists in and around them. For example, it is Errington’s opinion that Southeast Asian Indic states share similar ideas about power, ideas that are fundamental to the polity’s shape and meaning. In other words, it is not like the abstract relation familiar to Western societies but the central energy of which is such, that the state, as well as individuals, can accumulate it without limit (1989, 9-10). For Benedict Anderson, the differences between Javanese ideas of power and Western perceptions are as follows ^(1990, 19-23),

Javanese	Western
Power is absurd.	Power is concrete.
The sources of power are heterogeneous.	Power is homogeneous.
The accumulation of power has no inherent limits.	The quantum of power in the universe is constant.
Power is morally ambiguous.	Power does not raise the question of legitimacy.

The nature of power relations between individuals and institutions in the vicinity of the borders does play a significant role in the process of border production. Some see the process of bordering in the context of socio-political order and centres on the territorial organisation that barrier of “otherness” which ‘may change over time as some groups or territories expand and others decline, but [...] will always demarcate the parameters within which identities are conceived, perceived, perpetuated and reshaped’ (Newman 2003, 15). Therefore, it is important to consider the sociological context of the borderland’s inhabitants over the years and particularly since this archipelagic space of Southeast Asia has been divided into political units.

³See Salter (2008), “*When the exception becomes the rule: Borders, sovereignty, and citizenship*,” *Citizenship Studies*, vol. 12, no. 4, pp. 365–380.

As for the two national cinemas, research shows the centre of the power relationships among the filmmakers (as cultural producers), the state, and the audience shifted once again with the advent of digital technology as well as the effects of Indonesia's *reformasi* that offered new forms of film narratives. These new generations exposed the fullness of local film representations and productions to the world of film as well as academia. Contextually, these works offer various indications that filmmakers are constantly negotiating the idea of national cinema through their works.

Studies on the borderlands of Southeast Asia are not new. For instance, the *Society for South-East Asian Studies* (SEAS) in Vienna in 2011 dedicated a section of the topic in their own journal. And, in 2012, the *Institute of Southeast Asian Studies* co-organised a conference about Asian borderlands in Singapore focusing on themes of connections, corridors, and communities. Some scholars dealt with Southeast Asian borderlands, however, no one has to date discussed film representations.

Indonesian Borderland Films

Films dealing with border living have not been a popular choice for filmmakers of Indonesia except for *Daerah Perbatasan* (1964) and *Segenggam Tanah Perbatasan* (1965) of Indonesia made during the Indonesia-Malaysia confrontation (1963-66), and both touch upon the territorial conflicts in Borneo. However, borderland films have grown as a genre and continue to evolve from the decentralisation program in 2004 when, Indonesia's *House of Representatives* approved two new decrees marked as *Law No. 22/1999* and *Law No. 25/1999*. These new laws have shifted political and economic powers which previously were administered from the centre in Jakarta out to the local level.

The subject of borderland has increasingly become a factor in Indonesian cinema, consequentially, it is important to discuss what kind of borderland films does it make and which borderlands were involved in the representations. For example, *Denias Senandung Di Atas Awan* (2006), *Melody Kota Rusa* (2010), *Lost in Papua* (2011), *Di Timur Matahari* (2012), *Negeri Di Bawah Awan* (2013), *Di Bawah Langit Jayapura* (2015), and *Tanah Mama* (2015) all represent Indonesian subjects in Papua⁴. It is worth noting that Indonesia has convoluted political experience with regards to its colonial relationship to Papua and it is clear that questions of self-determination in Papua are intermingled with issues of cultural identity and belonging. In recent years, there have been several failed attempts at self-governance in Papua⁵. The representational power of these films caused much uneasiness in Jakarta. This is evident from the move by the *Lembaga Sensor Film* to co-organise a film censorship conference at Jayapura in June 2014. The antagonism between local and national culture became the theme of the gathering, '*Opportunities and challenges of Papuan culture in National cinema*'. That being said, films like *Denias Senandung Di Atas Awan* and *Di Timur Matahari* by Alenia Pictures of Jakarta, however, promote social integration and Indonesia's republican nationalism, and both films deal with the institutionalisation of children in Papua.

Another set of Borderlands representations is linked to the people of Timor. The island is divided into East Timor and West Timor (under Indonesia). The films *Tanah Air*

⁴Garin Nugroho carved out a niche for Papuan people in Indonesian cinema through a documentary essay film and then, a feature length fictional film *Aku Ingin Menciummu Sekali Saja* (2003). However, both films are set in Jayapura, the capital of Papua.

⁵ For Instance, Koswaraputra (2016) reports that '[h]undreds of Papuans arrested over self-determination rally plan' which reflects the fact that 'national challenges persist for the Government of Indonesia' (Winoto 2010, 11).

Beta (2010) and *Atambua 39° Celsius* (2012) both show families divided by the division of Timor and, *Aisyah: Biarkan Kami Bersaudara* (2016) tells the story of an Indonesian teacher in Atambua. If previously the film industry often has been Jakarta centric in its representations and language, these films represent significant responses to such criticism.

Next, is the area between Indonesia-Malaysia that split the island of Borneo. Two films, *Batas* (2011) and *Tanah Surga... Katanya* (2012) are both set in Kalimantan-Sarawak border areas. It appears that these two representations may have been constructed almost precisely to fit the divided but interconnected nature of Borneo Borderlands. These two films, like other Indonesian Borderlands films, are indicative of the power of filmmakers in prompting discussion concerning the liminal state created by the existences of political boundaries in a shared cultural space. Ethnic minorities in Kalimantan-Sarawak borderlands also want to establish their own political and moral orders (Horstmann 2011, 212), plus, they have their own sets of laws (*Ibid*, 206) as explicitly represented in these films.

What is more, *Tanah Surga* tells us that Indonesians at the Kalimantan-Sarawak border work very hard but they prefer *Ringgit* over *Rupiah* and, they are more familiar with *Bahasa* Malaysia than *Bahasa* Indonesia. The film also shows that the main character Salman is rather confused by the location and the permeability of the border at the place in which he lives.



Batas on the other hand, explains that the people who live along both sides of the dividing line are actually from the same group. Even though the boundary in *Batas* is noticeable through a border marker but I think the director cinematically demonstrates that the borderland populations as shown in the shot below, are not bound by boundaries because it was taken from the Malaysian side thereby legitimising border crossing activities in such spaces. So, maybe it is true that ‘the borderland is the space where an experience can be accepted as it is, and where the possibilities burgeon. This space, created through the dynamics of encounter between different cultures, changes the landscape of the culture’ (Park 2016, 73).



Malaysian Borderland Films and *Bunohan*

In 1995, *Jogho* of Malaysia speaks of the people and culture at the Malaysia-Thailand border which is a space of strict social relations particularly from the standpoint of identity and gender (Khoo 2002). The film takes place mainly in a district of Patani, a trans-border space where there are no political boundaries (Zawawi 2009). I contend that the borderland films coming from Malaysia are closely related to the backgrounds of the directors because of the complex variations of belonging and social identities as well as the effect their social mobility might contribute to the sense of *in-betweenness* as shown in their works. The director of *Jogho* belongs to second-generation Javanese Malaysian, and social alienation is a consistent theme in his cinematic works. For *Bunohan*, Dain's relationship to Tumpat on the Malaysia-Thailand border of Kelantan where he spent his childhood is seen throughout the film. In addition, he grew up in various places, from Kuala Lumpur to Cairo, to London and currently back to Kuala Lumpur.

'I like to think that they live in a vertical time because the stories are repeated [...]. I did a lot of work [...] on the nature of narrative in the land, how we live with the land, how we shape the land, the land, in turn, shape us [...] I think we all share this in Southeast Asia, where we live in so many contradictions, side by side. In particular, in Nusantara region, the contrast is so amazing [...]' – Dain Said in Khoo (2016).

The first impression gained from the opening sequence of the film is that it is fictional that is undoubtedly associated with the limits of time and space but, not as we know them. *Bunohan* is a film with political undertones that harkens back to the spatial and social partition of Malaysians by race, religion, and ethnicity; all of which are apparently considered unhealthy in the context of nation-building. Despite the fact that it is a regional specific film with its dialect involving ethnic Chinese, the film does not advocate for racial superiority or cultural exclusivism.

The film begins with a handheld shot of an exterior village setting giving a sense of realism. It follows two men into a crowded coffee shop. They speak with a Kelantanese dialect and their conversations are hinged upon the assumption that people in the city do not understand rural populations. They laugh at how the urbanites ask them to reconstruct their culture and their spiritual practice into performance art.

The opening sequence of *Bunohan* is certainly a postmodern cinematic gesture that is beyond conventional cinematic language and meaning. It seems that Dain is aware of the

inadequacies of cinematic language, especially when he sets the end shot of the opening sequence to move toward a television at the centre of the shop, showing the film's footage with its two main characters (Bakar and then, Ilham) in it while the extras shout the actor's real name. As perplexing as that is, Bakar is seen sitting in the coffee shop.

The scene at the coffee shop is sutured with a scene at a beach of which begin with a long shot (LS) that show two characters dressed in corporate attire walking across with large sheets of white paper that looks like development plans. At the background, the audience may see two people in the background doing a ritual. While they move out of the screen after joining Bakar at the other side of the frame, a young boy runs toward the camera and then, he accidentally stumbles and falls off the frame. When the boy re-enters the frame, it seems like he has discovered something because there is blood on his chest and runs away. The camera follows then stays at torn shadow play screen or *kelir* which happens to be there, and through it, the audience can see the boy continue running. After that, Dain returns to the coffee shop, but more perplexingly, the scene at the beach is recalled again as part of the ending sequence for the film.



The beach is an important set of the film, it signifies transience or constant change, and it does help to express 'the shifting sands of time.' The border between land and sea changes with the tides and perhaps, the director could be getting at the Thai-Malaysian border that changed historically depending on the rise and fall of ancient kingdoms. The boy, who appears from time to time, is mysterious. He seems to resemble a spirit in human form because he performs with different kinds of voices and appear out of nowhere. The opening as a whole, complicates time, space of the film, and seems to indicate that time is space. In a way, *Bunohan* proves that Lim (2009) might be right because the film incorporates both mysticism and metaphysical borders as part of its narrative. This representation expounds on the structure of space-time on a local level that does not fit into Western ideas of space-time or what Lim describes it as 'modern homogeneous time' (12).

Borderland in *Bunohan* is seen as an ambiguous and undecided space (Anzaldúa 2012) as well as some areas that defy conventional categories (Coutin 2003). It is about the ambivalence of the in-between space of the Malaysia-Thailand borderlands and, the film presents 'an interstitial future that emerges in-between the claims of the-past [sic] and the needs of the present' (Bhabha 1994, 219). The film has negotiated borders in more than one way. The border of Malaysia-Thailand that Adil and Muski cross at the beginning of the film is just a swamp full of pandanus plants.



There is another piece of land at the beach, a space that is set in the past which was where Ilham and his mother Mek Yah lived after she was separated with Pok Eng. The house is no longer there; what is left are just the cement steps.



There are old gravesites where Mek Yah is buried and Ilham sits on the steps mulling over how things are in his mother's land. Someone has opened the old graves where his mother and others are buried (tombstones foreground) and the shot actually starts with a wider long-shot (LS) which also includes the cemetery. Ilham then moves to the steps, the camera follows and it ends here. The land is what Bakar wants on the pretext of developing his inheritance into something beneficial for the family. The set is a shoreline with an estuary nearby – a metaphorical border – a place where land meets water as well as the saltwater mixes with freshwater. The siblings, however, are unfailingly trying to harm and dominate each other so all three go all-out to defend their identity and to give meaning to their lives. The film later reveals that the three siblings are, in fact, uncertain about their past and, therefore, each has his own version of reality.

In the heart of conflict-ridden *Bunohan*, lies hope for a better future. Jamaluddin rightly observes, that 'Adil or fairness is the classic arc of cinematic renewal for he epitomises his father's dream for a better [...] future as a family [and] Ilham sees this sense of existential renewal in Adil; hence, using his brother as a way of redeeming his path albeit via death (2014, 87). As a professional killer, his physical and mental skills are better than the other characters. Previously, he was a sailor, and he is very aware of the world around

him. And he finds his purpose and surrenders his power and life for Adil. Despite that, like others in the family, Adil died because of Bakar's heartlessness.



Mystical power in this film is just as profound as the brother's struggle for control over their inheritance. Evident of the complex power structure of the border space is not solely between traditional and modern thinking. In this peripheral area, animistic beliefs still exist as exemplified in the characters of Pok Eng, who is also a *Tok Dalang* and Mek Yah, the *Puteri* in *Main Puteri*, an indigenous healing ritual that involves the spirit world. Such traditional beliefs which only exist in the margins of Malaysian urban society and the nation state but in the borderlands of the modern nation-state, they are represented as a form of resistance against the central government. But more importantly, the filmmaker seems to be saying that such resistance is futile against the forces of capitalism and greed. Ilham the elder brother finds his purpose and surrenders his power and life for Adil. Despite that, like others in the family, Adil died at the hands of Bakar and his sidekicks because Bakar was determined to develop their land.

Dain is highlighting the dynamics of power in Southeast Asia as well as the deeply rooted issues of belonging and identity amongst its populations. It seems that *Bunohan* captures the sense of unsettledness through the inconclusive nature of Southeast Asian borders. Even though the decision-making processes within national societies are now centralised in many ways, the idea that power is illogical exists in many forms, has no limits, and is ethically perplexing.

Conclusion

In *Bunohan*, boundaries are everywhere and formed not only by the physical boundaries of political entities but also by social situations that influence individual and their social mobility. The film also reveals that the idea of power is to be found within society, in people's attitudes and in their natural behaviour. But it is just a matter of choosing the right way to use it. Power relations within these lands are not only between individuals and establishments, but also involve ideologies of spirituality that may not have a logical explanation. The mystical/spiritual power in *Borderlands* is well portrayed in *Bunohan* due to the director using it as an integral part of the film's narrative, and of Southeast Asian borderlands culture.

I will say that nearly all Malaysian and Indonesian borderland films contend with and attempt to unpack layers of cultural identities, belonging, and issues of mobility amongst the inhabitants. Despite everything, there is one common theme; its people are caught between

local and national cultures, between past and present, as well as between politics and customs.

It is time to call attention to the limited ways Malaysian and Indonesian national films engage with cultural identities in Southeast Asian cinema discourses, thus, we may improve our prospect in understanding and ultimately speaking of Borderland film in ways that are culturally inclusive. A narrative as *Bunohan* is simply poetic musings about Malaysia's, Indonesia's, as well as Singapore's cultural imagery and the political landscape. Borders and powers, as informed by these films, are not concrete, homogenous, and fixed, but rather ambiguous in that they exist in many forms, across time and space. Although my focus is more on *Bunohan*, it can be seen that apart from the state being dominated by the 'Centre', the representations of Borderlands from two national cinemas submit that national boundary lines have hardly seen any different effect there at all.

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MALAYSIAN ANIMATED TV SERIES UPIN & IPIN THROUGH PIAGET'S COGNITIVE DEVELOPMENT

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Abstract

Malaysia's animated TV series, Upin & Ipin is one of the biggest names when it comes to the animation industry. Upin & Ipin's ability to attract a large number of local and international fans has inspired an investigation into the internal workings of the elements that contribute to its success. This research aims to identify the content development of the Upin & Ipin series in association with notions of child psychology. By framing Piaget's Theory of Cognitive Development, this research explores the development of a child's psychology in efforts to formulate animation content best suited for a young viewership. The research identifies with young children below the age of twelve with regards to their preference and interests through observation and questionnaire survey. Furthermore, this research paper debates Livingstone (2000) who disagrees with Davies's (1989) view that television is an important medium for children. Although they use different media in their everyday life, television remains the most popular medium and occupies a significant proportion of children's time. And up until 2003, Kaiser Family Foundation has revealed the how's and why's of children watching television. Finally, this research paper has discussed the content and type of stories that psychologically impact and appeal to children.

Keywords: Upin & Ipin, Cognitive Development, Children, Jean Piaget

Introduction

There are various kinds of children's animated TV series with different themes, content and characters shown in Malaysia. However, few are successful in attracting and sustaining the attention of our local viewers especially among young children. This research will analyse one phenomenon in Malaysian TV animation, especially in terms of content development. The animated TV series that has been specifically selected is *Upin & Ipin*.

This research is an effort to study and determine the suitable elements in creating content for our local production in order to produce high-quality TV programmes for children in the future. The research focuses on a children's TV series because children are easily influenced by not only their environment but also by the programmes they watch on television.

There is a myth that a child that watches a violent programme will become violent. Wojcik-Andrews (2000) highlights that children's films grow out of various personal experiences. Certain children at certain ages will adore *Barney and Friends* or *Sesame Street* meanwhile children of other ages may prefer programmes such as *The Power Rangers*, *Dragon Ball*, and *Ben-10*. Wojcik-Andrews suggested that the main criterion of children's films is not just about children but also about what they watch and that is why the impact may vary throughout what they see on television. *Upin & Ipin* is a series that is watched by multiple levels of children's age and the message has positively impacted many children. It is agreed

by parents and teachers who witnessed their children or students attempted to behave or imitate the characters in the *Upin & Ipin*.

BACKGROUND OF UPIN & IPIN

The animated series *Upin & Ipin* was produced by Les Copaque' Production Sdn. Bhd. (LCP hereafter) which are based in Shah Alam, Selangor. LCP was founded by Haji Burhanuddin Md. Radzi and Hajah Ainon Ariff in December 2005. Their vision and mission was to create simple stories that anyone, no matter what age or background, could relate to. In assessing that the majority of local viewers are Malay Muslims, the founders decided to produce their early stories within a 'kampung' or village background. *Upin & Ipin* centres around the stories of an adorable pair of 5-year-old twin brothers named Upin and Ipin. It revolves around their daily lives which are filled with fun activities that involve their friends and events that allow them to learn new things. Upin and Ipin also have a younger sister, Ros. The three siblings are orphans and are raised by their grandmother, Opah.

The first six episodes of the series made its debut in September, 2007 on TV9, a local TV channel. The content at that time focused solely on the month of Ramadhan and Eid celebrations. The focus on Ramadhan and Eid was intended to instil awareness in young viewers, especially children on the significance of the Islamic holy month. Into 2008, the series became known as *Upin & Ipin: Setahun Kemudian* as the stories developed more content regarding Upin, Ipin and their friends as they underwent and shared their fasting experiences in their village, Kampung Durian Runtuh.

The third season in 2009 focused on general issues such as friendship, sharing and respecting elders. Meanwhile, the fourth season brought about new adventures through sports, such as badminton and football. The series grew even more in the fifth season when the twins and their friends learnt the ideals and ideas of humanity. They learned how to raise money for a noble cause and how to respect the uniqueness of people with special needs. The series continued to stay true to its focus on issues in influencing children, running into season six and seven with more fun and educational stories filled with moral values, tipped with humour and action.

According to journalist Rozdan Mazalan (2010), Malaysians should be proud of the two local characters of Upin and Ipin as they had created a new phenomenon within the local animation scene. What made the series unique was not only its strong 3D animated characters, which was created fully by local animators, but the uniqueness of the stories that contained positive messages which were reflected through cultural and local experiences. Local culture's content such as the 'kampung' life style is reinvented through the animated series. As the producer of LCP, Burhanuddin Md. Radzi stated in the e-zine, *Majalah Niaga* (Ed. 20, 2012), the story for *Upin & Ipin* must have Asian background in order to attract the target market which is the local Malay population, especially local Malay children. This is because Burhanuddin Md. Radzi did not want to create a series mirroring any Western animated series. By that, LCP come out with *Upin & Ipin* where the setup of the story is purely a village lifestyle.

Upin & Ipin has become a huge phenomenon as it has managed to captivate not only local audiences but also international audience. Furthermore, the series was screened on Disney Channel Asia. *Upin & Ipin*'s first season gained its first award for Best Animation at the

2007 Kuala Lumpur International Film Festival. From that point onwards, the animated series has received positive response and reception through numerous blogs, newspapers and magazines, as well as various multiple recognitions. The stories that are presented in *Upin & Ipin* are mainly stories about the daily lives of a group of Malaysian children who live in a village and away from city life. It depicts the tales of what children do and what they go through as learning experiences. Taking into consideration the psychological development of the child as well as the influence of their social and cultural environment, this research applies the theory of cognitive development by Jean Piaget to analyse the development of story content that is considered suitable for a children's programme. The theory of cognitive development is used to study mental development starting at a very young age. In parallel, the *Upin & Ipin* series is also a programme designed for young viewers. This is the primary reason for the theory of cognitive development by Jean Piaget to be considered as it is ideal to be tested on *Upin & Ipin* series.

JEAN PIAGET: THEORY OF COGNITIVE DEVELOPMENT

Jean Piaget (1969) is the first psychiatrist who concentrates on a child cognitive development. He was a French-Swiss developmental psychologist and philosopher known for his epistemological studies with children. Piaget comes up with the theory of cognitive development where he believes children learn through hands-on-experience and their success or failure affect children's cognitive development. He believes that children learn according to the four main stages and each stage has its own development.

As Piaget continues his study, he notices that a **schema** or skill for an infant happened by accidents. For example, the infant accidentally grabs a toy and put into his or her mouth to chew, the infant finds it delightful. So, the infant learns that grabbing toy is one of the skills to have fun. When the infant comes across some other new object, the infant will try to use the same schema onto the new object. This is called **assimilation**. The baby assimilates a new object into the schema he or she learnt before. But when the infant comes across another object that is not for chewing, instead it is for squeezing, he or she will accommodate the old schema to a new schema. This is called **accommodation**, where the infant learns a new skill from chew to squeeze through the new object. These assimilation and accommodation are the two sides of **adaptation**, which is a learning process. Piaget sees it as a fundamental of the biological process.

According to Piaget, assimilation and accommodation work like pendulum swings in advancing our understanding of the world and our competency in it. They are directed at a balance between the structure of the mind and the environment. This idea, he calls as **equilibrium**. As he continues his investigation of the infancy, he notices that there are periods for each assimilation, accommodation, and equilibrium to dominate. And so, he develops the idea of stages of each process known as cognitive development and becomes a major contribution in a child psychological study. Piaget's reputation is also based on his written books toward child psychology and his study is accepted internationally. Most of his books are translated into at least seven different languages especially *Children and Adolescents: Interpretive Essays on Jean Piaget* (1970). Piaget's essay explains the theory on children's cognitive development that consists of four primary stages: **Sensorimotor**, **Pre-Operational**, **Concrete Operational** and **Formal Operational**. These are the stages of children's behavior according to their age.

The sensorimotor stage extends from birth until the age of two. During this stage, senses, reflexes, and motor abilities are developed rapidly. The infant uses his or her senses and motor abilities to understand the world around them. Intelligence is first displayed when reflex movements become more refined, such as when an infant reaches for a preferred toy to play, or will suck on a milk bottle and not a pacifier when hungry. These infants understand the world that involves only perceptions and objects in which the infant has direct experience with. Towards the end of the sensorimotor stage, the ability to understand something is formed such as a bottle of milk will satisfy their hunger.

The Pre-Operational is the second stage where it begins at about the age of two and lasts till the child is about seven years old. The Pre-Operational child develops mental combination by now and is able to pretend. The child is ready to understand the next level which is the use of symbol. A symbol is a thing that represents a meaning and it can be in the form of a drawing, a written word or a spoken word which is understood to represent a real thing. The symbol of the spoken word is, of course, the prime example such as “No!” as a sign to a negative instruction. Along with symbolisation, it can also create an understanding of a simple instruction throughout the experience.

The Concrete Operational stage starts from seven to twelve years old and also will be taken into the test of this research paper. The word operation refers to logical operations or principles we use when solving problems. At this stage, the child not only uses symbol representation but can also understand those symbols logically. Most children develop the ability to understand the number, length, and liquid volume. However, at the early third stage of cognitive development, their ability to logic a thing is still fragile.

Lastly, is the Formal Operational stage for the adolescents group. Adolescents who reach this fourth stage of intellectual development are able to logically use symbols related to abstract concepts, such as algebra and science. They can think about multiple variables in systematic ways, formulate hypotheses, and consider possibilities. They can also ponder abstract relationships and concepts such as justice, anger, devastation and so on. Although Piaget believes in lifelong intellectual development, he insists that the formal operational stage is the final stage of cognitive development and that continued intellectual development in adults depends on the accumulation of knowledge. In watching television, older children also develop critical thinking, about what they like and don't like, becoming more sophisticated viewers in the process. This process of engaging in critical viewing practices as part of the process in which they construct their own identities.

Piaget's research towards understanding children presumably can assist this research in understanding the methods of developing suitable content for children's animated TV programmes. To produce an animated TV series, Marx (2007) in *Writing for Animation, Comics, and Games*, suggests that “...children's animation must be geared well with educational content...” (p. 63). According to Marx, the content of a programme must be developed with a beneficial content so that any produced animation TV series is not just for the entertaining but also to educate them. *Sesame Street*, produced by Children's Television Workshop in 1969, is one of the examples of children's TV programme that reflects the idea of Marx. *Sesame Street* uses a combination concept of animation and real action in shaping its content that makes *Sesame Street* known for its educational content and creativity in entertaining children.

LIVINGSTONE (2002) VS DAVIES (1989)

Research by Livingstone (2002) in *Young People and New Media* argues that children's television consumption now takes place in a much more complex media environment. Livingstone reviews an academic research entitled *Television is Good for Your Kids* that was conducted in 1989 by Davies, strongly disagrees that television is an important medium for children, especially on lifestyle these days.

Every house owns a television and each family will watch television in a day and children is not exceptional in this culture. So the culture of watching television's has been formed, the content for TV programmes, especially animated series because it is close to children, must be developed in a serious manner. Through television, children are exposed to information that is useful to them and also bad information as well. Davies adds that while all children are born with an innate human capacity to learn, televisual literacy requires some learned and taught skills. She argues that children need to understand the world in which they live in, including the way that it is represented in different symbolic forms. These representations vary depending on a child's home environment (the cultural, political and socio-economic background of the family) and where they live. Literacy, therefore, is about giving children access to representations, which allow them to understand and use the systems that represent reality, including audiovisual representations of reality.

In contrast, Livingstone believes that television, the internet, radio and any social medium is not suitable to children because the input coming from the devices that cannot be controlled. This may bring bad influence for the children and cause behavior damages, such as bad attitude and reactions. Despite that, research by Davies also makes a good justification on devices like television and radio which are useful in educating children. On top of that, both types of research apply psychology manners in which reacceptance and actions should be taken to control the new media.

A research conducted by Rideout, Vandewater, and Wartella for Kaiser Family Foundation (2003) titled *Electronic Media In The Lives Of Infants, Toddlers and Preschoolers*, reports that many studies have focused on television and children over the last three decades with a fair amount of emphasis on preschool-aged children. Infants and toddlers receive limited attention during this period. Only recently, there is an explosion in the electronic media market that targets the youngest generation in our society. Videotapes and DVDs aimed at infants, zero to 18 months, TV programmes specifically designed for children as young as 12 months and computer games for children are booming in the market all over the world. The rapid changes in our media environment have not been accompanied by a similar growth in our knowledge of how new media may impact children's cognitive, social, emotional or physical development.

The use of media in this age has a significant impact. These issues are of deep concern not only to parents but also to educators, health providers, policymakers, and advocates. Many experts have argued that it is especially critical to understand the use of media by the young children, noting that because the social and intellectual developments are more malleable in these early years. In regards to it, Kaiser Family Foundation's research reveals the media habits of infants, toddlers and preschoolers which are brand-new information and it will take some time for the academic, educational and medical communities to absorb it and determine what steps should be taken next. The most significant findings of this research for Kaiser Family Foundation are:

- i. Children six and under spend an average of two hours a day with screen media, mostly TV and videos.
- ii. TV watching begins at very early ages, well before the medical community recommends.
- iii. A high proportion of very young children are using new digital media, including 50% of four- to six-year-olds who have played video games and 70% who have used computers.
- iv. iv. Two out of three zero to six-year-olds live in homes where the TV is usually left on for at least half the time, even if no one is watching and one-third live in homes where the TV is on “almost all” or “most” of the time.
- v. Children in the latter group of homes appear to read less than other children and to be slower in learning to read.
- vi. Many parents’ see media as an important educational tool, beneficial to their children’s intellectual development, and parents’ attitudes on this issue appear to be related to the amount of time their children spend using each medium.
- vii. Parents clearly perceive that their children’s TV watching has a direct effect on their behavior, and are more likely to see the positives rather than the negative behaviours which are being copied.

Based on these significant findings of Kaiser Family Foundation, I am taking it into consideration of how and why children are watching the *Upin & Ipin* series. It answers the reason for children watching the animated series, *Upin & Ipin* and how they assess the television during the school day. This is because most of the *Upin & Ipin*’s viewers watch the series on weekdays as compared to actual new episode which is shown every weekend.

The debate usually centers on television’s negative effects but, as expounded across a range of different studies, it is clear that television can enhance academic skills such as school readiness and vocabulary, as well as pro-social behaviours and critical thinking practices. Television is neither good nor bad for children, but its impact is complex in a way it affects children’s knowledge, beliefs, and values. Although children rarely seek out educational content, they can derive both pleasure and learning from programmes which combine both elements. In this sense, ‘edutainment’ programmes such as *Teletubbies* promote learning and entertainment, are ideal for both children and adults.

CHILDREN’S FILM

According to Wojcik-Andrews (2000) in *Children’s Film: History, Ideology, Pedagogy, Theory*, there are many ways in defining the idea of cinema for children. Wojcik-Andrews states, “It’s a complicated issue and involves a range of personal, pedagogical, critical, textual, institutional and cultural/imperial point of view. There are films aimed at children, films about childhood, and films children see regardless of whether or not they are children’s film.” (p.19). For example, the recently produced Disney animated film, *Tangled* (2010) which is based on a classic by the Grimm Brothers fairy tale titled *Rapunzel*.

Rapunzel is a German fairy tale in the collection assembled by the Grimm Brothers, and first published in 1812 as part of *Children’s and Household Tales*. Rapunzel is a story of a girl named Rapunzel who is the main character of the story. She is not a lost princess stolen by a witch for her magical hair. She is just the daughter of a regular couple who gets caught stealing from a witch’s vegetable garden and as a punishment, her parents have to give her away. As for *Tangled*, the story structure and characters have been improvised causing them

to become hilarious and contain romantic gestures and action sequences. This is intentionally built up in the new narrative to give the look and feel of a family movie, where it is suitable to be watched by both children and adult audiences. Although *Rapunzel* is a story for children, but over decades, the story has evolved from the small audience (children) into a bigger scope of audience. This is what Wojcik-Andrew means “there are children’s films, but there is no such thing as a children’s film,” (p. 19) mainly due to the storyline and content which is more universal rather than based on children’s content only.

Hilliard (2000) in his book *Writing for Television, Radio, and New Media* discusses the idea of television programmes for young viewers must have information, ideas, morals and entertainment that are combined together at one time. Only then these children will stay in front of the television and watch their favorite animation from the beginning to the end. Marx (2007) agrees with Hilliard and states in his book *Writing for Animation, Comics, and Games*:

The one thing that doesn’t change, whether the project is done in 2D or 3D, is the need of strong stories, compelling characters, and well-written scripts. The fact that the Oscar now includes a category for best-animated feature supports the need for top-quality writing in an art form that continues to mature. (p.42)

In the end, the story structure and development in all kinds of filmmaking is actually the most important key, and it is even a bigger challenge when writing for children’s art form, especially animated TV series. This is because creating a TV series also means as to sustain the followers of that particular programme. To sustain or increase the number of followers, it depends on the ability of the programme itself. This is also identified as a part of the watching television culture.

Hence, Stabile and Harrison (2003) summarise the changing pattern from watching a movie to television, a pattern that started in the 1960s during which video cassettes were popular. Parents were convinced to let their children stay at home and watch either rented or purchased video cassettes (or VHS) at home in regards of watching movies at home is safer than going out to the cinema. But, watching at home means everybody in the family members will join the session, including children, and of course, the contents or types of the movies is appropriate for children. This video cassettes popularity has led to the culture of family movie time and from here, the TV station started to produce TV programmes. There are few programmes produced and one of the popular children’s TV programmes is *Sesame Street* (1969). Flint (1996) reports that the success of the home video culture derives from the time spent at home, in front of the television. Throughout the 1990s, Disney furthered their incursions into cable and broadcast content provision in supplied animated television programmes and became the top supplier of children’s programmes for television networks. This shows that the centrality of the television has opened up the opportunity to producers in creating more children’s TV series to serve the needs of the children as their audience.

In addition, Buckingham (2003) mentioned that children are frequently identified as a special audience with distinctive characteristics and needs. Their behaviour can reflect what they have seen on television, especially when children nowadays spend more time in front of the television. He said, “The identification of children as a special audience for television is not simply a matter of viewing figures. On the contrary, it invokes all sorts of moral and ideological assumptions about what we believe children – and, by extension, adults – to be.” (p. 468). This means that television programmes can damage children’s psychology by showing certain shows that contain violence, politic, sex and many more. On the other hand,

as television is the closest medium to reach children, it can also be used as an educational tool such as beneficial and knowledgeable programmes, and especially ones that manage to surprise them. It can be either an image or sound and children will direct their attention to the television or precisely the programmes itself.

The signs of children and television are bonded, were discovered by Joan Ganz Cooney and Lloyd Morrisett, the creator of *Sesame Street*, says Lesser in *Children and Television: Lessons from Sesame Street*. In the book, Lesser quotes from Morrisett as they began to plan Sesame Street during the 1960s where at that time; there was a great concern about preschool education for young children. The idea that television might benefit children is a tribute to the development of television itself where by 1950s; almost every family in the United States owned a set of television. According to Morrisett, preschool children up to age six are the heaviest audience in the United States. Moreover, a child's intellectual is extremely developed during preschool years and play a major part for their learning process. And so, Cooney and Morrisett took the chance to produce a television show, to test the television's usefulness in teaching young children. The show's production company, CTW (Children's Television Workshop) in 1969, before it was changed to Sesame Workshop in 2000, has created a system of television show planning, production, and evaluation based on collaborations between producers, writers, educators, and researchers.

Early studies in the 1970s show that *Sesame Street* functioned to teach intellectual skills and also promoted friendship and other pro-social behaviour, including more positive attitudes towards children from other races. According to Lesser, children who were regular viewers of the show were rated more highly by teachers for their relationships with other children and for their school readiness than children who did not see the show. Studies of *Mr. Rogers' Neighbourhood* over time also showed that children improved pro-social skills such as persisting with tasks, assisting others, and being more cooperative after watching episodes where the characters helped others. The positive effects are stronger if accompanied by follow-up activities. This pro-social tradition is continued by more recent shows such as *Dora the Explorer*, which introduce children to different cultures.

Based on the *Sesame Street*'s discussion above, one of the criteria of a good children's programme is related to children's psychological element. Theoretically, to study children's traits and behaviour, this research paper is going to use Jean Piaget's theory of cognitive development to relate how children's minds work towards *Upin & Ipin*. According to Piaget's *The Child's Conception of the World* (1926), translated by Joan and Tomlinson (2007), "The child is simply playing and if he comes to believe what he says or play with, he believes the games are true and real in his minds." (p.16). Based on this statement, it can be identified that throughout the *Upin & Ipin* series, the focus on the stories is related to the daily lives of children. The relation to daily events in a child's life draws the attention of the children and hooks them into watching the programme. As Hilliard (2000) mentioned, "the foremost principle of making children's programmes is to remember that television has an effect on the vulnerable young viewers' minds and emotions". (p.338).

Another important review by Lesser, author for *Children and Television: Lessons from Sesame Street* (1974) is a study of children's programmes is based on *Sesame Street* and identifies a few important elements of to catch children's attention. These elements include music and sound effects, repetition, surprise and incongruity, animation, action, humor, anticipation and diversity of programme elements. Music and sound effects in film or television are called 'background', a companion to the action and dialogues. As for children,

music and sound effects serve a bigger function to gain attention by signaling the entrance of a familiar, appealing character or episode. Music also functions as an aid to memory through memorising, especially in reciting the alphabet song and recalling orders. The reason music play a great impact towards young children is that it evokes physical participation. Children easily sway their bodies according to the simple melodies, and the 'bouncier' the tune, more physical reactions will occur.

The reappearance of a familiar character, episode or format will often recapture a child's whole attention. Repetition is another factor in eliciting attention. Lesser suggests that children seem to enjoy certain pieces of televised materials better after they have seen them several times. When children watch a single short animation for the first time it contains some surprises and a few elements that they cannot understand in a single viewing. Repetition permits children to confront the grounds and understand it even better during the next viewing. The repeated segment or scene acts as a mind-stretcher, permitting the child to return repeatedly to a subject incompletely explored during its first presentation. The use of repetition also has its limitations and must be used judiciously when repeated. As for example, long segments or slow paced sections tend to decline with repetition. Repetition will only hold attention until the different facet of a complex segment has been explored. These elements introduced by Lesser are similar to the theory of Jean Piaget as discussed earlier. Lesser's elements may be merged to Piaget's theory.

Another element spotted by Lesser is children will direct their attention to what surprises them, either through an image or sound. Television provides several means of confronting children with surprises and incongruities. Slow motion, stop action, playing videotape backward and fast action are parts of the techniques in catching their focus while watching television. Other cameras and editing techniques permit appearances and abruptness in catching attention. The animation is another production technique in creating incongruity as it is used primarily for its reversibility, producing endless cycles of annihilations and resurrections. Kael (1970) describes animation as anything that can turn magically into anything else, and children love it for the illogic that is a visual equivalent of their nursery rhymes and jingles and word games. Her opinion supports the importance of animation in children's lives because nowadays, children and animated series cannot be apart. Just when we turn on the television, there are programmes dedicated for children, and this is parallel to what has been reviewed by Wojcik-Andrews regarding children and television.

Naigles and Mayeux (2001) in *Television as Incidental Language Teacher* also find that in certain circumstances, children can learn words and their meanings from educational programmes specifically designed for them. Children under the age of two years old frequently pay attention to objects on screen and then ask questions regarding what they see. This means as that particular programme is engaging for children. Although there is not much evidence to suggest that educational programmes help children to learn grammar, but there is evidence to suggest that they can learn the meaning of words from educational programmes.

In a further study, Singer and Singer (1998) in *Research, Paradigms, Television and Social Behavior* investigate the extent to which pre-schoolers can learn unfamiliar nouns from *Barney and Friends*. Children who watch ten pre-selected episodes of the show over 2-3 weeks in a day care setting showed improvement in their vocabulary to produce correct definitions as compared to those children who did not watch the same Barney episodes. The improvements were even larger if children participated in 30-minute lessons about the

episodes after viewing. This book also suggests that the learning experience from television is enhanced through adult involvement.

Children develop different types of media literacy as they grow up. Today children start experiencing television almost from birth even if it is just on in the background. As children mature, television viewing increases due to increased comprehensibility. Anderson and Pempek (2005) in their article *Television and Very Young Children*, states that children aged 12 - 24 months paid higher levels of attention to *Teletubbies*, a programme specifically designed for them, than to *Sesame Street*, a programme targeted at older children. This act of paying attention was part of the process of developing cognitive skills. Anderson and Pempek conclude that videos and TV programmes that are directed at infants and toddlers can gain high levels of sustained attention. If the comprehension is minimal, attention to television by very young children may be purely reactive due to frequent elicitations of the orienting reaction by the visual and auditory change. On the other hand, programmes that are directed at them may be comprehensible and reflect higher cognitive processing.

Teletubbies is a good example of a programme that attracts high levels of active attention with singing, dancing, pointing, imitating behaviours, speaking back to the television and generally reacting enthusiastically with great joy. Several studies have shown how young children's language acquisition can benefit from television. In a study, Lemish and Rice (1986) find that babies and toddlers who watched *Sesame Street* learnt vocabulary, concepts of shapes and colours, and could identify letters and numbers if they were aided by parents. It shows that some pre-school programmes, but not all, can lead to larger vocabularies and higher expressive language (word production) among young children under 30 months. Some programmes, such as *Blue's Clues*, and *Dora the Explorer*, include on-screen characters talking to the child, encourage participation, label objects and invite children to respond, were positively related to expressive language production and vocabulary. These animated TV programmes are proven by researchers, Lemish and Rice, as powerful in playing an important role as an educational medium through media in learning basic academic skills. The *Upin & Ipin* series is not similar to *Sesame Street*, *Blue's Clues* or *Dora the Explorer* but it is more similar to programmes such as *Arthur and Clifford*, which had a strong narrative. The programme is visually appealing and contains opportunities to hear words and their definitions also appeared to support language acquisition.

Marx (2007) and Morrisett (1974) agree that children and television are bonded, and requires a good content so that it can educate children. In determining the criteria of suitable contents, this research applies Piaget's Theory of Cognitive Development in assessing and determining appropriate content for children's animation. The research evaluates the *Upin & Ipin* series based on its programme content with the focus on its more popular episodes, those of high ratings. Piaget's study on intellectual development focused on his own three children, in which a theory was created to describe the stages that children experience as a process of developing their intelligence and formal thought processes. Piaget's early work with Alfred Binet had led him to conclude that children think differently than adults. It was this observation that inspired his interest in understanding how knowledge grows throughout childhood.

UPIN & IPIN THROUGH PIAGET'S COGNITIVE DEVELOPMENT

From the evaluation of the *Upin & Ipin*'s series through Piaget's theory of cognitive development and identification of their story and content, it can be assessed that the:

- i. Storyline is simple;
- ii. Dialogues used are short and simple, but proper
- iii. Combines various genres, themes and moral values in its storyline.

Storyline

Most of the *Upin & Ipin*'s stories centers around simple plots or small things that occur during one's childhood. But when it comes to a heavy story, such as earth pollution in episode 28, 29 and 30, Season 8 titled *Upin & Ipin Dan Ultraman* in 2014, the overview of the earth pollution will be minimised and scaled down to a child's perspective. This is important when it comes to a children's story. A child will never consider adult's problem as their problem and this is proven through the research made by Kaiser Family Foundation. As for earth pollution issues, Les' Copaque Production collaborated with Tsuburaya Productions Co. Ltd, a Japanese company who produced the *Ultraman* series. The appearance of a superhero *Ultraman* itself managed to engage the audience into the story but the main objective of the episode is to deliver the message. To achieve it, the story of *Upin & Ipin* must be told as simple as possible, yet fun and engaging from the children's point of view.

Using the concept of child's imagination of being part of Ultraman's life, Upin and Ipin play a role as rangers who work in the department to save planet Earth from any danger, which is eventually was just a hallucination. The story is about a day when planet Earth was attacked by a monster that is attracted to air pollution. The more smoke created by human, the stronger the monster will be. This is a simple concept introduced by *Upin & Ipin* to make children understand the consequence of pollution. A child has difficulty understanding heavy issues. But, when it is described in a simple way, children are able to understand the message. This storyline concept of keeping it as simple as possible is used in almost every episode of *Upin & Ipin* and is proven successful in helping children understand.

Dialogue

Dialogue is important in every story unless it is a silent movie. In *Upin & Ipin*, each dialogue, especially for the children's character such as Upin, Ipin, Mail, Mei Mei, Ehsan. Jarjit and other friends are constructed short and simple. No difficult vocabularies are used by these characters in order to make the characters realistic and relevant as a child will only speak in a very simple way using the familiar words around them. And the style of language is minimalist based on the grammar used. This may sound contradictory and inappropriate to the usage of the national language, Bahasa Melayu. To maintain the realistic speech of real life conversation, *Upin & Ipin* is willing to take a risk and maintain the daily conversation style in the series. However, this step is limited to where a dialogue may sound short as compared to complete sentences, but the usage of grammar is still in a proper way. The rules of grammar: subject and predicate in constructing a sentence are preserved well, including other grammar rules. Again, this is purposely constructed to make the proper local language sounded more attractive to children's ears and later, help them to memorize and learn the vocabulary.

Even though there are comments and feedbacks from parents say that the *Upin & Ipin* does not using proper language and parents are concerned that their children may not be able to speak in a correct language, the positive responses outweigh this negative aspect. Based on emails shared by Nur Naquyah Burhanuddin sent to Les' Copaque Production, some parents from foreign country mention that their child learns Bahasa Melayu through *Upin & Ipin*. Few classes teaching Bahasa Melayu for foreigners also used the *Upin & Ipin* as a reference in class to make the student understand the local language. This proved that technique of *Upin & Ipin* not only worked for local children but also children from international countries. It shows that the usage of dialogues in *Upin & Ipin* reflects the true culture and essence Malaysia.

Combination of Genre and Moral Values

Every story is based on a message that is conveyed to the audience. From a message, a particular story will be expanded in many fascinating ways to deliver that message. In *Upin & Ipin*, the basis story is a minimal issue. For an example, episode *Kembara Kecil-Kecilan* center on a story about gratitude. It teaches children to appreciate things that you have, because sometimes, we wish for things that are only beautiful at the beginning or the outside but the truth is actually ugly. Upin and Ipin think being tiny as an ant may ease them to do a lot of things, including escaping from Ros, their sister. But it turns out that, when they are tiny, many difficulties await them. To embrace this moral of values, the storyline needs to be drafted as engaging to attract children's interest. If the story only reflects the plot on moral values, it will lose its interest on the creativity part of children's interest. Children's interest is an element as Lesser introduced earlier: music and sound effects, repetition, surprise and incongruity, animation, action, humor, anticipation and diversity of programme elements. Therefore, the story of *Upin & Ipin* is usually combines these elements in an episode through genre and moral value.

In *Kembara Kecil-Kecilan*, genre fantasy is combined to gratitude moral value in order to make it more interesting, rather than a flat story of twins must appreciate what they have in their live. There are actions parts in the fantasy part where they become tiny and from there, the story teaches children that being tiny may seem fun for certain parts, but there are also consequences. The combination of this genre and moral value apparently grabs the children's interest on the fantasy part only, but since the fantasy element overshadowed the whole story, subconsciously the children or audience absorb the moral value throughout the story. This can be seen in episode 40, 41 and 42 from Season 7, titled *Boria Suka-Suka* in 2013. The story combines musical genre with an honorable message from UNICEF of love, respect and care for the women. *Boria Suka-Suka* manages to escape the cliché of a story to respect elders, especially women into the local songs from Penang, Boria. This combination plays a big role as a camouflage tool to hide the weaknesses parts of a story and may be applied to any style of storytelling.

CONCLUSION

The purpose of this research is to rationalise Jean Piaget's theory of cognitive development in relation to the development of content for the *Upin & Ipin* series, whose viewership consists mainly of children. These findings have proven that children's development on televisual skills must be in line with their cognitive development. This is because children do not perceive television in the same way that adults do.

Age and linguistic maturity determine how a child will respond to and engage with television. According to Piaget's four stages of cognitive development, it can be applied to television experience. 2 – 7 years old children during the Pre-Operational stage are acquiring language. Thus, they develop representational thinking skills which allow them to talk about their experience of television. Between 7 - 12 years old, the Concrete Operational stage, children begin to engage in abstract thoughts which allow them to understand the medium's codes and conventions which enable them to follow storylines. They develop level of perception and is called as televisual literacy. Televisual literacy refers to allowing them to understand the chunks and segments that constitute a television programme and how they are linked.

Television programme can be beneficial to children. It can bring them into a contact with aspects of life they would not otherwise become aware of. It can provide a valuable tool at home and at school not simply to keep children occupied but also, if used appropriately, as a constructive way to use their time. Television is a channel through which a range of entertainment, drama and learning at the same time. This is what *Upin & Ipin* has an imprint on children's lives nowadays.

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BUNDENGAN: SOCIAL MEDIA AS A SPACE FOR COLLABORATION IN THE CONSERVATION AND REVIVAL OF AN ENDANGERED MUSICAL INSTRUMENT

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Abstract

The widespread use of social media in cultural heritage and conservation projects principally makes use of its capacity for public-facing engagement and the promotion of cultural institutions and events. Its potential as an inclusive, accessible and dynamic research output is less well-established. This paper focuses upon the potential of social media as a complementary form of conservation documentation, in response to the use of interdisciplinary and cross-cultural collaboration between source communities and collecting institutions as a means to preserve both material and intangible cultural heritage. Using the conservation of a rare and endangered musical instrument called bundengan as a case study, this paper will assess the uses of social media platforms in both documenting and enabling collaboration between the source community in Wonosobo, Java, Indonesia, and academic researchers based in Indonesia and Australia.

Introduction

In 1972, Margaret Kartomi deposited an unusual bamboo instrument at the Music Archive of Monash University (MAMU). Identified as a “kowangan” in Kunst’s *Music in Java*⁶, it remained a curious but somewhat mysterious feature of the collection for the next 44 years. Limited knowledge of how it should be played, or even displayed, affected its interpretation, and its large size, unwieldy shape, and fragile materials also prevented the Kowangan from being accessed as a research object. Through a collaboration between Professor Kartomi, now Director of MAMU, and the Grimwade Centre for Cultural Materials Conservation, the Kowangan arrived on Masters student Rosie Cook’s workbench in early 2016, with a request for its visual and physical integrity to be restored (Figure 1). Conservation treatment options were identified to stabilise the Kowangan’s plant materials, but as an object collected from another culture, understanding of its true meaning and function was essential for its conservation.

⁶Jaap Kunst, *Music in Java: its history, its theory and its technique* (Springer, 2013).



Figure 1 – *The Kowangan* in February 2016 before treatment(Photo: Rosie Cook 2016)

Cultural materials conservation has evolved from the material preservation of self-contained artefacts, to a people-centred approach to decision- and meaning-making⁷. Recognising that the significance of world culture objects dwells in their meaning and their original context⁸, a more flexible conservation strategy was developed based on the individual needs of the Kowangan and its significant intangible features. English-language publications about the instrument were extremely limited, however investigations on the Internet led to a music revival community in Wonosobo, Central Java, where the instrument, known locally as *bundengan*, is still played, providing a unique opportunity for engagement (Figure 2). At the same time as Cook was embarking on this conservation research project in Australia, Indonesian ethnomusicology student Sa'id Abdulloh was facing the same lack of information and literature on the topic of *bundengan* as a form of cultural heritage unique to the Wonosobo region. The *bundengan*'s unusual organology defies systematic categorisation according to its morphological or acoustic elements and requires a deeper understanding of its cultural context⁹. Fieldwork therefore became the primary research method for Abdulloh's final assignment of his undergraduate degree at the Institut Seni Indonesia (ISI) Surakarta, engaging with musician-makers to learn about the structure and performance of *bundengan*, in order to better analyse its organology.

⁷Hannah Hölling, "The aesthetics of change: On the relative durations of the impermanent". In *Authenticity in transition*, ed. Erma Hermens and Frances Robertson (London: Archetype Publications, 2016): 3-24; Pip Laurenson, "Authenticity, change and loss in the conservation of time-based media installations." *Tate Papers Autumn 2006* (2006).

⁸Miriam. Clavir, *Preserving what is valued: Museums, conservation, and First Nations* (UBC Press, 2002).

⁹Margaret Kartomi, *On concepts and classifications of musical instruments* (Chicago: University of Chicago Press, 1990).



Figure 2 – Bp Munir playing a *bundengan* (Photo © P.Keen 2016)

In a movement that contests the hegemony of Western museological culture, conservators of “ethnographic” collections increasingly seek to involve the source community as experts in their own heritage¹⁰. In the field of ethnomusicology, a similar shift has occurred, moving away from morphological and acoustic concepts and towards a more dynamic and expansive understanding of “instruments as elements of the musical and sociohistorical behaviour of human beings”¹¹. Consequently, interviews and fieldwork directly within musician communities also become an essential source of knowledge and expertise¹². The encounter between researchers and the *bundengan* community exemplifies the welcoming and open nature of music revival movements¹³. During a homestay with *bundengan* musicians in Wonosobo, exploration of the Instagram hashtag #bundengan led Cook to photos showing not just performances, but instances of young people in the region interacting with the instrument, including Abdulloh. An online conversation was initiated through comments, leading to a meeting between the two researchers, a local music teacher, and two young musicians, all of whom were actively involved in reviving *bundengan* practices. From this initial interaction, interdisciplinary collaborative exchanges have unfolded, involving *bundengan* performances, instrument-building, teaching and workshops – and all strongly reliant on social media for their propagation and documentation.

Kartomi warns against “artificial, or observer-imposed, schemes [...] frequently based on the goals of an individual investigator”¹⁴, while Ingold encourages researchers to follow a line of enquiry, in order to connect with the community more deeply, in a process he describes as “correspondence”: “far from answering to their plans and predictions, it joins with them in their hopes and dreams”¹⁵. In recognition of both views, the *bundengan* and its performance are viewed as living heritage and embodied culture, rather than objects of analysis, and

¹⁰Michael Ames, *Cannibal tours and glass boxes: The anthropology of museums* (UBC Press, 1992); Tharron Bloomfield, “Pupuru te mahara—preserving the memory: working with Ma-ori communities on preservation projects in Aotearoa, New Zealand.” In *ICOM Committee for Conservation, ICOM-CC, 15th Triennial Conference New Delhi, 22-26 September 2008: preprints*, vol. 1 (Allied Publishers Pvt., 2008): 144-149.

¹¹ Kartomi, *On concepts*, 283.

¹²Jeff T Titon, *Sustainability, resilience, and adaptive management for applied ethnomusicology* (New York: Oxford University Press, 2015).

¹³E Livingston, “An Expanded Theory for Revivals as Cosmopolitan Participatory Music Making.” In *Oxford Handbook of Music Revival* (Oxford University Press, 2014): 60.

¹⁴ Kartomi, *On concepts*.

¹⁵Tim Ingold, *Making: Anthropology, archaeology, art and architecture* (Oxon: Routledge, 2013): 7.

through correspondence they each situate themselves as another social actor within *bundengan* revival, and position their personal and theoretical investment in its arguments¹⁶. This reconceptualisation of the role of the researcher emphasises a shift from academic reward towards community benefit¹⁷. Additionally, consultation within the source culture can require a shift towards new ways of classifying and interpreting information, potentially with multiple co-existing frameworks for organising information which may be related to their socio-political, religious or artistic practices¹⁸. The recognition within conservation of a multiplicity of narratives and different knowledge formats¹⁹ requires new shared spaces for action and a commitment to social change²⁰. Whilst social media has been promoted as a means of public engagement and transparency for cultural heritage institutions²¹, this paper is a case study in the usefulness and effectiveness of social media as a space for collaborative research, promoting the voices of local knowledge in the documentation of *bundengan*. Recognising the richness, but also the limitations of blogging and social media platforms, this paper acknowledges that the use of social media in collaborative, community-based projects complements existing conservation and ethnomusicology research, providing two-way access between a broader field of contributors and contribution formats.

Approach and methodology

Reconceptualising the ethnographic object as a document of social practices²², it becomes appropriate to employ a strategy elaborated for the conservation of performance art, using documentation as the primary means to conserve the meaning and intent of its original use. Recognising that a flow of development is crucial to performance-related artforms, there is a responsibility for conservators to avoid “freezing” a work; in the same vein MAMU, as a music archive, aims to counteract the museological convention of prioritising stagnant material objects that lack links to living culture. Research aims for MAMU’s Kowangan approached conservation as a “bottom-up interactive process, where community voice, pride, self-esteem and a sense of ownership play vital roles”²³. The dynamic and adaptive approach that integrated the relationships with the Wonosobo-based *bundengan* community was informed by contemporary anthropology, performance theory, and applied ethnomusicology to engage with the community’s interests, needs and existing frameworks, as well as a multiplicity of narratives.

Although fieldwork in August 2016 and through 2017 aimed to develop documents that contribute to a more complete understanding of the Kowangan, it also relied on second-hand information and documents made by outsiders as opposed to the owners of a cultural practice²⁴. The identification of continuing opportunities for two-way knowledge exchange

¹⁶Diana Taylor, *The archive and the repertoire: Performing cultural memory in the Americas* (Duke University Press, 2003).

¹⁷Yasminah Beebeejaun et al., “‘Beyond text’: exploring ethos and method in co-producing research with communities.” *Community Development Journal* 49, no. 1 (2013): 37-53.

¹⁸Kartomi, *On concepts*, 271.

¹⁹Ramesh Srinivasan et al., “Diverse knowledges and contact zones within the digital museum.” *Science, technology, & human values* 35, no. 5 (2010): 735-768.

²⁰Beebeejaun et al., “Beyond Text”.

²¹E Pearlstein and D Lohnas, “Conservation outreach materials for a tribal museum without conservators”. In E Williams, ed., *The Public Face of Conservation* (Archetype Publications, 2013): 222-231.

²²Barbara Kirshenblatt-Gimblett, *Destination culture: Tourism, museums, and heritage* (University of California Press, 1998).

²³Krebs, “Indigenous curation”.

²⁴Ames, *Cannibal tours*; Clavir, *Preserving what is valued*; Kartomi, *On concepts*.

and the transmission of musical knowledge orally²⁵ for the local *bundengan* revival movement, was therefore prioritised. It further recognised that a conservator is not an “objective observer of culture but an active participant”²⁶, and “correspondence” itself becomes a form of conservation documentation, while realising the limitations of textual or audiovisual records in documenting performance and the value of human-to-human embodied experiences of learning and social memory. The correspondent nature of this documentation process was particularly revealed through the use of social media, which is proposed as a valuable tool for gathering and archiving human experiences²⁷. The Kowangan/*bundengan* provides a case study to likewise reflect on the integration of social media in interdisciplinary collaborative research methods, and discuss the impact on the different participants’ practice around the *bundengan* music revival movement.

Why social media for research?

Knowledge acquisition is recognised in a variety of formats, many of them “beyond text”, including visual documents as well as embodied knowledge and social memory. “Beyond text”, an ethos proposed by Beebeejaun et al and relevant to this study, highlights the crucial need for substantive content to be “accountable to the true complexity of participants’ views”, and asserts that the use of formalised, specialised text-based outputs lack dialogue and disempower research subjects²⁸. Social media, it is argued, provides such dialogue and promotes first person voices to “[challenge] the way heritage conservation is conceptualised, understood and practiced”²⁹ through shared transformational goals and different claims to knowledge³⁰.

In the case of researching *bundengan*, beyond-text documents of embodied experiences can take expected formats including playing *bundengan*, dancing to *bundengan* music, and learning to make the instrument, partly captured through social media, which developed as an output over the course of a 2016 fieldtrip and again in 2017 as part of an emerging *bundengan* revival project, *Making Connections*. Social media – a term referring to mobile and web-based applications which promote interaction and dialogue – uses “media for interaction as a superset beyond social communication”³¹. The ubiquity of social media explains its early presence in this research as a source of information in the absence of formal publications (e.g. YouTube videos and Facebook posts through which *bundengan* playing was first experienced, and providing opportunities to identify and contact community members). However its potential as a form of correspondence through visual, beyond-text exchanges, became apparent during fieldwork in Wonosobo, where Instagram is a popular social network amongst the younger generation. Photos were shared between the respondents and researchers, and the #bundengan hashtag became a way of accessing and circulating bite-sized items. This format is not only accessible, it allows the respondents to

²⁵ Kartomi, *On concepts*.

²⁶ Hanna Sandgren, “White people in Indigenous affairs: A conservator’s perspective”, *Demos Journal*, June 2016, <http://www.demosproject.net/white-people-in-indigenous-affairs-a-conservators-perspective/> (accessed June 12, 2017)

²⁷ Gabriella Giannachi, “Documenting the user experience”, *Performing Documentation: Revista de história da arte Serie W 4* (2015): 32-46.

²⁸ Beebeejaun et al., “Beyond Text”, 38.

²⁹ Galla, “First voice”, 22.

³⁰ Beebeejaun et al., “Beyond Text”.

³¹ Trisha Baruah, “Effectiveness of Social Media as a tool of communication and its potential for technology enabled connections: A micro-level study.” *International Journal of Scientific and Research Publications* 2, no. 5 (2012): 1.

be immediately identified, acknowledged and engaged, and provides a “right of response” — misspelled names can be corrected, comments can be made, and links can be shared. Through the #bundengan Instagram channel — an automated online archive of images and videos tagged with this marker — new respondents and information can become accessible.

Social media builds a presence and social memory and can be construed as a documentation format that uniquely promotes first person voices, producing outputs that are accountable to the complexity of individual narratives and opinions, and challenge more authoritative academic formats³². Whilst researchers rely upon participant observation to understand and engage with the community³³, Ingold recommends stepping away from “a retrospective commitment to descriptive fidelity” and instead contributing “ways of knowing and feeling shaped through transformational engagements” so as to identify common objectives³⁴. This correspondence invites the researcher to become part of the social media history of *bundengan*, and invites participants to grow social memory of *bundengan*, thereby contributing to its conservation³⁵. By sharing to social media observations and moments captured during fieldwork, performances or experiments, individual researchers document their own embodied experiences, but also recognise the subjective nature of such contributions — a subjectivity which is not always overt in standard academic outputs but exists nonetheless.

Results

At the time of Cook’s first visit to Wonosobo in August 2016, only 10 Instagram posts were visibly tagged with #bundengan, several of which were duplicates and from the same small pool of users. Currently there are 246 posts tagged #bundengan on Instagram from a wide variety of users (Figure 3). In addition to social media posts on Facebook, Twitter and Instagram, online blog posts and news articles have generated interest and further opportunities for collaboration with academics in Indonesia and Australia, as well as musicians and university organisations in Australia. Figure 4 illustrates data trends based on Google searches for the term “bundengan”, and shows that over the past 7 years there have been peaks of interest generated by specific events such as TV reports, however the challenge is in sustaining and building interest and engagement over time. Whilst the past year demonstrates a more sustained effort, the fact that recorded searches dropped to 0 in June 2017 demonstrate the need for persistent ongoing content creation and public engagement.

³² Beebeejaun et al., “Beyond Text”; Galla, “First voice”; Ingold, *Making*.

³³ Helen Newing, *Conducting research in conservation: Social science methods and practice*. Routledge, 2010.

³⁴ Ingold, *Making*, 6.

³⁵ Giannachi, “Documenting the user experience”.

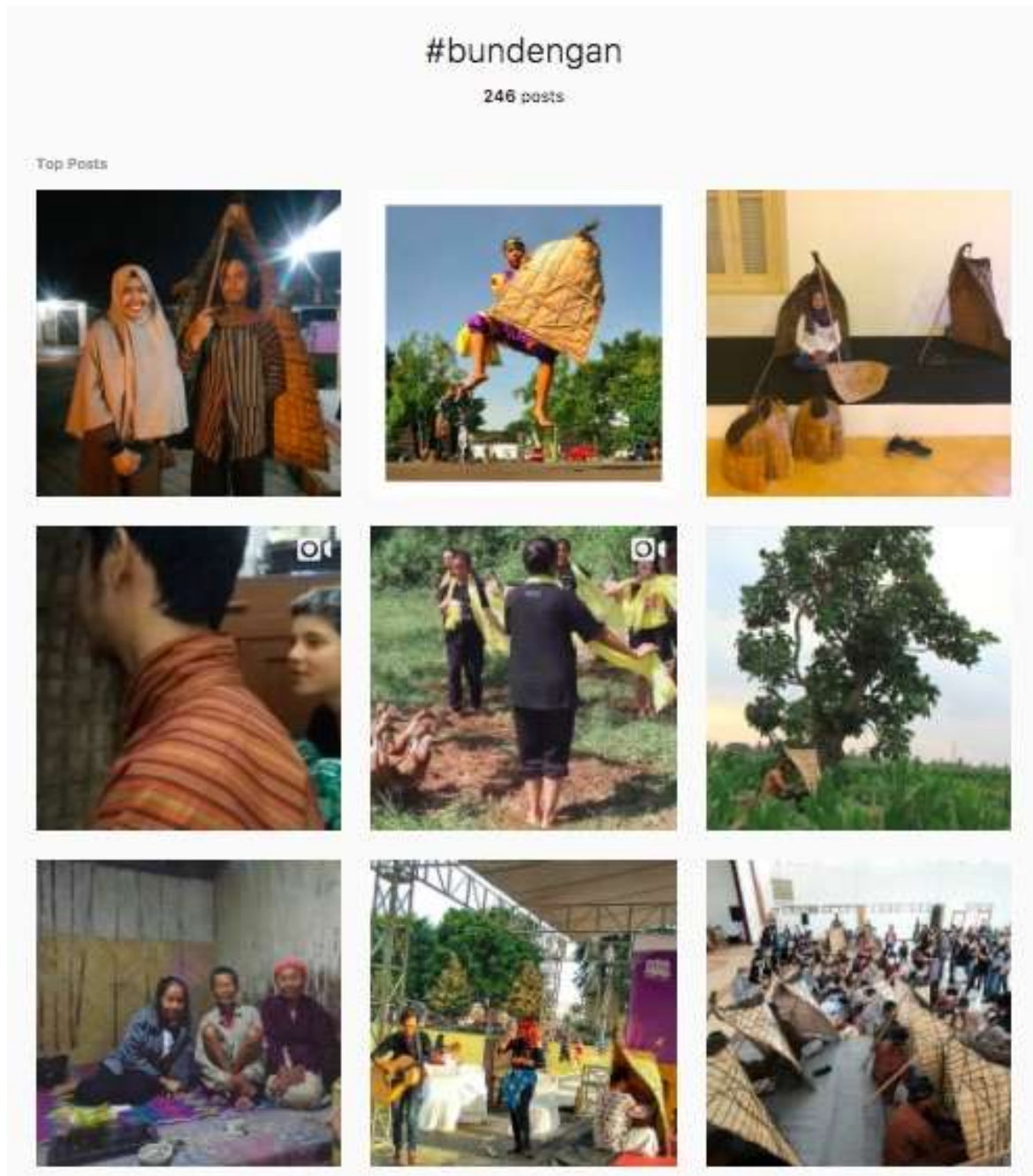


Figure 3 – Current top 9 posts on #bundengan Instagram channel as of August 31, 2017. Source: Instagram.



Figure 4 – Number of monthly google searches for the term “bundengan” between January 2010 and August 2017. Source: Google Trends, table captured August 25, 2017.

The *bundengan* musicians, teachers and craftsmen associated with the *Making Connections* project are currently supported by universities, government institutions and artists in Indonesia and Australia. As a result of this engagement, a two-day *bundengan*-playing workshop was held in March 2017 at the Pendopo Wonosobo for school children; a second *bundengan* instrument-building workshop is being held at the 2017 International and Interdisciplinary Conference on Arts Creation and Studies at ISI Surakarta, and a third workshop is being planned for February 2018 at The University of Melbourne, in tandem with a concert and exhibition at Monash University and a performance at the Indonesian Consulate. Additionally members of *Making Connections* carried out a *bundengan* workshop at the Sonobudoyo Museum in Yogyakarta. Universitas Gadjah Mada researchers Dr Gea Parikesit and Dr Indraswari Kusumaningtyas expressed their interest in *bundengan* after visiting the museum’s traditional musical instrument exhibition, connecting with *bundengan* researchers through their respective online presence, and as a result becoming valuable partners in the *Making Connections* projects.

Interest from musicians and ethnomusicologists has also been stimulated through social media. A recent post on Indonesian ethnomusicology blog *Aural Archipelago* based on the August 2016 *bundengan* fieldtrip³⁶ generated over 100,000 views and 1,420 shares on Facebook, including a musician in Australia who contacted *Making Connections* to organise a visit to Wonosobo to learn *bundengan*. Abdulloh has fielded additional enquiries, including his collaboration with Arbi, a Universitas Negeri Semarang student who is finishing his musicology thesis. Arbi has been able to pursue contacts linked by #bundengan, generating interesting conversations and ideas, and is currently researching musical aspects on *bundengan* and exploring the adaptation of *bundengan* into an electric instrument.

Discussion

There are convincing arguments supporting the use of social media in collaborative ethnomusicology and cultural heritage conservation projects, and the *bundengan* case study illustrates the successes of such an approach. As will be discussed, social media as a digital archive, as a space for collaboration and conservation, and as a shared space for music

³⁶ Palmer Keen, “Bundengan stories: Folk zithers and duck herders in Wonosobo, Central Java”, *Aural Archipelago*, March 2017, <http://www.auralarchipelago.com/auralarchipelago/bundengan> (accessed August 1, 2017).

research and revival, were key themes that emerged and were of benefit. However it is important to recognise the challenges and ramifications of using social media platforms as archives and platforms for the propagation and exchange of knowledge.

The primary cause for concern revolves around copyright and intellectual property. The movement of text-based or audiovisual outputs and discussions from the controlled world of academia to publicly accessible servers, owned by for-profit and public companies³⁷ has ramifications, including the lack of control over audience and feedback, intrusions into privacy, and disputes over intellectual property. Collecting institutions may recognise that the source community “owns” the cultural tradition from which their collections originate – but the ownership of documents becomes even more complex when the photos, videos and discussions become elements of a public social network. Once uploaded to Instagram, it is theoretically possible for anyone to access, use, and even generate income from content which was created for educational purposes rather than profit. Content generated by a group but uploaded by a single user could present complications should income become attached to it, although the current group of performers and researchers are motivated by social change and the revival of *bundengan* rather than financial remuneration.

Another aspect to consider is the context and why this strategy enjoys success in Indonesia, but may not be suitable in other cultural contexts. The use of beyond-text methods relies heavily on adaptation to local practices, and social media requires fairly consistent access to the Internet over a reasonably wide demographic. The use of social media in this research context can be considered as emerging directly from the community, rather than imposed by outsiders, which despite its informal nature, does more closely reflect the broader ideas of its own culture³⁸. Adoption of and adaptation to social media as a shared space for collaboration has been successful in the case of *bundengan*, with participants representing multiple generations and income levels. The ability to replicate this type of exercise would depend on the source community’s access to, and interest in, social media.

Social Media as A Digital Archive

Social media as a digital archive parallels the ancillary relationship between the material object and its significance, as data becomes more valuable than its carrier. Batchen describes the archive as “a continuous stream of data, without geography or container, continuously transmitted and therefore without temporal restriction (always available in the here and now). Exchange rather than storage has become the archivist’s principle function, a shift in orientation that is evidenced in the flurry of networked projects that are under way all around the world.”³⁹ Using #bundengan created a shared, accessible, visual and aural archive of *bundengan*, generated primarily through the source community of performers and audiences. Association between the grassroots movement and institutions such as Australian and Indonesian universities is publicised, which establishes their respective relevance and social impact on *bundengan* revival. The publicization of knowledge gaps became a call to action,

³⁷ Julia Rodriguez, "Social media use in higher education: Key areas to consider for educators." *MERLOT Journal of Online Learning and Teaching* 7, no. 4 (2011): 539-550.

³⁸ Kartomi, *On concepts*.

³⁹ Geoffrey Batchen, “The art of archiving”, in Schaffner, Ingrid, and Matthias Winzen. "Deep storage." *Arsenale der Erinnerung/Deep Storage. Collecting, Storing and Archiving in Art*, Prestel, München-New York (1998), 47.

encouraging a wider, non-academic audience to contribute knowledge to the digital archive⁴⁰.

As the collaboration grew between participants – conservators, ethnomusicologists, musicians and performers in Australia and Indonesia – the need for effective long-distance communication became clear, and instant messaging platform WhatsApp further provided an efficient resource which considered the needs and the capacity of all members of the core group. In addition to quickly and easily sharing information, photos, videos and links, it was highly adaptable for users in rural Indonesia who might not have access to unlimited data or to a laptop, particularly when on the road or in a different time-zone, and who can catch up on the archived conversation or jump straight to messages where they are tagged. Most importantly, it was a communication tool that was already in use within the community, including generations less familiar with technology who were not comfortable with email, for example. The use of informal texts (translated automatically), photos and videos from events, and even emoticons contributed to building strong working relationships in ways that are sometimes not possible through phone calls or even face-to-face meetings due to language barriers. These beyond-text experiences reflect the ethical principles that underpin this research, namely to work with community members as co-researchers, forming “deeper, co-productive trust relationships, that allow for more open responses to questions”⁴¹.

Recognising practical limitations enforced by distance and language, as well as the repercussions of an overly Western or academic approach to both authorship and audience⁴², social media proved to be a “beyond-text” method of communication. It provides the numerous advantages including the sharing of ideas, bridging of communication and knowledge gaps, and promotion of events and partners, whilst requiring limited financial and time investment⁴³.

Social Media Spaces for Collaboration as Conservation

As part of a pluralistic approach in conservation, social media is often used as a means of raising awareness about conservation work⁴⁴, but a more interesting use of social networking and media platforms is one that encourages participation as a form of knowledge exchange and generating conservation knowledge⁴⁵. Participants from the source community possess a platform to actively engage and contribute knowledge which longitudinally enhances the conservation practices, as opposed to passively observing and learning about conservation. They become first person voices and co-researchers, rather than being themselves subjects of research. An early reference for the initial Conservation Documentation on the Kowangan was a blog post in Javanese entitled “Javanese culture: Bundengan”⁴⁶, one of very few available resources in February 2016, but one which would not generally be approved in

⁴⁰ Srinivasan et al., “Diverse knowledges”.

⁴¹ Beebeejaun et al., “Beyond text”, 46.

⁴² Kartomi, *On concepts*.

⁴³ Baruah, “Effectiveness of social media”.

⁴⁴ Pearlstein and Lohnas, “Conservation outreach materials”.

⁴⁵ Caroline Kyi, Nicole Tse, Sandra Khazam, 2016 “The potential role of citizen science in reshaping approaches to mural conservation in an urban context”, *Studies in Conservation*, 61, supplement 2, (2016): 98-103.

⁴⁶ Rizky Khorina 2015, “Kebudayaan Jawi Bundengan”, blog post, <<http://rizkykhorina23.blogspot.com.au/2015/03/kebudayaan-jawi-bundengan.html>>, accessed 16 February 2016.

standard academic formats. However, this blog post was written by the daughter of a *bundengan* performer, whom Cook later visited and connected with on Instagram, illustrating the reach of social media and its access to previously undocumented knowledge from source communities.

One of the challenges to consulting with source communities is that conservators working on world culture collections may be located in a different country, and from a completely different culture. Social media is engineered for global networking and communication⁴⁷, and has proved invaluable in identifying and engaging with experts in the field, despite language and geographical barriers, as was the case for the Kowangan's conservators, located in Melbourne. Relying heavily on Google translate, in February 2016 references were identified on Facebook and Twitter to a local documentary about *bundengan*, that had serendipitously been launched only days earlier. It was possible through social media to track down documentary producer Bp Bambang Hengky. Pak Bambang was the first direct contact between Melbourne and the *bundengan* community, and again using Google Translate, an email correspondence was established with each side writing in their native language.

This correspondence developed into the basis for a field trip, with planned interviews, performances and the purchase of a new instrument for MAMU's collection. The internet is of course invaluable in the preparation of such trips in terms of logistics, however it was again social media that provided the most useful of resources – a network of individuals with a shared passion for music and Indonesian culture, one of whom was Palmer Keen. Keen's website *Aural Archipelago* showcased how an online presence might be established for *bundengan*, sharing stories, videos, photos and audio recordings. Reaching out to Keen, Cook found a willing and eager collaborator, whose participation in the *bundengan* fieldtrip made it a richer experience, and whose existing social media presence increased exposure for *bundengan* and for her conservation goals.

Instagram proved to be a strong catalyst for expanding the MAMU Kowangan's "social network" to reach new generations of musicians and performers. Keen uses Instagram and Facebook to reach a broad audience of Indonesian and international enthusiasts, and encouraged Cook to explore the #bundengan hashtag, through which she met other members of the community. Using Instagram and WhatsApp to work directly with the burgeoning *bundengan* community, beginning in Indonesia and continuing after her return to Australia, allowed Cook to understand complex relationships, as well as to access first person accounts of experiences and embodied practices, that would sustain the broader ontological significance of the Kowangan. This exploration of how the MAMU instrument connected to other objects as well as to humans⁴⁸, and the archiving of multiple types of documentation – video, photo and text, all interactive and encouraging discussion – is grounded in performance, and in respect for applied, practical knowledge. Consequently, our understanding and interpretation of this instrument has improved, and importantly, trivialising or incorrect assumptions about *bundengan* are reduced, through a broad and often community-assessed range of perspectives and narratives⁴⁹.

⁴⁷ Baruah, "Effectiveness of social media".

⁴⁸ Ian Hodder, *Entangled: an archaeology of the relationships between humans and things*. John Wiley & Sons, 2012

⁴⁹ Benjamin Alberti, "Designing Body-Pots in the Formative La Candelaria Culture, Northwest Argentina." *Making and Growing: Anthropological studies of organisms and artefacts* (2014): 107-25; Kirschenblatt-Gimblett, *Destination culture*.

The value of publically accessible and participative forms of documentation such as social media was a significant and unexpected outcome of this conservation project, as networks of knowledge were created directly by participants. The expansion of social memory and public knowledge of the instrument contributes to its long-term conservation and to its historical documentation. These documented lived experiences, whether by the researcher or within the community, contribute to and engage with the archive, creating a space for exchange and connection, “for a two-way experience that enriches and stimulates memory production, augmenting individual and communities’ sense of presence and identity”⁵⁰. The linking of memories to lived experiences avoids the reduction of such documents to abstracted or intellectualised historical reconstructions, and preserves their authenticity⁵¹. Recognition of these lived experiences disseminated through social media, however, does not address the ephemeral nature of such formats and further challenges remain as to whether, and how, they need to be encapsulated within the archival and documentation process, for example through web archiving services.

Social Media as A Shared Space for Music Research and Revival

Globalization is often understood to be synonymous with the modernization achieved through the western culture, while the eastern culture (and traditional cultures themselves) remain traditional and conventional, as indicated by their antiquated and ancient features. This phenomenon aligns with a popular Malinowski theory⁵² that a higher and active culture will influence the lower and passive cultures through cultural contact. In the field of music, the continuity in the development of music is more inclined to the populist. It is inversely proportional to the beat of the traditional music, which struggles to compensate⁵³. This is the situation currently experienced by *bundengan*.

Times have changed very quickly. The world can be explored in one hand, with the immediacy of social media providing a platform for “the public to be present, to communicate, to influence”⁵⁴, and an ideal nexus for the development of relationships and exchanges. An example is the work of artist and ethnomusicologist Asep Nata⁵⁵, who specialises in a musical instrument called *karinding*. All the activities and research that he shares on his Facebook homepage have initiated contact with people who want to know more about *karinding*. He frequently participates in the comment section, providing scientific input alongside discussions. These online conversations frequently result in face-to-face meetings, which are then shared along with photos and tags link to social media accounts of his commentators and new collaborators. The scope of topics shared can range from serious to humourous, which allows the musician to build both a personality and relationships around this traditional musical instrument.

⁵⁰Giannachi, “Documenting the user experience”.

⁵¹ Baykan Günay, “Conservation of urban space as an ontological problem”, *METU Journal of the Faculty of Architecture* 26, no. 1 (2009): 123-156.

⁵²Bronislaw Malinowski, “The Dynamics of Culture Change” (Dinamik Bagi Perubahan Budaya: Satu Penyiasatan Mengenai Perhubungan Ras Di Afrika). Trans from Zahara Ahmad, Kualalumpur. 1983.

⁵³ W Rahmanto, *Teori-Teori Budaya (Perspektif Dampak Perubahan Budaya di Indonesia)*. Blog post.<<http://walidrahmanto.blogspot.co.id/2011/06/teori-teori-budaya-perspektif-dampak.html>> accessed 27 August 2017

⁵⁴ Baruah, “Effectiveness of social media”

⁵⁵ Asep Nata, <https://www.facebook.com/nataasep> (accessed August 12, 2017).

Familiarity with social media trends and personal interest in traditional music resonated with Abdulloh, but it was the immediate feedback and engagement from “outsider” researchers Keen and Cook that encouraged Abdulloh to shift his self-perception from passive social media observer, to activist, and from student researcher, to performer and creator of content, educating others on the topic of *bundengan* and its conservation. The use of #bundengan provided validation as well as excitement, and spurred the growth of a network of researchers and audiences. The sense of an international audience and the flurry of “likes” and “shares” became evidence of the importance of Abdulloh’s research and active participation.

The impact of audience engagement incentivises not only participants, but also outside contributors. Funding bodies and sponsors are crucial collaborators for cultural heritage projects. A well-recognised function of social media in heritage projects is their public-facing capacity to create awareness of the value and shared responsibilities in caring for cultural heritage⁵⁶. The creation and curation of social media platforms allows organisations to demonstrate their engagement with the public, and increases access and relevance to audiences not immediately involved with the project. An example of this is the use of Instagram during the April 2017 Asia-Pacific Tropical Climate Conservation Art Research Network (APTCCARN) forum, carried out on the island of Bohol in the Philippines. Photographs, profiles, and brief summaries of the events and activities were posted, and participants to the Forum were encouraged to join the social media conversation using the hashtag #aptccarn5 across Facebook, Twitter and Instagram⁵⁷. Posts on the APTCCARN social media platforms were also tagged with the #First70Years hashtag celebrating the diplomatic relationship between Australia and the Philippines, and linked to sponsors including the Australian-ASEAN council, not only as an acknowledgement but to encourage cross-pollination between social media users.

This type of “soft diplomacy” through social media is also used for the *bundengan* as collaboration continues through the *Making Connections* program, and is an effective illustration of the ways in which social media and technology have changed Indonesian society and the relationships between cultural events, sponsors, and audiences. Despite Indonesia’s status as a developing nation and the limited availability of wired internet, connectivity has increased significantly through mobile web devices, and social media has become the preferred activity of connected Indonesians⁵⁸. Understanding the importance of gaining community participation into traditional arts, both through performances that reach audiences, and through art institutions that will strengthen their position as cultural heritage⁵⁹, the *Making Connectionsbundengan* project appeals to a sense of national pride and shared social responsibility in preserving a unique cultural product in Wonosobo, by building a strong media presence, capitalising on the instrument’s unusual appearance to make it go “viral”. In addition to utilising contacts in the traditional news media outlets such as radio and newspapers, the participants used social media, and through multiple types of

⁵⁶Pearlstein and Lohas, “Conservation outreach materials”.

⁵⁷ https://www.instagram.com/aptccarn_/

⁵⁸Lia Puspitasari and Kenichi Ishii, “Digital divides and mobile Internet in Indonesia: Impact of smartphones.” *Telematics and Informatics* 33, no. 2 (2016): 472-483.

⁵⁹ Agus Irianto, “The existence of traditional arts and tourism insight of the local community: a case study in Wonsobo Regency Province of Central Java”, Conference paper, Diponegro University Institutional Repository, <http://eprints.undip.ac.id/42930/>, (2014).

posts – photos, videos, interviews and events – Instagram was a catalyst for capturing the attention of local cultural and social promoters such as @wonosobozone. Similar to crowdfunding, visible interest in a project, quantified through “likes” or shares, is a tangible way of demonstrating to a funder that there is cultural and potentially financial value in their investment.

As *bundengan* is a form of traditional music unique to Wonosobo, there is potential to gain support from local government by appealing to their responsibility for cultural heritage management. Due to the focus of tourism boards in Central Java on cultural commercialisation, their support often relies more on an identified financial benefit rather than the maintenance of traditional culture⁶⁰. *Making Connections* positions itself also as a social project, inviting many parties to collaborate in promoting *bundengan*, using social media and the promotion of events directly or indirectly linked to *bundengan* to solidify its legitimacy in the eyes of the local tourism department. It is hoped that this collaborative social media strategy, linking a broad network of participants including the photography community, radio, social media promoters, newspapers, schools, dancers, and musicians will encourage the tourism department in Wonosobo or widely in Indonesia to pursue this model of cultural promotion. Moreover, art institutions such as ISI Surakarta have also been encouraged to review this kind of social project for an effective way for promoting ethnic music instruments or other traditional cultural practices.

Conclusion

Over the course of researching the MAMU Kowangan and the contemporary practice of *bundengan*, collaboration with the source community through the establishment of living links between the two emerged as a socially conscious approach. Through this process, the use of social media was revealed as a communication device, enabling correspondence between a multitude of first person voices, and revealing the subjective – yet accountable – experiences of researchers. Social media platforms such as Instagram provided accessible and inclusive spaces for collaboration with a broad range of participants, building an archive that allowed for dialogue, multiplicity of narratives, and transparency, using visual and informal media to exchange knowledge and build a sense of pride and participation in the conservation of *bundengan*, re-imagining and re-situating its social context. These types of documentation and knowledge take unconventional formats; transmission of the more unconventional forms of documentation to MAMU for archival purposes is problematic. However the choice to open lines of enquiry, rather than seek definitive answers to questions, remains in line with the overall ethos of this research in understanding the social and intangible values of the Kowangan in order to better care for it.

The involvement of a broader spectrum of interested parties reaches beyond the frameworks of academia and professional practice codes for conservators and researchers. The active participation of community members is valued, as their vested interest in the performance culture – both as audience and as active practitioners of the culture itself – is key to building living heritage, and to the resilience and continued preservation of heritage in this part of the world. If conservation practice can contribute to this continuity of cultural heritage, it can be argued to be at its most effective. Social media raises individual profiles as well as building capacity and knowledge. The documentation of these achievements in academic papers remains important, but the real results will be seen in the expanded awareness and practice

⁶⁰Irianto, “The existence of traditional arts”

of *bundengan* in the international, local and hyperlocal scenes through accessible online platforms.

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TEACHERS' PERCEPTION ON CREATIVITY: A CASE STUDY OF PRIMARY SCHOOLS IN INDONESIA

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Abstract

This study is an initial attempt to build understanding about primary school teachers' perception of creativity. Therefore, the ways to identify and to improve creativity among primary school teacher can be developed. In addition, this study examines the factors that enhance creativity and also the obstacles to creativity. Curriculum as the main guidance and underpinning in the implementation of education is also analyzed. Fifteen primary schools in Yogyakarta, Indonesia are involved in this study. The data gathering process was carried out from the use of interviews.

This study found that teachers perceived creativity in education as creative teaching, which means that it is an approach to teaching that emphasizes an interesting and effective way of teaching, rather than teaching creativity which refers to teaching for the purpose of providing and nurturing creative thinking in the students (Jeffrey and Craft, 2004). The teachers also perceived that creativity in teaching was a way to prevent the students from boredom so that the students' engagement could be improved. Achieving the target, specifically reaching the best score in the final examinations, was identified as the factor that mostly motivated teachers to use creativity in the classroom. For teachers, Curriculum 2013 opened up more opportunities from them to improve creativity. However, a qualified and more structured training program was still needed to perform. As a result, the teachers could get more comprehensive information and knowledge regarding the concepts and the applications of this new curriculum. Several factors such as the availability of infrastructure or facilities, teacher parallel groups, and workshops and training were identified as ways of improving creativity. Meanwhile, short times provided, paperwork, and other teacher duties were identified as obstacles of creativity.

Based on the findings, this study recommends that the improvement of creativity should be expanded within the syllabus of teacher training, and other teacher qualification programs. It is important because teaching practices in Indonesia, especially in primary school, are dominated by a teacher-centred approach and poor creativity.

This study is divided into some main parts. The first part is the introduction that provides the background related to the main discussion. The second part describes the definitions of creativity based on several sources and becomes the reference to the discussion of creativity in this study. The third part clarifies the role of creativity in the scope of learning activities in classroom. The fourth part presents primary school teachers' perception on creativity.

Keywords: perception, teacher, primary school, creativity, curriculum

Introduction

For about two decades, creativity has been in the spotlight in global education. Since 1990s, countries such as South Korea, UK, Singapore and Japan have implemented creativity in their education system (Organization for Economic Co-operation and Development (OECD), 2012). Creativity itself cannot be separated from the direction of the latest global economic development, especially the "weightless economic sector" increasingly becoming the mainstream, for example: the service sector, communication systems and electronic markets which are more dependent on intellectual and creative skills than physical strength and reasonability in general (Seltzer and Bentley, 1999). Robinson (2001, 2005) states that there are two major crises currently faced in the global climate. First, global warming threatens the sustainability of the natural environment. Second, the crisis culturally impacts on human resource crisis. It refers to the situation in the education field where the educators tend to make the educational process achieve a target with a single standard. In addition, Robinson also emphasizes that policy conducted in education is generated by (the mindsets of) the stakeholders that largely refer to what they learned 20, 30, or 40 years ago. While the needs of work nowadays have changed in terms of the forms and the patterns, and require new types of skills as mentioned before, including the attitudes and habits of solving problems that have not (even) yet emerged in the present. It includes the ability to see problems from multiple points of view, flexible in dealing with situations and developing imagination. In other words, it takes creativity. Schools as educational institutions are considered to have a vital role in shaping creative human resources.

Creativity

Creativity covers a wide range of scopes, across disciplines and approaches. Creativity can be seen as a personal phenomenon, even the result of interaction between the individual and his social environment (Sternberg and Lubart; 1995, 1999). Creativity can also be viewed separately, as is commonly understood so far, which is associated with the realm of art, for example: visual arts, crafts, theatres, dramas, dance and so on. In its development, this context is often closely related to the creative industry. Another point of view states that creativity appears at certain levels with respect to the level and where it appears; there is a kind of creativity that can influence the level of universal humanity, for instance, in the form of modern theories, masterpieces, or creativity that appears at the level of everyday life and is applied to solve daily problems (Amabile, 1996; Csikszentmihalyi, 1996; and Robinson, 2001).

According to Torrance (1969), creativity is the process of identifying problems, finding solutions, formulating predictions, testing and evaluating, and communicating the findings. Besides focusing on the existing process, Amabile (1996) clarifies that the product of the work process of creativity must have an element of novelty and give meanings to the groups in which the creative process appears. In line with the concept, Csikszentmihalyi (1996) also emphasizes how creativity can be accepted in the domain where creativity appears and is contextually bound. More specifically, Robinson (2001) highlights that creativity is an activity that involves imagination in it to be designed and intended to obtain the expected results and values. According to the definitions of creativity mentioned above, it can be concluded that creativity has several features that involve imagination, goal-oriented, originality, and output that can achieve the expected goals. The question is that how to teach creativity to students.

Creativity in Learning Activities

Understanding creativity as described before in this study leads the discussion to the role in creativity in education. Creativity is important to be taught in order to encourage the students to train their ability to solve problems, explore possibilities for a problem, learn to investigate, and train them skills to understand something deeply (Starko, 2010). In order to achieve these objectives, Starko proposes strategies that can be applied to improve creativity skills by training the ways in discovering problems, diverging thinking strategies, using metaphors and analogies, visualizing and applying creative dramas, and conducting competitions.

Studies conducted by Carson and Runco (1999) show that the ability to find problems is associated with people who are able to perform problem-solving, flexible, and open-minded. In practice, teachers can create learning activities that encourage students to explore their interests, play and ask questions, and be able to understand questions. Divergent thinking is the ability of a person to see problems from various angles. A strategy that teachers can do is to encourage students to think through many varied ideas, encourage something that is unusual (originality), and unite ideas and build them to perform better improvement (elaboration).

In addition, Bernsteins (1999) identifies 13 "thinking tools" that can be processed and explored by teachers in learning activities to encourage creativity. They are observing, imagining, abstracting, understanding patterns, shaping patterns, analyzing, criticizing while involving physical activities, having empathy with what is felt by things or other people, dimensional thinking, modelling, playing, transforming, and synthesizing. The implementation of the strategies and the elaboration of the thinking tools will embody a creative learning activity.

However, misunderstanding between learning to (cultivate) creativity and creative learning often occurs (NACCCE, 1999 and Starko, 2010). It has a significant difference. In the first definition, the goal of learning is to develop students' creativity. Meanwhile, in the second definition, the teacher creates learning activities in such a way in order to create enjoyable activities. Such learning activities are usually characterized by dynamic learning situations, which are different from habits, and attracting students' involvement. It is an important component for creating effective learning activities. Nevertheless, as long as the learning is not aimed at producing creative students with creative thinking, such learning cannot be said as learning creativity.

Teacher's Perception on Creativity

The findings conducted on teachers from different fifteen primary schools presents several aspects to reveal the teacher's perception of creativity; they are teacher's ideas about the meaning of creativity, the motivation in conducting the learning practice, the teacher's opinions on creativity and the applicable curriculum, the motivation and the factors perceived as obstacles and incentives to develop the learning activities. This investigation was completely conducted to search for information from the teachers' points of view. It is clarified as follows.

First, the teachers associated creativity with teaching skills. The results of an interview shows that creativity in learning was defined as the ability to process learning material and present it in such a way so that students could be interested in and enjoyed the learning process. The teachers considered creativity which was related to the efforts to increase the involvement of students in learning activities. Boredom was believed to be the reason why it was important to implement creative learning activities, therefore teachers needed to create learning activities which were interesting, entertaining, and building the interaction between teachers and students. Teacher-cantered approach, students who are busy summarizing, and lack of interaction often cause students to feel bored and less involved (Entwistle, 1997 and Banning, 2005). The teachers also considered that creativity was related to the strategies applied in learning activities using different methods of habits and optimizing the tools and available learning materials. For example, a teacher employed a variety of pictures displayed in a projector and invites students to sing with lyrics containing the subject being discussed. As a result, what teachers practice in the classroom is creative learning instead of learning creativity (Starko, 2010). The creative way of learning is different and cannot be defined as creative learning as long as it is not aimed at and produces creative thinking skills of the students.

The second one is about the teacher's motivation in conducting the learning activities. As part of the assessment of teacher's perception, motivation is important to find out because it is believed to be the main fuel in creativity (Amabile, 2009). Motivation is divided into two types, namely intrinsic (from within) and extrinsic (from outside the self) motivation. For the teachers, their intrinsic motivation is to gain satisfaction and personal pleasure when they have learned well. In other words, personal satisfaction was achieved when the learning activity was not monotonous; they supposed that they did something good, and students had better understanding of the material. Meanwhile, the factor that influenced the extrinsic motivation was the optimal achievement by the students, both the minimum achievement criteria (KCM) and the school standard of the National Exam (UN) passing grade. On the other hand, parents were also mentioned as part of teacher's motivation because they often put a target on their children so they could send their children to prominent schools. Actively participating students also encouraged the teachers to develop the learning activities.

Third, related to curriculum, the teacher suggest that the current 2013 curriculum provides more opportunities to be more creative because it requires teachers to explore wider themes and learning methods, for example by playing roles and games. The implication is that there is a need for a more supportive allocation of energy, time, and equipment, and especially through understanding of the concepts proposed in the curriculum. Particularly regarding the understanding of the material concepts and methods employed as suggested in the curriculum 2013, the teachers supposed that the socialization of the curriculum was barely adequate. Additional socialization of the programs and the other efforts are needed in order to provide more comprehensive understanding. On the other hand, the teachers stated that the time allocation was very limited seen from the amount of material to deliver. Moreover, the teachers were also required to deal with various school administration stuffs that are time-consuming. The availability of supporting learning equipment was also considered as lacking so that it inhibited the learning activities. It indicates that there was a gap between the concepts arranged in the curriculum and the real conditions of its implementation.

Fourth, some things that could encourage and became obstacles for the improvement of learning activities conducted by teachers were (1) parallel teacher groups; it provided opportunities for teachers to exchange experiences and useful methods to apply in the

classroom, (2) supporting equipment; the availability of equipment such as pictures, realia and even projectors were very helpful to deliver the materials, but some obstacles were found in the school that became another problem, (3) the time allocation, creative learning took a longer time to be implemented because it involved a variety of equipment and method that were time-consuming, while the allocated time was barely adequate, (4) education and training were believed to be effective contribution in improving the quality of the teachers, and (5) monitoring and evaluation of both principals and colleagues had a positive effect on the teachers to maintain their performance.

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COMMERCIAL MUSIC (POP CULTURE) STYLES AS THE MAIN MUSICAL SOURCE OF PRESERVATION OF ENDANGERED LANGUAGES IN A GLOBAL CONTEXT.

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Abstract

Nowadays, the acknowledge of the big amount of endangered languages around the globe is still increasing while the preservation of them still in question due to the lack or the harm of linguistic policies as well, the hegemony of national languages that, in order to establish a more standardised national linguistic paradigm pushes the minority/native language into a state of emergency in its preservation. In the age of information and globalisation, different media has been utilised in order to promote the preservation of endangered languages, among them, publications in different areas like science, humanities and literature. Besides that, music has been also playing an important part in this terms due to its popularity and its social impact. In this paper will be focused in the commercial/pop culture music and its musical, linguistic and social implications since most of this musical expression are evidently considered as alien to the musical tradition in each case and paradoxically at the same time promoting the preservation of an endangered native language since this last one is considered a fundamental part of the traditional identity of each society.

Keywords: Endangered Languages, Native languages, Languages national policies, Language preservation; Rap/Hip-hop Music; Globalization, Americas, Asia, Europe, Africa

Introduction

In the early decades of the 21st century, it is reported that, among the sum of the languages in the world 6.909, the number of endangered languages almost 3000 of them are considered endangered. Due to many factors such as discrimination, lack of support from governmental and non-governmental organizations and even educational and/or political conflicts, these endangered languages pass through a very complicated situation. Many programs have been applied to the luckiest communities, some of these programs with a low impact in the decreasing graphics that forecast a fast extinction of languages. But one thing has been observed as an efficient and "natural" media for the preservation of languages: music.

Music as Media of Preservation of Languages

Music has been accompanying human societies for ages, and within the mere production of notes, rhythms and harmonies, it's been also used to complement the rhymes of the poetry and literary works. And, until today, these musical pieces around the world have been the recipient of a big amount of texts, preserving them in the form of musical pieces, whether in classical, folk and also pop/commercial forms.

In the second decade of the 21st century, an extraordinary phenomena is happening towards music and language. It's actually one of the faces of globalisation; this means that not only the main languages such as English and lately, Spanish as the language of predilection but

also a huge number of other languages have been on the race into popular music, but also endangered minority languages from all around the globe.

Among all the musical styles spreaded worldwide, rap and hip-hop have been surprisingly the best option for many vocalists at the moment they find a musical expression to perform in their native languages.

Rap and hip hop are musical styles developed by Afro-Americans in the USA and later followed by Chicano communities. Since the 1980's in the whole USA, Afroamerican communities started this movement post R&B, Soul and Disco styles in order to explore a new musical expression based mainly on rhymes over a musical looped pattern.

This is how rap and hip-hop gained popularity, first, within its communities and later in the musical industry; what finally ended up in spreading it, to non Afro Americans, within USA and abroad.

The [characteristic of its] simplicity of their loop basis, makes these styles tend to be more focused on the lyrics rather than in the melodic, harmonic or rhythmic patterns. This simplicity is taken as an advantage in order to make more lyrics about protests, and/or issues that concerns the community.

This fact (the rhyme prioritised over the musical structure and motives) has been a crucial factor for the expression of rappers and hip hoppers around the globe as well. Making this musical style, one of the most popular music to rescue endangered languages around the globe. Some of the unlike cases are enlisted below:

1. Welsh (Wales, United Kingdom) - Mr Phormula, Genod Droog, Lluwybr Llaethog, y diwygiad
2. Catalá (Cataluña, Spain) - Cac Blac, Porta
3. Diidxazá (Oaxaca, Mexico) - Juchirap, Many Rap
4. Mixteco (Oaxaca, Mexico) - Una Isu
5. Bahasa Karo (North Sumatra, Indonesia) - Wira QeTa, Wisnu Bangun
6. Bahasa Jawa (Central Java & Yogyakarta Provinces, Indonesia) - Jogja Hip Hop Foundation
7. Bahasa Sasak (Lombok Island, Indonesia) - Big Noeng
8. Tsonga (Limpopo, South Africa) - TEam Yati Boss

These are just few examples of rap and hip hop music around the world, that, surprisingly chose the same musical style to express their concerns towards cultural, social and politic issues in their native languages. It's a well known reality that Rap and Hip Hop went worldwide long before it appeared in minority languages, this brief paper aims to point out how, for example, in the British paradigma coexist other languages besides English, yet unfortunately it has being put aside while monolingustic politics have been ruled in the British region. Same case can be found in other paradigmas like in Spain, Mexico and in other Spanish majority speaking countries; while Spanish language has been in top of all languages in those countries through centuries, most of minority language communities still struggling with discrimination in many ways. Seems like Spanish language would be the only one working in those countries. In the case of indonesia, the standardization of education through

Indonesian language, has made the population little less aware of the importance of their native language, in the recent years, a new motto has been popularised that reads “Utamakan Bahasa Indonesia, Pelajari Bahasa Asing, Lestarikan Bahasa Daerah” (“prioritise Indonesian Language, Learn a Foreign Language, Preserve the Local language”); despite the good intentions, it seems that many native languages in Indonesia have seen a decay in their usage, while native speakers -like in many other regions around the globe- can barely use the whole richness of their native language.

THE INFLUENCE OF MARXISM THOUGHT THAT ARE CONTAINED IN “LES JUSTES” DRAMA SCRIPT BY ALBERT CAMUS

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Abstract

Karl Marx is told as an inspirator with great ideas. Marx claimed that there are laws of social development as well as the opening of secrets about a capitalist economy. Indeed at the level of theory, communism has a noble purpose but in practice many bad things happened. Lenin was the first thinker of marxism to bring marxism to actual practice, a revolution run by it to realize the utopia of Marxism in which Marxism in the hands of Lenin is not a philosophy of ordinary economics. The Just Assassins (original French title: “Les Justes”, a more literal translation is The Just or The Righteous) is a drama script in 1949 by French writer and philosopher Albert Camus. The drama is based on the true story of a group of Russian Socialist-Revolutionaries who killed Grand Duke Sergei Alexandrovich in 1905, and explored the moral issues associated with murder and terrorism. In the drama, all but one (Stepan) of "Justes" is based on historical terrorists, described in *Memoirs of a Terrorist* by Boris Savinkov.

This study aims to analyze the thought of an Albert Camus about a rebellion which he says is not as a form of resistance of the proletariat against the capitalist in the specific sense of Marxian or in other words that the existence of Marxism as a form of resistance to the domination of capitalism. Which prefers to human rebellion in the sense of opposing all sorts of life situations that are sickening, or in other words opposing the process of creation that has occurred by itself. With another meaning that is as a form of aspiration to obtain clarity and unity of a thought, so that in the form of a paradox, will lead to the level of form and public order. Camus believes that rebellion is one of the many essential dimensions of human nature. The Kaliayev character in this text provides a new perspective in the view of the revolution in order to bring out a political order or power existing in a society.

Keywords: marxism; anarchism; karl marx; bakunin; realist theater

Introduction Background

Marxism is a view derived from Karl Marx. Karl Marx devised a major theory pertaining to economic systems, social systems and political systems. The followers of this Marxist theory are called Marxists. The widely known theories of Marxism in sociology are also often used in the study of historical events. Marxism is a complete, singular and unallocated world view.

Karl Marx combines an understanding of economics, political science, history and philosophy on the grounds that we can understand events that occur in the world. In his view the basic human economic needs of goods such as food and shelter form all the characteristics of society including into politics, arts, literatures, religion and law. (W.

Mansbach, Richard & L. Rafferty, Christian, 2012: 47). Marxism assumes that knowledge of economics is not enough for an understanding of the history of society. But ideology and social consciousness are also obligatory to be studied and understood.

There are two views of Marxism in Karl Marx's school of Dialectical Materialism and Historical Materialism. Karl Marx's thinking has always been associated with Dialectical Materialism and as a whole influenced by Hegel and Feuerbach. Meanwhile, Marx's War followed the Feurbach who was tended to critical of Hegel's loyalty and critical to idealist philosophy. As a follower of Naturalist ideology as adopted by Hegel, Karl Marx attempted to perfect the theory of Hegel. Because according to Karl Marx, Hegel always focus on the idealist and not abstract, then Karl Marx criticize Hegel's theory to be more material as in the economic aspects (Ritzer & Goodman, 2003: 26). Hegel's most important contribution was his dialectical system, while Feuerbach's most important contribution was his criticism of Hegel's idealism.

According to Karl Marx (Darsono, 2007: 64-94), historical materialism or the sociology of marxism teaches about:

- A. Social awareness breeds social consciousness
- B. Common law of the development of society
- C. Base and upper building
- D. Class and classroom
- E. State and revolution
- F. The role of time and leadership in history

Biography of Karl Marx

Karl Henx Marx or better known as Karl Marx was born in Trier, Prussia (now Germany), on May 5, 1818. His father who is a lawyer made life in the family Karl Marx quite prosperous and classified as a professional middle class. Marx family can be said prosperous in Germany given the background of both parents Karl Marx is very thick with Jews. Karl Marx's father, Baruch Marx has a genuine lineage of Jews, in whom many Marxites became rabbis, while his mother Henriette was the son of a choir leader at the Nijmegen synagogue in the Netherlands (Small, 2014: 5-6). Karl Marx is the second of five children. He has a relationship not too close to his brother except with one of his sisters who would later live in Cape Town.

Young Karl Marx attended Tryer Gymnasium. The school is a special school for boys coming from middle-class family backgrounds at the time. Tryer Gymnasium's principal is Johan Hugo Wyttenbach (1767-1848) who is a friend of Karl Marx's father. The education emphasized in the school is Greek and Latin, the education is taught in order to instill strong foundations in their students, as well as the most thought-provoking sources of learning and philosophy using the language. At that time Tryer Gymnasium was a German conventional oriented to the teaching of classical sciences and the study of ancient languages.

Marx began his studies in Bonn at the age of 18, not far from his hometown. The university did not produce progress for Marx himself, the article Marx often stumble delinquency problems like general students. This made Karl Marx's father move him to a

university in Berlin with excellent educational standards and prominent teachers. Karl Marx studied philosophy at George Wilhelm Friedrich Hegel, who is a renowned thinker. Hegel died in 1831, but his influence continued to live thanks to the publication of his lectures on history, aesthetics, philosophy of religion, and the history of philosophy (Small, 2014: 15). Karl Marx finally received his doctorate in philosophy in 1841 from the University of Berlin.

Background of Rise of Karl Marx's Thought

Marx lived after two great revolutions broke out in mainland Europe, the Political Revolution of the Bourgeois in France and the Industrial Revolution in England. The political revolution in France brought the bourgeoisie to power in the economic and political fields which made the rapid development of capitalist economy (Darsono, 2007: 14). This creates a socio-economic disparity between the capitalists and the proletarian / laborers. Meanwhile, technological developments during the Industrial Revolution in England resulted in abusive labor (human) is no longer needed because replaced by the existence of sophisticated machines more efficient, productive, and does not require much money. It is different with the laborers who have to give wages on each head. As a result, the workers are increasingly suffering from poverty and becoming unemployed.

In Karl Marx's view the basic human economic needs of goods such as food and shelter form all the characteristics of society, including politics, literature, religion, and law (Mansbach and Rafferty, 2012: 47). The great development of Marx's industrial and scientific powers will create sharp contrasts. Machine tools can shorten work and give more profit, but can also lead to hunger and overtime. Man becomes master of nature, but at the same time it becomes another human slave. In his view also the bourgeoisie subjugates the forces of nature to man, applies chemistry to industry, and makes machines, transportation, and new means of communication have created a massive breakthrough in the field of production (Winarni, 2014: 121-122). The role of mechanical machines in the field of production does bring benefits to the owners, the article compared to the workers of machine workers can produce goods needs neatly and more consistently, so in the production process there is no change in the value of qualitative goods. The orientation of the overhaul of industrial personnel from human labor to production machinery is profitability, the tendency being to reduce production costs by increasing the constant share of capital invested in machines. These conditions force producers to reduce labor to reduce costs in the production process, especially labor wages.

Marx's theory of economics reveals that the system of capitalism as a system of society in which the means of production are owned and used for the owner's personal gain. While on the other hand the workers employed are not slave laborers, but civilians with the status of independence, the goal is nothing but to gain profit / profit. Marx considers that the value of a good is determined by the amount of time socially necessary for its production. Labor sells its labor in the market in the form of goods with the socially necessary time-benchmark to produce / produce the same as what is needed to sustain its survival as well as its family (Winarni, 2014: 124). The steps that can be taken by Karl Marx in the struggle for the proletariat by entering the political sphere so as to mobilize the activities under the auspices of the government including production activities, the way of politics by the proletariat through supremacy so that the proletariat can talk in the government. Then convey ideas that uphold the interests of the proletariat in the sense of escape from the chains of the bourgeoisie.

When the imperial system fades and people live in an independent state that has certain relations with other countries, these countries grow as bourgeois society. Thus naturally all kinds of demands are limited to the geographic sphere of the state, and it is also naturally announced that freedom and equality are human rights (Muhammad: 2010: 216). As capitalist societies turned to the socialists, Marx called that period a communist society. With regard to this communist society, Marx's concept explains that the means of production do not assign special ownership to individuals, but ownership to the whole society. In this period full equity and equality in social and economic order cannot be expected. Human exploitation will be reduced, but the distribution of goods to consumers will continue to be based on the amount of work each person does (Muhammad, 2010: 217).

The Development of Political Economy Thought Karl Marx

In August 1849, Marx arrived in London where he stayed until his death in 1883. For some time, most of his time was spent analyzing factionalism within the refugee community in Germany. From then on, Marx has essentially become a political economy thinker or rather a person critical of the political economy. Political economy is the name of a discipline that is born a hundred years earlier, mainly thanks to the contributions of Adam Smith (1723-1790), a man of a moral philosophy in Glasgow whose work *The Wealth of Nations* defends the free market "Unseen hands". For Marx, political economy is an intellectual partner of capitalism, and the development of political economy deeply reflects the resurrection of the bourgeoisie in dominating social and political life.

Marx's analysis of modern society centers on the analysis of relationships of production that allows a class to grow more prosperous and powerful by sacrificing another class, and this is a great task even he devoted the rest of his life to completing the task. Marx argues, shifts have taken place in the mode of production that underlies the societal life of the feudal system to the capitalist mode of production.

In this capitalist system, this manifests itself in the exploitation of the workers (the proletariat) by the capitalists. When workers are paid just enough to facilitate their minimal existence, the capitalists based on their position of power in the mode of production absorb more value from the products of the workers, which they call profit. One of the key aspects of the capitalist mode of production is the specific forms of alienation imposed on the proletariat. In the capitalist mode of production, workers become alienated from the products they do, alienated from the work process, alienated from "species-being" and from fellow workers. Alienation is supported by the ideological system that is spread by capitalist society. Through law, through the state, and through something similar to democracy, the proletariat is pacified to live under a false consciousness that legitimizes the state of their oppression and conceals economic exploitation of the proletariat.

Many disputes over whether Marx assumes that there will be an inevitable inevitability in the mode of capitalist production towards communism or whether the actors of the social must take an active role in ending the mode of capitalist exploitation. The frequent reference of Marx to the laws inherent in the structure of political economy seems to imply an inevitable logic of that development, although it may be said that the emphasis on law (and the positivist idea of science) is a consequence of certain Engels' interpretations of Marx's work.

Due to the vague nature of Marx's view of political action, so is not clear the complex of debates about what constitutes the legitimate political actions of the proletariat and of how change can be achieved in countries where the working class is reluctant to take action against the capitalist and capitalist elites. Marx is a figure of enlightenment and very confident in the progressive changes in society, something that is clearly unpopular in the era of social theory now where ideas on progress, emancipation and major political projects are in doubt.

Nevertheless, it seems fair to say that Marx is still an important reference to contemporary debates. Not to be forgotten, in handling issues world politics such as globalization, some theorists still consider it important to defend Marxism, especially in its humanist form. Thus, it appears that Marx's thinking is still "relevant" despite many statements about it in the post-Cold War era: the legacy of Marx is still very much alive, and remains contentious as ever.

Theory of Bakunin

Mikhail Alexandrovich Bakunin (Russian: Михаил Александрович Бакунин; born May 30, 1814 - died July 1, 1876 at the age of 62 years) is a figure of Russian politician. Bakunin is one of the best anarchist thinkers. Many even say that he is one of the "founders of the Anarchist movement". Bakunin is an anarchist who has a powerful revolutionary energy. Bakunin is a 'follower' of Proudhon's teachings, but expands it to economics when he and the wing of collectivism recognize the collective ownership of land and means of production and wishes to limit personal wealth to the work of others. Bakunin is also an anti-communist who at that time has a very authoritarian character.

In 1844, Bakunin moved to Paris. This is where Bakunin meets socialist figures like Marx and above all, Proudhon. It was from these two socialist figures that Bakunin developed his own ideas, and especially with Proudhon, Bakunin later became one of the successors of Proudhon's thought in terms of anarchism. Bakunin led anarchist groups at the International Labor Association (Internationale 1) meeting in London in 1864. This group is very much opposed to

Marx, especially about the concept of a socialist state. Bakunin strongly opposed the concept of a socialist state as Marx dictated. Marxists argue that the state is still needed during the proletarian revolution, which is the ideals of the workers, has not happened.

The state is still needed as a means to form communist communities under the dictatorship of the workers. According to Bakunin, the state is no longer needed because of power the state violates the rights of free individuals. The state must be replaced by communities that are free and economically independent. The group was later excluded from Internationale I in 1872 during the Hague Congress. The Bakunin-led anarchist group then held its own Congress in Saint Imier and produce revolutionary programs of anarchist groups. Although Bakunin greatly respected Marx, and regarded Marx as one of his teachers, many of Marx's concepts he strongly opposed. Bakunin disagreed with Marx's concept of "authoritarian socialism" and "the dictatorship of the proletariat." Bakunin likened that concept to the Russian dictatorship under the reign of Tsar Nicholas I.

Methodology

This study aims to examine the foundation of Albert Camus's thinking about the concept of a revolution he poured into the play "Les Justes." This research is a qualitative descriptive study based on secondary data, using books, journals and articles who will answer whether Albert Camus has a concept of revolution that is different from what happened to the Russian Revolution in 1905?

Why Albert Camus created the character Kaliayev as the hero has the same name as the terrorist on whom the character is based but failed to harm the innocent in order to bring about the revolution?

Why did Kaliayev fail to throw bomb into the Grand Duke's horse-drawn carriage only because he saw a little boy participating with him?

On the other hand, Camus introduced one fictional character to show, Stepan. Why is he so radical and as an extremist that is often contradictory and disputes with Kaliayev, he is even prepared to kill children if ordered by the organization?

Result and Discussion

Plot with Analysis

Act I (*In the apartment used by the terrorists*)

The 'justes' are a group of revolutionaries plotting to assassinate the Grand Duke with a bomb. The first attempt is meticulously set up, with Kaliayev selected to throw the bomb.

Act II (*as before*)

After a period of uncertainty as to the outcome of the first attempt, Kaliayev returns, saying he could not throw the bomb at the carriage, as it contained the Grand Duke's nephew and niece. Stepan is disgusted by this, pointing out that thousands of Russian children have died as a result of Tsarist oppression, but the others take Kaliayev's side, as killing children would harm their cause.

Act III (*as before*)

Kaliayev prepares for the second attempt and tries again, two days after the first try. He successfully kills the duke. Voinov leaves the group to join the Party's propaganda division.

Act IV (*in a prison*)

Kaliayev is in prison. He has a brief discussion with Foka before Skouratov enters. Skouratov discusses Kaliayev's actions with him before the Grand Duchess enters. She shows Kaliayev the human side of his crime (the actual death of the Grand Duke) and asks him to agree to being a murderer, not a revolutionary, in exchange for his life. Kaliayev is moved by her talk of her husband but stays firm. He says, "Let me prepare myself to die. If I did not die-- it's then I'd be a murderer. Skouratov reenters and makes Kaliayev an offer:

either Kaliayev confesses and reveals the whereabouts of his fellows, or Skouratov will publish an article saying he repented his acts to the Grand Duchess, thereby making his fellows believe he betrayed them and their cause.

Act V (*At the apartment*)

It is the night of Kaliayev's execution. Annenkov, Dora and Stepan await news of him. Voinov returns for the same reason. Some suggest that Kaliayev may have betrayed them to save his own life, but Dora knows this is not true. This is confirmed shortly afterwards by news of Kaliayev's death. Dora, normally the most gentle of the group, takes on a Stepan-like attitude. She vows to throw herself into terrorism and either to destroy tyranny single-handed to avenge Kaliayev, or be caught, executed and thereby united with him.

Characters

Ivan Kaliayev ('Yanek') – The lead character of the play. It is he who throws the bomb that kills the Grand Duke, and goes to prison for it. Kaliayev is also known among the terrorists as 'the poet'. He, like the other 'justes', has sacrificed a good life to fight the tyranny of the Tsarist regime. Despite the sadness and danger of terrorism, Kaliayev repeatedly affirms his love for life — indeed, he is fighting so as to bring a better life to others. He and **Stepan Fedorov** frequently come into conflict. He used to be the lover of **Dora Doulebov**. Kaliayev is seen making a number of religious gestures, such as crossing himself. He is also extremely moral, and uncomfortable with the idea of killing a man. His only consolation is that, in killing the Grand Duke, he will reduce suffering for thousands of others ('La Russie sera belle') and that he will pay for the human side of his crime with his life. Even then, he makes certain that he kills only the Grand Duke. Ivan Kalyayev was the real name of the terrorist, as Camus notes in his introduction.

Stepan Fedorov – The only fictional revolutionary of the play, introduced by Camus to show his problems with the Communist party. Stepan enters the play having spent three years in prison before escaping to Switzerland (a reference to Lenin). As a consequence, he is very bitter and unable to appreciate the good aspects of life. He feels that 'freedom is a prison while even one man on Earth is enslaved', and frequently talks about insane acts of indiscriminate destruction, such as asking Dora 'how many bombs would it take to blow up Moscow?'. He also persistently asks to be allowed to throw the bomb, but the other members of the group see him as too unstable to be allowed to do so.

Dora Doulebov – Former lover of Kaliayev. She has had training in chemistry, and therefore acts as the group's bomb-maker. Dora, more than any other of the revolutionaries, remembers and talks fondly of her life before joining the Party. Though normally very gentle, Dora adopts a Stepan-like persona at the end of the play, wishing to avenge Kaliayev's death or die trying.

Boris Annenkov – The leader of the Party. Annenkov makes all the decisions about the assassination, such as who will throw the bomb. He acts in a mediating role in conflicts between Kaliayev and Stepan, and generally serves to calm the feelings of the other members of the group.

Alexis Voinov – A former university student, Voinov was thrown out of university for anti-Tsarist comments. Voinov places a very high value on truth, and feels he must fight tyranny actively. However, when he finds himself unable to throw his bomb in the first assassination attempt, he realises that he is not suited for direct violent action — he is afraid of the moment of deciding to throw the bomb, and he is ashamed of this. He decides instead to transfer to the propaganda division of the Party, saying that although the risks are the same, he does not have to see them.

The five characters above make up the 'justes' of the title.

Other characters:

The Grand Duchess – Widow of Grand Duke Serge. She appears in only one scene, confronting Kaliayev in prison about his actions. She emphasises the human side of the Grand Duke's death, talking about his little habits and good qualities. She asks Kaliayev to admit to being a murderer rather than a revolutionary, in exchange for a pardon, and to accept Christianity. Kaliayev finds his justification severely weakened, but manages to reject her offer.

Skouratov – A member of the secret police who visits Kaliayev in prison. Skouratov represents the hopelessness of struggling against a despotic society. He asks Kaliayev to betray his comrades in exchange for freedom for all of them, but Kaliayev refuses to do so. Skouratov then has published, or threatens to have published, a newspaper article saying Kaliayev did betray them, so as to destroy the unity of the group. However, if he does so, the group do not believe him.

Foka – A man Kaliayev meets in prison who has murdered someone while drunk. Foka is sceptical towards Kaliayev's socialism, and is instead very acceptant of the world (when Kaliayev describes the socialist vision to him, Foka simply says it is heaven). He is serving a 20-year sentence, but acts as a hangman, getting a year off his sentence for each criminal he hangs.

Prison guard – Not even a character. All he does is tell Kaliayev and Foka to be quiet until Skouratov arrives.

"Les Justes", this play, as it is happening everywhere, shows a troubling, or terrible relationship between murder and justice, between truth and death, between politics and infinity. Existential person will be proven when he ever rebelled. For example, when someone is ridiculed by others and he immediately feels unacceptable and shows his dislike, it can be said that the person has rebelled. Rebellion is not only done against others, but also can be done to self. The courage of a person out of his ordinary figure for the sake of getting more comfort is also a rebellion.

According to Albert Camus, in addition to physical rebellion there is also a metaphysical rebellion. Metaphysical rebellion also does not always lead to a distrust of God's existence. Rebellion can be done to be more confident in what has been believed so far. The term is seeking justification. An atheist may be the one who gets a big disappointment in the process of seeking metaphysical truth.

In February 1905 in Moscow, a group of terrorist who organized an attempt on the life of the Grand Duke Serge, uncle of the Tsar. This attempt and the unusual circumstances leading up to and following it, are the subject of "Les Justes". No matter how extraordinary some of the situations in this play may seem, they are the truth. This is not to say that "Les Justes" is a historical play. But all the characters did actually exist.

In this script, Kaliayev conflicts himself when he fail to throw a bomb at the Grand Duke. He returned to his group and sorrowfully apologized for not being able to perform his first task. *"I could not predict this... Children, those children especially... Have a good look at little kids? I could not stand that look..."*

Since we witness political assassinations and high profile murders, every now and then, in our modern world, we can easily assimilate Camus' play with our time. Stepan and Kaliayev are interesting characters in "Les Justes". The destination is same for the two men but they want to tread different paths. *"Liberty is still a prison as long as there is still anyone in chains on earth,"* says Stepan (Act I).

It is surprising, Kaliayev, who is going to hurl bomb at Grand Duke still could say "Beauty exists, joy exists!" But he is a poet who muses, "In the tranquil places where my heart wishes you..." in a place where they are planning a murder.

End justifies the means is a famous aphorism by Mao Tse Tung, loved by revolutionaries around the world. And Stepan says, *"When we decide to forget about children, that day we will be masters of the world and the revolution will triumph."*

Kaliayev says, in reaction to Stepan violent idea of revolution, *"... make me into an assassin when I am trying to be a maker of justice"* (Act II).

Let's look into another conversation in Act II. Stepan: *"We are murderers and we have chosen to be."*

Kaliayev: *"No. I've chosen to die so that murder will not triumph. I have chosen to be innocent."*

Quite true, we do not approve murders in the name of politics and revolution. The play explores the idea of rightful violence, and the characters believe it is right to kill people who inflict violence which we could relate to the anarchism concept that Bakunin created.

One of the interesting things in this play is the existance of unusual values of the true terrorists, whose most characters in the play have a sense of humanity and compassion so that they agree not to include children and wives as their target to be killed. For Stepan, any means used to bring about the revolution are justified. The main arguments in the play are between those two characters (Stepan and Kaliayev) but the other three terrorists – Annenkov, Dora and Voinov, all suffer the same anxiety as they try to convince themselves that their actions are just.

The play also reminds us of the importance of principles in life, that in every action there is always a consequence and on every option contains cause and effect. In the play, Kaliayev who had failed in carrying out his first task finally caught after he managed to bomb the Grand Duke on the second attempt. He was imprisoned and during his time in prison he received various difficult offers between remaining dead as a murderer or free but

becoming a traitor. With the difficult choices that lie ahead, he remains firm in his idealistic principle of dying on the gallows as a revolutionary socialist.

Conclusion

In the script of "Les Justes" by Albert Camus it is explained that the notion of rebellion according to Camus is not as a form of resistance of the proletariat against the capitalist in the specific sense of Marxian or in other words that existence

Marxism as a form of resistance to the domination of capitalism, which prefers to human rebellion in the sense of opposing all sorts of life situations that are sickening, or in other words opposing the process of creation that has occurred itself. There are also other meanings contained in it, that is as a form of aspiration to obtain clarity and unity of thought, so that in the form of a paradox, will lead to the level of rules and orders.

The idea of a rebellion according to Camus is not as a form of resistance of the proletariat against capitalist in a specific sense or in other words hegemony of marxism as a form of antithesis to the domination of capitalism. But it is more to the human rebellion in the metaphysical sense that is opposed to all kinds of life situations that are sick or in other words against the process of creation that has occurred itself. There are also other meanings contained therein, that is as a form of aspiration to obtain clarity and unity of thought, so that in its paradoxical form will lead to a degree of order and order.

Camus believes that rebellion is one of the many essential dimensions of human nature. There is no point in denying the historical reality that already exists. It is a wise move to dig deeper and discover the essential principles of its existence.

The rebellious man is the man who says "yes" to life, but at the same time also welcomes him with "no", i.e "no" in suffering, crushing injustice, and other adversity. Rebellious humans always appreciate life and assume that human life has a noble value. The nobility comes from individual freedom and responsibility. To manifest happiness, rebellious man never turns to the supernatural and neither to what state he pours in the script of "Les Justes". In other words, Camus argues that the revolution should not be always done by murder nor by force.

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THE PENDHOK STYLE OF SURAKARTA KRIS A CASE STUDY OF DHONI KUSTANTO AS PENDHOK ARTIST OF 90S MRANGGI GENERATIONS

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Abstract

Kris(keris) is a kind of Javanese dagger with its main parts: blade, hilt, sheath, and *pendhok*. The *pendhok* is a protective part of the sheath, usually made of various metals such as silver, bronze, copper, brass, and even gold. Kris of *tangguh nom* (young period) which later specified as *tangguh Surakarta* (Surakarta period) becomes a model in the making of *pendhok*. *Tangguh* (period) means an identification of kris based on the period of kingdoms with its *empu* (kris masters). The formation of *pendhok* in Surakarta style means connected with the form of Surakarta kris which conceptualized by PB III to differentiate with Kasunanan Kartasura. The *tangguh Surakarta* is accepted as a style of kris which has a form of distinction to the another kingdom: Yogyakarta. Seemingly the aesthetic of *pendhok* and Surakarta kris is remained the original post-Kartasura trace but with the authenticity of PB III. The form of Surakarta kris is recognizable by the shape of sheath (warangka), especially *ladrang* and *gayaman*, with the hilt of *tunggak semi* (spring stump). The *pendhok* form follows the sheath style, and its ornaments mostly signify an adopted art of pre-Islam: Hindu – Budha. As Majapahit diminishes and Islam arose, the kris then shaped in the palace traditions in the hegemony of *Islam Kejawen* and the king is in the center. Kris culture arranged as a form of synthesis between Old Java of Majapahit with the New Java of Islam *Pesisiran* (seashore) in the era of Islamic Mataram by Sultan Agung. During the colonialism, the conflict over Mataram authority had changed Java, also made Surakarta and its kris form produced in different identities through the kris culture and customary fashion in the Palace and then rooted in the Surakarta folk by the *mranggi* in the outside of Palace.

Keywords: pendhok, Mranggi, Ornament, Kris, Folkart, Identity, Surakarta, Java

1. Introduction

Indonesian kris becomes the world's intangible cultural heritage by UNESCO in the 2000s. This achievement based on the historical roots of kris culture, one of them is in Java. The kris has long been part of Javanese culture, it is shown in world explorers text of Ma Huan. He visited Java (Majapahit, Hindu's Kingdom, East Java) in 1433. He said that all men in Majapahit, from the king to commoners, from little boys of three years to old men, slipped a *pu-la-t'ou* (dagger) in their belts, they all have these knives which are all made of steel with most intricate patterns drawn in very delicate lines, for the handles they use gold or rhino's horn or elephants' teeth, carved with a depiction of human or demon, the carving works are skilfully made (Sheng-Lan 1970:88, Babu 2015:69-70). The similar narration found in Tomé Pires text, *Suma Oriental* which was written between 1512-1515 which said that every man in Java, whether rich or poor, must have a kris in his house and no man between the ages of twelve and eighty may go out of doors without a kris in his belt (Pires 1944:179). Pires recognized the Javanese who had embraced Islam but also recognized non-Javanese Muslim

who had embraced characteristic patterns of Javanese-ness (Ricklefs 2006:20). They have used gilded kris (Ricklefs 2013:31). The kris is part of an everyday life of men's custom in Java, at least in the Boomgaard text, all Javanese men wore a kris up until World War II (Boomgaard 2013:116).

During the interest of an 'ethnologist' which described Java, the Surakartakris was shown in *The History of Java*, this subject then 'continued' by Isaäc Groneman in *The Javanese Kris*. Raffles narrated the men in Javanese dress as follows "his kris should have the sheath of the *sátrian* (knight) fashion, and the handle should be that of *túng'gáksmi* (*tunggak semi* spring stump)" (Raffles 1817:95). What is Raffles signifying was the kris culture in the Palace. While Groneman wrote about the forging of blades and other parts of the kris for example *pendhok*. The custom of knight in Surakarta palace has been 'fixed' its fashion rule with the kris, especially the kris handle of *tunggak semi*. This style is conceptualized by PB III (Pakubowono III) when he came to power in 1749 – 1788 with the aim to differentiate with Kasunanan Kartasura (1680-1745) which happens in the conflict of powers over the authority of Mataram.

Around the 1800s the important manufacture of cutlery is the kris, a *pándi* employed to manufacture a good kris blade, the manufacture of sheaths or scabbards (*sarong*) for the kris constitute an exclusive profession, and the manufacturers are called *tukang meránggi*, or *mergongso* (Raffles 1817:173). In Raffles's description, the kris and some other specialist in craftsmanship are written in terms of industry. Those specialist are *túkang-tambógo* (coppersmith), *túkang-mas* (goldsmith), and a jeweler. Those professions are connected to the craftsmanship of *pendhok*, and to be sure the *tukang mranggi* has to connect with those specialists of precious metal and stones to decorate the sheath. The assembly specialists being said by Timbul Haryono (historian) then affirmed by Basuki Teguh Yuwono (kris master and scholar) called *penggaluh* (a jeweler) (Wijayatno & Sudrajat 2011:162). But, the term of *penggaluh* seem to have the difficulties to its references in the modern literature, whereas until now, the *mranggi* mostly was still known as the sheath maker and also the *pendhok*. The kris has been a product of traditional industry, the diversification of related profession spread in a market, and the form is manufactured to be identical to the origin of the kingdoms.

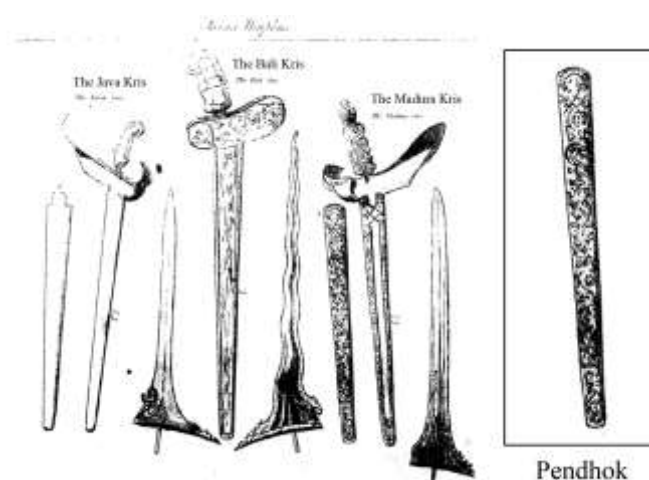


Figure 1. The type of kris, and the *pendhok*
(Picture supplement in *The History of Java* after page 296)

The *pendhok* is the protective part of *warangka* (sheath). The simplest *pendhok* usually made of brass or copper, but fancy ones made of silver or gold with a set of diamonds (Purwadi 2005: 381). In *The History of Java* a *pendhok* was drawn with its ornament (**Figure 1**), but

its image is related to the Madura kris (Raffles 1817:296-...). The years when Raffles doing his research there were some type of *pendhok* that already cultivated, and in certain condition was prohibited by PB IV (Pakubuwana IV) in Surakarta i.e. *pendhok parijata* (swollen rice), *pendhok tatahan sawat*, and *kemalon abang*. The kris which using the handle of *tunggak semi* (spring stump) were may be used by the knights (Margana 2005: 289, 292). The sheath of kris that was known at that time till today is *gayaman* and *ladrang*. *Warangkaladrang* commonly used at official ceremonies to complement the customary clothing, is a tribute, both ends curved like an ancient boat. While the *gayaman* as a complement to dress in unofficial events, simple form, widely used during the war for ease of use of kris, and the function of the *warangka* is as a shield, deflector, and to shovel (Wibawa 2008:42).



Figure 2. *Ladrang* sheath & *Gayaman* sheath
(<http://kesolo.com>)

The History of Java is the attempt of Raffles to display the island of Java and its structure for the sake of knowledge in colonialism, and while Groneman's was doing an involved research to built and shows the Javanese kris culture and its part. Both are in different intentions in writing the Java, but their works becomes the founding text of seeing the "Java" in objects culture. The Raffles texts gave the stepping stone in discussing the *pendhok* that hadn't be explained but giving a guide in which *mranggi's* social categorical and descriptive information. While Groneman's was opposite, he described the category of *pendhok* but lack in the description of *mranggi's* social culture. These texts are different to the text in the stories of *Babads* (history-chronicle) which written and mixed with legends, myth, in the will of the local rulers.

During the formation of by Surakarta kris PB III, it was a situation to 'found' the new form which admired but it was conditioning 'the loss' of the previous form as consequence of the neglect because the will to invent a new form of identity. And the PB IV prohibition which was regulated the uses of a certain *pendhok* in particular social level in Palace, it was conditioning the loss of productive knowledge in the making of certain *pendhok* to the next generations in the public. The time from PB II to PB IV becomes a circumstances to see the position of *mranggi* in Surakarta. It is all proved that *pendhok* has qualified enough as subject matter in kris studies. But, the *pendhok* is mostly absent in kris studies. So, this paper is an attempt of writing the *pendhok* in two matters: 1) How does the cultural formation of *pendhok* which is associated with the Surakarta style? 2) How does the style of Surakarta *pendhok* which is created by the traditional artist in the lineage of *mranggi*?

2. Literature Review

2.1. The javanism of Surakarta in kris culture

In the context of kris culture, the Surakarta kingdom is rooted in Islamic Mataram with its patronage power of being Javanese to its folks. Majapahit glory inspired Sultan Agung (1613-1646) to prove Majapahit traditions is not the enemy, but the root of Mataram's existence. Muslim rulers are closer to the tradition of Javanese Majapahit than to Islamic traditions in the Arabian Peninsula or even the coast of Sumatra (Vlekke 2008: xvii-xviii). The Hindu and Buddhist ideas have formed the Javanese, the process called "Javanization" which refers to the various Indian cultures that entered Java, then developed in its own literary (Kawi) and religious culture, the Majapahit kingdom considered as strong synthesis of Hindu-Javanese culture (Banerji 1989:589; Wiryomartono 2016:32; Ricklefs 2013:29). This old civilization or in language domain is termed as 'Old Javanese' refers to the pre-Muslim era of Javanese history (Uhlenbeck 1964:108). The traditions which influenced by 'old javanese' it has a large number of Sanskrit loan words and it has a large number of Sanskrit loan words (Zoetmulder 1974:8; Auroux 2000:187)

The appropriate word to describe the practices of Javanization is syncretism. As Majapahit diminishes, and the strengthening of Islam emerges through the Demak kingdom resulting in a synthesis between Hindu-Javanese culture and Islamic culture (Sachari 2007:33). M.C. Ricklefs said the synthesis in which Sultan Agung done is the "mystic synthesis" that united the Javanese and Muslim (Ricklefs 2013:32). It is considered to do with ethics and aesthetics. The patronage of syncretism never broken up either in pre-colonial or in the colonial Java, mainly in Era PB III – PB IV. Surakarta and its literary culture have retained a special significance as the locus classicus of an ancient literature which has resisted Islamization...and being said by Gericke as "the mecca of the Javanese language" (Hooker 1988:134). The syncretism continues when Islam came to power in Surakarta palace. Some traditions i.e. *slametan raja wedda* and *maesa lawung*, according to the customary law of Majapahit were passed down from Demak (the first Islamic kingdom in Java) into Mataram-Kartasura in era of PB II, 1748 (Headly 2004:292-294; Headly 1979:49-57). The Hindu and Buddhist religion is not accepted as the official religious culture of the kingdom, but its traditions and customs, especially kris, continues as part of tradition of the previous palace, the simplest words: Surakarta is inherit the form of Mataram-Kartasura.

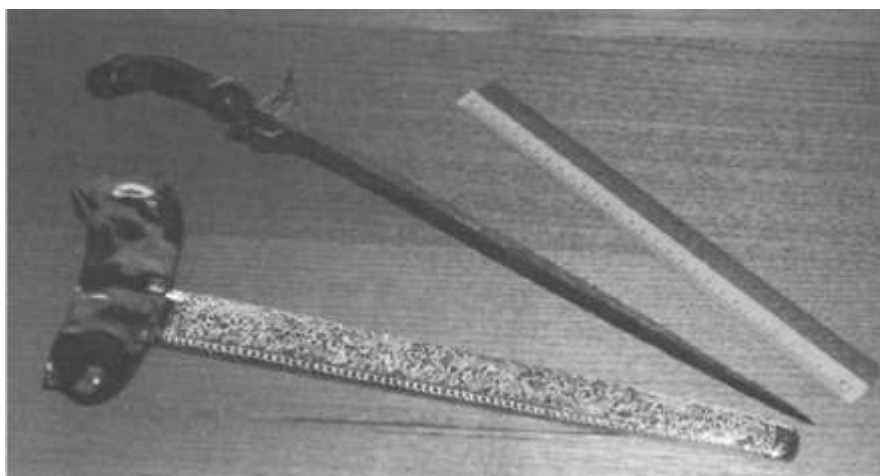


Figure 3. The *Kiai Wali*, 15th or 16th century made by Sunan Giri, the handle of Surakarta from 19th century (Ricklefs, *Islamize Java*, 2013:31)

The *empu/mpu*, and *mranggi* is a traditional artists in the form of patronage. The artists have been part of the state bureaucracies, in palace, the relationship between the artists and the clients, especially the kings is about the patronage of power (Wiryomartono 2016:9). The patronage of power has to do with ethics and aesthetic in how to become a Javanese Muslim which had begun by Sultan Agung, then inherited by his descendant. Yasadipura II, the poet who worked during the reign of Pakubuwana IV repeatedly advises that Java's *adat* (Hindu-Javanese tradition) should be maintained, and *priyayi* should not invent their own *adat* (Riddell & Street 1997:270). *Kejawen* identified as syncretic, an other form of Javanese-Islam which differentiated with *santri* traditions (Mulder 2005:21; Janowski & Kerlogue 2007:24-33; Cederroth 1991:18; Hooker 1988:63).

Especially in PB IV era, the 'Javanese-ness' then had not identified as Hindu-Javanese ideas but commonly termed as *kejawèn* or Javanism which informs ethics, custom and style, used to identify the Javanese who qualify as *santri* (Islamic pupil in *pesantren*) but discussing life in the perspective of *wayang* (shadow play/puppet) (Mulder 2005:16). Since Islamic influence was in effect in Javanese societies, the literacy role and function of the ancient priest (*mpu*, *empu*, *pandita*) which known in Hindu-Budhist Javanese literacy had been transformed and entrusted to the puppet master (*dhalang*) (Wiryomartono 2016:6). At the time of Dutch colonialism entered the life of Java, the Surakarta arts, and religious culture is ruled by the Mataram *priyayi* (ruling class). Facing the colonialism, PB IV is more attached to the potential of Islam as a social movement. The literary research on *Serat Wulang Reh* from PB IV's work shown the Surakarta literature was derived into two kinds of Islam: *Islam santri* and *Islam kejawen*. If *Islam santri* literature develops in *pesantren*, *surau*, contains Islamic *syariat*, whereas *Islam kejawen* more uses Javanese language than Arabic letter, for example that is *primbon*, its contents are developed in Javanese tradition (Ardani 1999). PB IV is known was influenced by *ulama*, and made changes of fashion rule: changing the clothes of Dutch-style warriors with Javanese clothes, and *abdi dalem* (court retainer) who faced the king were required to dress *santri* (Katno 2015). *Serat Wulang Reh* is not much use of *arkhaik* (ancient) Javanese. While PB IV was regulated the uses of a certain *pendhok* in particular social level in Palace, at the same time he wanted to remind and introduce Islam through culture.

In particular description, the Surakarta in *Javanese Literature in Surakarta Manuscripts: Introduction and manuscripts* was founded by Pakubuwana II in 1745, nearly 250 years from its establishment, Surakarta for many Javanese is represent the authenticity of Javanese (high) culture. Privileged in this representation is the imagined cultural preserves of Surakarta's two courts: the *Kraton* Surakarta and the Mangkunegaran (Florida 1993:11). During the colonialization, the Westernization occurring in many sectors, and *kris* is a resistance in *kraton* fashion customary (Lombard 1990:107-112). Between the two "Java"s exemplified by the *Kraton* and Mangkunegaran that produced truly durable fabrications of "Javanese" style, just as the Mangkunegaran Palace had its own pleasure retreats and ritual kinks, the *Kraton* Surakarta remained the original post-Kartasura trace of cultural authenticity (Pemberton 1994: 112).

2.2. The aesthetic of *pendhok*

Denys Lombard in his books *Nusa Jawa: Silang Budaya* (Nusa Java: Cross Cultural) said that as with all the colonies, at various times in the history of the modern, *Nusantara* has flooded by Western techniques. The ethnologist explained at length the various traditional techniques of metal processing throughout the ages pre-colonial, the right to work the iron is inherent to a group of artisans privilege holders that are considered to have supernatural powers: *pande besi* (ironsmith). Anywhere in the archipelago ironsmith bit much viewed as masters who

have magical powers, but it is conceivable that in Java, and magical ritual context is more pronounced because of the scarcity of the metal (Lombard 1990:131-132).

The formation of *pendhok* mainly associated with Surakarta style, it has connected with the form of Surakarta kris which conceptualized by PB III to differentiate with Kasunanan Kartasura. As Pemberton said, seemingly the aesthetic of *pendhok* and Surakarta kris is remained the original post-Kartasura trace but with the authenticity of PB III since he want to differentiate with Kasunanan Kartasura. In the manufacturing process, a *pendhokis* made following the sheath in which follows the form of the kris. Kris style is compacted in a *tangguh* (period), ahistorical time of kris which centered on the *pamor* and the myths of its metallurgy. An aesthetic of *pamor* lies on the blade that is created through the process of forging, the 'chunk' of metal are folded many times so that it becomes flat, solid, hard, and strong. The blade becomes a kris if it unify with others parts, i.e sheath. The sheath usually uses wood and need to be protected with metal, called the *pendhok*. A kris may have up to three scabbards used for the same blade for different occasions of formal dress (Ellis 2009:471). *Pamor* is not a form of an ornament, but it is considered to have its own power (Brown & Hutton 2011:112). In other words, *pendhok* is signifying the power of ornament, its beautify, or harmonicity in visual form.

pendhok could be categorized by materials, techniques, types and forms, as well as functions. Judging from the materials which are used, *pendhokis* created using several type of metals, such as brass, silver, and even gold, also another metal, i.e swâsâ. The mixture metals is resembled a gold (Groneman, 1910). Based on form, there are some *pendhok*, i.e. *pendhok* cantaloupe, *slorok*, *bunton*, *topengan*, and *kemalon* (Groneman 1910, Haryoguritno 2005). Based on the manufacturing technique, *pendhokis* categorized into *pendhok krawangan*, *pendhok tretes*, *pendhok cukitan*, and *pendhok tinatah*. According to Harsrinuksmo And Lumintu *pendhok* kris have to do with ethics. There are *pendhoks* which prohibited to the 'ordinary people and is otherwise only be worn by nobility, i.e. *pendhok kemalon* with white background must not be used by folks. *pendhok Tretes* with the specific sheath only worn by the king (Harsrinuksmo And Lumintu, 1988).

Although the discussion of ornaments *pendhok* very limited, but some of that may be mentioned include (Raffles 1817), Groneman (1910), Harsrinuksmo and Lumintu (1988), Harsrinuksmo (2004), Haryoguritno (2005), and Yunus (2012). According to Groneman, ornaments in *pendhok* just as motifs in batik. Some motifs include *sembagen huk*, *kuma drawan*, *semen ageng*, *semen manyura*, *semen jlengut*, *parangan*, *cemara sewu*, *ombak banyu*, *unthuk-unthuk*, *gringsing*, *jlengut*, *saton*, and *lunglungan*. There are *pendhok* with a special motif *semen jlengut* used only by kings (Groneman 1910) or the *sunggingan* sheath with motif of *alas-alasan* in white background only be worn by the king (Harsrinuksmo and Lumintu 1988). While the royalty at level of regents, *tumenggung*, and *riya* can wear *pendhok* with *unthuk-unthuk* motif (Groneman, 1910).

pendhok usually uses carvings with patterned pieces of plant or animal. Plant carved usually in the form of flowers, and animals consist of a bird or a deer (Haryoguritno 2005). There is a decorative pattern *pendhok* Surakarta style, among other *lung-lungan setaman*, *lung krotan*, *lung patra sewu*, *lung anggur*, *lung krotan*, *lung anggrek*, *lung kanthet*, *lung pakis*, *lung buda*, *lung srimulya*, *modang*, *bonang sarenteng menyan kobar*, *gringsing*, *sembagen*, *parang*, *nganam kepeng*, *tirta teja*, *kemalo abang*, *alas kobong* (Haryoguritno, 2005). Surakarta *pendhok* ornament includes *alas-alasan*, *garuda*, *semen*, *lung(-lungan)*, *pari sawuli*, *wilaya sarimbit*, *modang*, *menyan kobar*, *gringsing*, *anam gedeg*, *parang*, and others (Harsrinuksmo 2004). Kinds of ornaments in the form of motifs that are often found in *pendhok bunton* include: *lung kembang setaman*, *lung sari kretarta*, *lung widasari*, and *lung*

kraton. For *pendhok* cantaloupe, motives are often depicted include: *lung kanthet*, *lung anggur*, *lung kertas*, *lung combrang*, *lung wajik*, *lung budha*, *lung kenanga ginubah*, *lung modang*, and *lung plisiran* (Yunus 2012). Ornamental motifs such as flora, plants or in the Java language is often called the *lung-lungan* is a common motive which applied in *pendhok*.

Isaäc Groneman in *Javaner Der Der Kris* (1910) defines *pendhok* as a sleeve that serves as a protective glove, especially a very valuable glove. Haryono Haryoguritno in *Java Keris between Mysticism and Reason* (2005) defines *pendhok* as a complement or a metal covering of kris sheath: *kandelan* (thickness). In the Encyclopedia of Javanese culture, *pendhok* serves as a protective or coating axle, which is part of kris sheaths made of wood. However, its protective function then turns into a luxury. The simplest *pendhok* is usually made of brass or copper, but that luxury is made of silver or gold set with diamonds (Purwadi 2005: 381). The use of the material aspects, quality results, and the manufacturing process determine the economic exchange of *pendhok*.

3. Methodology

Considering the things above, then a case study on the masters of *pendhok* becomes important to represent an artistic process of traditional art of kris in the current time. Among the limited number of masters, there is Dhoni Kustanto who in the lineage of *tukang mranggi*. He is consistent, devoted itself solely to the world of the kris in Surakarta. Although relatively young, Kustanto has proved himself: productive, creative, and innovative, with high-quality handwork. He is not only capable of producing classic *pendhok* as a legacy of the previous generation, but also creates a new motif. His various creations are filled private collections in the collector space inside and outside the country. The commitment in the world of the kris is also realized by dividing the result of the design to other *pendhok* practitioners. Research on Dhoni Kustanto is to get a general overview of the process of making *pendhok*, style of Surakarta, the types and forms.

The research took Surakarta as the location because its status as the cultural center of Java where the existence of the kris practitioners becomes one of the pillars of the traditional culture. Surakarta is also an area where a handful masters of *pendhok* dedicates them self in the preservation and continuity of the kris world. As we can see in **figure 1**, Surakarta is a central part of the Javanese culture legacy where the traditional arts have been created, preserved and developed. The logic used here is the kris culture permeated from the center to the periphery, and not calculate the Surakarta style which rooted in the periphery.

This study uses a qualitative exploratory approach to a single case study investigation on one slice of an 80s generation master of *pendhok*. The study focused on the production process which done in house as well as a workshop place to get the equipment and materials; making process; the visual documentation in the form of photos, image selection / design to get work performance. Data also collected through the study of literature and documentation. The data here includes two things: written and visual material. Written material is information, ideas, and opinions that have been published either in journals and books, online publications, as well as material written in paper form. Visual data, including visual images and photos, both of which exist in various publications as well as pictures were taken by investigators. Furthermore, the data were analyzed with the written and visual exploration approach.

The study of literature was directed to find the concept of *pendhok* which demanded of kris history by taking the concept of the kris period as a means of identification. Periodization of kris is used to help determine the style of Surakarta, commonly known as a *tangguh surakarta* (Surakarta period) which specified from *tangguh-nom* (young period) as reference for determining the size and type of *pendhok*. The study was determined to find the

formation of *pendhok* of Surakarta style in various context, the analysis then directed to the visual culture of ornament, and placed the ornament as seepage of the cultural history of Surakarta.

4. Discussion

4.1. The *Mranggi* in Post-Kartasura imagery

The *pendhok* maker is widely known by the folks as the *mranggi*. The *Kawi*'s term which related to *pendhok* production are: *pándi* or *empu* (iron-smith and cutler), *meráng'gi* or *túkang-weróngko* (kris-sheath maker), *túkang-tambógo* (coppersmith), *kemasán* or *pande mas* (goldsmith) (Raffles 1817:164; Sheng-Lan1970:88; Haryono 1991-1992:62-63; Subroto & Pinardi 1993:210). The scope of *pendhok* profession spread in all most districts in Java. The style of Surakarta sheath has been spread into the western part of Central Java such as Tegal, Sumenep, Banyumas, Cilacap, Purbalingga, Banjarnegara, Wonosobo and Kebumen as relics of the Sultanate of Mataram (Surakarta and Yogyakarta), and also identified by the existence of *mranggi* profession. It was happened in the era of Islamic Mataram, especially after Giyanti Agreement in 1755 divided the Islamic Mataram kingdom into two parts: the Sultanate of Yogyakarta and Kasunanan of Surakarta.

The *mranggi* has been known as the sheath maker of kris, this proffesion is exist in era of Brawijaya, Majapahit (Sastronaryatmo 1986:105). After Majapahit receded, Demak and successor of *pasisir* (seashore) polities adopted many of the courtly traditions of Majapahit, with master craftsmen brought over from East Java to work on court buildings and mosques. Although Islamic law was used extensively, it appears to have existed alongside older Hindu-Javanese *adat*. The Hindu-Javanese traditions becomes a customary law which needs to be renegotiated. In cultural matters, the kris were taken over and developed by *pasisir* rulers and the locally revered 'apostles of Islam (wali sanga) (Lieberman ed. 1999:270). The presence of Mataram after the fall of the Sultanate of Demak (1546), precisely in the era of Sultan Agung (1613-46) created a synthesis between the old Javanese Majapahit and the new Java Muslim coastal cities. Artisans, The metalworkers known as the *Kalang* work for Sultan Agung (Lieberman ed.1999:273). In the Later Mataram, there is a village naming system based on the people's profession. In Kotagede when the royal court was established, *Mranggen* village got its name from *mranggi* or sheath making (Nakamura 2012:40). The skills is inherited from their ancestors, the *kalang* or "Wong kalang". The Kalang People were originally war captives brought back by Sultan Agung. Conflicts and civil war over Mataram authorities cause the location of the palace moves along the lineage conflict up to Kartasura, and then Surakarta.

The kris in the reign of the kingdom of Mataram given meaning and purpose to support the concept of the supremacy of the king and kingdom of Mataram (Ricklefs 2002:16-17). Even though in the conflict to differentiate and taking over of Kartasura, the form of Surakarta kris being said as the successor form of the Kartasura kris. At that time, the King has the privilege or must have the kris master and determine the *tangguh*: a form or style of kris within the period of the King. The comparison between them is contrast. Kris of Kartasura has a large body shape, the *pamor* (the nickellace pattern) is bold, coarse textured iron, heavy, and has a slightly stiff proportion. Kris of Surakarta is smoother, using fine iron material, an excessive pattern of *pamor* fill the blades (Suryono, 2012). The *tangguh* is used by everyone as a conceptual tool to identify the origin of kris. Harsrinuksmo, a kris observer in the *Encyclopedia National Cultural* gave the range of the period of Surakarta is from 1726 – 1945. He put PB II era, the king of Kartasura as the beginning of Surakarta kris, which has 'reformed' by his son, PB III.

Suryono said that the king's privileges as the successor of the kings of Java is to have a kris masters and *tangguh* (the style), which has only the King of Surakarta Kasunanan, while Mangkunegaran does not have a *tangguh* privilege because only at the level of *Adipati* (Duke) *Anom* (Suryono 2012). What Suryono said corroborates Pemberton's opinion that the Kraton Surakarta remains the genuine trace of Kartasura's cultural authenticity, thus identified as post-Kartasura. Although the form is rooted in the Kasunanan Kartasura (1680-1745), but the distinction which affirming the style of Surakarta is believed to have begun in the leadership of Sunan Pakubuwono III (1749-88). The legitimation of kingdom identity through kris form from the Kartasura to Surakarta has shown that the hegemony of palace as ruling class then accepted by the *empu*, *pandi*, *mranggi*, and folks.

The Giyanti's Agreement 1755 in PB III formally had dividing the Islamic Mataram kingdom into two parts: the Sultanate of Yogyakarta and Kasunanan of Surakarta. It was the time when a kris and its equipment i.e. *pendhok* were regulated to identify the difference between Surakarta and Yogyakarta. The style of Surakarta kris is recognized from the shape of the sheath and hilt, especially *ladrang* and *gayaman*, with hilt of *nunggak semi* (Yuwono 2012), this handles marked with a small carving called *Cecekan* or *Patra*. The sheath of *ladrang* is worn to attend a ceremony, party, while the *gayaman* worn while performing a task. If the Surakarta kris has smaller body shape compare to Kartasura, but since the *Palihan Nagari* (Agreement of Giyanti 1755) Surakarta kris has known bigger than kris Yogyakarta. The form of Surakarta kris has known by *mranggi* in Surakarta is form in which can distinct with the Yogyakarta, and then becomes a model for the *pendhok*.

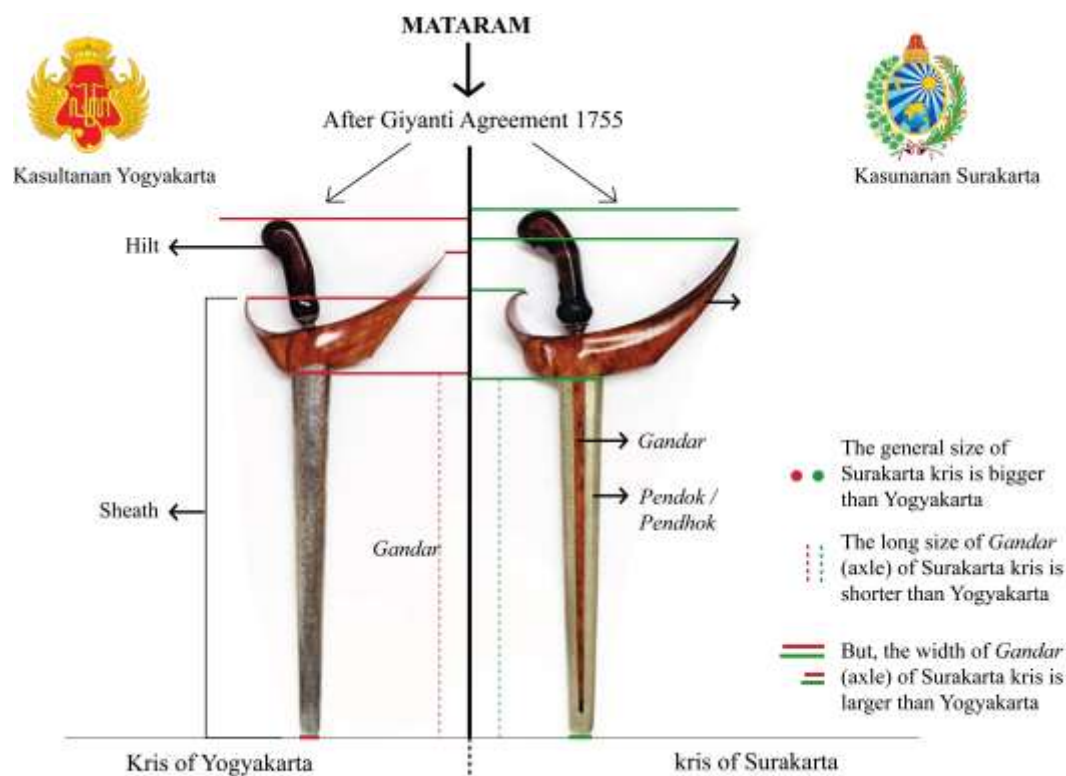


Figure 4. Kris size comparison after Giyanti Agreement 1755

4.2. The ornament style of *pendhok* by Dhoni Kustanto's work

During the Islamic period in Java, an traditional art shown the adoption of the pre-Islamic form, sometimes after further process and extreme stilization as seen in the art making of *wayang* and other ornamental motif applied in the Kraton and mosque. The advent of Islam does not really eradicate figural representation but there is an attempted to press it into abstracts (Wahby 2007). Cultural ornament from Hindu-Buddhism of Majapahit period temples displaying animal and bird figures, such as geese, peacocks, elephants, and horses. Leaves are widely used, and in many cases, the style tends to turn into curls. Flower is executed in naturalistic form with stems and leaves (Wahby 2007). Seeing the way of stylization, Hinduistic flora seems to be a common form of ornaments. Some motifs that are identical with Hindu and Buddhist are lotus, and chakra (Kossak and Watts 2001:25) doesn't exist in Old Javanization, thus logically 'absent' in the tradition of ornament in Islamic Mataram till ornament of Surakarta *pendhok*. The figural motif of a mythological animal from Hinduism such as *ganesha* and *garuda* often appears in the ornament. Those animals are symbol and vehicle in Hinduism imagery (Miyazaki 1988:148). Apparently, the art of ornamentation in *pendhok* still takes the flora and fauna of Hinduism, but the image of God or the divine figure in the spirit of Hinduism were 'removed' or the values has reformed in the figural of *wayang* based on Hindu epics, and a mythical symbol. Others animal figures also found such as *kidang* (deer), *macan* (tiger), etc. This mode of ornamentation has become a tradition in *mranggi* visual literacy.

According to Herbert Read, there are at least three considerations in making ornaments: 1) Size, which is related to the relation of scale-related appearance on the object. 2) The form, that fills the space, about the possibility to repeat it in a linear rhythm, continuing it, multiplying it-up to infinity 3) Association, that is related to the application of ornaments to objects as media (Read 1936:121). Dhoni Kustanto associated the form of *pendhok* is to be applied to the kris of *tangguh nom* (young period). Dhoni Kustanto was born in Surakarta in a family with a tradition of *mranggi*. He is the third generation (grandchildren) in *mranggi* families outside the palace. His childhood after school grounds, before playing, he was helping the parents to do *mranggi* heritage, smoothing the sheath, *njamasi* kris, smoothing *pendhok*, generally the lightly work. The *mranggi* habit continued until high school age. Stepping third grade high school, his interest in *pendhok* started toward professionals, to reproduce images from the old *pendhok*. Kris of *tangguh nom* is produced in the period of Mataram Islam (Yogyakarta and Surakarta). *Tangguh nom* point period is the period of PB Surakarta and HB Yogyakarta as the last kingdom in Java until the independence of Indonesia. The characteristics and forms of *pendhok* in Surakarta style is tall, slender, does not have *angleh*, the diagonalic angle of the tip *pendhok* (mouth *pendhok*). The *pendhok* tip seen from the top looks like an ellipse with a vertical position.

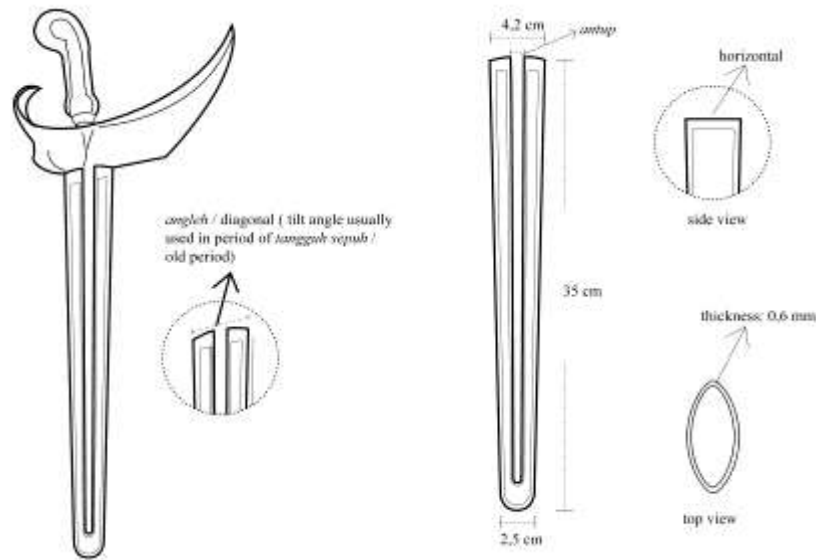


Figure 5.The anatomy of *pendhok blewah* Surakarta style depiction to Dhoni Kustanto

Characteristic of an ornament is done by way of inclusion on certain part of traditional ornamental elements such as leaf, flower or fruit, and *ukel*(spiral) which then developed into the form of relief and stylization. Thus, the ornamental impresses traces of tradition elements identified as a combinational concept. Traces of the traditional form of decorative can be found clearly on the themes of tradition derived from: *wayang*; animal mythology: dragon king's motif, *ganesha*, *peksi dewata*, dragon, phoenix, twin dragons; animals and its nature: *alas-alasan* motive; Plants (*lung-lungan* motifs): *lung combrang* motif, *lung budha* motif. Traces of the traditional decorative approach can be found in the example design below:



Figure 6. Redesign the pictures of ornamental traditions

In general, the theme of the motif worked by Dhoni Kustanto does not have specificity. Its motifs come from: *alas* (forest), plants, animals, animal mythology, puppetry, geometry, decorating fields, and the beauty of artificial objects.

(a). An ornamental motif based on *alas* (forest)

The ornament based on *alas* generally presents a number of animals with nature as their habitat. The peculiarities of the motive of the *alas* are laying of animals arranged displayed

on the ecosystem from the bottom to up, namely: water, land, and air. The principal depicted on forest life in which there are various examples of natural animals: fish, crocodiles, tiger, deer, elephant, rhinoceros, bulls, dragon, birds, winged dog, *jatayu*, and winged lion. The birds of *Jatayu* or *garuda* is a mythological animals that can be found in the source of the puppet story. If we look at the *alas-alasan* in Javanese political economy, the forest becomes the embryo of the Javanese court, that is why the base becomes an aesthetic inspiration and the expression can be found in various artifacts with various media variations. Forest has become an important reality in the life of Javanese society. Forest not only provides the physical potential of natural resources, but also the spiritual power of life. Forest as a whole becomes an important part of the religious, spiritual and ritual beliefs of the community (Guntur 2015:38)



Figure 7. *Alas-alasan* in pendhok Bunton

(b). An ornamental motif based on plants

The plant motif is manifested in the form of tendrils or *lung-lungan*. Various motives sourced from plants are: *lung kembang sirsat*, *lung pakis*, *lung budha*, *cepok kenanga*, *kembang kenongo*, *lung ceplok permata*, *simbar*, *tapak doro*, *truntum*, *kembang kertas*, *lung anggur*, *lung anggur*, *kembang melati*, *lung melati*, *cepok melati*, *lung ceplok mawar*, *anggrek bulan*, *anggrek*, *lung anggrek*, *lung mawar*, *bunga matahari*, dan *kembang sirsat*. In the nomenclature of the Javanese language, there is a division of names: *kembang* (flowers), *lung* (vines), *wit* (trees), and *suket* (grass plants). In ornamental forms, the three plant classifications: grass, flower, and trees are then deformed and "categorized" into *lung* or *lung-lungan*. The *pakis* (fern) grows in Pasisir utara (northern sheashore) such as Kudus and Pati.



Figure 8.Left: *pendhok blewah* (plants motif combined with a jewels)

Right: *Pendok Bunton* with a motif of *Lung Pakis*

(c). An ornamental motif based on animal and mythological animal

This motif takes the natural animal and mythological animal as the main source of ornament. The common distinction between animal motif and *alas* (forest) motif is the presence of animal variations. On the *alas-alasan* motif there are various animals composed of their ecosystem layers. On the *alas-alasan* motif, there are various animals which composed in the hierarchy of ecosystem layers. The natural animal motifs are found in several motifs: bird, peacock, the bird and *lung*, butterflies, fish and birds. The mythological animals motifs are: *naga temanten* (the bride of dragon), *peksi dewata*, *ganesha* dragon, dragon and phoenix, dragon, dragon king, hong bird, crown and dragon, twin dragons. Peksi Dewata themed motifs can also be found on the sacred palace Songsong Agem Dalem which is a sacred palace of Surakarta (Marleen ed. 2004:51). The myth according to Ashley Montagu is a tradition story, accepted historically, that shapes one's beliefs about creation, god, universe, life, and death (Montaga 1961:148).



Figure 9. *Naga temanten / Peksi dewata*

(d). An ornamental motif based on the Wayang (puppet) tradition

"Wayang tells the various acts of the gods and the Hindu heroes which are considered to take place in Djawa ... The Keraton of Java is essentially the treasury of the ancient Hindu periods, called the Javanese" buddha Buda "(Priyohutomo, 1953).

The puppet based motif refers to the *wayang* empires, both in human (figure) puppets, animals, and or scene situations. The puppet story becomes a kind of mirror of human life. Ornaments based on humans are usually more pointing to the puppet man with the visualization of the form following the puppet tradition, as manifested in the motifs of *punakawan* and *Pandawa Lima* (five pandavas). There are several other motives: motifs of goddess, *peksi dewata*, motifs of giants, motifs of *jatayu*. Motifs derived from this puppet generally use tradition *lung* motifs. In the epic of *wayang*, *Pandawa* (Pandavas) is a binary opposition to *Kurawa*. The term five Pandavas refer to five brothers, namely: Yudistira, Bima, Arjuna, Nakula and Sahadewa. In the *Encyclopedia Wayang Purwa*, Pandawa's story in defending its truthfulness, always tackles everything beyond humanity, cruelty and greed and evil -and Pandavas become the winner in his feud with *Kurawa* (Sudibyoprono 1991:375-377). While *Punakawan* is a character in the puppets that plays the role of entertainer and advisor, sometimes acting as a helper for the Pandavas who are in trouble. The puppet function becomes a learning media of traditional art about the characters in the community that puts the Javanese personality as a communication of wisdom.



Figure 10. *Punakawan dan Pandawa Lima*

(e). An ornamental motif based geometry fields and artificial beauty objects

The decorating motif of the space surface are processed into two motifs: 1) processing the geometric elements (dots, lines, and curves) to form the surface, and arranging them in the composition. 2) moved the field composition of the artificial objects then applied to the *pendhok*. The first motif is a geometrical plane composed of a combination of dots, lines, and curves without any defined pictorial significance. The result is a parallelogram, diamond, which is left empty without *isen-isen* (sweetener pictorial) so that it is plain as a field of geometry. The forms are then re-duplicated into a series that extends to the area of the decorated field (Read 1935: 119). In addition, there is also a composition of ornaments that pluck only one pictorial and arranged duplicatively in the principle of empty field processing. Some motifs that cultivate the need for this empty field is the motif of woven *wajik*, and *modang* motif. The second motif is sourced decoration of geometrical surface composition from an objects. The form is re-placed into *pendhok*, the method of replacing the beauty of the surface obtained by imitation of the beauty of artificial objects, such as wicker of object, with the result is *nganam kepang* motif.



Figure 11. *Nganam kepang motif*

4.3. The decoration principle of Dhoni Kustanto

In the 80s most of the techniques used to realize ornaments *pendhok* are using *cukitan* technique, and *wudulan* (typical of Yogyakarta). The usual staining technique is practiced, which is chromium of gold, silver, copper and *silih asih* (two colors with unified become in compositions of alternating). In drawing ornaments, Kustanto always starts from the bottom (base) to the top (tip) of *pendhok*. The size of the ornamental elements of plants, animals, and others usually begins with a small size and gradually getting bigger till reach to the tip of *pendhok*, or to cover the widened field of space is done by adding the number of elements. The tools used are pencil, paper, drawing pens of various sizes.

The pattern of *lung-lungan* became the general basis in the work of ornaments, either as main or additional ornaments, the main or the sweetener part. Rhythm of *lung-lungan* becomes the "center" in organizing various combinational elements. Merging of ornamental traditions, such as leaves, flowers or fruit, and ukel with the form of development creations for later connected to the stem of *lung-lungan* (the spiraled vines). The rhythm of *lung* is a movement from the left and to the right or vice versa that leads to the top, following the logic of plant growth. The shape of the *lung-lungan* refers to the ornamental decorations arranged continuously create the rhythm of alternating (SP.Gustami 2007:120). This *lung-lungan* pattern is used primarily in an ornamental plant motif which derived as the main visual subject, and on the other motifs plants have placed as backgrounds that support the motion rhythm of the main elements in ornaments. There are artistic principles used in making ornaments. Some principles of an arrangement of elements obtained from observations on ornaments and ornament design works of Dhoni Kustanto are as follows:

1. The principle of repetition

Ornament is said to experience repetition if the same form (picture) is used more than once in design, the form is standing in a situation of repeating its self, or looping, it is the simplest design (Wong 1972:11). Repetition has regularity, which is sought by looping is the rhythm. *Lung-lungan* is a loop to the left to the right or vice versa with the upward direction, so there is the impression of the rhythm of motion as if the rhythm of the kris. The loop occurs on the

element's shape, size, direction, and position by using the opposite technique (mirroring), scaling the size, and adding elements.

2. Reproduced motif as a re-creation of technique, from *cukitan* to relief

The *cukitan* technique commonly used as a technique of an embodiment of ornaments on *pendhok*. The technique works in the way of reducing the material by means of carving up the surface, pointing the instrument movement that is pressed to the metal and then moved upwards in an effort to take the surface of the material, so the surface is reduced. The level of *cukitan* technique which deepened then lead to the process the relief techniques on *pendhok*. The relief techniques reached the depth helped with a hammer, chisel, or chisel - relief. The purpose of this technique is to make the shape of ornaments more impressed or protrude by the process of the dimensionality of elements structure. the relief technique he invented to reach the distinction with another *pendhok* master, which the discourse potentially tracked back to the imagery of Hindu-Buddhist relief.

5. Conclusions

In the system of kris, the blade is placed inside of the sheath. The blade is the 'thing' that must be covered and protected by the sheath, and the sheath is protected by the *pendhok*. The aesthetic of *pendhok* is different compare to the blade. The *pendhok* is part of the sheath, and precisely wanted to show its beauty to the outside. The basis of its beauties are ornaments, techniques, and materials. The creator of the *pendhok* is *mranggi*. The proffesion is known since era of Majapahit, and through Demak, and then Mataram, *mranggi* profession still needed.

The Kingdom of Surakarta has its roots from Mataram Islam. Although rooted far back, the style of the Surakarta kris is believed to have begun in the leadership of Sunan Pakubuwono III (1749-88) who drew the form of a resilient Surakarta kris. Surakarta kris style recognized from the form of sheath and hilt, especially the sheath of *ladrang* and *gayaman*, with the hilt of *tunggak semi*. The legitimation of Palace identity through the form of kris from the Kartasura to Surakarta has shown that the hegemony of palace then accepted by the *empu*, *pandi*, *mranggi*, and folks, becomes a tradition of the palace and outside of palace.

During the colonialization, kris is a resistance in *kraton* fashion customary, Kraton Surakarta remained the original post-Kartasura trace of cultural authenticity. The conflict over the authority of Mataram which inflicted the Agreement of Giyanti 1755 in era of PB III has divided the Islamic Mataram kingdom into two parts: the Sultanate of Yogyakarta and Kasunanan of Surakarta. It was the time when a kris and its equipment i.e. *pendhok* were regulated to identify the difference between them. If the Surakarta kris is smaller body shape compare to Kartasura, since the *Palihan Nagari* (Agreement of Giyanti 1755) Surakarta kris is known bigger than Yogyakarta kris. The form of Surakarta kris has known by *mranggi* in Surakarta is form in which can distinct with the Yogyakarta, and then becomes a model for the *pendhok*.

The *pendhok* in Surakarta style which accepted by 90s manage generation alike Kustanto is applied to the kris of *tangguh nom* (young period). Kris *tangguh nom* is produced in the period of Mataram Islam (Yogyakarta and Surakarta) in Java until the independence of Indonesia. The characteristics and forms of *pendhok* in Surakarta style are tall, and slender. Dhoni Kustanto extends the power of *cukitan* to relief techniques and using combination method in applying of the imagery from epics, tradition, and cultural as an ornament. Relief

is an art which applied in temples of Hindu and Budha. The relief of stylization in pendhok ornament is touching the senses to the taste of ancient.

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THE MUSICAL ACOUSTICS OF BUNDENGAN

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Abstract

Bundengan is an Indonesian musical instrument developed by duck herders in Wonosobo, Central Java. Recently the organology of the *bundengan* has been studied by M. Sa'id Abdulloh from ISI Surakarta. We build upon this result and use quantitative measurements and computations to reveal the exact mechanisms of the *bundengan* strings (see: <http://tinyurl.com/Bundengan>). Our measurements show that the small bamboo clips attached to the strings is the key element on how the strings generate metallic gong-like sounds. As the string is plucked, the bamboo clips divide the string into several parts, each of them vibrating with different frequencies. This results in non-harmonic spectra, resembling the sounds from metallic instruments. Our computation show in more details how the mass of the bamboo clips determine the string vibrations.

Keywords: *Bundengan*, acoustics, music.

Introduction

Bundengan is a musical instrument that was first developed by duck herders in Wonosobo, Central Java, Indonesia (Cook 2016). A *bundengan* is a hybrid of a lamellophone and a chordophone. Figure 1 shows a picture of a *bundengan*, exhibited at the Museum Sonobudoyo in Yogyakarta, Indonesia. Inside its resonator dome, we can find a set of strings and a set of bamboo plates. Interestingly, the strings can be used to imitate the sound of a partial set of *gamelan* while the bamboo plates can be used to imitate the sound of a *kendang* drum.

In 2017, M. Sa'id Abdulloh published his research report on the organology of the *bundengan* (Abdulloh 2017). Among many things analyzed in that report, Abdulloh investigated the mechanism of the frequency tuning of the *bundengan* strings. These strings are equipped with small bamboo clips, as shown in Figure 2. By sliding these clips along the strings, the player can adjust the pitch and timbre of the sound generated by the strings. On top of that, Abdulloh also suggested that the bamboo clips are the key to the mechanism behind the metallic sound generated by the strings.



Figure 1. A *bundengan* exhibited at the Museum Sonobudoyo in Yogyakarta.



Figure 2. A set of *bundengan* strings equipped with bamboo clips.

In this paper we build upon Abdulloh's work. We use quantitative measurements and computations to reveal the exact mechanisms of the *bundengan* strings (see: <http://tinyurl.com/Bundengan>). Our measurements show that the small bamboo clips attached to the strings is the key element on how the strings generate metallic gong-like sounds. As the string is plucked, the bamboo clips divide the string into several parts, each of them vibrating with different frequencies. This results in non-harmonic spectra, resembling the non-harmonic sounds from metallic instruments. Our computation show in more details how the mass and position of the bamboo clips determine the string vibrations.

Methods

We perform high-speed video recording of the vibrations of a *bundengan* string equipped with bamboo clips. This video recording allows us to observe the string vibrations in 1000 frames per second (Parikesit and Kusumaningtyas 2017). Meanwhile, we also use computer simulations to study the string vibrations. The computer simulation is performed using the software Scilab.

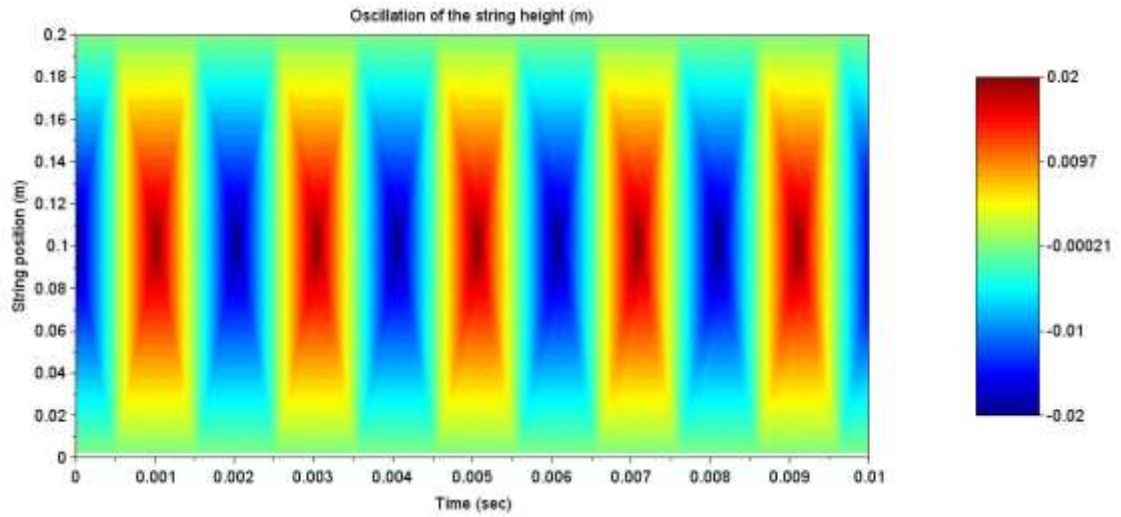
Results

An example of our high-speed video recording is publicly available on <https://www.youtube.com/watch?v=8PpKIq75vFY>. This video is played back in 30 frames per second, hence the string vibrations are slowed down approximately 30 times. From this video, we can observe that the string vibrations are very different than conventional string vibrations without clips. It seems that the bamboo clips divide the vibrating string into two parts. The longer part of the string exhibits a relatively higher vibration frequency, while the shorter part of the string exhibits a relatively lower vibration frequency. To better understand this phenomenon, we use computer simulations.

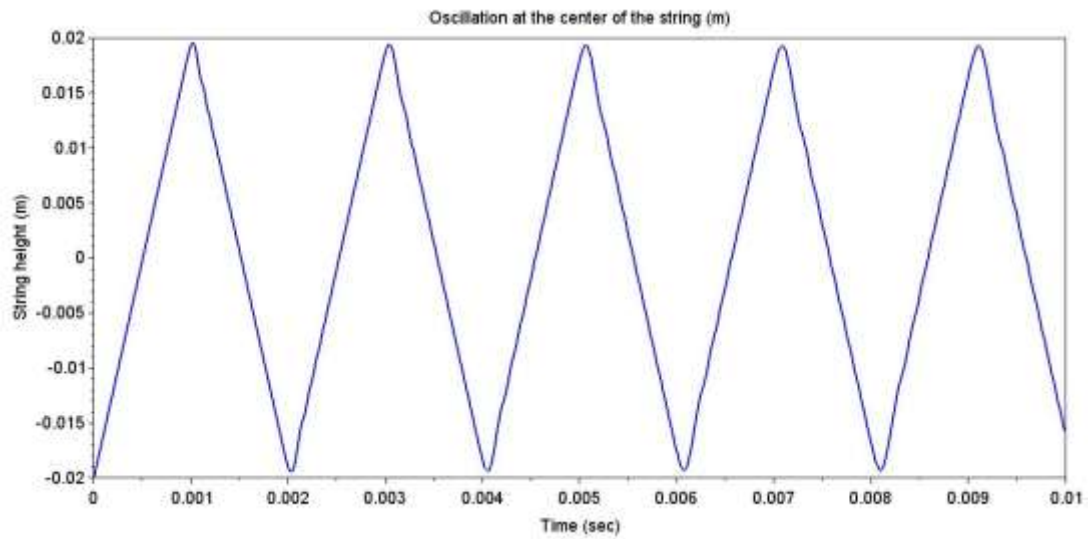
Figure 3(a) shows a computer simulation of the vibrations of a conventional string, i.e. without any bamboo clip. In this simulation, the string is plucked at its center. As expected, the string oscillates periodically, with peaks located at the plucking point (Fletcher and Rossing 1998). In Figure 3(b) we can see this oscillation, occurring exactly at the center of the string.

Figure 4(a) shows what happens when we attach a bamboo clip on the string, where the mass density of the clip is 500 times heavier than the mass density of the string. Meanwhile, Figures 4(b) and 4(c) show the string oscillations in time, at the shorter and the longer parts of the string, respectively.

Figure 5 shows a situation where the mass density of the bamboo clip is made 10^6 times higher than the mass density of the string. Here the bamboo clip is so heavy such that it barely moves during the string vibrations. Comparison between the results shown in Figures 3-5 also indicate that the bamboo clips result in non-harmonic vibrations at the string. This may explain how the strings generate metallic sound, which is also known to be non-harmonic (Fletcher and Rossing 1998).



(a)



(b)

Figure 3. Vibration of a string without any bamboo clip: (a) as a function of space and time, and (b) as a function of time, located at the center of the string (i.e. string position: 0.1).

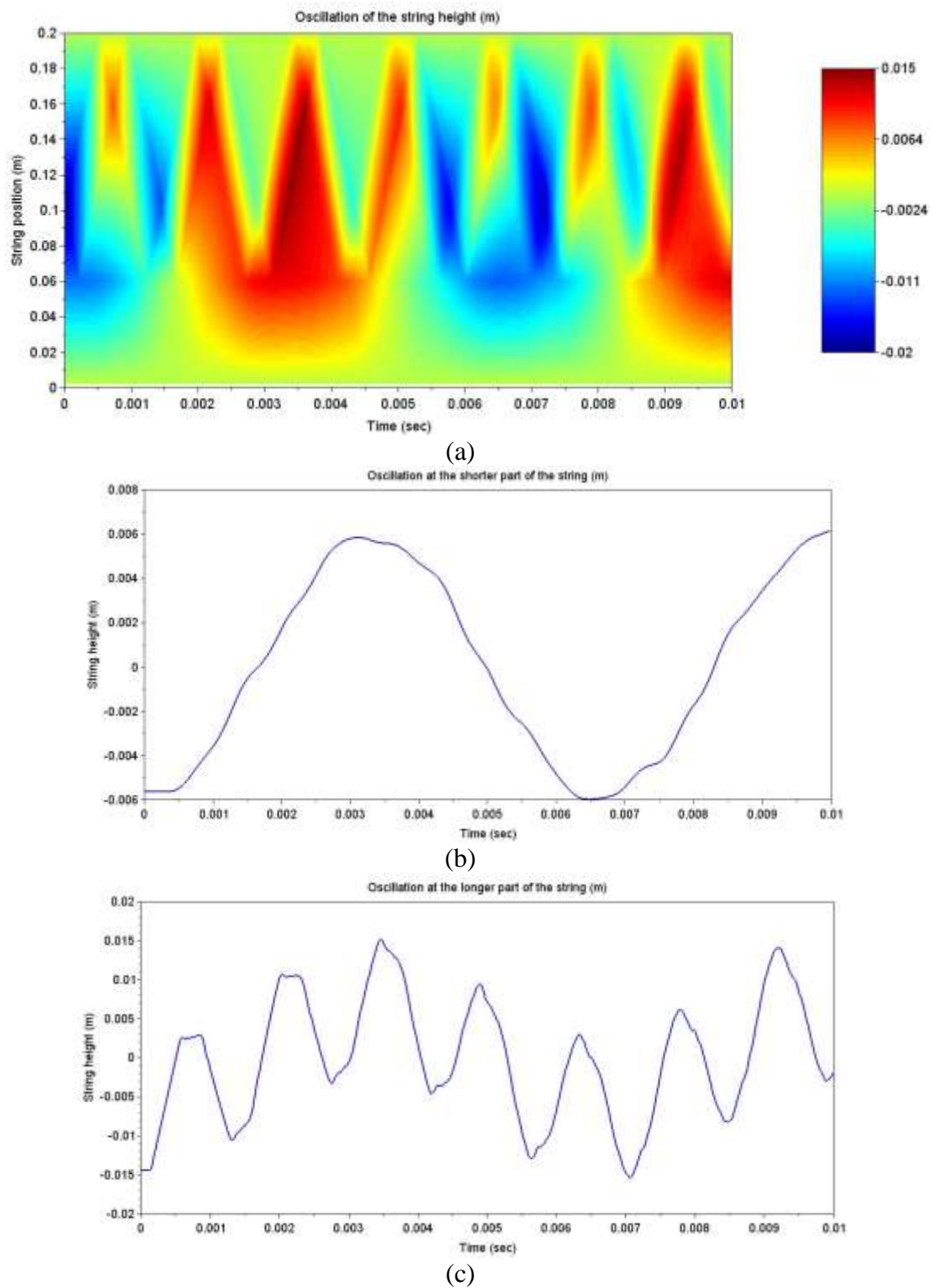


Figure 4. Vibration of a string with a bamboo clip that has a mass density 500 times higher than the string: (a) as a function of space and time, (b) as a function of time, located at the shorter part of the string (i.e. string position: 0.03), and (c) as a function of time, located at the longer part of the string (i.e. string position: 0.13).

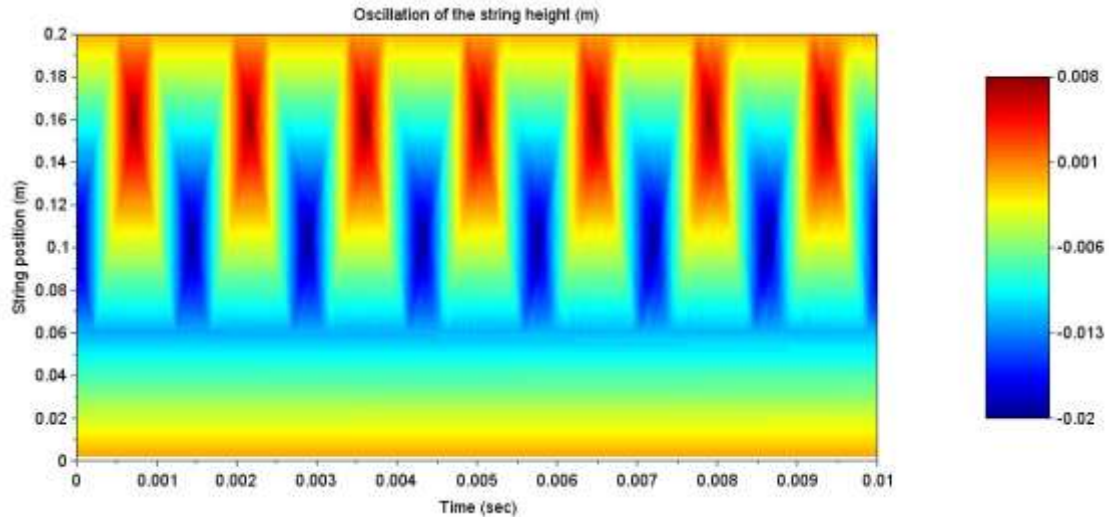


Figure 5. Vibration of a string with a bamboo clip that has a mass density 10^6 times higher than the string.

Table 1 shows the various frequencies observed from the computer simulation for different mass density ratios between the bamboo clips and the strings. From this table we can see in more details how the mass of the bamboo clips determine the string vibrations.

Table 1. Various vibration frequencies for different mass density ratios

Mass density ratio	Frequency (in Hz) at string position 0.03	Frequency (in Hz) at string position 0.1	Frequency (in Hz) at string position 0.13
1	500	500	500
100	300	300	700
200	225	700	700
300	200	700	700
400	150	700	700
500	150	700	700

Conclusions

In this paper we continue the work previously published by Abdulloh (2017) on the organology of the *bundengan*. We use quantitative measurements and computations to reveal the exact mechanisms of the *bundengan* strings. Our measurements show that the small bamboo clips attached to the strings is the key element on how the strings generate metallic gong-like sounds. As the string is plucked, the bamboo clips divide the string into several parts, each of them vibrating with different frequencies. This results in non-harmonic spectra, resembling the sounds from metallic instruments. Our computation show in more details how the mass of the bamboo clips determine the string vibrations.

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ARTS OF PENCAK SILAT STYLE FOR EDUCATION SPIRITUAL AND PHYSICAL

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Abstract

The martial art of pencak silat is a combating method that teaches both spiritual and physical education philosophically helps the enthusiasts to live the noble moral values in their society. The material object of this study is pencak silat and the formal object is the philosophy of arts or aesthetics. This study aims to examine (1) norms or manners of pencak silat, (2) pencak silat style, (3) categories of pencak silat and pencak silat equipments. This research employs factual-historical method by means of description, analysis and synthesis. The results are (1) norms of pencak silat are conceptually found in the attitude of performance, steps (*gerak langkah*), attack (*serangan*), and defense (*belaan*), (2) martial arts style (*aliran gaya*) consists of the mental-spiritual aspects, martial arts, arts, and, sport, (3) arts in martial arts are subdivided into *wiraga*, *wirama*, and *wirasa* and the martial art equipments include specific use of costumes, weapons and traditional music as accompaniment.

Keywords: *arts; philosophy; pencak silat; styles; equipments*

Introduction

The term pencak silat, derived from the word *pencak* is martial arts moves in the form of dance and rhythm with the rules (custom courtesy), and can be performed. Silat is the essence of *pencak*, to fight defensively, and can not be demonstrated. Pencak Silat is a martial art that is tailored to the needs in facing the challenges of nature, animals, and humans. Martial arts often imitate animal movements (flying tiger moves, snakes pecking, *kethek* 'monkey'). The different styles in certain moves among the martial arts schools in Indonesia are motivated by the local culture. Pencak Silat Cimande and most of the school in West Java are dislike of lifting feet, wide horses, always facing opponents, not liking the receding steps, many folds or steady and rhythmic catches. Central Java martial arts game down, calm, follow and continue identically follows the opponents' movements like dancing. Pencak silat of East Java is swift, decisive, and rhythmic. While Minangkabau and Sumatran silat in general dominantly use legs, wide open hand, shape, and beautiful moves.

The value of art is one of the most complex issues in the world of philosophy, because it is difficult to define. The matter of art value will touch all aspects of human life, so it is very interesting to be the material of study, as well as the conversation in this life treasure. Regarding the source of the value of art, it exists on something of quality so that people are called to make it happen. A person realizes the value based on reason, taste, and will. Meanwhile, with regard to the realization of moral values that become the motor is the will although can not be separated from the sense and taste. Discussion of the matter of art value must be examined, since humans have different understandings about the meaning of art value. There are various views on the value of art

and this is very dependent on the starting point and point of view respectively in determining the understanding and hierarchy of artistic value of beauty. In essence pencak silat is worthy of martial arts, because pencak silat as the culture of the Indonesian nation has existed since centuries ago. Instinctively, humans always want to grow and sustain their lives. Man in the face of the challenges of nature and the various ferocity of wild animals that can threaten his life, among others pay attention to the movements of various animals. Humans then mimic the way of fighting by imitating the movements of various species of animals, as the seeds of martial arts movements. Martial arts often imitate animal movements (flying tiger moves, snakes pecking, kethék). The different styles in certain moves among the martial arts schools in Indonesia are motivated by the local culture. Pencak Silat Cimande and most of the school in West Java are dislike of lifting feet, wide horses, always facing opponents, not liking the receding steps, many folds or steady and rhythmic catches. Central Java martial arts game down, calm, follow and continue the movement of the opponent movements like dancing. Pencak Silat East Java is swift, decisive, and rhythmic. Minangkabau and Sumatran silat in general use a lot of legs, wide open hand, shape, and beautiful.

Various schools of pencak silat are often customized by the name of the animal, the name of the place, or the name of the island. After a more advanced civilization, the martial arts grew more complete and then called pencak silat. Pencak silat as the culture of the Indonesian nation has a habit and is an unwritten provision. Every martial art always has a philosophy that must be respected and practiced by those who learn the martial skills. The more a person learns the learned martial skills, the higher his / her obligation in living and practicing the philosophy.

Pencak silat develops integrated in the life and culture of society which is part of the traditional customs of tribes in Indonesia. In some areas, Pencak Silat still plays an important role in the activities of traditional ceremonies and is preserved through the community elders. In Indonesia, although there are various schools of martial arts, but basically has the same general characteristics. Eddy M. Nalapraya (1988) explains pencak silat in general can be distinguished from other martial arts, because pencak silat has special properties as follows: (1). His movements are beautiful (like dancing), smooth, supple, limp, supple, hard at some point, calm but alert. (2). Using flexibility, agility, speed, timing and precise targets with fast motion to gain control over opponents and not with strength. (3). Using the principle of body balance, game position by moving the point of weight. (4). Light step in all directions, not a lot of noise, do not need a large room. (5). Spend power efficient, save energy, reasonable breathing and should be arranged. (6). Not used to search for the enemy, even if forced to use only to face the human opponent as well, then the way to deal with it must use humanity. (7). Utilize every attack and opponent's power to destroy or destroy the opponent's attack.

Each martial arts college although it has common characteristics as mentioned above, but in each region have special characteristics caused by cultural influences, the state of the territory and the personality of the local population. Coastal areas have distinctive features that are different from mountainous areas. In urban areas there are many martial arts schools that have taken basic motion elements from foreign martial arts, so that the general features of the original martial arts are not so much visible, so the movement becomes stiff and fractured with great importance to strength.

Method

This research uses reflexive hermeneutics method. The steps of analysis with the description method, namely data pencak silat collected, reviewed, and interpreted. The results of the description are then interpreted in full and intact, so as to reveal the meaning of Pencak Silat art, the comparative method is used to compare the school of Pencak Silat art with each other in order to show the linkage of views. In addition, this method as well as to identify the similarities and differences art of martial arts moves. The result of this analysis is given a more recent interpretation to find a more comprehensive understanding of artistic studies pencak silat moment as a means of spiritual and physical education for man's character.

Discussion

Pencak Silat art rules cover and empathize four things as a whole, namely: attitudes-pairs, movements, strikes and attacks. The attitudes are stationary and the moves are mobile. Both are martial arts martial, while the attack and the defense is martial arts fight. Pencak silat nirlaga held before, between and after the martial arts action. Pencak silat is a universal self defense system. Implementation of pencak silat is basically all the body components as well as various weapons and objects used effectively and optimally. Body components used to carry out pencak silat can be divided into two, namely the main component and auxiliary components. The main body components include the fingers, hands, elbows, arms, legs, limbs, and knees. These components are used in combination, coordinated, practical, effective, and tactical, supported, assisted or accompanied by the use of auxiliary components, ie other body components that are needed and needed at the right moment. The main body components are based on their usability and their usability can vary. Components according to their needs can be termed into four, namely the buffer components, driving components, components of attackers and defense components. Each is used according to their needs in order to implement post-pairs, movements, attacks, and defenses. (1) Attitudes, when viewed from the beladiri system, pairs means optimal combat-ready conditions, both physical and mental and senses. Attitudes mean optimal combat-ready techniques in dealing with opponents that are tactically and effectively implemented. Attitudes can be patterned attacks or defenses. Attitudes in its execution are a combination and creative co-ordination of horses, posture, and hand attitude. (2) Motion, is a technique of shifting or changing position accompanied by mental precautions and senses optimally to obtain a favorable position in order to approach or away from the opponent. For the sake of attacks and tactical defenses are carried out which is always combined and coordinated with posture and hand attitude. (3) Attacks, in pencak silat there are an integral part of the defense. Attacks can also be referred to as active defenses or defense. Understanding of attack in pencak silat is a technique to seize the opponent's initiative and or to make the opponent unable to carry out attacks or defenses, and all of them practically implemented. (4) Self-defense is a technique to thwart a tactically executed opponent's attack. The aforementioned previews of its nature include: belan (reactive spell) and belakan-pendel (pro-active pleading).

The rules and norms of pencak silat are the basic rules governing the procedures or manners of the implementation of Pencak Silat and their moves in the composition of attitudes, movements, attacks and defenses as a whole. The martial arts norm is patterned in Malay culture and Indonesian national culture, inspired and motivated by virtue of character. Notosoejitno explained that the martial arts principle consists of four rules as a whole, namely ethics, logic, aesthetics, and athletics. The basis of martial arts martial art is logic with no disregard for ethics, aesthetics, and athletics. The structures, processes, and rules that have been described are the standard criteria of physical martial arts. In other martial arts branches is a source of derivation

and modification of martial arts. Martial systems that do not have these physical criteria, although named pencak silat, are basically not or are not qualified as pencak silat. The martial arts have several characteristics, such as: a calm preparedness to act, using power economically, utilizing attack and opponent's energy appropriately as an opportunity to outrank it, using flexibility and balance of body and moving agility in tactical positioning games.

Aliran Pencak Silat

The first self-securing skill created by "clever people" based on inspiration or imagination from the ways in which trengginas animals attack or safeguard themselves from other animal attacks has all sorts of styles which are then developed more creatively, various styles become more and more. All of them have the mental aspects of spiritual, martial arts, arts and sports and based on the philosophy of noble character, so qualified as pencak silat. Among the many styles of martial arts, there are a number of styles that have certain characteristics, so that each other looks distinctly different. The difference does not concern the whole but only certain parts. This distinction of characteristic style is called "pencak Silat School". The word "school" can be interpreted as "the style taught and practiced" by something pencak silat college. Among the many styles of martial arts, there are a number of styles that have certain characteristics, so that each other looks distinctly different. The difference does not concern the whole but only certain parts. This distinction of characteristic style is called "pencak Silat School". The word "school" can be defined as "style taught and practiced" by a martial arts college. Certain parts that have characteristics, so as to show characteristics that distinguish one school with another school, called "*jurus* or style". The word "*jurus*" means the target of a pleading on or securing against fragile parts of the human body. Thus, "*jurus*" is part of the attitude and motion system of pencak silat in the context of the activities of attacking or securing the body parts that are vulnerable. The practice of stance of each branch of pencak silat was conducted with variety of styles. The difference is mostly just a nuance (variation). Distinguishing martial arts schools that are nuanced (varied) styles is not easy. Evaluation and description of the differences between the schools of one with another school can only be done by someone who is an expert and really understand the various techniques and martial arts moves. Basically, the school difference in pencak silat only concerns the aspect of physical practice. In the world of martial arts, the school is not a school. Therefore, the branches and schools of any martial arts remain imbued and motivated by the philosophy of noble character.

Artistic Pencak Silat Category

Art is the whole activity of the mind of a person (artist) who masterfully creates a work as a disclosure of human feelings. The result of creation of that activity is an organic roundness in a certain form of the expressive elements contained in a sensory medium. The Liang Gie (1996), explains the basic features of art are: (1) Creative art: creating something new reality (2) Art patterned individuality, tied to certain individuals in creation and enjoyment. (3) Art as 'expressive': concerns the human feelings and therefore the assessor must also use the aesthetic sense of the size. (4) Art is eternal: can live all the time. (5) Art is universal: it develops all over the world and all the time.

Art in principle grew out of the actions of man to create a beautiful. In addition to art is the expression of the human mind to channel its inner desires to people or things that exist outside themselves, art also has a role in human life to make contacts higher than in humans is with the transcendental. Man creates art as a proof of worshiping God. Art is related to human obedience to the Almighty. Dick Hartoko explained art is an inspiration, while life is a reality.

Artistic inspiration of conception and expression depends a great deal on the circumstances of living conditions, but lifestyles are often shaped by artistic ideals, by poetic or religious inspiration. The variety and style of art known in the world today is quite a lot. This is motivated by technological developments that turned out to have an impact on the increase of art variety. Among the variety of art is; drama art, sculpture, dance, music art, fine arts and others. Broadly speaking art can be divided into two groups, namely art and performing arts. Performing arts are not enough with space alone but also require show time. The art that belongs to the performing arts group is; music art, dance art, theater arts, and the art of recitation. The word "art" has two meanings, first is something beautiful human creation. Second is the skill or high skill in doing something. Concerning the term "art martial art", the word "art" means beautiful art and martial arts mean beautiful martial arts. Whereas in the context of the term "art of martial arts", the word "art" means high skill, technical and tactical skill, skill in performing pencak silat. Pencak silat arts is a martial arts branch whose whole technique and jutsu is derivation and modification of martial arts techniques and moves according to aesthetic rules, and its use aims to show (express) the beauty of martial arts. Pencak silat art when viewed from the source of origin of technique and jurusnya can be said as martial arts martial arts beautiful. When it is needed, the artistic martial arts can, indeed, be re-functioned to the origin of martial arts. This is because pencak silat reflect the same structure with pencak silat martial arts. The structure includes attitudinal techniques, movements, attacks and defenses as a whole. Notosoejitno (1997) explains that there is a difference between martial arts with martial arts martial arts lies in the orientation value, and the size applied in the implementation process. Implementation of martial arts pencak is technically valuable. The orientation is effective, practical, tactical and pragmatic. The rules of logic, ie the discipline of the exercise of something by reasoning or the calculation of common sense, its size is objective and artistic martial arts are worthy of harmony. The rules are aesthetic, ie the discipline of the execution of something beautifully, its size is relatively subjective. Edi Sedyawati explains that pencak and dance have two basic characteristics, both of which are shaped or colored by the surrounding culture. Pencak and dance have cultural significance that is function and its usefulness in a cultural system. There is a cultural system in which dance has a central function, there is a cultural system in which pencak or dance has a function that is not so important for the preservation of the culture concerned. While the use of pencak or dance in a cultural system may vary, it can have the use as a means of gathering, as a means of education, as a means of affirming religious beliefs, as physical coaching and so on. It can be expected that every traditional cultural system has distinctive emphases.

Notosoejitno (1997) explains that art martial arts include three parts, namely: art martial arts exhibition, martial arts recreation and art martial arts achievements. Pencak Silat Seni Ekshibisi, Pencak Silat exhibition in West Java and Jakarta is part of khitanan ceremony event, and in some areas of Sumatra is part of wedding procession. Pencak silat exhibition is also displayed at national, regional, and international events of Pencak Silat. (1) Pencak Silat Art Recreation, Pencak Silat art recreation carried out individually or collectively to get the pleasure of the mind. (2) Pencak Silat Seni Perestasi, Pencak Silat art achievement began to be widely competed since 1982. Since 1996 the competition has been called wiragana (single demonstration), wirasanggha (dual demonstration consisting of 2 folks), and wiraloka (a team show consisting of a few folks). Pencak silat achievement is usually carried out with empty hands and weapons, and accompanied by traditional music pencak silat. In addition, there is a local martial arts competition under the name "Pasanggiri" in West Java, and "Gelanggang Silih Berganti" in West Sumatra. Art martial arts match is based on the aesthetics of art martial arts, ie "*wiraga, wirama dan wirasa*" (Javanese) as a whole. The word "Wi" means quality or good in a broad sense. The result of MUNAS meeting IX IPSI in 1994 has explained that:

- 1) "Wiraga" means the appearance of technical and movement attitudes in a neat and orderly manner. The criteria of art *wakaga pencak silat* include: (a) the criterion of motion element technique that is exhibited should not leave the element of *pencak silat*, characterized or sourced from Indonesian culture, and still based on *pencak silat* principles. In addition it needs to be seen whether the fighters have a steady and mature movement. This will be seen in the flexibility of the motion and the steps. It is also necessary to demonstrate cohesiveness in teamwork as a whole. (b) The uniqueness of the idea, judged from the uniqueness of the idea here is the creativity and originality in the merging of motion, which not merely connects the martial arts movements alone, but also there must be an artistic message or beauty that emanates in the motion of the martial arts. This can be seen from the desire that appears in the arrangement, and contained in motion in describing a creativity, where creativity here can be implemented without leaving elements, characteristics, and rules of martial arts. It should also be observed what efforts or ideas underlying the arrangement. (c) Movement of motion, here the function of a choreographer will be very instrumental, where the movement will get emphasis on the dynamics of energy, and space elements of arrangement of motion here need also equipped with the cultivation of floor patterns.
- 2) "Wirama" means the appearance of attitude and motion techniques with a harmonious rhythm, and if it is accompanied by *tetabuhan* or music, it is contextual. The criterion of judgment lies in the accuracy of the rhythm in the motion, also in the cultivation of non-monotonous rhythm pattern. Examples of monotonous movements are every count with one movement, in which the rhythmic pattern can be broken down and worked out more for more. Besides, the dynamics of time can break the boredom and can give the soul to the movement of motion, such as slow motion that continuously, will look boring, while if the motion is done quickly continuously, will cause feel tired or tense.
- 3) "Wirasa" means the appearance of attitude and motion techniques with interesting arrangement (choreography). Assessment includes, the appreciation of motion where the appreciation of motion is appreciated by not just memorize motion only. So here the view really feels or appreciates the motion that it does. The sincerity and expression and reflection of etiquette, courtesy, need to match the overall visualization with the motion that he brought, such as clothing and accessories used. Art martial art can be performed without or without the use of weapons without and with the musical accompaniment (*tetabuhan*).

Pencak silat is oriented towards beauty factors but its implementation must contain elements of martial arts logic as its source of martial arts. Creativity and improvisation in *pencak silat* to be able to display the beauty of *pencak silat* optimally must be within the boundaries of martial arts. In case the art in martial arts reflect no value or lose of value in regard of *pencak silat*. *Pencak silat* art only has the meaning as a dance art and art of creative motion is beautiful like *pencak silat* art still not mature *pencak silat*.

Art of Pencak Silat as Physical Martial Arts

This value describes the nature and purpose of defense or self defense by using techniques and or martial arts typical of martial arts. The technical value of *pencak silat* includes the nature and attitude of mental and physical alertness, based on the knight's attitude, responsiveness and self-control. This attitude shows that a fighter demands awareness and duty to dare in upholding the truth, honesty and justice, to be tested and steadfast in the face of temptation and temptation, resilient and able to develop abilities in every effort done, responsive, sensitive, right in the face and overcome every problem faced; always carrying out the "science of rice" and abstain from the arrogant attitudes.

The skills use in martial arts enables the practitioners to do both self-safety and self-esteem according to objectives as an antidote. Liem Yoe Kiong explains a fighter must have a feeling of being patient and peaceful; this is backed by anxiety caused by one's opponent. *Pesilat* or the knight of pencak silat is certainly responsible for his/her fate in the future, if only his opponent defects. Not counting other things that resulted in it and lawsuits so the battle avoided him completely. For a fighter, in this world for the intelligent still there are others who exceed the versatility, always not be separated from his memory. Therefore, the called martial arts is not the art of attack, this is in accordance with the philosophy of the Indonesian nation that the Indonesian *pesilat* more priority of self defense than attack.

Pencak Silat Art as a Mental-Spiritual Exercise

Mental means matters concerning the inner and human nature, which is not body or energy. Spiritual means psychological, spiritual, mental and moral. Mentally-spiritual can be interpreted as a mentality which means is a state of psychiatric activity that includes the way of thinking, feeling, and will. Understanding mentality in general is the awareness and the ability to live, obey, practice and develop a variety of personal life and living together that is upheld. Mentality is always attached to each individual or individual, and is one part of the personality and identity of the individual concerned. Mentality can be qualified with various predicates such as; positive, negative, active, passive and so forth. Mentality can change due to environmental influences and can be changed through education. Mentally-spiritual pencak silat is usually carried out at the beginning of the appearance of something other branch of martial arts, generally carried out in the exercise demonstration. The appearance begins with a perfect attitude or attitude upright and ends with the same attitude, then proceed with the appearance of something other martial arts branch. In general, martial arts branch that begins with mental-spiritual pencak silat is martial arts, because martial arts have a dangerous nature. The time span of the mental-spiritual appearance of martial arts is very short, and usually consists of only a few techniques or a single jutsu. All martial arts colleges generally teach the mental-spiritual aspects to learners from the beginning to the end of his education. This aspect is very important because it contains the teachings of self-control and a sense of social responsibility based on the philosophy of noble character. Pencak silat will become a dangerous science and skills if controlled by irresponsible people. In the past, pencak silat colleges generally limited their students through very difficult selection, trial and examination.

Conclusion

The existence of art in pencak silat resides in every attitude and motion formed and arranged to achieve maximum artistic beauty. Art criteria, especially the art of dance, have been used as a guide. The criterion is formulated with there specific traditional terms so called *wiraga*, *wirasa* and *wirama*, which has the meaning of harmony and harmony between body (*raga*), sense and rhythm in displaying every attitude and motion. Pencak silat arts is the whole technique and *jurusnya* is derivation and modification of martial arts techniques and martial arts according to aesthetic rules, and its use aims to express the beauty of pencak silat. Art martial art includes three parts, namely: art martial arts exhibition, martial arts recreation arts and martial arts achievements. Through martial arts training, the martial arts can be used as media to physical and spiritual education for the formation of *pesilat* fighters' characters.

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CREATIVE CONTEMPORARY PAINTING BASED ON THE ICONOGRAPHY OF YEH PULU RELIEF

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Abstract

This paper is a report of creative art research under the program of Researching, Creating and Presenting Art of the Research, Technology and Higher Education Ministry of Indonesia. The subject of this research is an iconographic people's hero of Yeh Pulu relief. This relief is an ancient artifact of Balinese art, located in Bedulu, Gianyar Regency. Visual analysis of the Panofsky's iconography method (D'alleva, 2005: 22-23) is used as a means of iconography analysis with three aspects: visual/artistic characters, allegories, and symbols. The first-year of the study focuses on analyzing the fundamental visual/artistic approach of my new of contemporary painting series. Deep analysis revealed five findings of visual/artistic approach that explore this theme as the newest visual art concept: cutting (imagining the relief like a poster); smashing (the natural effect of the relief being broken down into many small pieces); drawing (incorporating the visuals of a relief in the method of drawing); highlighting (like a macro camera that presents the profile in its largest and most detailed capacity); coloring (using color to make the visuals impressionistic). The research members are: A. A. Bagus Udayana (photographer), I Nengah Sudika (data collector), and Desi In Diana Sari (layout designer).

Keywords: Iconography, People's hero, Yeh Pulu relief, Visual/artistic approach

Background

Yeh Pulu relief, located in Bedulu, Gianyar is an artifact of art that is very important for the history of Balinese and national cultures. Some historical-geographical works or cultural records of Indonesia explain the relation between the relief and the history of Indonesia as a whole. The book, *Ancient Indonesian Art* (Kempers, 1959: 72) incorporates Yeh Pulu Relief as one of the important artefacts in 'East Java' chapter.

In terms of visuals, theme and material, Yeh Pulu relief is very distinctive. The relief figures visually appear to come close to being real; and likewise, the plant tendrils that complement each fragment of the sculpture look natural. Meanwhile, the theme of this relief tends to showcase the everyday narratives, including the depiction of a man carrying a crock, tiger hunters, a prince riding a horse, a princess, a priest and others. Some fragments on the relief also indicate the depiction of Balinese cultures in the era when the relief was made.

The sculpture thematic representation of Yeh Pulu relief is very different from that of Kamasan puppet painting, which first gained its popularity in the fifteenth century. Kamasan paintings are generally used as a medium to describe the myth and the story of the gods and kings like the epics of Ramayana and Mahabrata. Puppet figures are more dominantly painted on ritual equipment, such as *kober* (flags), *umbul-umbul* (a type of flag made of a strip of cloth whose longer side is attached to a pole), holy place curtains, *langse* (traditional cultural performance stage curtains), *ider-ider* (fabrics decorating the top part of shrines), and others. As the objects are for ritual purposes, *wayang* painting tends to relate to the mythical world.

In contrast, Yeh Pulu relief with a length of about 25 meters and a height of 2 meters is clearly different, especially owing to the choice of daily-life themes that tend to reveal the reality of everyday heroism. This is especially supported by rough or massive sculptures of characters making it tend to showcase folk art. The figures look almost three dimensional as they are deeply sculptured (with a sculpture depth of about 20-50 cm).

The selection of the subject of Yeh Pulu relief as the basis for the creation of contemporary paintings becomes relevant in a sense that it is related to the efforts to uncover the heroism side of the everyday life today. Moreover, macro-social conditions with the apparent gap, various social problems and the collapse of fundamental human values, namely mutual assistance (*gotong royong*), are increasingly important to position art as a social antenna. Likewise, problems such as drug trafficking, sexual harassment, corruption and terrorism, should be a mutual concern of people including academicians artists. The theme of heroism, which reveals heroic expression and behaviors, as well as the exemplary noble traits of humans, becomes important to offer.

The contemporary painting creation process begins with the study of iconography, using Panofsky's theory in analyzing the artefact of Yeh Pulu relief. It aims to reveal the concept of visual aesthetics, allegories and symbols existing in the subject of study (D'alleva, 2005: 22-23). The concepts being analyzed include the concepts of visual aesthetics, allegories and symbols which then became the basis for the contemporary painting creation. The first year of this research and painting creation is dedicated to reveal the visual aesthetic concept only. Meanwhile, in the second and the third year the focus respectively lies in the analysis of the concept of allegories and symbols existing in the

relief. The concept of visual aesthetics in question will be in the form of abstraction and description of the concept that became the foundation of the process of art work creation.

In summary, the research problems that can be formulated in the study on the creation of contemporary painting include the concept of visual aesthetics, the approach/process of creation, and the meaning generated from the works' visuals. The series of study, creation and presentation of the works were done to achieve the aims, which include revealing the heroic iconography-based aesthetic visual concept of Yeh Pulu relief, finding the approach/method of creation, and formulating the meaning of the work.

Method

The method employed in this study is a combination of field research and work creation. The field research, which includes the observation and the study of research subject, namely Yeh Pulu relief, located in Bedulu, Gianyar, is carried out as a preliminary process. Soon after the completion of that stage, preparation and the process of work creation is then commenced. Field research, especially related to further observations, recording and analysis of the research subject is continually conducted. Meanwhile, the process of the creation of art (contemporary painting), especially at the phase of creation of subject matter of the work takes place after the visual aesthetic concept is revealed.

The field research is part of the series of qualitative research employing Panofsky's iconography approach, with reference to the visual analysis of Yeh Pulu relief. According to Kirk and Muller, qualitative research stems from qualitative observation that naturally emphasizes on the quality aspect as it concerns with understanding, concepts, values and attributes inherent to the object of research (Kaelan, 2005: 5).

This iconography-based analysis, which refers to Panofsky's theory aims to reveal the concepts of visual aesthetics, allegories and symbols in the object of the study (D'alleva, 2005: 22-23). The first year is specially used to formulate the composition of the visual icons of painting, the images, techniques, and the pattern of representation. Panofsky divides the analysis of the image of artwork into three steps with the first one being the pre-iconography, which exposes the image formally, without reference and things other than the visual elements. The second step is the iconography that aims to understand the story as well as the characteristics of the image. The third one is the iconology to analyze the meaning related to the cultural and historical conditions surrounding the object of the study.

Iconography is also concerned with the analysis of the concepts of allegories and symbols of an image (D'alleva, 2005: 22-23).

Although in practice the three stages of analysis are used, this research emphasizes the practice of iconography. This is because at this stage, the visual aesthetics, allegories and symbols of an image are carefully analyzed to formulate potential cultural meanings of the image.

The method employed in art creation has the patterns as formulated by Sullivan in *Art Practice as Research* (2005), which involves the practice of visual understanding, by taking into consideration the medium, language, and context (124-127). In the practice of creating contemporary painting in the context of this research, the data analysis leads to the formulation of visual aesthetic concepts. Furthermore, the visual aesthetic analysis consists of three stages (Sullivan, 2005): medium exploration, identification of visual language and context relevant to the theme of the heroism in the everyday life.

Analysis

Thematically speaking, Yeh Pulu relief clearly reveals the heroism of the everyday life. Kempers (1977: 134-139) describes some traditional farming tools that possess fascinating visual meanings to be discussed, such as hoes, *tuwak* (liquor made of papyrus fruit), and objects carried on shoulder. The emergence of a variety of tools related to this agrarian livelihood indicates that what is showcased by the relief is the history of everyday life.

Meanwhile, the reference to the 'puppet figures' relief (Kempers, 1977: 134), is actually slightly inaccurate if it refers to puppet figures in Kamasan painting. Some human figures on Yeh Pulu relief look natural with realistic and athletic physical representation. In contrast, puppet figures tend to be ornamental, and appear to be less realistic if represented riding a horse, hunting animals, and doing other activities of the like.

A similar view suggests that Yeh Pulu relief configuration is almost realistic as Ramseyer (2002: 45) says that "the figure of a man riding a horse only wearing a piece of short cloth and a belt. His long hair touches his shoulders. He rides the horse without any saddle, and is seen to force his horse to run". This statement gives the impression that the scene on the relief was depicted in such great detail that the saddle was left out in the depiction, in order to show a dramatic scene of a prince about to hurry away spurring his

horse, clearly showing a realistic portrayal. Further, examining the work's visual it is clear that the figural depiction of the relief's subject comes even close to the normal human proportion, and the slightly taller figure is certainly very ideal to portray the horse rider's heroism in the scene.



Figure 1 One of the fragments of Yeh Pulu relief, showing a prince about to spur his horse, but he is hindered by the horse's tail that seems like it is suddenly pulled by a princess.

Another thing that shows the realistic figurative feature of Yeh Pulu relief is, among others, the proportion of the figure that is the size of an adult. If one stands near the relief, it will be obvious that the average height of the relief's subject is equal to the height of an adult. Likewise, the carving depicts the tendrils to look more like plant tendrils, rather than to be decorative patterns that are usually symmetrical in composition and static in pattern.

From the thematic or pre-iconographic point of view, this 25-meter long relief with an average height of 2 meters illustrates two sequences of narratives, namely a narrative inside the house grounds (interior narrative) and a narrative outside the house grounds (exterior narrative). The interior narrative includes fragments where it begins with a figure of a man extending greetings, a man carrying a crock on his shoulder, a figure of a princess, a figure of a priest (which looks very small), a figure of an elderly woman opening a door to a

house, a figure of a man carrying a hoe, a figure of a middle-aged woman, and a figure of a demon-faced man sitting up (like an ascetic).

The exterior narrative includes a fragment of a prince riding a horse, a fragment of a tiger poaching involving three people, a fragment of a man and a woman having a drink (indicated by a depiction of a pitcher with smoke), a fragment of two men shouldering their game (a wild boar), and a fragment of a man riding a horse with the horse's tail being pulled by a woman (presumably a princess). It can be seen that the horse tilts its head up as if something suddenly stops it as it is just getting ready to run fast. At the end of the relief, the final fragment shows a figure of Ganesha which is very simply sculptured, with no ornamentation or any crown detail. At the southern end, two sculptured hermitage caves are seen, with a size of about 2x2x1.5 meter.

Through the analysis of the narrative plot sequences, it can be explained that from the iconographic standpoint the relief depicts a narrative of an ordinary human's heroism, i.e. a heroism narrative that tells of everyday life, that affirms the code of conduct and human endeavors (livelihoods) in life. The code of conduct in this narrative lays out the rules for the way people communicate (indicated by the portrayal of a man extending his greetings and also the presence of a priest, an elderly woman behind the door of the house and also the drink treat). Then, concerning life endeavors this narrative reveals various practices in day-to-day life (indicated by the depiction of the crock bearer, the hoe bearer, the hunting scene, and also the romantic story). In short, the narrative touches on the matters inside and outside the house grounds.

The Process of Creating Contemporary Paintings

The process of creating artworks, in reference to the method of 'Art Practice as a Research' (Sullivan, 2005: 124-127), encompasses a process that refers to three stages, namely medium exploration, visual language, and relevant context. Medium exploration, which takes place at the same time as the field research exploration, is concerned with the choice of materials and tools relevant to the visual character of the relief. Medium exploration also touches on matters relating to artistic techniques. Meanwhile, relevant context refers to the meaning and function of each stage, where medium exploration is more functional in relation to artistic techniques, and then the theme and the approach of creation relates to the visual aesthetic character.

Visual language exploration relates to the identification of a visual subject matter creation approach. Based on the results of analysis of this research, the concept revealed is the heroism in the everyday world of ordinary people mingled with the palace life as the main theme. The theme is elaborated in the work's visual where five approaches/methods of contemporary art creation are found, namely: (a) *cutting* (imagining that Yeh Pulu relief is like a comic poster sheet that can then be freely cut out); (b) *coloring* (giving colors according to the artist's artistic wish); (c) *highlighting* (making a certain subject/scene/plot of the relief the center of attention); (d) *smashing* (collating fragments and scraps of the relief that have become scattered due to rock corrosion); (e) *drawing* (construction of the visual subject based on a drawing/line technique).



Figure 2. An artwork entitled 'Cavalry Force', 160x200 cm, ink & acrylic on canvas, 2017.

The creation process produces 15 paintings, each having a dimension of 160x200 cm, on a diverse medium, using a combination of acrylic and Chinese ink, as well as a ballpoint pen. The artworks are titled 'Gateway', 'Going Home', 'Build Rainbow', 'Cavalry Force', 'Escape', 'Bodies Flying in Universe', 'Hunting a Tiger', 'The Heroes', 'Scape of The Desire', 'Pray for Goddess', 'The King', 'The Power of Ganesha', 'The Shadow of Heroes', 'Wishing for Princess', and 'Escape'. These works together with the sketch works and

drawings on paper are then exhibited in a solo painting exhibition with the title *Citra Yuga: The Cavalry Iconography of Yeh Pulu Relief* in Bentara Budaya, Jakarta (1-8 August 2017).

The curator of the exhibition Fajar Arcana explained that the works presented in the exhibition to show the archaic can also be used as a metaphor for reading the social phenomena of today. The works in the Citra Yuga exhibition link or simply pair the relief's plot with the reflection of the everyday life in the past and at the present. This can be interpreted as an attempt to understand today, by carefully reading the historical genealogy of the past. In the heroism narrative, at least from what can be gleaned from Yeh Pulu relief which is worthy of being the entry point, to become a heroic figure of today is to become an ordinary, mundane figure (Arcana, 2017).

Meanwhile, in an exhibition review written by Nawa Tunggal in Kompas newspaper (Sunday, 6 August 2017), it is explained that the works that are based on the researches on Yeh Pulu relief point to the attempt to uncover the heroism of the ordinary people, for example the depiction of tiger hunting, which seems odd because of the manner of catching the beast in which the tiger's tongue and tail are pulled. There is a process of dramatization undertaken by artists in the past. Sharon Nadeem wrote an article which was published in The Jakarta Post (Friday, August 4, 2017) in which she states that the works in the Citra Yuga exhibition are an attempt to connect the past with the present. The appropriation of the past becomes the gateway to uncover today's phenomena.

Conclusion

In brief, it can be concluded that Yeh Pulu relief has two narrative plots (the interior and exterior narratives) which, from the iconographic viewpoint, depict the theme of the everyday world heroism. This heroism encompasses the code of conduct and livelihoods of the ordinary people combined with the royal palace life (through a depiction of a princess). In terms of visual characters, the figurations on the relief tend to be realistic, whereas the plant tendrils that serve as separators among the fragments give a more naturalistic impression rather than ornamental (as decorations).

The iconographic concept of the everyday world heroism is translated into the practice of creating contemporary paintings based on five approaches, namely *cutting*, *drawing*, *coloring*, *highlighting*, and *smashing*. The findings of these five approaches confirm that the paintings produced are contemporary art, since the visual element (the

subject matter) is not formed by a single artistic technique like in modernism. Also, the inclusion of fictitious iconography such as small human figures offset the presence of the figures or fragments of the relief (highlighting), making the generated visual language to have a contextual (present day) nature.

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THE FOOTSTEPS OF RESISTANCE IDEOLOGY IN MANGKUNEGARAN DANCE-STYLE

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Abstract

This study aims to describe the ideology of resistance that grew and became the basis of the politics of cultural movement during the war to the establishment of Puro Mangkunagaran up to maintaining the existence to the present. The study was descriptive analytic using 12 advanced-steps method of Spradley Ethnography, which was shortened into 4 research steps. Triangulation data research includes direct observation of Bedhaya Anglir Mendhung dance performance, dance manuscripts in Mangkunagaran, and interviews with two respondents.

The findings of this study are: a) dance art in Puro Mangkunagaran are all themed with resistance except free-patterned dance like *gambyong* and *golek*; b) Bedhaya Anglirmendhung dance is the first Puro Mangkunagaran's Bedaya dance as well as an attribute of power in which ideologically articulates resistance; c) the ideology of resistance is also evident in the archetypal orstate logo artefacts, batik cloths, and the family of Mangkunagaran creeds.

Keywords: *ideology; representation; Mangkunagaran*

Introduction

Mangkunagaran-style dance if were to view at a glance there almost remains no different from other general dance styles of Surakarta. I.e. *gambyong pareanom* dance of Mangkunagaran style generally resembles the Surakartan style (Kasunanan) and ISI (the Indonesian Arts Institute) of Surakarta style. Likewise, the Surung Dhayung dance style of Yogyakarta, Surakarta, Mangkunagaran, even conservatory style (if only it is considered a special style) is basically no different. It is true that the two dances (Gambyong and Golek) are not the types of dance coming out of Puro Mangkunagaran, however, it then perceivable if we see dances other than those of the two. Let us say the Wireng Bandabaya dance which is a paired dance and performed by two men armed with sword fencing. Similar dances (themed with a war exercises) are also found in Kasunanan Surakarta.

Our understanding may be even more different as we watch Bedhaya Diradameta dance. Although it is named after the Bedhaya dance but this dance is performed by 7 male. Generally Bedhaya dance is performed by 9 female dancers. Bedhaya dance theme usually nuanced with romance as a symbol of fertility. Bedhaya Ketawang in Keraton Surakarta describes Panembahan Senopati's romance with Nyai Rara Kidul. Panembahan Senopati figures appear in Bedaya Bedhah Madiun which is the attribute of Mangkunagoro VII's power but in the theme of Mataram battle in quelling the Madiun rebellion. This interesting phenomenon is studied, especially in relation to what ideology usually underlies the creation of a cultural form.

The occurrence of these fundamental differences necessarily implies a strong background because the locus of the event is at the center of power. Kraton not only influences the production-reproduction of cultural meanings within political power but more broadly with respect to the cultural realm. Such a realization will be a very important lesson not only for Kraton but also for observers of cultural proliferation of the Kraton and the parties who live the culture of the Kraton as a role model so as to guide the emergence of a better cultural awareness.

The proposed research problems are: 1) why was the ideology emerge along with forms of material representation of the ideologi in Mangkunagaran; and 2) what types of heritages that the Puro Mangkunagaran own in terms of the ideological practice?.

This study attempts to reveal the emergence of ideology underlying the meanings production regarding the above phenomenon. This study is analytical descriptive to various data intertextually. The research data establish triangulation that is: a) direct observation to dance performance of *bedaya* Anglirmendhung at *jumenengan* (royal memorial service) K.G.P.A.A. Mangkunagara IX on October 11, 2016; b) the manuscript of *Serat Babad Lelampahan K.G.P.A.A. Mangkunagoro I* (manuscript number 298 Volume I) and other supporting texts; C) Interview with K.R.M.T. Lilik Priarso Kusumo as Pengageng Wedana Satriya Puro Mangkunagaran on February 6, 2017 and Wahyu Santosa Prabawa on February 10, 2017. Resource data were obtained through applying Spradley's ethnography method (2007), which is summarized into 4 main steps: a) the selection of resource persons; b) interview; c) making records for development; d) data analysis and presentation in the form of cultural themes discovery.

Discussion

The Emergence of Resistance Ideology

Puro Mangkunagaran was founded by R.M. Said (born in April 7, 1725 and died in December 28, 1795) - Indonesian National Hero and received his nickname the Prince of Sambernyawa by Nicolas Hartingh (VOC governor). He married a peasant woman (Rubiyah), known as Matah Ati, and married the daughter of Mangkubumi (Hamengkubuwana I) named Raden Ayu Inten.

He recieved unfair and despotic treatment of self and his family (his father was named with Prince Mangkunegara in Mataram Kartasura) since childhood due to the intrigue of succession. His father was exiled to Sri Lanka and then to South Africa while he himself and his younger siblings from the age of nine had to hide and move place to place frequently from the pursuit of the fearful Mataram officials which emerged and conquering the power. That menace brings out extraordinary feelings of hurt and grudge, and those feelings burning out for the rest of his life.

In order to take revenge and claim his rights while continuing to move and hide he studied various religious sciences, martial arts tactics and warfare besides looking for the rightest time to attack. He also made friendships with any party that was deemed to be self-strengthening and the troops that would later be built. His friendship with the dudgeon Chinese - especially those on the north coast of Java Island - leading to a skill in combat expertise.

The first attempt of assault was waged while he was assigned to assist attacking on Mas Garendi on 30 June 1742; he was only 17 years old. Kraton Kartasura collapsed and the

end of the palace moved to Surakarta. The second attack was carried out alone with his troops in 1752 in Ponorogo against the Mataram alliance with the Company and the Prince Mangkubumi (his own father in law). This battle is the most heartbreaking. The third attack on Alas Sitakepyak (south of Rembang), attacked the Dutch troops on the North Coast with two detachments. During the attack, all the Company's troops (composed of 600 troops and commanders) were killed and all beheaded, while Sambernyawa lost 15 soldiers.

The fourth attack (1757) took place over a day at the Kraton Yogyakarta, and was triggered by the fury of RM. Said since the VOC soldiers chased Mangkunegara while burning and looting the property of the people. After beheading the head of Patih Mataram (Jaya Sudirga), Mangkunegara troops secretly approached the Kraton of Yogyakarta and attacked the VOC fortress near by it. Five VOC soldiers were killed, hundreds more fled to the Kraton of Yogyakarta. Furthermore, Mangkunegoro troops attacked the Kraton of Yogyakarta.

All efforts to get rid of Mangkunagara were unsuccessful, instead making the Company turned bankrupt. His struggle successfully won the political recognition with the founding of Praja Mangkunagaran at the level of kadipaten, on the edge of Kali Pepe on 4 Jimakir 1683 (Java), or 1756 AD. The area includes Kedaung, Matesih, Honggobayan, Sembuyan, Gunung Kidul, North Pajang, and Kedu.

The strength of Prince Sambernyawa's troops consists of elements of his own troops (elite troops), troops of Mas Garendi, and some troops of Mataram Kartasura under the leadership of Prince Tepasana, and society. Almost all the Prince Sambernyawa's attacks were ended up in guerrilla. The core of trio R. Said with Wiradiwangsa (titled Kyai Ngabehi Kudanawarsa), and RM. Sutawijaya (title of Kyai Ngabehi Rangga Panambang). The core forces formed a second elite army consisting of 18 people who were named Punggawa Jaya warriors. The main forces then established a larger troops and were usually named after the addition of "Jaya" ahead of it, for example, Jaya Panantang, Jaya Pamenang, Jaya Prawira, Jaya Misesa, etc. The Sutawijaya-built troops themselves are called Lawung Banguntulak (armed with batons). The elite troops consisting of women soldiers named Ladrang Mangungkung (initially consist of 144 women). The motto of Prince Sambernyawa's struggle is comprises in a term *tiji tibeh (mati siji mati kabeh, mukti siji mukti kabeh)*. The action played by R.M. Said is abstracted from Prabowo's explanation (interviewed on February 10, 2017) and the book *Jejak Langkah Tari di Pura Mangkunagaran* [free Trans. the Dance Footsteps in Pura Mangkunagaran] essay authored by the informant and friends.

Mangkunagaran as Althusser's description⁶¹ was originally a state apparatus of power but now turned to be an ideological state apparatus which has no repressive power such as the armed forces, administration, and the law. Representation according to Foucault⁶² occurs through stages: philology, biology, and economics. Each element in the representation of the material will form together a finite character (special) either as a partial structure or as a totality, namely the relation of descriptive signs, organizing the similarities, affinities, and ability of the ideological group to be described⁶³. Similarity as Foucault's theory according to

⁶¹Althusser, Louis, *Tentang Ideologi: Marxisme Strukturalis, Psikoanalisis, Cultural Studies*. Transl. Yogyakarta: Jalasutra, 2015, p.20-23

⁶²Foucault, Michel, *Order of Thing Arkeologi Imu-ilmu Kemanusiaan*. Transl. Yogyakarta: Pustaka Pelajar, 2007, p. 251-252

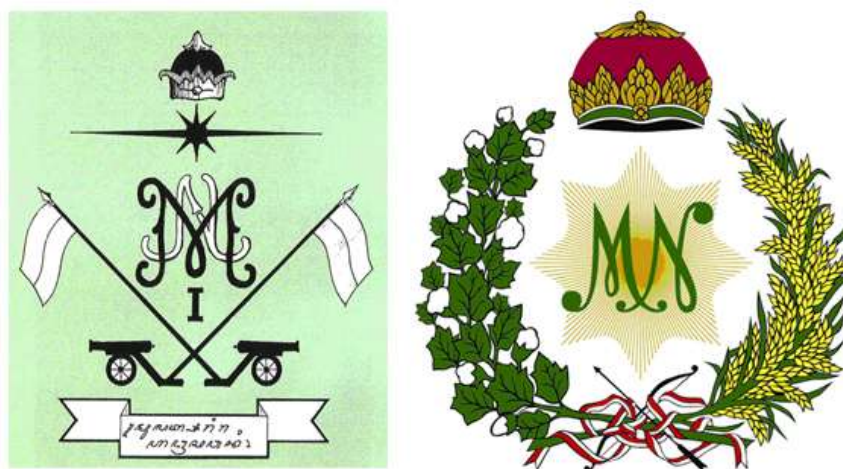
⁶³Foucault, Michel, p. 271

Eco⁶⁴ is, “[...]included not only those phenomena that today we would list under the heading of morphological resemblance or proportional analogy, but every kind of possible substitution permitted by the rhetoric tradition, that is, contiguity, pars pro toto, action or actor[....]” Similarities can be of any kind originally in accordance with rhetorical traditions such as similarities seen in such things as behavior (observational objects), the form and appearance of objects simultaneously⁶⁵.

The Representation for the State Logo

The brief narrative is an illustration of the ideological opposition that really constitutes the energy of claiming rights. This spirit remains today because it was instituted by the Mangkunagaran royal family, and then manifested in various forms of classification. Such classification according to Brown⁶⁶ serves as a method to organize perceptions, knowledge and moral relations. This classification exists in the form of words, state logo, objects and other cultural products including the dance. Representation highlights in the motto declaration of unity *hanebu sauyun*, which means the unity of Mangkunagaran family like a clump of sugarcane. Cane plants have a special place as a sugar producer (sweet taste as a symbol of prosperity, and as a real meaning (not figurative meaning) in the case of the establishment of Tasikmadu and Colomadu sugar mills during Mangkunagara IV.

The ideology of resistance is also articulated in the form of state logo and this study observes two forms: 1) during the Mangkunagoro I; and 2) in the present (Mangkunagoro IX).



The state logo Mangkunagaran, the Mangkunagoro I period (on the left) and the present one (on the right). Source: Kadipaten Mandrapura Puro Mangkunegaran

The first state logo consists of 7 symbols: 1) a green vertical rectangle box as the background; 2) the crown of Kadipaten ‘the duchy’ is not the palace (Kusumo, interview 6 February 2017); 3) an octagonal star representing sun beam; 4) initial MN I; 5) white flag with black cammock symbolizing of *bangun tulak* color; 6) two cannons of the army warrior; and 7) the white band representing the sacred family ties written in the Javanese *mulat sarira angrasa wani* (acknowledging the inside courage).

⁶⁴Eco, Umberto, *Interpretation and Overinterpretation*. Cambridge: Cambridge University Press, 2002, p. 45

⁶⁵Eco, Umberto, p.10

⁶⁶Brown, Richard Harvey, “Cultural Representation and Ideological Domination”. *Social Forces*.Vol. 71(3). The University of North Carolina Press, 1993, p. 659

The black or navy and white color – these colors composition is called *bangun tulak* - is a prominent color as the spiritual identity of the Prince Sambernyawa's struggle. This color matches the prohibited batik cloth that prevails in the Mangkunagaran family *dhengklung* patterned in the form of a rectangular box with navy blue blocks in the middle and 4 thin lines that surround the block. *Bangun tulak* cloth is believed to be the creation of Sunan Kalijaga given to Danang Sutawijaya (Panembahan Senapati, the founder of Mataram) (Kusumo, interview February 6, 2017).

The current state logo is a series of symbols of rice, cotton, bows and arrows, shields, red and white tie bands, and crowns. The shield symbol is formed by the lines up until resembling the image of the sun as well as describing the words of *surya sumirat* which means 'shining the sun'. According to Kusumo (interview 6 February 2017) the essential difference between the two symbols is only in the visualization of cotton (symbol of self-esteem) and rice (prosperity).

The fourth Mangkunagoro period until Mangkunagoro IX is an era of new historical context that requires new and even distortive interpretations of the initial representation of the ideology. The symbolic wealth of struggle and spirituality found a different context after the independence of the Republic of Indonesia and gave rise to a cultural response of new meaning, one of which is due to repression of the doctrine of economic projects in the form of tourism world as described in Presidential Decree no. 23 of 1988 on cultural preservation including Mangkunagaran as tourism asset.

Regarding the repression of this tourism context, the K.R.M.T Lilik Priarso Kusumo as an official in Mangkunagaran expressed, that the Mangkunagaran family are "commanded" to abandon the earthly things as outlined by the predecessors of Mangkunagaran through the teachings of Wedhatama by Mangkunagoro IV. Here is the quotation (Pupuh Pangkur stanza 14 connects to pupuh next Sinom stanza 1).

sajatine kang mangkana | [the truth of such condition]
wus kakênan nugrahaning Hyang Widhi | [for having received His Grace]
bali alaming asuwung | [Go back to the realm of emptiness]
tan karêm karamean | [no longer fond of mundane things]
ing kang sipat wisesa-winisesa wus | [which indulges power]
mulih mula-mulanira | [Come back to where you came from]
mulane wong anom sami | [because of that the young generation]

nulada laku utama | [nonsuching the virtues]
tumrape ing tanah Jawi | [which applies to the Javanese]
wong agung ing Ngèksigônda | [a great man from Mataram]
Panêmbahan Senapati | [Is Panembahan Senapati]
kapati amarsudi | [seriously trying]
sudaning hawa lan nêpsu | [to be able to control the passions]
pinêsu tapa brata | [practicing a great *laku* or spiritual silence]
tanapi ing sariratri | [upholding in the middle of the night]
amêmbangun karyenak tyasing sasama || [but also making other people feel content]
(Padmasusastra, 1989, p.10—11)

"Our clash with mundane things, we regard as inevitable and we stick to Panembahan Senapati's nonsuch is to make other people love to," as confirmed by Kusumo (in an

interview, February 6, 2017). In the case of *bedhaya* dance performance as a tourist attraction, the Mangkunegaran does not eliminate the essence of the dance as the ancestral advice but only removes its sacred rite as it does in the traditional rituals and reduces the repetitions of motion.

Representation of the Resistance Ideology in Dances

It should be pointed out here that dance is a great narrative in Puro Mangkunagaran because it gets special attention from every Puro's leader. Even certain dance such as *bedaya* in Javanese cultural awareness is symbols of political power. The ideology of resistance is articulated in Mangkunagaran dance in at least three categories: repertoire, vocabulary, and Mangkunagaran dance styles.

a. Mangkunegaran Dance Style Repertoire

Dances in Puro Mangkunagaran are classifiable into 3 groups namely *bedhaya srimpi*, solo, and *wireng* dances. *Bedaya* dance performed by 7 dancers, *srimpi* by 4 dancers, solo dance performed by one person or group, and *wireng* dance describes schuffle exercises performed by 2 dancers or more. All dances that come out of Mangkunagaran are *wireng* (warrior or schuffle) dance. The naming of *wireng* dance is based on the figure that became the theme of dance. The dance which the name is based on characters such as Karna Tinandhing dance tells a fight between Arjuna against Basukarna in *bharatayuda* war. Gathutkaca-Dhadhungawuk dance is a fight between Gathutkaca figures against Dhadhungawuk. Bandabaya Dance is a dance of fight (attributed with armed shield and sword fencing) by warriors to get rid of threats against Puro.

Mangkunegara The First created 3 *bedhaya* dance which is a trilogy as a reminder for the events of war: 1) Anglir Mendhung, war memorial in Ponorogo; 2) Diradameta (Rembang); 3) Sukapratama, the war in Yogyakarta.

b. The Special Vocabuler of Dance Motion

The vocabuler is a motion element in a particular sequence that forms a dance. The vocabulary is given a specific name to exemplify the interpretation for the dancer who performs it. Generally, vocabuler consists of *sekar*, motion, displacement, and the connecting motion is assigned to arrange one vocabuler with another vocabuler.

Special vocabuler is only found in Mangkunagaran dance style i.e.: *sekar* *gidrah*, *ombak banyu* (moving forward and no backward movement), *enjer ridhong seblak samparan*, special *sekar* Anglirmendhung, and *methik sekar* which are all the symbols of war or movement in war or atmosphere in a war. Meanwhile *gidrah* vocabuler which means 'pating jingkrak' and 'kiprah', is a description of the atmosphere of war (from the word 'pating galidrah'. The motion of *ombak banyu* is a symbol for the motion of attack (forward continuing abstinence) is symbolized as the wave plaque. *Seblaksamparan* is a symbol for the utilization of all existing forces to paralyze the enemy (Prabowo, interview, February 10 2017).

c. Qualita in the Aesthetic of Dance

Qualita is the values based on the attitude of dancing to create a certain impression. In the treasury of Javanese dance there are many qualita that are based on certain aesthetic values. As can be exemplified in *mucang kanginan* (like a Pinang tree in the wind), *ngangrang bineda* (the angry ant for it is tempted), *doran tinangi* and *angron akung*, etc.

As for some *qualita* that are only found in Mangkunagaran style dance, some of which is *ngelir*. *Ngelir* comes from the word 'kelir' and with the prefix 'ng' where the 'ngelir' means a solid body posture, perpendicular (not inclined), like a vertical line with *kelir* (a type of screen in Javanese puppetry). In such a *qualita*, the dance body's position should not be leaning forward or backward. The forward-leaning position known in the Surakarta dance style, symbolizes the attitude of the concept *andhap asor* (humble as a servant of God). The position of body skew is called *ndoran tinangi* or *angron akung*. *Ndoran tinangi* means like *doran* (hoe handle) which although it stays upstright, the position is still leaning forward. While the *angron akung*'s leaning position is like a leaf (*ron*) that will "nglunthung" (for it begins to curl). While the body position of Mangkunagaran dance style is perpendicular like a screen in a puppet show. *Ngelir* position is also called *nggrudha* where *grudha* means banyan tree. Mangkunagaran style dancer is like a brave warrior then she must stand strong, as strong as a banyan tree.

Another typical *qualita* of Mangkunagaran is the asymmetrical position of body where the shoulder is not leaning to the left or right (asymmetry) to get the impression of *cakrak*. The position of *cakrak* is a symbol for a careful calculation and always alert for attitudes such as while stalking or facing the enemy (Prabowo, interview 10 February 2017).

Conclusion

At the end, this can be concluded that the main ideology of the Puro Mangkunagaran life is a struggle armed with unity. The ideology arose as a result of the unfair treatment of the rightful owners of the Mataram dynasty, namely the Prince of Mangkunegara and his descendants. The unfair treatment gives rise to extraordinary hurt and resentment and become the energy of the resistance drive. The unity is a means of building strength.

The ideology of resistance is articulated in various forms such as words, state logo or 'emblems', and cultural objects including dance. Mangkunagaran dance style repertoire contains mostly described war, although only a few are not a description of war. Special vocabuler of Mangkunagaran dance style motion is a symbol for motions in war and describes the atmosphere of war. *Kualita* in Mangkunagaran dance is used to achieve certain values related to warfare.

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Research Persons

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Prabowo, Wahyu Santosa. 64 years old. Lecturers at the Department of Dance the Indonesian Arts Institute of Surakarta, a senior dancer at Puro Mangkungan Surakarta, lives in Surakarta.

PHOTO : IDENTITY AND COMMODITY ON SOCIAL MEDIA INSTAGRAM

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Abstract

Many social media sites including instagram allow users to create a profile, upload, and share personal information, photos, music, videos, and other multimedia with their friends or followers' networks. Photos have the ability to bring the image, so the photo becomes a favorite visual medium that is often used as a way of speaking and communicating among fellow netizens in social media instagram. Instagramer enjoyed such opportunity to make themselves visible to, and heard by, diverse audiences. This study is foccused on how people present their identity through their selected photograph in social media instagram. Drawing from the datas, this research has shown that each individual enter the mediated phase of self-representation. Through the visual image of a photograph, the subject of the photo has their own mind to describe what kind of identity they want. Beside that, the creation of this identity is influenced by the pattern of social relations and interaction of the audience of the photographs. In other words, identity is something formed by society. So that "popular identity" is preferred by the community, a role model to create the identity of the photo owner in social media. Not only for the identity, Selebgram use their identity to get more follower. The number of followers make the best-selling instagram account owner is paid to promote various products, such as cosmetics, fashion, hijab, and gadget.

Keywords : *Photo, Identity, Dramaturgy, Commodification*

Background

The development of information and communication technology has changed the way individuals interact with other individuals. The internet becomes a new digital space that creates a cultural space. It is inevitable that the existence of the internet gives many conveniences to its users. Various access to information and entertainment from around the world can be searched via the internet. It penetrates the dimensions of user life, time, and space, accessible to anyone, anytime, anywhere. There was a cultural shift, from a traditional media culture that turned into a digital media culture.

Openness of the digital media culture era, especially in cyberspace, can make anyone who plays in it have the freedom to create identity without limit. Social media which is a place to socialize among the digital community of the virtual world, bringing anyone who enters it should display its identity to other netizens. Like people in real-life, someone who presents himself into the social media environment, should identify himself as "who", and build his world like "what", to be able to network with other netizens. However, due to its virtual nature, the people in social media can not make face to face interaction. So to be able to keep interacting with each other, they often use symbols that are visual in order to be able to represent messages and meaning.

One of the influential social media in Indonesia today is Instagram that beat the popularity of facebook. In January 2016, 'We Are Social' in his survey mentions Facebook is in second position with 15% active users, while Instagram is in 8th position with 10% active users. But at the end of 2016, in the Indonesian survey, The Device, Network & Application and Awareness Survey conducted by the Indonesian Telematics Society (MASTEL) and the Indonesian Internet Service Provider Association (APJII) mentioned that Instagram was used by 82.6 percent of respondents. Meanwhile, Facebook in the second position of 66.5 percent. This survey was conducted on 20 October to 20 November 2016. Questionnaires were given to 1,020 respondents spread across various regions in Indonesia. On average, Instagram users post 150 photos in a month, with more than 80 million photos and videos distributed globally every day, generating 3.5 billion likes per day - according to Instagram personal data shared to media audiences (<https://beritagar.id>).

People use instagram to reveal their Self-presentation or often called impression management. It is an act of self-representation performed by each individual to achieve an expected self-image. This self-presentation can be done by individuals or can be done by individual groups / teams / organizations (Boyer, et al, 2006: 4).

Photo which is posted in social media instagram becomes a favorite visual medium that is often used as a way of speaking and communicating among fellow netizens. The use of photo medium as a creative process to represent messages and meaning, ultimately has an important position to present the identity of a netizen in social media. This study is foccused on how people present their identity through their selected photograph in social media instagram and how can this identity to be used as commodity in the contemporary of Indonesia.

Methods

This research is using qualitative approach. The design of this research is case study, by using digital ethnography to gain the data. A balanced combination of physical and digital ethnography not only gives researcher a larger and more exciting array of method to tell social stories, but also enable them to demarginalize the voice of response in these accounts.

Results and Discussion

A. Unlimited Identity

Photos have the ability to bring the image, so the photo becomes a favorite visual medium that is often used as a way to communicate among fellow netizens in social media. Photo has a crucial position to present the netizen's identity. Identity by Clap covers everything that a person can legally and reliably claim about himself - his or her status, name, personality, and past (Berger, 2010: 125). Social Identity Theory (SIT) according to Tajfel & Turner (Gudykunst, 2002: 225) aims that the individual has a concept in himself in socializing and identifying himself. Through photos, they can describe themselves like what, and build their world visually according to what they want. Photos are visual media that are openly accessible and used by anyone, and even for any purpose. As a consequence, social media is often used as an arena of producing mediated reality through the visual image of a photograph.

Instagram, a social media that has a special content to store and share photos virtually, becomes a "stage" for anyone inside to express themselves through the visual reality created by a photo. In the dramaturgy concept, there are two types of stage, front stage and back stage (Ritzer and Goodman, 2008: 617). In his work entitled *The Presentation of Self in Everyday Life*, Erving Goffman (1956) states that individuals, called actors, present themselves verbally or non-verbally to others who interact with it. Self-presentation refers to the desire to show a person's desired image to both the private and public audiences. Goffman assumes that when individuals interact, they want to present a certain understanding of self that will be accepted by others. The photos posted on Instagram become front stage of the account owner's self. His friends or followers in Instagram who see and interact is the audience.

According to Goffman, the purpose of people doing dramaturgy is audience acceptance of manipulation. When the actor successfully performs his role, he will more easily bring the audience to achieve the purpose of the show performed. With a variety of selected photographs, the account owner seeks to retain the role he plays in the stage and displays himself as best he can in front of his audience in order to get a good impression or image.

Self image and identity in cyberspace is a duality that can not be separated from the life of digital society. Just as we often find people who perpetuate self-image with a variety of styles, aesthetics, and even in different locations, as a manifestation of one's self expression in social media. However, the self-portraits featured on social media instagram, not solely to perpetuate the image themselves. What is displayed in the self-image is a visual representation of the owner of the social media account. Thus, the self-portraits displayed carry the "identity" of the photo owner who becomes the medium of social relationships to network with other netizens.

Speaking of self-image and identity, in its development from time to time, self-image is inseparable from a person's life history. A self-image is a manifestation of a person's visualization into images. When a person presents himself in a photograph, it is often interpreted by society as a tangible proof of one's existence. So no wonder, if the people are competing to perpetuate a picture of himself at a certain moment, as if the evidence of the truth of his presence at a moment, event, and events experienced. Similarly, when we see how many photos of people who perpetuate a picture of themselves in an iconic place in a country, city, and popular places to prove himself had once explored the place. Or when we see people taking pictures of themselves in an important event moment, to perpetuate a picture of themselves in an event that does not want to miss. This leads us to a stigma, that "something trustworthy actually happens if there is a photograph"

B. Instagram, The Society of The Spectacle

The subject of the photo will have its own mind to describe what kind of identity it wants, through the visual image of a photo. This becomes interesting when viewed from a sociological point of view in cultural and media studies. As each self-image is displayed on social media, it is no longer an individual property, but a part of social reality, which can be witnessed by millions of pairs of digital people's eyes in it. This certainly reminds us of a spectacle show, which is a performer in action on stage attracts the attention of the audience,

then there is a group of spectators who witnessed the appearance and have the right to respond both good and bad.

During the show, the free expressionist displays what he wants on stage. However, despite the freedom of his expression, he expects the applause the audience gives as a form of appreciation for what he displays. That way, the viewer will definitely do the best possible to present the best performance. Such is the picture of self-image practice and identity representation in social media instagram, when viewed from the perspective of "The Society Of The Spectacle" by Guy Debord. A self-image viewer plays as a "performer" and netizens who watched the photo as a "spectator". Both have social relations mediated by image. The image referred to in this case is the "identity representation" displayed on self-portraits in social media, where the image becomes a commodity that has a "value" to display. The medium of this image is tended to use the public spectacle at this time to represent something.

In this phenomenon, it represents its identity. The social relationships between actors (spectators) in the spectator society mediated by this self-image, create an ongoing cycle of identity reproduction simultaneously. What the performers perform on the social media stage instagram, will present a response from the spectator who watched the photos. This response is "like" and "comment". Then, with these responses, the self-image performers can judge whether the pictures they display are good enough in front of the audience. If he feels that the displayed image is good enough, as it sees a benchmark of the many responsive feedbacks, the performer will attempt to present a better self-image, or even maintain the quality of the photographs to be loved by the spectator who witnessed it. This will form a representation of the identity of the performers who display through photos of him next.

Looking at this phenomenon, we can see that self-image does not merely serve as a means of reproducing identity that only leads to classical narcissistic behavior. Self-loving behavior is just an expression that is displayed through a self-image. But when the photo is spread on social media and belongs to all netizens in it, there are tendons that can create "social interaction" between people in cyberspace that is able to form self image from the photo viewer tesebut.

C. Instagram, Commodity and Commodification

According to blackwell reference online, Commodities are things that are useful, or that satisfy human needs. Commodities can literally be interpreted as a product or service of economic value by market. While commodification is a union between two words derived from commodities and modifications, meaning the change of function or form of a good or service, from non-economic value into something of fantastic value.

Speaking of popular identity, we can see from the tendency of what is displayed by the subject of self images in social media instagram represented by some informants in this study. Each of them has the same opportunity to display different identity characters one and another. This shows that however identity is represented through self-image, it is a manifestation of the "aesthetic taste" of the subject of the image that it wishes. Thus, the representation of identity that is presented through this self-image, they take it by trying to present the self-image as attractive as possible to the audience-the cyberspace community. Because the photos that feature an interesting self-image, bring the "existence" of the owner

of the social media account, which will determine the number of people who want to follow social media account activity to always watch the photos that will be displayed next.

It is this existence that ultimately invites much or no interaction that exists between the owner of the photo and the other netizens, who are facilitated in the form of response “like” or “comment”. Interestingly, the large number of positive responses, triggering self-image owners to show more and better identity. They seemed motivated to compete to display photos of themselves more interesting than ever, to attract the sympathy of anyone who saw it. So no wonder, if many social media users who make various attempts to hunt for pseudo-pleasures get a virtual like empathy and positive comments. The tactics are done as well as listing the hashtags, uploading photos during primetime hours, writing catchy captions, or taking advantage of popular moments. More over, they are willing to embarrass or harm themselves, to the point of risking their lives just to get a photo. With a perfect picture, which invites a lot of positive responses and to get a lot of follower. In social media instagram, known term “selebgram” (celebrity instagram) to call someone who has a fantastic number of followers. The number of followers make the best-selling instagram account owner is paid to promote various products, such as cosmetics, fashion, and hijab products.

According to Mosco, Commodification is the process of transforming something of value into a marketable product that can be sold, and communication is a social process of exchange, whose product is a sign or embodiment of social relations (Mosco, 2009: 67). There are two general dimensions that indicate a significant relationship between commodification and communication (Mosco, 2009: 130). First, technology and communication processes contribute to the general process of commodification in the economy as a whole. Second, the process of commodification in the working system of society as a whole to penetrate institutions and communication processes, so that increases and contradictions that occur in the process of commodification related to society will affect communication as a social practice.

In the context of this program, there are two types of relevant commodification, namely commodification of content and commodification of audiences. Content commodification refers to the process of commodification that occurs in the communication process where there is transformation of communication messages (data, meanings, thoughts, ideas) into products of value selling. The process of commodification in communication occurs through the process of transforming the original simple message into something full of meaning and appeal to the audience. Communication is a very big commodity because it is not only to get 'surplus value', but also contains symbols and images (Mosco, 2009).

Due to the messages that are full of meaning and contain symbols and images, celebrities in cyberspace are also called influencers, is people who give influence to the crowd, whose work is admired and his actions followed. Thanks to having many followers and subscribers, they are paid for by brands to promote products. In relation to content commodification, the workings of these influencers differ from conventional media. The influencers have the freedom to create original content that matches the objectives that a brand wants to achieve. The image of perfection is displayed in social media through photos and captions that are arranged in such a way, even 'enhanced' through various sophisticated editing features.

Regarding the commodification of audiences, they are not only treated as recipients of messages, but also part of tools for capital accumulation (Mosco, 2009: 136). Audience is formed as a commodity. In the internet world, the number of followers / subscribers has an important role as a benchmark of the magnitude of the impact or massive spread of a message. The more followers the more brands will pay for advertising and the greater the pay. No wonder if netizens compete to get followers, either by improving the quality and quantity of content, even through controversy, sensation, or buy-sell followers. The largest target market that the brand can easily reach via the internet is Generation Z. The Z genes represent the post-millennial generation, which is currently under 20 years old (born after 1996) and during its life has never been unfamiliar with the internet. They are a confident, independent, and high-powered generation. The high activity in the online world makes them more exposed to the reality created by celebrities

Conclusion

The self-image in social media instagram is particular, in which all the realities displayed are still images that are separate from the real-world reality. If the photographs ultimately bring the existence of the owner of the photo and can raise the self-image he possesses, it is merely a false pleasure that can be felt virtually

What is shown in social media, is the construction of mediated reality through visual imagery. So in the end we also realize, the representation of identity that is displayed through a photo of themselves in social media is a false reality that is celebrated. Uploading a photo of yourself seems to be an obligation done anywhere, anytime, and by anyone. So unwittingly, social media such as Instagram apps have the power to produce value, ideology, and culture, which ultimately "indoctrinates" the community groups to follow it.

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THE CHANGE OF FUNCTION AND MANAGEMENT OF SITI HINGGIL KASUNANAN PALACE SURAKARTA AS A TOURISM COMMODITY

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Abstract

North *Siti Hinggil* Kasunanan Palace Surakarta is part of Kasunanan Palace Surakarta building is used by citizen of Kraton for formal occasion of the kingdom, such as *punggawa* or high officials facing the king (*nangkil*) ceremony, *Sekaten* ceremony, *Mahesa Lawung* and the coronation ceremony of the king. The selection of *Siti Hinggil* as the object of this study considers the important role of *Siti Hinggil* for the Kraton; *Siti Hinggil* as "Central Symbolism" is also a symbol of the greatness of the king who has the duty as regulator and supervisor of the world in pre-NKRI period. This research would like to see the current function and change management of North *Siti Hinggil* Kasunanan Palace Surakarta.

This research will use some cultural and economic theories in the analysis and use qualitative methodology in collecting and analyzing data. *Siti Hinggil* originally used for legitimacy purposes in the coronation ceremony of the king and as a space to show the authority and power of the king. The influence of the opening of *Siti Hinggil* as a public space (factual & virtual space) was felt by the Kraton Society, Public Society, and Government both Regional and Central. Consequently, the Kraton which was originally considered very exclusive, can be known by the public society, the art community, the intellectual community, and tourists. In contrast, Kraton can introduce itself to all layers of society as a source of Javanese culture through cultural products that until now enjoyed, imitated and used by the people of Central Java in particular.

Keywords: *Siti Hinggil* Kasunanan Palace Surakarta, Function, Management, Tourism

Introduction

The Surakarta Hadiningrat palace has two buildings called *Siti Hinggil*, *Siti Hinggil Lor* (north) and *Siti Hinggil Kidul* (south). *Siti Hinggil Lor* (north) is the object of this research. *Siti Hinggil Elor* Karaton Kasunanan Surakarta Hadiningrat, the next researcher called *Siti Hinggil* is part of the Karaton Hadiningrat Karaton building used by the Karaton people for the formal interests of the kingdom, such as the interests of the ruler or the high official to the king (*nangkil*). This formal function is the activity of the Javanese empire in particular, from the pre-Majapahit period to the era of the birth of the Islamic Mataram dynasty that lowered the kings in Surakarta and Yogyakarta. *Siti Hinggil*'s building complex is a building inside the building called the Sewayana Hall, the Worm Manguntur Ward, the Witana Ward and the Bale Manguneng. The surrounding buildings are Bale Bang, the left barn wards, the right barns, the wards of sarapeni, the wards of wards, the rented cores, and the unconscious cores. The Worm Manguntur Tangkil is the king sits on his throne with all his treatment and luxury and his glorious. This is in line with Darsiti Soeratman's research report that the formal ceremony held in the neighborhood is more of a politically influential political affair,

which is to strengthen the splendor, majesty, authority and greatness of the king in the eyes of foreign kings (1989: 150).

Siti Hinggil north and south is one part of the building at the Kasunanan Surakarta Palace which was deliberately built on the ground (made) higher than other land in the complex Karun Kasunanan Surakarta. Siti Hinggil North Karaton Surakarta Hadiningrat is one of the buildings that had been terminated by Solo people and surrounding areas. The buildings in the Karaton Palace, including Siti Hinggil, have always undergone functional transformation all the time. It is, of course, closely related to the function and position of the Karaton at all times in history. Siti Hinggil north is located south of the north square and Pagelaran. One of the main functions of Siti Hinggil is to hold a royal coronation ceremony. The new royal coronation ceremony at the Surakarta Hadiningrat Palace was announced at the Banguntung Tangkil Ward. Given this function, it is certain that Siti Hinggil Karun Kasunanan is a building that full of symbolic meaning, both appearing in the nuances of Javanese culture and the absorption of external culture. Prior to the standings of the Surakarta Karaton as the center of government, the central government of the Javanese kingdom was centered in Karas Kartasura under the reign of PB I. After PB I died, the position of the king in Kartasura was replaced by the crown prince who later became Susuhunan Prabu Amangkurat (1719).

Siti Hinggil building that can be seen now rebuilt or renovated by Susuhunan Pakubuwana X. During the reign of Susuhunan Pakubuwana XII Siti Hinggil experienced a shift in its formal function. During the reign of PB XII Siti Hinggil no longer has the function of state authority. Changes occur gradually and of course it is closely linked to the political situation at the beginning of the Independence of the Republic of Indonesia which is also believed by some that the policy that was then run in the Karaton Surakarta is a part of the national political game played by Ir. Sukarno is Indonesia's first president. At the end of 1945 all the kingdoms in the archipelago declared sovereign over the NKRI including the Karaton Kasunanan Surakarta.

Many Surakarta people do not know Siti Hinggil. The reason is that the building is one of the buildings that special treatment (held by) by Karaton Kasunanan Surakarta. The protective attitude of this palace is of course based on the sacred function of the building of Siti Hinggil. In fact, Siti Hinggil is often used as a ritual place by some of the specialists as well as the Surakarta and surrounding communities on certain nights. Siti Hinggil Karaton Kasunanan Surakarta occupies functional function that is vital in the traditional ceremonies that take place in the Karaton, so it is not strange if Siti Hinggil is used for ritual activities. It means that Siti Hinggil keeps certain mythological concepts that are still widely studied by scientists.

Currently Siti Hinggil is no longer functioned as in the past. Siti Hinggil is open to the public. The public can enter to Siti Hinggil site to do some specific tourism activities. It means that the way the society, especially the Karaton community in the sense of 'space' has changed. The shifting function of Siti Hinggil is certainly accompanied by a shift in cultural significance. The transformation of the meaning of the 'Sacred Space' as "Center Symbolism" into "Profane Space" certainly requires a basic explanation with appropriate analysis. The occurrence of momentum of the transformation if the researchers see with the theory and method of "decostruction" developed by Derrida, of course it is an attempt to undermine logo sentrisme, namely the grand narrative that wraps the concept of Siti Hinggil. And interestingly, the effort succeeds so that a new grand narrative that wraps the concept of

Siti Hinggil. The reason of choosing the Siti Hinggil as the object of this research weigh the important role of Siti Hinggil for the Karaton; Siti Hinggil as "Central Symbolism" also as symbol of the greatness of the king who has the duty as regulator and supervisor of the world in pre-NKRI period. This research would like to see the contemporary function and management of North Siti Hinggil Karaton Surakarta Hadiningrat for the general public and society of Karaton from the perspective of social and cultural change. This research will use some cultural theories as an analysis tool and use qualitative methodology to collect and analyze data. This research is expected to be able to read the development of mind of Surakarta and its surrounding society in meaning change.

Research Theory

Behrend in his thesis entitled "Kraton and Cosmos in Traditional Java" presents the concepts on the meaning of Surakarta Kingdom building. According to Behrend, the entire Kraton building is a macrocosmic representation. Behrend reveals the results of his research that the building of Kraton as a whole was established with the concept of vastu mandala, which is a kind of cosmic form which is used as a reference of the blueprint for the establishment of Surakarta Karaton building. It is further said that the Kraton is a replica of Mount Mahameru which is believed to be the center of the world (1982: 160-162). This Mandala is known as "Vastu Sastra" which is believed in Hindu tradition. While the mandala concept is derived based on the texts of Purana (1982: 161). Darsiti Soeratman in his book entitled "Surakarta Kraton Surakarta 1830-1939" is still the only classic scientific report to be referred to. Darsiti reveals the ins and outs of Karaton Surakarta very carefully and thoroughly to give the impression that the work is very complete and deserve to be a master piece. The book published by Tamansiswa Yogyakarta in 1989 is actually the essence of Darsiti Soeratman's dissertation.

Other researchers and authors have not discussed Siti Hinggil in detail; in this case, including Darsiti Suratman did not give full attention. Darsiti's work fully addresses the physical structure of the Surakarta Karaton as well as the history of its existence (1989: 19-44): 1) From Kartasura to Surakarta; 2) Building Complex within Kedhaton Wall; 3) Building Complex at Baluwarti; 4) Paseban and Square In brief, Darsiti also mentioned the names of other buildings located in the Siti Hinggil complex such as Manguntur Tangkil Ward, Witana Ward, Sewayana Ward, and the names of cannons. The Darsiti review is limited to mentioning names without involving cultural and metaphysical conceptual thinking. Eko A. S in his thesis "The Concept of Surakarta Hadiningrat's Spatial Spatial Symbolism" explains the macro and micro layout of the Surakarta Karaton. Eko said that the concept of outer space symbolism of the Karaton Surakarta hadiningrat is based on the concept of philosopie, namely "Sangkan paraning dumadi" to "manunggaling kawula Gusti" (2000: 279).

While the cosmological order based on the system of literary vastu mandala, while the landscape using the concept of *Qiblah papat kalima pancer* (2000: 279). The Sacred Concept – Profan. According Mircea Eliade, that in the midst of community life there are two separate areas; the sacred territory and the profane region (2002: 15). Simply defined, "profane" is the realm of everyday life, that is, things that are done regularly, randomly and in fact are not very important. While the "sacred" is a supernatural area, something that is extraordinated, not easily forgotten and very important. If the profane is easily lost and forgotten, only the shadow, on the contrary the sacred is eternal, full of substance and reality. Building of the Karaton complex is a mountain imitation (Meru) which is then sacred

(Behrend 1982: 159). Eliade adds that every temple or palace, and expanded, every holy city or king's residence is the Holy Mountain, thus becoming the center (2002: 12). The thoughts that led to the concept of things or something considered sacred is a mental process derived into symbols, signs, and custom indexes. The sacred becomes a sacred to the people, so the sacred to the collective belief does not have to be the same as the individual's salvation. Thus, research on subjects and sacred objects must still be divided into two cultural groups, namely collective and individual culture. Function is not necessarily leave the values of the founder of the principle, but still maintain the nature of the value of its function. If read so, the way of thinking of society has been in the third stage of cosmic / metaphysical consciousness (Oesman, 2012: 22-31). The tone of intellectual consciousness and existence has been surpassed. From this level of cosmological thinking will increase to authoritarian theological thinking or transcendental awareness. Thus the cultural situation in this study should be defined as a set of intricate values embodied in ideas, activities, and human works that arise consciously or unconsciously in both individual and collective space (Hartarta, 2012: 5). Functional Structural Theory According to social scientists "Structural functionalism" is identical with sociology. Structural functionalism is one of the greatest theories of influence in social science in the twentieth century. However, after the second world war or until the decade of the 60s its influence began to recede and reap a lot of criticism.

Thus functionalism as an explanatory theory is considered dead, and attempts to use functionalism as a theoretical explanation must be abandoned and seek another, more hopeful, theoretical perspective. On the other hand Turner and Maryanski, (1974) and Demeret and Paterson (1967) have a more positive view that structural functionalism is not dead. But they add that this theory may be developed into another theory as it developed from earlier organism thinking. That is, the functional theory itself has developed with a strict logic in analyzing social systems (in Mudji & Hendar, 2005: 56). Robert Merton is a pupil of Parsons, but he has different ideas, in which Parsons advocates the creation of large and wide theories Merton favored a limited theory, middle-range theory. In this case Merton prefers Marxian theory, thus encouraging the development of functionalism - structurally more left politically (Hendar Putranto, 2005: 62-63). The basic assumption of the researcher is that this view is more rational, given the history of the Surakarta Karaton as the seat of official government, which is of course a requirement of political activity which later undergoes political sterility after joining the NKRI.

Merton explained that functional structural analysis focuses on groups, organizations, culture. Any object that can be subjected to functional structural analysis necessarily reflects a standard (ie patterned and repetitive) thing. In the mind of Robbert Merton, the objectives of functional structural studies are: social roles, institutional patterns, social processes, cultural patterns, culturally patterned emotions, social norms, group organizations, social structures, equipment for social control, and so on. According to Merton, analysts tend to confuse subjective motives with structural or institutional functions. Attention to the analysis of functional structures should be more focused on social functions rather than on individual motives (Merton 1968: 73, 78). The definition of function according to Merton is "observable consequences that give rise to adaptation or adaptation of a particular system (Merton 1968: 105). But there is certainly an ideological bias when people focus on adaptation or adaptation, because adaptation and adaptation always have a positive effect. It should be noted that one social factor can have a negative effect on other social facts. To rectify serious omissions in early structural functionalism, Merton develops the idea of dysfunction, as structures or institutions can contribute to the maintenance of other parts of

the social system, structures or institutions can have a negative effect on the social system. Merton also developed the concept of non functions (consequences that are totally irrelevant to the system under consideration). In this case it includes social forms that "survived since ancient times, despite having positive or negative consequences, but the social form has no significant influence on contemporary society. For example the Christian women's simplicity movement. The above case at first glance seems irrational, considering the authority of Surakarta Karaton has been lost since the establishment of the Republic of Indonesia; but in the level of cultural Karaton Surakarta, the incident has been transformed into its own rationality according to the way the group of culprits.

As a result there is aberrant behavior in the form of illegal acts such as drug dealers or prostitutes, or selling historic assets to achieve a certain economic level. This is the way structural functionalism pursues in explaining deviant behavior and crime. This theory will be apply in this research to see the condition of social changes of the people of Karaton Solo and surrounding areas. Theory of Social Interaction Social interaction is agreed as the main requirement of social activities. It is a dynamic social relationship that concerns the relationship between individuals, between groups, and between individuals and groups. In this theoretical framework there are four factors that underlie an interaction, namely imitation factor, suggestion, identification, and sympathy. These four factors can stand alone or in a joining state. Each of these factors can be described as follows: (1) The factor of imitation is the factor that encourages a person to imitate or follow the prevailing values. (2) Factor of suggestion, that is, if someone gives a view or attitude that comes from him then accepted by others. (3) The identification factor is the tendencies or desires in a person to be the same as the other party. In this case the identification process takes place in a state in which a person identifies himself or herself to the other side so that the views, attitudes and rules applicable to the other can be institutionalized and even animated. (4) The sympathy factor is a process in which a person is interested in the other side. The main thrust of sympathy is the desire to understand the other side and cooperate with it (Soekanto, 2001: 70). It further states that a social interaction must meet two conditions, namely the existence of social contact (social contact) and the existence of communication. Social contact can take place in three forms, namely (1) between individuals; (2) between individuals with one group or vice versa; and (3) between one group and another. Such social contacts may be either positive or negative. Positive social contact leads to a collaboration, whereas a negative one leads to a conflict or does not even result in social interaction. A contact can also be primary or secondary. Primary contact occurs when a direct relationship meets face to face, otherwise secondary contact requires intermediaries both human and other means of communication (Soekanto, 2001: 72). Meanwhile, communication is said to have significance as a condition of social interaction. According to Soekanto (2001: 73) that with the communication, the attitudes and feelings of a group of people or individuals can be known by other groups or other people. Thus communication enables cooperation between individuals or groups of people, even allowing for a dispute as a result of misunderstanding of communication. Furthermore, according to Gillin & Gillin (in Soekanto, 2001: 77) that there are two kinds of social processes that arise as a result of social interaction, namely the associative and disasosiatif process.

The associative process can be described as follows. (1) Cooperation (cooperation) is intended as a joint effort between individuals or groups to achieve certain goals. The importance of cooperation, described by Charles H. Cooley as follows: Cooperation arises when people realize that they have common interests and at the same time have enough knowledge and self-control to fulfill those interests; awareness of the existence of the same

interests and the existence of the organization is an important fact in useful cooperation (Soekanto, 2001: 80). (2) Accommodation includes meaning as a state and a process. As a condition, accommodation refers to a state of equilibrium in relation to social norms and social values prevailing in society. On the contrary, as the accommodation process refers to human efforts to defuse a contradiction or attempts to achieve stability. Meanwhile, Gillin & Gillin (Soekanto, 2001: 83) defines accommodation as a process in social relations that is equivalent to the notion of adaptation. In that sense the accommodation is intended as a process in which each individual or group makes adjustments to overcome tensions. (3) Assimilation (assimilation) is a social process in the advanced stage. Assimilation is characterized by efforts to reduce differences between individuals or groups and also include efforts to enhance unity of actions, attitudes, and mental processes with regard to common interests and goals. If in the two groups there is assimilation, the boundaries between groups become lost and melt in one group (Soekanto, 2001: 88-90). (4) Acculturation, ie the process of meeting the elements of the various cultures of a particular society followed by the mixing of these elements. In acculturation the difference between the foreign element with the original element is still visible (Soekanto, 2001: 96).

Based on the four associative processes can be explained the factors that facilitate the process of interaction as follows. (b) Equal Opportunities in Economics, (c) Attitudes of respect for foreigners and their culture, (d) Open attitudes of power in society, (e) Equality of cultural elements, (f) Mixed marriage (amalgamation), (g) The presence of external enemies (Soekanto, 2001: 90). The social interaction theory proposed by some of the figures above will be used eclectically. In principle, the social interaction that is intended in this research is more emphasized on the associative process. Theory of Symbolic Interactionism Theory of symbolic interactionism is a cluster of theories in the paradigm of social definitions. One of the figures of this theory is Herbert Blumer. According to Blumer the term symbolic interactionism points to the peculiar nature of human interaction. The peculiarity is that humans translate and define each other's actions. Not just a mere reaction of one's actions against others. A person's response is not made directly to the actions of others, but is based on the "meaning" given to that other person's actions. In essence, the interaction between individuals between by the use of symbols or interpretations by trying to understand the purpose of each action (Ritzer, 2003: 52). Furthermore, Ritzer (2003: 53) asserted that the process of community life occurs because the individual or units of action consisting of a certain set of people, mutually adjusting or matching their actions to one another through the process of interpretation. In the case of actors in the form of groups then the group action is a collective action of individuals who are members of the group. For this theory, individuals, interactions, and interpretations are the three key terminology in understanding social life. The symbolic interaction theories constructed by West and Zimmerman consider less the power factor (in Ritzer, 2011: 446). The theory of symbolic interactionism in this study will be used to see the model and form of intergroup interaction, the old bourgeoisie with the general public. The researcher's initial assumption is that there has been a change of model and form of interaction from time to time. Models and forms of interaction is what the researcher wants to reveal more deeply in this research.

The change of nature thinks that the supporters of the existence of the Karaton Surakarta Hadiningrat have been influenced by modern ways of thinking, so that the society groups are divided into two groups, conservative and modern groups. The socio-cultural change of society towards the meaning and axiology of the elements of the Karaton as a state, although it has occurred since the entry of Dutch intervention against the government of Surakarta Karaton reached the climax after the birth of the Republic of Indonesia in 1945.

To be sure, Surakarta Karaton region moves from the realm of monarchic power to the republic world. The changes that occur to all elements of the Karaton, ranging from functional changes that occur in the strategic positions of the Karaton and the interpretation and management of buildings such as Siti Hinggil Karaton. Society also mendontruksi meaning of existence of Karaton according to discourse raised by government. Karaton was once the center of government, but after the birth of the Unitary Republic of Indonesia, the karaton (only) is expressed as a cultural axis, as a source of historical past which later used as tourism assets and should be protected as cultural heritage objects; not only the buildings, but including the community and its customs. The phenomenon that occurs today penelti say as the beginning of the destruction of the meaning of the existence of elements of the Karaton Surakarta Hadiningrat, except the meaning built by the power of capitalism, namely tourism.

Research Method

This study used a single case study strategy. Called a single case study or qualitative research that is causal because this form of research leads to one characteristic of research activity that is socio-cultural study activities in the complex Siti Hinggil Karaton Surakarta (Sutopo, 2002: 111). The location of this research is Surakarta Hadiningrat Karaton area, especially Siti Hinggil complex located in the administrative area of Surakarta city, Central Java, Indonesia. Sources of data in this study can be divided into primary and secondary data sources. The first primary data source in this research is informant or resource person. The selected informants were people who really had knowledge of the object under study, ie Siti Hinggil and the activity in it. The resource persons of this research consist of noble relatives of Karaton, administrators / abdi dalem, cultural, community, and stakeholders in related government departments. While the secondary data source in the form of manuscripts related to the object of research and other similar books that have been widely published as a comparison (Sutopo, 2002). Similarly the data in this study is divided into two groups, namely Primary Data and Secondary Data. Primary data in the form of physical building of Siti Hinggil, information of interview result with resource person. In accordance with the data characteristics, the primary data can be obtained directly from the research location. While the secondary data in the form of manuscripts, related books and circulation instructions around activities in complex Siti Hinggil. As the form of research and types of data sources used, the data collection techniques used are observation, literature study, and in-depth interviews.

Discussion

The Development of Siti Hinggil Karaton Surakarta Post 1945 (1945-1946)

Karaton Surakarta status as Special Region with swapraja government system. The heat of the political temperature in early independence made the government represented by President Soekarno freeze the swapraja government of Surakarta. The government set the Karaton area stretching from Gladag to Ivory, including the Alun-alun and Grand Mosque buildings belonging to the Karaton and headed by S.I.S.K.S Paku Buwono XII to be used for traditional ceremonies as well as for Tourism. Not only that, in March 1992 the government issued Law no. 5 which governs and defines BCB (Cultural Heritage). Currently the government of the Republic of Indonesia has issued another revision of the Culture Heritage Act no. 11 Year 2010. Another important event that has become a tradition in Siti Hinggil Karaton Surakarta is a new King Coronation ceremony. On 11 September 2004 noon around 10:25 pm, KGPH. Hangabehi who has been appointed to Prince Adipati Anom came to Siti

Hinggil Lor and immediately sat occupying the chair that had been provided with Prof. KGPH. Haryo Mataram, S.H. while others (sentana and abdi dalem) sit in the area around Manguntur Tangkil ward with a sitting position crossed. The arrival of Prince Adipati Anom to Bangsal Manguntur Tangkil to be confirmed as PB XIII escorted by three leaders of the elders of Karaton, namely KGPH. Haryo Mataram, BKPH. Prabuwinoto, and GRAY Borodiningrat. Next KGPH. Hangabehi reads the fiber of his coronation into alms replacement. SISKS PB XII with title "Sahandap Sampeyandalem Ingkang Sinuhun Kanjeng Susuhunan Paku Buwono XIII Senapati Ing Alogo Abdurrahman Sayidin Panatagama Khalifatullah Tanah Jawi". After reading the fiber of the poison PB XIII sat on the throne (dhampar kaparabon). Raja sat in dhampar in the center of Banguntal Manguntur Tangkil. Behind the king sat Abdi Dalem Bedhaya holding the heirlooms of the king's rites. Abdi Dalem Bedhaya is sitting in Witana Ward. On the right side of the king sat the princes (brother of the king) wearing a blue-colored kuluk that resembles the color of a duck egg. The Abdi Dalem (who wears the blangkon) sits cross-legged to the king.

The phenomenon of Siti Hinggil as the Public Space

The public space is an area that appears in a special space in bourgeois society (Habermas 1989 in Barker 2004: 380). It is an intermediary space of civil society with the State, where the public coordinates itself and develops opinions. It is further disclosed by Habermas that in an individual space can develop himself and engage in a debate about the direction and purpose of society. Strictly speaking, the public space is a discussion space to form the opinion of the collections of individuals who come together. The idea of public space should be separated from the idea of a private space. The theory built by Habermas is based on the phenomena occurring in European countries, thus the description of the origin of the theory would not be appropriately used as a comparison of the phenomena occurring in Surakarta. Habermas classifies public space in the political, social, intellectual, literary, cultural, bourgeois, state, courts of respectable and respectable (noble) people (1989: 41). In its development around the world, the public sphere is not only formed in the factual space but begins to be created in virtual space, such as blogs, twitter, facebook, online newspaper, and other medsos. The theory of public space built by Habermas above researchers used to see the phenomenon of public space in Siti Hinggil. Siti Hinggil Karaton Surakarta in the 1960s to 1984 in the reign of PB XII used as a campus ASKI (Akademi Seni Karawitan Indonesia) for dance and dance courses karawitan. According to KRRA. Budyaningrat (Kanjeng Yus) used to construct Gandhek Tengen as a puppet class, while Gandhek Tengen for kendhang, rebab and gender skill classes. Sewayana ward is used as a place of dance practice. The Angun-angun ward is used as an ASKI library. UGS (Universitas Gabungan Surakarta) who later became UNS held in Pagelaran (interview, 30/10/2014). Siti Hinggil no one dared to come closer to Bangsal Manguntur Tangkil and Bangsal Sewayana, even to put the bag and just rest some are brave. But the current conditions have been much different, the sanctity and authority of Siti Hinggil has decreased even tends to disappear. Formerly the Karaton tourist complex is only in the museum and rarely anyone knows that Karaton has a tourist complex. After the turn of the King, Siti Hinggil was opened for tourism purposes. Thus can be concluded the sequence of function changes Siti Hinggil from its function as a place of great ceremony state (kingdom) to High School, and eventually became one of the attractions of the Karaton. after 1985 when profane entertainment events began to enter Karaton, one of the shows which was the Takwa Cantata musical group concert. Siti Hinggil is used for traditional ceremonies such as jamasan, wilujengan Mahesa Lawung, and jumenengan raja. Setiadi argues that the Karaton tour that incorporates Siti Hinggil as one of its objects should be limited time for the sanctity of Siti Hinggil to be maintained, because

not all tourists behave well. The complexity of the function of the building is what complicates the problems of life in the world. Therefore, in living human life is recommended to have stock as a friend, the power symbolized by the existence of Bale Bang, the vigilance that illustrated with the existence of Bale Mangu. This life supply which of course is a separate knowledge can be formulated with the keyword "loroning atunggil" which means two things in unity symbolized by the building of Gandhek Tengen and Gandhek Kiwa. Provision of life can then be summarized into three things namely "wiryra (good name), arta (capital, wealth), wasis (intelligence, knowledge). Of the three things have been published in the Wedatama Fiat in Pocung stanza 15. After man has enough stock, he is ready to come out (symbolized by Kori Wijil) to Pagelaran to face the hard reality of life. Siti Hinggil's position in the whole building of Karaton is the epitome of the peak of human life in the world, as a symbol of greatness, authority, and the symbol of power legitimacy. In the next session of KGPH's interview. Puger explained that the Manguneng ward is more important than the Manguntur Tangkil Ward which is the seat of the king. Manguneng ward can be analogous to the curtain of the True Nature of Truth. It is said by the Javanese that God is "adap without wangenan cerak without rubbing" which means that God is far away but also very close. Nyai Setomi is a secret weapon that represents God's instrument as the Almighty and Mightful of Security. In the mythology of the gods, Batara Shiva is considered the supreme ruler of the universe that is very difficult to access by both gods and human groups. Manguntur Tangkil is supported by four pillars and has 3 traps. The first interpretation is that this ward is built with the concept of punden terraces. The three trap / level concept is also used in Borobudur temple building which symbolizes the spiritual achievement that starts from kamadatu, rupadatu, arupadatu. In addition, the 3 (three) units also represent the three worlds or triloka namely Janaloka, Ariloka, Guruloka or the underworld, middle world, the upper world or palemahan, pawongan, parhyangan (Hartarta, 2011: 234-235). This ward is sustained by four pillars. Bolt Witana is supported by twelve poles, while Manguneng Ward is sustained by four pillars with three intercropping. Manguneng ward occupies the third level of Siti Hingil land. Units 3 and 4 seem to have a distinct impression on the architect of this building-building, in addition to the functional and propriety of the building as another consideration. The conclusion can be drawn from the description above that Siti Hinggil is the core of the entire building of the Karaton. Besides it symbolize a peak world life, Siti Hinggil is a miniature of the universe that is connected directly with human nature (Jw: Jumbuhing Jagad Gede lan Jagad Cilik).

Changes in Functions and Management of Siti Hinggil as a Tourism Commodity.

Siti Hinggil as public spaces influence the three groups, namely the Karaton , Government of Indonesia, and Society. Aside from being a place to hold some traditional ceremonies, Siti Hinggil is also used as a tourist attraction of the Karaton complex. Outside of commercial tourism activities, Siti Hinggil is also used as a non-commercial spiritual tour. Visitors of this spiritual tour usually come near dusk or night through the southern door (Kori Mangu). Traditional ceremony held by Karaton segaligus serve as a forum for the promotion of cultural attractions wisata.Tempo.com (Ukky Primatantyo, Wednesday, 28/08/2013) has released an opinion that the conflict that occurred in the internal family of Karaton Surakarta instead used as a tourist attraction. Furthermore it is said that tourists are interested to see the conflicts that occur in it. That is, the real conflict is something that is considered shameful has turned into a tourism commodity. According to the theory of Habermas, this is included in the category of public space virtual territory that uses mass media tools or the press as a channel of opinion. The impact is positive with the opening of Siti Hinggil as a public space is Karaton can be known by the general public who want to know history or even just want just

having fun taking pictures in the Karaton complex. The general public can see and enter into the Karaton which has been viewed as very closed and exclusive. The Karaton effort in opening up has been done by KGPH. Puger with Sentana Dalem by opening the art and radio studio of Karti Budaya in Siti Hinggil. In fact, art that is not a product of Karaton is often staged in Siti Hinggil, for example staging music keroncong and jaranan.KRRA art. Budayaningrat also assumed this policy was favorable to the Karaton. The reciprocity is that Karaton can introduce itself to the community as a source of Javanese culture whose products are still recognized and used by the Javanese people, for example, such as the customs of the bride, clothing, language, and architecture. Javanese people either consciously or unconsciously, together with the government has been maintaining and preserving cultural products from Karaton even already feel to have in a positive sense. Another advantage obtained by the Karaton is to get income or income from tourism activities so as to be able sustaining itself to keep its existence alive. The advantage gained by the government is to have a superior product that can be promoted internationally to attract foreign tourists. The arrival of foreign tourists will certainly increase the country's foreign exchange. Ethically, with the opening of the Karaton especially Siti Hinggil as a public space demands Karaton to improve itself from within to be better in the eyes of the people. It is urgent to do because most of the people of Java still make Karaton and all the activities in it as a role model community in behaving.Karaton as a cultural heritage object (BCB) that has been opened as a tourist object must weigh things that have been regulated in the Cultural Heritage Act Number 11 Year 2010. Awareness of the Cultural Heritage Act is very necessary to maintain the Karaton as a site of Cultural Heritage. Maintaining BCB is the responsibility of the Government and the community. With the basis of the Act even though the Karaton has been opened into a public space in two spaces (factual and virtual) the community must carry out the mandate of the Act as well as possible. Not only the general public is obliged to carry out the mandate of the Act, it is the citizens of the Karaton who must start giving an example to the general public. That is, the destruction of the elements of the Karaton Surakarta site must be dealt with firmly under applicable laws and legislation. The public space phenomenon released by Tempo should not happen again. The reason would be very ironic if the Karaton is upholding the teachings of Kejawen with noble human dignity then citizens with awareness of insulting the teachings themselves and perform acts contrary to the character Kejawen. Ironically again the dispute that occurred even become one of the tourist attraction that was accidentally participated presented in the tour package karaton. The social culture change that occurs when Siti Hinggil which originally settled as a symbol Heriofani (The holy man manifested in a place), as a symbol of power and splendor becomes one of the tourism assets, both for spiritual and profane tourism. This social change occurs because of political forces and hegemony of Karaton against society. Another cause behind it is the economic pressure suffered by the Karaton in order to still be able to support itself. One of the things that is still sold is the symbol itself. Researcher coincidentally became the official of Karaton tourism office from 2013 until now so it can easily see the data of tourism activities in Karaton. Not a few tourists from within the city, outside the city, outside the province, even foreign tourists took to come to Karaton to get brooches Sri Radya Laksana. By owning or using the brooch these people have their own pride, especially with the motive to be regarded as citizens of the Karaton. Most interestingly, until now there are still many businessmen, local and central officials who come to Karaton to ask to be appointed as Abdi Dalem Karaton Surakarta Hadiningrat. Thus it becomes increasingly clear, although the Karaton has no political power, its existence as a source of Kejawen is still taken into account by the community. Public space created later is a nostalgic discourse on the greatness and grandeur of the past Surakarta Karaton as the direct successor of the Mataram dynasty of Islam which reached the peak of

glory under the Sultan Agung Sultanate of Hanyakrakusuma which by the Dutch touted as the Javanese Alexander.

Conclusion and Further Research Suggestion

The research on Siti Hinggil Karaton Surakarta produced conclusion as follows: 1. Siti Hinggil position in the entire Surakarta Karaton Building before 1945 can be classified into two, namely: (1) Siti Hinggil position as a building in terms of philosophy and (2) Siti Hinggil as a formal function of the kingdom. First, as a text of philosophy of life teachings Kejawen Siti Hinggil symbolizes the level of maturity of the human soul and symbolizes the achievement of the peak of human life in dunia. Kedua, as a formal function of the royal complex of Siti Hinggil used to hold traditional ceremonies such as Garebeg Mulud ceremony (Sekaten), Jamasan Nyai Setomi, Wilujengan Nagari Mahesa Lawung and to hold special meetings with open Dutch government officials. Besides Siti Hinggil is also used for the sake of legitimacy in the coronation ceremony of the king as well as a space to show the authority and power of the king. 2. Siti Hinggil post 1945 is no longer used as in previous years. During the reign of PB XII namely in 1945 Surakarta Hadiningrat Negari joined the State of Indonesia. But in 1946 the Karaton of Surakarta lost all its territory so that the Karaton no longer had political authority. In such conditions, Karaton no longer carries out his government activities. In the auspices of the State of Indonesia Karaton domicile as a symbol and source of Javanese culture. Later Karaton entered into the Cultural Heritage and tourism hermitage. Income that entered through tourism activities can be used to run some more traditional ceremonies such as Sekaten, Kirab Satu Sura, Mahesa Lawung, and Jamasan ceremony. Nevertheless, the ceremony of the coronation of the new king was still done in Siti Hinggil in 2004. In the era after 1945 Nyai Setomi's position of weapon became a symbol containing the philosophy of life grew stronger rooted. 3. The phenomenon of Siti Hinggil as a public space can be seen from the social activities that exist in it such as performing leather puppets routinely every Wednesday Pahing, mentanting keroncong music, establish Art Studio and Radio Karti Budaya, performing dance art, open public discussion space, spiritual and profane tours. 4. The influence of the opening of Siti Hinggil as a tourism commodity is felt by the Karaton, Society, and the Government both Regional and Central. The impact of the Karaton which was originally considered very exclusive, can be known by the general public, the art community, the intellectual community, and tourists. In addition, Karaton introduces itself to all levels of society as a source of Javanese culture through cultural products that until now enjoyed, imitated and used by the people of Central Java in particular. Saran researchers to other researchers is still a lot of things related to the ins and outs of Karaton Surakarta which has not been studied, such as manuscripts stored in the library Karaton (Sasana Pustaka) need to be translated, in order to be consumed as a reading material and reference of scientific studies by the readers of today's society. In this research the researcher can not find the source of written document which gives information about the seating arrangement in Siti Hinggil during the period of PB II until PB VI. This problem of course opens great opportunities for other researchers to conduct research.

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