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Jalan Dato Pati, 15000 Kota Bharu ,  
Kelantan

Email: [admin@egax.org](mailto:admin@egax.org)

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## USED PLASTIC AS A MEDIAWORK ON ENVIRONMENTALLY FRIENDLY GRAPHIC ART

Sigit Purnomo Adi

Faculty Art and Design, Sebelas Maret University (UNS), Indonesia, (E-mail: sigitpurnomoadi@staff.uns.ac.id)

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**Abstract:** *Graphic art as one of the expression media in creating fine arts besides painting, sculpture etc. Graphic arts from year to year experienced a very significant development. This development is evidenced by the existence of various kinds of graphic arts exhibitions, graphic arts workshops, communities that mushroom in the rainy season, many graphic arts competitions are held both nationally and internationally. Innovation is needed so that graphic art works have a renewal, especially with the use of high print media techniques for used plastic. The use of this material is very interesting to discuss, considering that used plastic is something that has begun to be reduced due to negative impacts on the environment. The selection of relief print techniques with used plastic media is very suitable both technically and visually. Used plastic as an alternative media for creating graphic art, especially relief-print techniques. The use of these techniques is expected to reduce plastic garbage that is increasingly mounting. Artists' concern for ecosystems needs to be encouraged so that the environment is not polluted.*

**Keywords:** *Used plastic, Graphic Art, Relief Print.*

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### Introduction

Art has two very different aspects. On the one hand art is traditionally referring to what already exists, while meanwhile on the other hand, the art yearns for creation and innovation, always chasing after things that have never existed. This art side always craves novelty, which is something new. The first art is called traditional art while the second is contemporary art (Adi, 2017:4).

Graphic Art is a medium of two-dimensional art expression which is usually done on paper through a process of printing and can be duplicated (Adi, 2020:8).

Graphic art is developing very rapidly in Indonesia, graphic art as a medium of expression that has not been so popular compared to painting and sculpture. If we go back to ancient times when graphic arts entered Indonesia, in the past graphic arts were only used as a doubling medium, precisely in the Dutch era and used as propaganda media when in the struggle. The emergence of the poster with the title *Boeng Ajo Boeng !*, a propaganda poster made by affandi artists with graphic art techniques with writing ideas from Chairil Anwar, was enough to ignite the fighting spirit to become smoldering.



**Figure 01** One of the propaganda posters titled Boeng Ajo Boeng! which ignited the enthusiasm of the Indonesian people to fight on the front lines.

Photo : <https://dgi.or.id/dgi-archive/1945-poster-boeng-ayo-boeng>

Graphic art is growing rapidly, but graphic art today in creating techniques that are used, for example the media woodcut technique still uses paper. This is interesting to discuss and explore. Art requires novelty or novelty to get something fresh and not monotonous.

Innovation is needed so that graphic art works have a renewal, especially with the use of woodcut techniques used plastic media. The use of this material is very interesting to discuss, considering that used plastic is something that has begun to be reduced due to negative impacts on the environment.

The existence of plastic waste can last for years, causing pollution to the environment. Plastic waste is not wise if burned because it will produce gas that will pollute the air and endanger human respiration, and if plastic waste is piled up in the ground it will pollute the soil, water (Adi, 2019:17).

The relationship between humans and nature needs to be fostered intimately so that there is no environmental damage resulting in harm to humans as well.

Departing from the above problems, the instructor has a solution in the utilization of waste / plastic waste, especially used plastic so that it is useful so that it does not pollute the environment.

### **Literature Review**

This paper will examine used plastic as a media work on environmentally friendly graphic art as a means. The literature will be explained graphic art, used plastic, relief print.

Adi, in his writing "UTILIZATION OF COLLAGE WITH PAPER MEDIA AND USED PLASTICS IN MONOPRINT WORKS"; (Adi, 2019) , talks about Development of collage and monoprint techniques as one answer in dealing with environmental problems especially the problem of plastic waste and paper that is getting more and more cause for concern, especially in Indonesia (Adi,2019:75). By creating monoprints by utilizing collages

from plastic waste, it is hoped that it will reduce plastic waste, especially in Indonesia. Monoprint is not a graphic art technique but this technique has been booming in 2010, is an effort of graphic artists so that graphic art works have "exclusivity".

Susanto, in his writing; *Visual Diction*; (Susanto, 2012), talk about graphics comes from *graphein* "writing" or "drawing" (Yun). Graphic art is a compilation of images through a manual printing process and using certain materials, with the aim of reproducing works, at least 2 prints (Susanto, 2012: 162). Graphic art is one branch of pure fine art, graphic art deals with printing problems.

Marianto, in his writing; *Woodcut Printing Art*; (Marianto, 1988), talk about relief print, in relief printing, the part of a print surface that is exposed to ink is protruding. The part that stands out (Marianto, 1988: 15). Relief print is indeed a branch of print art that is very popular and easy to practice at home.

## **Research Methods**

This research was built using art creation method.

### ***Creative Process Stage***

#### ***Idea of Creation***

Workers get the idea of creation from nature and the environment. With observation, the author conducted an experiment in order to get a good artwork.

#### ***Theme***

The subject matter or main theme is stimulating the creativity of the artist in his efforts to create pleasant forms (Dharsono, 2016 :8).

Used plastic inspire writers to create a new medium in creating graphic arts that so far are still struggling in the media of paper. Used plastic is used as a substitute for paper as an effort to reduce plastic waste.

#### ***Style and Technique***

The artists chose a symbolic expressive visualization style with a touch of spontaneity influenced by the sharpness of taste.

Artists are individuals who are free because they can break away from the shackles of the tradition of art values in their society, because those values are not in accordance with the needs of the conditions that should be (Sumardjo, 2000: 89).

#### ***Media***

Media is material or media used by artists in expressing all their ideas and ideas into the media, such as painting, sculpture, video art. Then it can be interpreted as the identification of specific materials used by artists (Marianto, 2006:74).

The term media in fine arts is often interpreted as material or material used by artists in their work (Nooryan, 2017:77).

Can through and with art, practitioners of art innovation innovate to foster ecological awareness, then campaign for the importance of the sustainability of ecosystems, and actively participate in protecting and preserving the natural environment and our lives together? (Marianto, 2019:267).

The Artist uses used plastic media as media in creating graphic art instead of paper media. The selection of the media as an alternative problem solving in handling plastic waste problems and also as an effort to preserve and preserve the natural environment.

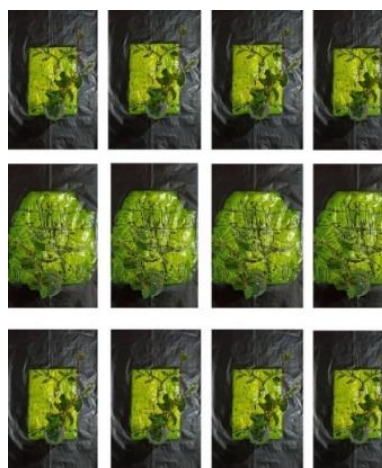
***Formation of art.***

The exploration process with a lot of sketches on HVS paper is used to get the form in accordance with the wishes of the workman. In this case, the work produced is combined with the installation of used bottles and binahong plants to strengthen the theme raised. This work uses a slightly different medium than other conventional graphic media, namely in the form of used plastic as a substitute for paper media.



**Figure 04** Relief print technical graphic art work entitled Tirta Amerta # 1 with used plastic media with the addition of used bottle installations with binahong plants.  
 Photo : (Sigit Purnomo Adi)

This work is titled Tirta Amerta, Relief print on used plastic, 60x40 cm, edition 3/5, 2020 with the addition of used mineral water bottles containing water and binahong plants. This work tells about plastics increasing day by day, needs to be controlled so as not to endanger the environment. By presenting water as life, it is hoped that it will realize that used plastic can be reused as unique and attractive graphic art works that are able to preserve the environment.



**Figure 05** Relief Print technical graphic art work entitled Tirta Amerta # 2 with used plastic media with additions installation of used bottles with binahong plants with repetition.  
 Photo : (Sigit Purnomo Adi)

This artwork is titled Tirta Amerta # 2, Relief print on used plastic, edition 2/5, 60x40 cm, 2020. This artwork tries to make an invitation to the public that used plastic can be used as a media in creating art.

## Discussion

The natural damage caused by plastic waste is getting more and more worrying, not decreasing more and more problematic. Plastic waste is very dangerous because it takes a long time to decompose into the ground or even can't. These problems do not only apply in the world, in Indonesia these problems have become problems that must be resolved.



**Figure 02** Used Plastic Waste

Photo : <https://www.liputan6.com/global/read/3086484/indonesia-harus-akhiri-status-penyumbang-sampah-plastik-dunia>



**Figure 03** Plastic Waste

Photo: <https://kumparan.com/earth-hour-bogor/sampah-plastik-si-kecil-yang-dapat-menyebabkan-malapetaka>

## Conclusion

The choice of graphic art expression media with relief print techniques on used plastic material is good both technically and visually. The use of graphic arts media because of the struggles of the past graphic arts is identical to the propaganda art, this work is intended to be a propaganda media in saving the environment by using used plastic. the technique is expected to change the mindset of the community, regarding used plastic. Artists' concern for ecosystems is indeed necessary so that the environment is not polluted in order to create a clean and uncontaminated natural environment.

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## EVOLUTION OF ARTS VALUES AND TYPICAL OF TECHINCAL OUTRIGGER IN PANGANDARAN

Indra Gunara Rochyat

Faculty Design and Creative Industry, Esa Unggul University (UEU), Indonesia, (E-mail: indragunara@esaunggul.ac.id)

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**Abstract:** *Outrigger is a balancing device on a boat that is usually used by fishermen in the south coast of Java that serves as a tool so as not to capsize and will maintain stability when hit by waves and wind. Until now the general view is that outriggers are only a part of a fishing boat, whereas outriggers are not only a secondary part of a fisherman's transportation equipment, but are an important point that makes outriggers able to provide certain characteristics to coastal communities. The problems that arise are about the shape and structure of outriggers that are different from those on other coasts and the question of values contained in outrigger artiness has never been raised by researchers is a matter that deserves attention. The use of scientific aesthetic approach, namely the modern aesthetic approach and traditional aesthetic approach in uncovering the problem of values, as well as the diachronic model approach in the history of outrigger to reveal the typical characteristics of outrigger techniques is considered sufficient to analyze and conclude it. The conclusions are that the outrigger on a boat at Pangandaran can be said to have differences in characteristics and characteristics of those on the other coast due to the results of intelligence and reasoning of the craftsmen of the boating in the basis on various factors they receive, thus providing creativity stimulation to outrigger craftsmen who are ultimately able to produce value and new concepts on typical outriggers in Pangandaran.*

**Keywords:** *aesthetic, coastal, diachronic, outrigger, traditional*

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### Introduction

An outrigger is a balance tool on a fishing boat on the Coastal Coast. Outrigger requested by the Coastal community is a boat balancer to achieve the desired level of stability when the waves hit the boat. The boat on the south coast of Java as an object of study has a traditional boat design used on the coast using one hull. Outriggers are used on special fishing boats in the Coastal and river areas, which are used only for types of boats with passengers ranging from 4-6 people. The boat is usually called by some people on the South Coast of Java using outboard engines which require relatively little power.

Outrigger is a work of artificial boat craftsman who is the result of community culture as a target of research and needs to be reviewed from a variety of perspectives to capture the phenomena of values contained therein in addition to the value of the function itself. Why is that? Culture functions to connect humans with the natural surroundings and with where coastal communities are located, starting from the way of life, patterns of life that are regulated, established and approved by coastal communities as well. Art as a result of culture is the intended target that can be approached from the point of history, anthropology, sociology and other empirical studies.

This research will be used as a model for the study of the history of a boat and cultural studies of coastal communities. Diachronic study models in history are used to approach the study of aesthetic experiences and aesthetic values experienced by Pangandaran coastal communities based on the time dimension. The discourse on the expression of studies in the making of outriggers on this time dimension takes premodern aesthetics as a guide to

epistemology in seeking knowledge about the history of style and the technicalities it uses. The use of the scientific, aesthetic approach, namely the modern aesthetic approach and the traditional aesthetic approach, in uncovering the problem of the value of the Pangandaran coastal outrigger are one of the methods chosen because it has a connection with the technical typical study starting from archeology in its search.

### **The History of Indonesia's Outriggers**

The presence of a boat, or Prahau or proa, in Indonesia are as old as the existence of humans on the islands. When ancient humans inhabited caves, boats were part of their life. Some of the caves depict prehistoric boats that might have been used by those who painted them or perhaps their ancestors several generations earlier, Australo-Melanesians who migrated from Sunda to Wallace. Besides been found in caves, boat shapes are also found in fabric motifs, roof forms, and inscriptions, and the most phenomenal ones are found in the reliefs of the Borobudur temple. Outrigger boats are not found in cave paintings. Outrigger boat technology is associated with the wave of migration of the two Austronesians from Taiwan to Indonesia around 2000 BC, which brought technology more advanced than that of the Lapita civilization in the eastern part of the Korean archipelago. They might have started life in pillared houses on the surface of the sea or on a boat and explored the ocean before they reached Madagascar in the ninth century and spread to Polynesia until they reached Hawaii and New Zealand in the tenth century.

According to Gery Dierking in his book entitled "Building Outrigger Sailing Canoes: Modern Construction Methods for Three Fast Beautiful Boats", said that starting from Madagascar which is on the east coast of the African Continent to Easter Island in the middle of the Pacific Ocean, outrigger on fishing boats are the most useful tools for human life. Very few boats have undergone such a long development under natural conditions that demand what they are. Gary also mentioned that outrigger evolution that has spread to many countries has only a few changes that are only on the basis of its configuration. Each group of islands in the Pacific Ocean brings a variety of solutions depending on the conditions and traditions that exist in that place. Meanwhile, single outrigger and double outrigger tracks have been made more than 30 meters in length, but most fishing boats used daily today in various islands are between 16 feet (4.8 m) and 25 feet (7.6 m) which represents a practical measure for a small home-based fishing boat construction industry (Dierking, 2007)

People who explore and settle on islands in the Pacific Ocean do not have written language, but rather memorize history from their cultural information. This fact makes it difficult for the initial development of a fishing boat that explored one third of the earth's surface, starting 6000 years ago, most of the valuable information available was collected by early western explorers in the form of notes and drawings and sketches. At the time of first contact with western explorers, both double-hulled catamarans and single outrigger canoes are in use. Catamarans are preferred for transporting heavy items or many people. Single outrigger boats are faster and are used to chase flocks of fish or use for conveying purposes. In some cases, the hull can be used with a partner as a catamaran or equipped with a single outrigger, depending on the intended use. Outrigger double trimarans are generally not seen in Polynesia or Micronesia, but in Indonesia and in the Philippine Islands. Gary in his book would like to say that Indonesian architects or marine designers have long thought and experienced to build many types of outrigger.

In the reliefs shown at Borobudur, outrigger construction is no different from the others. The only difference is the buoy devices on both sides of the ship whose function is to maintain balance. Borobudur ships do not show longitudinal symmetry and do not have rigs or masts that can be easily reversed. Therefore, it seems unlikely that the Borobudur ship is a single outrigger

ship (Beale, 2006). This case states that Indonesia has given its first contributor to the design of a double outrigger and spread to the marine world. This statement is reinforced by Gary Dierking's statement that the term proa is that the term boat originally came from Indonesia. when European explorers first saw outrigger boats from the Pacific islands, they called it Proas because of their previous experience in Indonesia where double outrigger boats were often seen.

AC. Haddon in his research entitled *The Outriggers of Indonesian Canoes* said that: "The only example I know of Indonesian double-twin boats is that illustration by Hickson (1889, Fig. 10, p. 164): this is a small model used for ceremonial purposes in the Nanusa Islands in northeast Sulawesi outside the Salibabu Islands. This canoe consists of two canoes that are close together; both of them extending their ends upside down and crossed by three bogus / booms, their ends pegged so they cannot float. Muller suggested that the idea of double canoeing might be due to the Influence of Micronesians, and asked whether outriggers might not be universally traceable to being a fused boat double (1912, p. 239) (Haddon, 1920).

### **Pangandaran Coastal Outrigger**

An archipelago traditional boat which, according to experts comes from Austronesian boats in the form of outrigger boats continues to develop slowly in accordance with the natural environment in which the boat is located. Likewise, the boats in Java Island, some areas use artificial boats and some do not. The technical differences between boats in northern Java and the south have been done by several studies, one of them by Jopie Wanganea in his article entitled *Types of Boats on the North Coast of Java, Madura*. In his research, it is stated that boats along the north coast of Java have similarities, whereas in southern Java the characteristics of boats using outriggers are dominated except in the Port of Ratu area which is influenced by the northern regions of Java and other parts of southern Java which are more due to being in the bay areas.

Boats on the south coast generally use outrigger and the engine and the size of the boat is relatively small so that in general use outrigger as a balance tool. According to Ira Adriati in his book *Perahu Sunda* said that Jukung in Pangandaran (southern West Java) has a distinctive boat shape. The distinctive shape of the boat south of West Java is its high bow and stern (angular) stance to place the boat's engine (Adriati, 2004) This Pangandaran boat type is the only type found in this region, but having 2 types based on the building material, namely of resin and wood, the equation is both combined. Outrigger attached to a boat in the Pangandaran beach area has its own unique structural characteristics with outrigger in other regions of the archipelago. Outriggers are about a third the length of the boat's body / hull, while other coastal outriggers vary in size depending on the model of the boat. The installation of outrigger on buruyungan or outrigger wood support has a significant difference, namely the installation of outrigger in the back position (stern) which is packaged by the craftsman by wrapping it into a unity with the buruyungan. Another characteristic that makes a difference is the installation of outriggers on the front of the bouquets (beam) tied to the top of the bouquets and then bound. It is this difference that gives researchers problems about the evolution of outrigger shapes and structures in Pangandaran to provide a technical characteristic by enabling differences with outriggers on other coasts in the archipelago.

### **Art Value for Outriggers in Pangandaran**

Research on outriggers has been carried out by leading researchers in fields that question exclusion or question outriggers from an engineering scientific perspective. For research that discusses the views of many viewed from the point of view of the ornaments / ornaments attached to the ship as research conducted by Ira Adriati in his book *Perahu Sunda*. Study of ornamentation in boat sculpture and sociology in the maritime community has also been carried

out by K.G. Izikowitz in an article published in the journal *Mariner's Mirror*, entitled *A Canoe from Solomon Island and its Social Role*, proves the senior study of the boat. The provisional conjecture does not have a review or research on outriggers themselves about the main object of senior assessment that discusses the value aesthetic assessment (Izikowitz, 1957).

The basic assumption to be achieved is a research agenda to see a shift in the concept of a product of engineering products that are loaded with efficiency, economic value, ease of operation and become a concept of works of art products that have aesthetic values containing philosophical values, symbolic values, Intrinsic value, cognitive value, life value and aesthetic value on an outrigger attached to a boat on the south coast of Java, especially on Pangandaran Beach. For this reason, a basic statement is needed as a basis for researchers in developing and revealing the values contained above.

Another guess that is directly related to the topic of the aesthetic values contained in the Pangandaran outrigger is how to find value, that outriggers can be a study of aesthetics that has a social function and has a moral beauty value to the Pangandaran coastal community.



**Figure 1:** The Outrigger and Beams (Buruyungan)

Source: Thesis: *Kajian Jukung Nelayan Bercadik Sebagai Perahu Wisata Di Pantai Pangandaran* (Rochyat, 2016)

## Problems

Outriggers are often seen attached to all types of boats that were not originally designed to be used in this way. The sailing boat gradually changes, and generally has poor stability of many of the design of the boat model, and in the end causes some owners or coastal marine communities to add one or two hulls (floating and outrigger parts) to their work. The results can be mixed.

The alleged difference in the shape and structure of the outrigger on the south coast of Java (Pangandaran) is different from the outrigger on the north coast of Java. The relevance is that, when viewed from a typical technical outrigger created from the results of technical experience and even the aesthetic experience of crafted boat makers. It is said that people on land make their livelihoods at sea because of the many bamboo trees in the area, residents learn to make bamboo rafts for livelihoods in coastal areas. If on an inhabited island, it is rich in bamboo plants and other wood trees that are suitable for making boats or ships, along with it then their ability at sea will increase. (Clark et al., 2008). From experiences like this they managed to overcome all difficulties until they were finally able to cross the ocean Does geographical conditions determine the outrigger work according to the following narrative:

The phenomenon of outrigger shape and structure attached to the fishing boat is different between the southern coast of Java and the north coast of Java. 1. North shore outrigger uses traditional bamboo materials while south outrigger uses material from fiberglass reinforced plastic (RFP). 2. Southern outrigger is approximately one third of the body of the boat, while the northern outrigger varies in size depending on the model of the boat. 3. Installation of outrigger on buruyungan or outrigger wood buffer has a significant difference. A. Outrigger installation in the rear position (stern) is packaged by the craftsman by wrapping it into a unity with the booms. This gives order and beauty according to the observer's view. B. Outrigger installation on the front of the bonnet (bow) is tied to the top of the page, then wrapped with a resin-based packaging. This is very different from the binding structure in the outrigger on the northern coast of Java Island.

The problems of artistic values which are the main subject in this study are capturing the phenomena contained in them in addition to the value of practical / applied functions on outriggers on the coast of Pangandaran. The identification of this problem is: 1. The existence of sea rituals in the Pangandaran coastal community that uses a boat as an object, because religion and art empirically have a relationship with having the same elements, namely ritual and emotional. From this aspect, the symbolic value problem arises. 2. Outrigger work is only a secondary/complementary work of the entire boat section, so that the design review of the boat has added value to the beauty of the outrigger? 3. Outrigger has a very important role in the safety aspects of passengers and fishermen, in general, it escapes the observation of the coastal community itself, including the craftsmen of the boat, that outriggers must be appreciated as a work that can help them.

From the problems that have been mentioned above are formulated into research questions, namely: First, why do outriggers on the southern coast of Java (Pangandaran) have typical technicalities that are different from other regions in the archipelago? Second, can outrigger work as a means of stability on a fishing boat give value to the philosophy of art?

## Literature Review

### *The Outrigger of origin*

Hornell's research on the types of boats in the archipelago and the surrounding countries succeeded in drawing conclusions which gave confidence that Indonesia was indeed the origin of a boat with outrigger attached. The existence of a boat that is spread in various parts of the world is indeed influenced by the Indonesian people (Hornell, 1944). It was also reinforced by James Hornell, that the first possibility was related to the presence of outrigger boats in the eastern part of the archipelago at almost the same time or after the conquest. Outrigger boats are still used today by small-scale fishermen throughout the archipelago (Hornell, 1928). The area of Austronesian peoples stretched from the island of Madagascar in the west to Easter Island in the east, and Formosa Island in the north to New Zealand in the south. Indonesian outrigger boats were even found on the island of Zanzibar near the east African coast, he said.

### *The Outrigger of origin*

The sister boat which is a hallmark of the Austronesian boat which developed and was known thousands of years ago in Indonesia is also known on the rivers of Burma, Laos Mekong, Malay peninsula, even reaching India and the Pacific. This opinion is not only based on the remains of a boat in the area, it is also strengthened by the spread of language. It can be concluded through the ethnoarchaeological research data that it can be seen that it seems that what is used as a means to sail the sea, lakes, rivers, and even oceans in Indonesia was estimated to use a boat. As for other Nusantara boats, in the archipelago there are various forms of boats, including Bugis boats, Mayang ships from Cirebon, sampan boats from Betawi, jonggolan boats from

Semarang and Surabaya, Sekong boats from Pasuruan and boats supporting from Bali and Lombok, Sekong boats and jukung also outriggered (Sukendar, 1998).

### ***The Seafaring***

The sea workers, seafaring, are confronted with the reality of what happened at sea. The south coast waves that hit the fishermen cannot be compared to farmers who experience famine. Based on this experience marine workers, such as fishermen, boat craftsmen and coastal community groups naturally build their survival in order to carry out livelihood activities safely (Salim, 2014).

### ***The Season of boat building***

In the east monsoon season from March to August is when fishermen go to sea, while in the west monsoon from September to February they cannot go to sea because in this season the waves are very unfriendly and the weather is uncertain. During the western season, fishermen and their families spend their time taking care of their boats and even making new boats. It is at this time that the craftsmen of the boat manufacturers have a lot of free time to express their feelings on the basis of reason and empirical experience of an outrigger work. Denys Lombard in his work *Nusa Jawa* tells about the differences in the condition of the North coast of Java and the south coast of Java. "One is friendly and open to outside influences; others are dangerous and hostile, steep cliffs and fierce waves" (Lombard, 1996: 28).

### ***The Efficiency of Outrigger***

Outrigger is categorized as a technical work that has an efficiency value, economic value, safety value as part of the planning and design of fishing boats that are used to look for seafood not far from the shoreline. The basis of this plan is the basis of research to conduct research on different functions, such as research on the shape and structure of the outrigger that will be used to increase speed on the boat (Santoso et al., 2017).

## **Research Design and Methodology**

The use of empirical science called scientific aesthetics provides a descriptive picture, which seeks to find facts about art and human activities, tastes and experiences about art, explains the psychological processes associated with all of them and describes various fixed and changing portions. In this case the formal object in this research activity is to find the truth and beauty of the empirical experience explanation of the artisan boat craftsman to get and gain a complete understanding of material objects from all aspects of art and all the processes of aesthetic experience.

The research model using modern aesthetic methods is to find and explain the types, tendencies or direction of causal relationships and interrelating factors related to the objectives of the study. The results of the review process are arranged in terms of theories, justifiable generalizations or general principles that apply (Liang Gie, 1983). Outrigger sensitivity by craftsmen using modern aesthetic methods will reveal aesthetic values based on the aesthetic experience of the craftsmen and fishermen and is supported by the cultural voices of the south coast of Java to strengthen the validity of the values contained.

The review model using traditional aesthetic methods used in this study is to reveal the symbolic value of the abstract outrigger about the sublime beauty (*grandeur*) of Pangandaran outrigger work, so that this method model provides a philosophical style pattern.

Diachronic study models in finding outrigger history are used to approach or study the evolution of shapes, structures and styles that occur in outriggers in coastal communities of Pangandaran based on the time dimension. The discourse on the expression of studies in the

making of outriggers in this time dimension takes premodern aesthetics as a guide to epistemology in seeking knowledge about the typical technical evolutionary history of Pangandaran Outrigger. From the diachronic study model, there must be a common denominator in all points of view intentionally or not from events that are in direct contact with the empirical experience of the Pangandaran coastal community, so that its evolution can be revealed.

### **The Evolution of The Outrigger Shape and Structures**

Starting from when ancient Indonesian people inhabited caves, boats were part of their life. Depicts on the walls of a prehistoric boat cave that might have been used or perhaps by their ancestors several generations before, Australia-Melanesia who migrated from Sunda to Wallace. This indicates that the former Indonesian people spread out. The potential of the sea is the property of all these nations into a basic thought that continues to be believed by sea fighters of the former Indonesian people to conduct trade and other economic activities.

According to (Ellis, 2005) the ship *Kun Lun Po A*, the Chinese name for Sumatra, or Java, are Indonesian ships that cross the Bay of Bengal and continue to sail towards the east and the southwest coast of South India. Likewise, the Sangara type ship (in Portuguese is called *Jangar* or *Jangada* which means raft), is a double-constructed boat made by placing transverse boards under the two ships. Sangara was made based on twin boat designs from Indonesia, a type of fleet that was once used to transport cinnamon (cassia) to the Mediterranean. In the sense of modern architect, naval this type of boat is called a *catamaran* (has a double hull), which allegedly helped prove that sailors and craftsmen already had knowledge of the boat in the 1st century. Up to 200 feet long and standing out of the water up to 20 feet equipped with up to four pairs of screens. The presence of ships from foreign technology is very influential on the development of traditional boats (sailing) in the archipelago even today.

(Lombard, 2000) further proposed five geographical areas as a link from a historical point of view, namely: the Malacca Strait, the Sunda Strait, the Java Sea, the Makassar Sea and the Maluku Sea. The Sunda Strait connects the Lampung region in the southern part of Sumatra and the Sunda area in the western part of Java. The union of the two occurred in the sultanate of Banten in the 16th and 17th centuries. This fact is reinforced by the occurrence of technological transfer events such as the wave of migration of the two Austronesians from Taiwan to Indonesia around 2000 BC.

The use of small canoes or outriggers by outrigger according to historian Jacob Cornelis van Leur (1934) in the archipelago is caused by the trading of luxury goods (luxury and expensive) of small volumes, but of high value, small sized vessels used do not require space and are large in the transportation (Van Leur, 2008). On the other hand, is the opposite using large ships. Reconstruction of traditional community services must refer to their memories which are hardly preserved in writing (documents), so that the activities carried out are more on the repetition of experiences or emotional refinement in the process of semiosis in nature.

There is a difference in geographical conditions between the north coast and the south coast in West Java. The geographical conditions of the coast on the south coast are more difficult than the geographical conditions on the north coast. As a result of this geographical condition, it has become easier to develop into a large fishing and trading area. (Adriati, 2017: 44). This is the basis of the thought of boat makers in Pangandaran beach in particular and the southern coast of Java in general in reconstructing outriggers up to their present shape and structure. The work of an outrigger as a tool of balance in the southern sea that has its own characteristics as mentioned above is indeed made in such a way for various reasons. The first reason is technical: to provide maximum balance by placing the outrigger at the stern of the boat. The second reason is the shape of an outrigger that forms like a knife curved towards the

bow of the boat and by mounting it stacked on top of the bow the bow functions as a breakwheel whose function is the same as the main hull of the boat. The third reason is that the outrigger binder on both parts of the bouquet is packed by covering all parts with a layer of Fiberglass Reinforcement Plastic (RFP) material that functions to strengthen the bond and extend the life of outrigger care, in which case the change of the old binder system into a new binder is a result of reasoning crafted boat craftsman who is a combination of reason and empirical experience after the 2006 tsunami disaster as a source of knowledge. The fourth reason is the blue color used on outriggers possesses a mystical value as a form of trust and respect for the rulers of the southern seas. There are also some fishermen mentioning that the waterproof repellent available is only a certain color, however, it still gives its own characteristic outrigger design.

The 2006 tsunami had a profound psychological impact on the Pangandaran coastal community. It takes more than 1 year to get out of psychological trauma that has caused social ills in the Pangandaran coastal area. At the end of 2007 people began to see moving to get out of the slump, which is characterized by the increasing number of boat-shaped boats moored back on the shoreline. The conditions accepted by this community of craftsmen give meaning to a boat that is being dragged to the left, but the nature of the stabilization mentioned at the beginning of this paper implies a rejection towards the opposite, this situation is understood correctly by them as a philosophy with a balance value. The kingdom of Buton in eastern Indonesia is often associated as the State of barata (barata means outrigger tie knot). In the law of the arrangement (design principle) states that the balance is the same weight and or with conflicting forces so as to provide stability. The balance of the boat is determined by a system that gives stability to it. The boat absolutely must have a tendency to move back to its normal position after something happens or the force from outside the boat causes a change in its original position. For a relatively small type of boat such as a traditional boat the width and length needed an additional device in order to achieve the desired stability. It is explained that stability is the ability of a ship to straighten up when a ship hits because the ship has external influences, such as wind, waves and so on.

In Javanese society, there is a sense that humans cannot live alone and must depend on other things as life support. And humans as the center must be able to control the elements. This concept is called *sedulur papat limo pancer*, which was born from the basis of Javanese society. The essence of this concept is a balance. Outrigger Pangandaran as a work of engineering is the result of community knowledge that is empirical on the south coast of Java to meet the additional safety equipment on the boat in his economic affairs as a fisherman.

Outrigger shape in terms of product design science is a major supporter that helps the creation of all visual appeal. But there is no standard principle that determines the physical form of a product because this is usually determined by the nature of the product, mechanical considerations, other conditions. Product Design is a part that must also synergize with other knowledge in designing outriggers to sell outriggers and also to make these outriggers become ergonomic and visually appealing to the buyer and anyone who sees. Style (visual) value, ergonomic value and function value. Through reason and reasoning from the outreach practitioners' empirical practice, that the values contained in outrigger work as engineering work can be shifted into an outrigger as a product design work. First is the color element as an outrigger visual power to give a unique selling point or make an outrigger as the center of attention of the observer. The second is the outrigger shape curved upward as a breakwater function that can be metaphorically as a clever cleavage from the stern to the bow of the boat also gives attraction to outrigger observers.

Other parties such as engineering designers, craftsmen, designers, and even artists have the same goal in creating works, with a pleasant desire. Simply put, the beauty of engineering and design in outrigger works can be defined as an effort to create pleasant forms that are found

from empirical experience on harmony or unity in the relationship of forms from the perception of craftsman awareness. The sensory experience gained from Pangandaran's exquisite nature to outrigger craftsmen provides aesthetic experience and knowledge about beauty according to his perception and awareness of natural aesthetic science. Aesthetic experience as a reference of knowledge about the beauty of these craftsmen is not obtained from formal education but from education that is very informal. This situation mentioned by Fechner in his book *Vorschule der Aesthetik* is as aesthetic of "above" because it draws conclusions from metaphysics. But instead approached 'from the bottom' because it uses empirical observations and laboratory experiments on something real.

### **Evolution of The Values**

Outrigger shows the social value caused by the tendency to influence the behavior of southern coastal fishermen in Java in operating a boat. Another thing that shows outrigger possesses social value is that outrigger work was created to be seen or used, especially in general situations as a fishing boat or even as a tourist boat on the south coast of Pangandaran beach. Outrigger work expresses or explains aspects of its existence which are the most important part of a fishermen's transportation mode as a result of a variety of individual and collective fishermen's experiences. Culture according to anthropological views is: described as a whole system of ideas, actions and results of human work in the context of community life that belongs to the human self by learning (Bruner, 1977).

Life Values and Cognitive Values on the balance function and social function provide a theory which states that if outrigger work is carried out through a technical engineering process accompanied by an empirical experience of the craftsmen, it will provide a resistance function to the south coast community of Java, especially in disaster prone areas.

#### ***Moral Value of The Outrigger in South Java***

The value of the philosophy of art arises from the problem of humans making outrigger with the aim of moral goodness, that outrigger has goodness only for fishermen or for the whole of the south coast community of Java and even other coastal parts. When viewed from the spread of boat construction with structures and structures that have been explained previously, it is indeed spread of boat construction with the same typical technical characteristics in certain areas on the south coast of Java alone, which has similarities in almost the entire coastal area of southern West Java and several parts of the south coast region of Cilacap and Kebumen (Central Java) and the coastal areas of Pacitan and Lumajang in East Java.

The belief that the beauty of south Javanese outrigger works has a value of moral goodness is actually a truth that is quite clear and makes Cadik's fine art work more important than economics and even philosophy. Outrigger is a direct measure of the spiritual vision of the south coast of Java. No one denies that there is a deep interrelation between the craftsmen of the boat and the people of the south coast of Java. The craftsman of a boat builds a lot depends on the community and lifted from the coastal community where he is. But the individual nature of outrigger art works depends on the desire to form a definite and is an individual reflection of the craftsman. A true craftsman in a boat is not affected by the material and conditions he faces, he will accept every condition, as long as it can be used to express his will to form outriggers.

#### ***Symbolic Value***

Outrigger has a symbolic value which, if marked by causing noble respect, in the sense of an experience that is "sacred". Gratitude to the Almighty is expressed by means of a celebration that is closely related to the coastal community itself. The way the ritual can be interpreted as a social control that intends to also strengthen the tradition of social ties between fellow

individuals (Favazza, 1998). Most of the sea rituals in the south coast of Java that are full of the meaning of symbolism are not only an effective tool to gather communities but also to strengthen solidarity or the nature of togetherness among fishermen. However, in the outrigger case which only as part of a boat made a symbol of the overall meaning of the sea rituals of the south coast of Java. Outrigger has a symbolic meaning of natural balance implies: Javanese culture describes the balance contained in philosophy is *memayu hayuning bawana* which if interpreted as an action that is not based on sincerity and purity of heart will only foster extraordinary sense of selflessness.

In principle, outrigger has a symbol of value, which symbol does not only refer to the reality symbolized through and within the symbol itself, it is carried out and it becomes evident what is symbolized above. Outrigger as a work of creation that is an object of human products, in this case is considered as a symbol, symbol, which is to say something about something. Art as a work of creation is the result of human symbolization, the outrigger creation principle is a symbol of formation of the South Coast of Java. The meaning of equilibrium in Sundanese culture and Javanese culture in general is that a balance is applied and practiced by making cultural ceremonies or carrying out community activities together so that life can implement the motto of haste, haste, and hometown. The worldview of Javanese people in general is the value of pragmatism to achieve a certain psychological state, namely calmness, serenity, and balance.

The archipelago's traditional boat is very interesting not only because the boat is a means to meet transportation needs in supporting the ease of movement (both to find food, trade, catch fish, pearls and other sea products), but also important in relation to the conception of trust. The boat is usually associated with the events of the soul's journey after the spirit left his body.

Moral values and symbolic values provide a theory which states that if a person / group of craftsmen in a combined boat will accept every social condition that can be used in expressing his will, the creation of outrigger will become a result of the formation of symbols of the south coast community of Java.

### ***Outrigger as A Fine Art***

Outreach requirements as an artwork are actually already visible from the content of life values and social values mentioned earlier, but other conditions are needed to be able to shift an outrigger as a product design work into a work of art. Disclosure of the values of the philosophy of art is needed in this regard and must arise from logical issues which are principally related to the correct reasoning process. That every work of art does not always have to be beautiful and vice versa beauty does not always exist in art. Outrigger work can be categorized as the result of intuition expressed by outrigger craftsmen in a concrete form as can be seen by today's society. Craftsmen form the basis of elementary artistic activities that originate from observations of material quality, color, and many other physical reactions. Second, compiling observations into pleasing patterns. The third arrangement of the results of the perception of outrigger craftsmen is associated with emotions or feelings that were felt beforehand that we're faced with unpleasant experiences of the tsunami waves and disasters. Outrigger is a work that has emotional value for craftsmen. According to Tolstoy about the creation of art, namely: "awakening to oneself a feeling that he has experienced, and after that by means of movements, lines, colors or shapes expressed in words can change those feelings in such a way that others can experience the same feelings: this is an art activity".

Outrigger form which, when seen by public observers will not give any feeling because indeed the initial purpose of making outrigger is not as an art work, but if seen by art performers who have an aesthetic experience through formal education it will provide other perceptions including the assessment of artistic philosophy. The purpose of outrigger evaluation into works

of art is the communication of feelings to the observer through the design elements of the shape, structure, material, color and elements of the philosophy of art, namely life values, moral values, symbolic values, social values and aesthetic values. This goal is agreed by Tolstoy by stating: "Art is a human activity which contains in this fact, that a person is conscious of the help of certain external symbols, expresses the feelings he has experienced to others and that the other person is then awakened by these feelings and also experience it. The function according to Tolstoy is the simple art function, while the real function is expressing feelings and transferring understanding. (Read, 1995, 145).

The concept of evolution is to explain that outrigger as a product design work is nothing but a visual art whose capture through the five senses becomes a work of art that carries feelings and can only be captured through an understanding of artistic values through the expression of feelings.

**Table 1: Evolution of The Outrigger Value**

Step 1	Step 2	Step 3
Engineering Design	Product Design	Art and Craft
Space and Time		

## Conclusion

Traditional Nusantara Boat is the result of reasoning and courage in expressing the ancestors of the Indonesian people, as an effort to maintain the existence of the culture that has been built and the geographical situation which consists mainly of islands. At the time of its first appearance as a means of transport technology was still very simple, but when it arrived in the archipelago there was a surge of advanced technological expertise in the formation and development of functions and designations. Nusantara traditional boat which is based on outrigger boats is a legacy of the Austronesian people. This nation, then spreads and leaves all of its creation in the country including outrigger boats. Another opinion says the opposite, that outriggers on the boat came from the Archipelago which then spread to Austronesia. In the West Australian Maritime Museum there is a collection of double outrigger canoe originating from Lombok with an age of approximately 50,000 years (Tabrani, 2014).

Indonesian ancestors were experts in engineering and art craft designs in various forms and this was possible through reasoning based on the desire to move forward and change within the scope of the Nusantara boat. Prehistoric boats depicted on caves in Indonesia still look original, but in those days there was influence outside the boat in the archipelago developed very rapidly, with strong evidence at that time were the existence of sculptured forms on the Nusantara boat in the Borobudur temple and in other temples. The boat further developed into a means of transportation in international trade.

Based on experience to give instructions on how to overcome obstacles that often occur at sea. Frequent problems occur at sea, then naturally they will think of ways to overcome the problem. The emergence of outrigger boats which is the hallmark of Indonesian boats as the researchers said before was due to the experience of Indonesian ancestors in the sea where boats without outrigger technology would be vulnerable if they were hit by large waves resulting in the boat at risk of capsizing. This experience then becomes the basis of their creative thinking in creating a boat that is not easily reversed. He installed a lot of wood or bamboo material found in Indonesia and then stretched to the right and left side of the boat in line with his boat.

The concept of space and time makes an evolution in the development of outrigger technology in such a way, especially the Pangandaran outrigger. The evolution of outrigger shapes and structures probably inspired the other south coast of Java, spread from the coastal areas of Pelabuhan Ratu, Pananjung, Cilacap, Kebumen, Kulon Progo and Pacitan. Outrigger

length is only one third of the entire length of the djoekoeng, so if the djoekoeng length is about nine meters, the size of the outrigger or katir is 3 meters. Not without reason why it was made like that, unlike the length of outriggers in general. The main reason, according to observations and research experience is that djoekoeng or boats will be easily controlled, especially during big waves. If outrigger size is extended, the resistance to water is greater, because the breakwater function based on the hull of the ship is not functioning optimally. Experimental analysis shows that the position of the trimaran outriggers will have a significant effect on the ship's motion characteristics. It was found that the magnitude of the response for heave and pitch decreased with back shifting in the outrigger position. This trend consistent with the monohull range will have a reduced effect on the ship's movement characteristics. Another difference is also seen in outrigger as a counterweight to the djoekoeng / fisherman boat. Outriggers / outriggers found in Madura and Bali or other areas look longer than the stomach of the jakung itself. While outriggers found on the south coast of Java are much shorter than the hull of a boat. This happened because of consideration of efficiency and function from the material aspects and expertise of local craftsmen and according to local fishermen based on myths and the urgent needs of their ancestors who had settled in the area and after the tsunami in 2006 (Pangandaran). Spurred by the development of human consciousness, then rationality, subjectivity and freedom are the findings of awareness of coastal communities in knitting culture into its own civilization (Sutrisno, 2008).

The aesthetic values of fishing vessels on the south coast of Java especially in the outrigger are gifts for Indonesians that reflect cultural diversity through local wisdom from each local area. Relief on the walls of Borobudur provides fantastic insights about life around the 7th to 8th centuries in Indonesia. In particular, the relief provided an unparalleled study of maritime technology at the time. One of the facts that proves that Indonesia has led in the use of outrigger or many catamaran boat designs and structures as a pioneer. If carefully and correctly understood, there will be no question about the status of values and characteristics that are typical of Pangandaran outriggers as part of works of art in the coastal communities of the South Coast of Java, and they must believe in their belief that beauty in outrigger works contains the moral virtues that provide intrinsic identity and value on the outrigger.

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## THE PHILOSOPHY OF GOLEK MENAK DANCE YOGYAKARTA PALACE

Enis Niken Herawati<sup>1</sup>

<sup>1</sup>Faculty Creation and Study Arts, Indonesian Institute of Art Surakarta, Indonesia, (E-mail: niken\_herawati@uny.ac.id)

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**Abstract:** *Golek Menak Dance is one of famous classical dance in Yogyakarta, which is become an attraction for society. Golek Menak Dance inspired by Golek Menak puppet show and the story is about Serat Menak. Therefore, this research aims: (1) to know the philosophy of Golek Menak Dance, (2) to know the relevance of the philosophy of Golek Menak with developments of classical dance in Yogyakarta. The type of research is qualitative, and the data collection technique are non participant observation, literature review, interview, and documentation. The instrument of collecting data are camera, recording device and notebooks. The data were analyzed by data reduction, data display, and data verification. The results showed, the philosophy of the Golek Menak dance derived from adaptation Serat Menak with Javanese people's life patterns, there is character value inside. It is found in the movement of the dance, dance costume, dance property, and also exercise process. While the dance movements that exist in the Golek Menak Dance comes from the movement of puppets and then developed into a variety of new motions. The relevance between the philosophy of Golek Menak Dance and the developments of classical dance in Yogyakarta is every classical dance in Yogyakarta are representation of Yogyakarta people.*

**Keywords:** *Golek Menak Dance, Philosophy meaning, character value*

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### Introduction

The human life of Javanese people is inseparable from the art and culture that spread by showing different patterns and characters. One form of art and culture that is developing is Dance. According to Soedarsono, dance is an expression of the human spirit through beautiful and rhythmic movements. In a simple dance can be interpreted as a form of human expression that has aesthetic value in it, but not only aesthetic values that are present in dance, but deeper will be able to find the philosophical values contain in there.

Discuss about arts and culture, Yogyakarta is an area that cannot be left out. In Yogyakarta, especially the palace of Yogyakarta is stored and born also develops many works of high-value art, especially dance. One of the most valuable works of Yogyakarta palace is Golek Menak Dance.

Golek Menak Dance is a dance created by Sultan Hamengkubuwono IX in accordance with the democratic vision of creating a new dance genre. Which was inspired by the performance of Wayang Golek Menak, who initiated Sultan turn it into a dance performance, called Beksan Menak or Beksan Golek Menak. Different from other developed dances, Golek Menak dance has its own characteristics, where the motive of this dance movement is oriented to the movement of puppet show or wooden puppets.

Golek Menak dance as a target of research and needs to be reviewed from a variety of perspectives to capture the phenomena of values contained in there, in addition to the value of the function itself. Why is that? Culture functions to connect humans with the natural surroundings and with where coastal communities are located, starting from the way of life, patterns of life that are regulated, established and approved by communities as well. Art as a

result of culture is the intended target that can be approached from the point of history, anthropology, sociology and other empirical studies.

Golek Menak Dance is one of the most popular topics for discussion. Given the uniqueness in Golek Menak dance as well as the many mysteries behind the creation of Golek Menak dance which takes no time. This dance can be studied as "art" which has the aesthetic and philosophical value of the aspects of motion, form and style of the dancers and people like to see and hear it. Based on that of course "dance" has a philosophical meaning, so it is necessary and very interesting to study, besides that the writer wants to raise this culture that can be published to the wider community. Researchers want to find out how the philosophical values relating to the value of clothing used and dance moves, so that it can be used and add to the treasury of science, especially in the field of philosophy.

Based on this introduction, Golek Menak dance, it is important to study. It is hoped that data will be obtained about values that are meaningful to the local community and the wider community. This research will focus on examining the philosophical values of Golek Menak dance.

### **The History of Golek Menak Dance**

Golek Menak Dance is one form of dance work created by Sultan Hamengku Buwono IX which has its own characteristics. Similar to the Golek Menak puppet, Golek Menak dance takes stories originating from Fiber Menak which tells the heroism of Amir Hamzah in spreading the holy religion. Fiber Menak is an adaptation of the Hikayat Amir Hamzah from Malay who entered Java. The story of Amir Hamzah comes from the story of Menak Persia and China.

Golek Menak dance was created by Sultan Hamengkubuwono IX at the beginning of his reign, after being inspired in watching the puppet show being frightened by a puppeteer from Kedu in 1941 (Soedarsono et al, 1989: 46). But until the last moment of his life the Sultan was not satisfied with the results of the creation of this dance work so he still wanted improvements. The process of creating Golek Menak dance requires quite a long time, given the economic and political conditions at the time that were not possible. This dance is one form of a Sultan's democratic vision in the creation of a new dance genre namely Beksan Golek Menak (Soedarsono et al, 1989: 47). In creating Golek Menak dance, Sri Sultan Hamengku Buwana IX called dance experts in the Yogyakarta Palace, led by K.R.T. Purboningrat which was then followed up with the summoning of some of the best dancers through official letters in response to the Sultan's idea (R.M. Pramutomo, 2010: 166).

The creation process carried out over the past two years, gave birth to three types of characters, namely the princess (Sirtupelaheli and Dewi Sudarawerti); capturing subtle sons (Raden Maktal); and fierce hero (King Dirgamaruta). Then the first two beksan pethilan were staged at the Trtatag Bangsal Kencana to commemorate the Sultan's birthday in 1943, in an imperfect form and fashion was still in the form of a dress rehearsal (Sumandiyo, 2012: 4).

Golek Menak dance since it was created has become a special feature for the Yogyakarta Palace which still wants to be developed and hopes to become great works such as wayang wong. However, because the Sultan was increasingly busy with affairs in the central government, and settled in the capital city so that he paid less attention to the development of art in the palace, especially Beksan Menak. In 1950, with the permission of the Sultan, art activities were moved outside the palace walls under Bebadan Hamong Beksa and began to be developed. Then develop the environment and the education environment. Among Beksa Student Foundation, Mardawa Budaya, Indonesian Karawitan Middle School, PLT Bagong Koesusdiardjo, Surya Kencana Society, and Yogyakarta Indonesian Art Institute became the place for the development of Golek Menak dance with workshops held in each institution, so

that it has several interpretations even though according to Sultan Hamengkubuwono's instructions. IX.

In 1987, this dance received special attention from the Sultan, where a workshop was held about Golek Menak dance with several institutions that had developed the dance and the plan for standardization of Golek Menak dance in 1989. During the meeting the Sultan wanted an element of Sundanese kendangan and movements of martial arts from West Sumatra to be adapted in Golek Menak dance. However, before standardization in 1988 the Sultan died. The artists continue to carry out a standardization plan according to the Sultan's dhawuh, Golek Menak dance Back in its development this dance has found 16 types of character characters who adapted from the Wayang Golek Menak. Golek Menak Dance is an adilihung dance work which is a breath of fresh air for art life, especially dance in the Special Region of Yogyakarta. Then since then, this dance continues to be developed until now.



**Figure 1:** The Golek Menak Dance (Jayengrana Jumeneng Nata)

Source: Opening Exhibition ABALAKUSWA (Enis Niken Herawati, 2020)

### **The Structure of Golek Menak Dance**

Golek Menak Dance consists of several supporting structures, including movements, accompaniment, make-up and clothing. These things are very important and are related to each other. The movement in Golek Menak dance still rests on classical dance in the Yogyakarta style in general. It's just that a new motive pattern is created which focuses on the motion of the stomach, legs being lightened because they don't use much leg force. Although imitating the motion of a wooden doll, this dance still looks supple, smooth and not stiff.

According to the Among Beksa Student Foundation Expert Board, Golek Menak dance movements are still imbued by Joged Mataram which consists of four elements, including grerget, sengguh, sawiji, ora mingkuh. Here applies the words "Hanjoged Golek" instead of Hanjoged Golek, emphasizing the dance not the golek. Therefore, Golek Menak dance still emphasizes the flexibility of dance movements, with lightened leg techniques and unjal ambegan techniques (breathing in). Unjal ambegan is a technique in motion that is able to give the impression of life in Golek Menak dance. If the characteristic of the motion activity is able to be done well by the Golek Menak dancer, then the character he plays will come alive (Soedarsono et al, 1989: 46).

One of the typical movements in Golek Menak dance is the Sungging Tawang movement which is interpreted as a gesture of worship, prayer, and pleading to the creator. The motion is used to initiate each other will change motive motions in the dance Golek Menak, symbolized as a movement that connects humans with the creator. Also as a symbol that all the things he does come from within man himself (Interview, Kusumaningrat (76)).



**Figure 2:** The Sungging Tawang Movement

Source: (Enis Niken Herawati, 2020)

While the clothes used in Menak golek dance are not much different from wayang purwa, it's just that the upper body wears closed clothes. For the head using slices similar to turban, crepe, ketu, skull cap and others. That is because the adaptation of fiber originates from Persia and China entering Java. In general, Muslim clothing is always closed, except for the face and palms. Because Fiber Menak is a manifestation of the reality of humans whose stories breathe Islam, then it affects the existing fashion in the Golek Menak dance. In addition, fashion shows the identity of a character is strengthened by cosmetology that refers to wayang purwa.



**Figure 3:** The Costume of Golek Menak Dance

Source: Document Yayasan Siswa Among Beksa (Pranaditya, 2018)

## Literature Review

### *Dance Performance in Value*

Philosophy is a branch of science. Philosophy has the equivalent philosophy of Arabic words, in English known as philosophy, philosophia in Latin and philosie in German, Dutch and French. All of the terms come from the Greek term philosophia. Etymologically the meaning of philosophy means to love wisdom (Lasiyo, 1985: 1).

According to Risieri Frondizi the development of science related to the philosophical world basically considers an existence equal to value (Risieri, 2001: 19). Values in the Big Indonesian Dictionary (Depdiknas, 2002: 783) have one of the meanings as traits or things that are important or useful to humanity. The fundamental issue of value is a matter of being happy or unhappy with a particular object, so subjectivity becomes the dominance of his own self which causes various problems (Kasidi, 2017: 87).

Art and values are two social phenomena that complement each other in their nature as something existential. The unity of values and art cannot be separated but can be studied in an unraveling manner for a purpose. There has never been an art that has no value even though value itself is not art. Art as a product of life contains many values; aesthetic values, social, philosophical, religious, and so on, both those that originate from re-disclosure and those that have a new concept being presented. Art not only enters the space and values of personal life, but also the values of human life in the total sense. The true nature of dance values is the analysis of the values found in dance performances. On the basis of axiology, which is a science that investigates the nature of values from a philosophical perspective. The basis of the axiology of science is to discuss the benefits that humans obtain from the knowledge they acquire. (Sunaryadi, 2013: 11)

## Research Design and Methodology

In this study, qualitative research using the Hermeneutic approach method will be used. Qualitative research is a method of research conducted by researchers in which the condition of objects in the field is revealed and describes according to reality as it is without any manipulation. Material Object in the form of art works namely Golek Menak dance. The data collected is in the form of qualitative data, based on relevant data collection and analysis techniques.

The type of data used in this study is qualitative data in the form of primary and secondary data, where the understanding or limitation regarding this type of data can be relative. This as stated that the understanding of primary and secondary data is relative depends on the type and purpose of research. In research on works and cultural objects, the objects in the form of objects are primary data, while the results of interviews and other data collected will be secondary data (Ratna 2010, 144). Based on this explanation, the primary data that will be used in this study is Golek Menak dance, and interviews will be conducted with informants who have experience and expertise in accordance with the object under study and study relevant documents or archives as secondary data.

Data collection methods that researchers will use are through 4 stages, including interviews, observation, study of literature and documentation. The interview method that researchers use is a step-by-step interview, which is a method of directional interviews which is carried out freely and also in depth (Bungin 2008, 110). The step-by-step interview method also has the nature of an in-depth interview, conducted in a scheduled manner that was agreed upon and carried out by the researcher with the informant, within a certain period of time the researcher could come up repeatedly to conduct the interview guided by the main questions of the interview. The results of interviews from several experts and speakers are expected to strengthen the foundation of analysis.

The second data collection method is by observation. Observations were made to obtain visual data related to the research object, which will be used as a basis.

To analyze the structure and become a guide for describing meaning in the form of narrative messages that are manifested in the Golek Menak dance. Observation methods that can be used by researchers include focused observation / reduction where the observation method is carried out in accordance with what was designed / designed on the proposal and verified again with the reality in the field.

Next is how to collect data by studying literature. The data obtained from this literature study will be used to trace the literature relating to the Golek Menak dance and its development. These libraries can be in the form of books, research reports, and journals that are expected to be the basis for analyzing the philosophical meaning of Golek Menak dance

The way to collect data with documentation is done to support the data obtained from interviews, observations and literature studies. Documentation is used by researchers to obtain information not from someone as a resource, but to obtain information from various written sources / documents available to informants in the form of archives and so on.

The researcher uses several data collection aids to improve the validity of the data, namely by using a voice recorder that functions to record interview data from the interviewees, thus helping researchers remember what should be heard during observation and interviews. The next data collection tool is the camera. This camera functions to record visually in the form of photos, audio and audio visual or video. In addition, researchers also use written notes.

The data analysis technique used in this study is from the Miles and Huberman data analysis models. The steps are as follows: a. Data reduction Data reduction is the process of collecting research data that is relevant to research. At this stage record and collect data about Golek Menak Dance. The data reduction process took place during the research in the field. After the data can be collected then selected to be used as data which is then used in making conclusions and verification of data. b. Display / presentation of data At the stage of display or presentation of data, the entire data collected cannot be used entirely, therefore the thing that must be done in this stage is to be able to arrange data obtained in advance in a systematic manner, so that it can answer the problem under study. In this stage the related data about the philosophical meaning of Golek Menak Dance is compiled systematically so that later it answers the problems of this research. c. Conclusion / data verification At the conclusion or

verification of this data, further activities are carried out from the data reduction and data display. In determining conclusions, temporary conclusions can be drawn about the meaning of the Golek Menak Dance philosophy and its relevance to the development of classical dance in Yogyakarta, while it can also exchange ideas with fellow friends and triangulation, so that scientific conclusions can be reached.

### Values in Golek Menak Dance

It can be seen from the history of the creation of Golek Menak dance, where Sultan Hamengkubuwono IX incorporated elements of other regional cultures into Golek Menak dance, namely martial arts movements from West Sumatra and Sundanese kendhangan in the war scene. It is understandable if the inner conflict within Sultan Hamengkubuwono IX sees the condition of the archipelago society which is still divided, he wants the unity and unity of the community by way of art and culture. This reflects the value of nationalism and patriotism of Sultan Hamengkubuwono IX, which he wants to convey to the public through the Golek Menak dance.

The value of heroism is written in the stories that are raised, namely the fiber of fear. In it tells the story of the heroism of Amir Ambyah in spreading the holy religion. The value of character, regarding human relationships with fellow human beings. It can be seen from the character of the figures in the Golek Menak dance in responding to opponents or enemies. In addition, efforts will be made to create peace.

The next value is the spiritual value, the human relationship with the creator is reflected in the movement of *sungging tawang* dance, which means the movement of worship, prayer and pleading. This motion is carried out every time the next move, which can be interpreted that to do all actions or actions should be preceded by praying or with the permission of the creator. In addition there are in clothing that is displayed.

### Conclusion

Golek Menak Dance is a dance that has a high allure, so much favored by the community. Golek Menak Dance still shows its existence in the world of performances in Yogyakarta despite the ups and downs of development. Golek Menak Dance, aside from being a spectacle for the public, it turns out there are many values in it that can be used as guidance. These values are part of the philosophy contained in Golek Menak dance, including the values of nationalism and patriotism, heroic values, spiritual values and the value of character education implicit in the Golek Menak dance. Therefore, Golek Menak Dance besides being a spectacle can be used as guidance containing high philosophical values.

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## THE MEANING OF PHILOSOPHY BEDAYA WIWAHA SANGASKARA IN WDDING CEREMONY KINGDOM OF YOGYAKARTA PALACE

Pramularsi Wulansari

(E-mail: pramularsiw@gmail.com)

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**Abstract:** *Pawiwahan Hageng is a king's intention when marrying his daughter. Marriage in Javanese thinking is not a simple thing, because marriage is an attempt to present and synergize the two world concepts together, namely individuals who submit to society as jagad alit (microcosm) with people who submit to nature as the jagad gedhe (macrocosm) A journey spiritual and cultural that apply to the estuary of the microcosm and macrocosm is not to be contested or to walk alone but together to achieve harmony. Efforts to realize these expectations are the implementation of Pawiwahan Hageng in the Sultanate of Yogyakarta palace carried out with a feel of grandeur and full of meaningful symbols in various aspects of the series of events held. Bedaya Wiwaha Sangaskara is a dance that is performed in the Pawiwahan Hageng ceremony of the Sultanate Palace of Yogyakarta. Based on the background above, a problem arises why is Bedaya Wiwaha Sangaskara a dance that is always played in the Pawiwahan Hageng ceremony at the Sultanate Palace of Yogyakarta? The research problem is translated into research objectives, namely: a) examining visual symbols in the choreographic elements of Bedaya Wiwaha Sangaskara, b) Assessing the symbolic meaning of the choreographic elements of Bedaya Wiwaha Sangaskara, namely on dancers, motive motion, make-up and costume, and accompaniment. Data collection is through observation, in-depth interviews, and document studies. Data were analyzed using interpretive qualitative methods. The theory used is cultural symbolism which was originally put forward by Mead and then developed by Blumer. Symbolic interaction theory will be assisted by other contemporary theories, such as Semiotics, Hermeneutics. The results of the analysis are presented in descriptive form. The results of the analysis show that the existence of the Bedaya Wiwaha Sangaskara dance in the Pawiwahan Hageng implied a phenomenon about loro-loroning atunggal. Every loro-loroning phenomenon present in Bedaya leads to a concept called wiji, as a form of local wisdom paradigm in the context of Javanese traditional marriage, specifically in the Pawiwahan Hageng of Yogyakarta Sultanate Palace. This makes the unique role of Bedaya Wiwaha Sangaskara in the Pawiwahan Hageng which is the symbol behind the beauty of the dance. The choreography form of Bedaya Wiwaha Sangaskara in the pawiwahan hageng recitation implied the symbols in the dance choreography element. There is significant symbols in this bedaya, namely the phenomenon of loro-loroning atunggal which gives meaning of life, nyawiji, greged, sengguh, ora mingkuh, to go to the nature of truth. The concept of loro-loroning atunggal leads to the perfection of life as a form of worship dedicated to God as the manifestation of manunggaling kawula-Gusti. The concepts tucked in through the visual beauty of dance moves are symbols of local wisdom that make Bedaya Wiwaha Sangaskara's uniqueness in the palms of Yogyakarta Sultanate Palace as performances that function as guidance and spectacle. The concept in the sentiment of a dancer. However, this concept was not only used in sentiments while dancing but was. The basis for the formation of this character is covered in the Honey Fiber Tata Krama which explains the rules and restrictions on human jalma patrap (behavior).*

**Keywords:** *Bedaya Wiwaha Sangaskara, pawiwahan hageng ceremony*

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## Introduction

Pawiwahan Ageng is the king's hajj when his daughter get married. The idea of Pawiwahan or marriage in Javanese is not entirely modest, because they believe that marriage is an attempt to bring together and synergize two different world concepts together, namely individuals who abide to society as *jagad alit* or small universe (microcosm) with societies subject to nature as *jagad gede* or great universe (makrokosmos) (Seno, 2001). However, a spiritual and cultural journey that applies to the estuary of a microcosm and a macrocosm is not something to be opposed or to be secluded individually, it should be put together to achieve harmony. Thus, the effort to embody these expectations become the implementation of *pawiwahan ageng* or hanging ceremony (marriage) in the Sultanate of Yogyakarta palace which carried out with a splendor refinement with brimful of meaningful symbols in various aspects of the series of the ceremony. The various symbolic aspects that are presented in a series of *pawiwahan ageng* rituals are various kinds of oblation, tools and the completeness of the materials used in the event, traditional ceremonies, costume, as well as dance awards which will be presented to welcome guests in *pawiwahan ageng*. Bedaya Wiwaha Samskara is part of the list in *pahargyan* which is performed in the Pawiwahan Ageng ritual at the Sultanate Palace of Yogyakarta. This Bedaya virtues ritual because it is held at certain events, certain places, specific destinations (Soedarsono, 1997). Therefore, Bedaya, a dance performance in the Pawiwahan Ageng at the Yogyakarta palace, is meaningful to the contribution of the marriage ritual or the great pawiwahan.

The creation of Bedaya Wiwaha Sangaskara's was created by a choreographer with a request from Sultan HB IX to create Bedaya dance which will be performed during the marriage of Sultan HB IX with garwa padmi. The notion of works that will performed in the marriage ceremony is Bedaya in the form of replication or imitation of the Yogyakarta Kraton traditional wedding ceremony. However, in the development of Javanese traditional marriage ceremonies especially in the form of bedaya dance, artists are pouring their creative ideas with Javanese ethical and aesthetic symbols as consideration since bedaya is a dance which full of symbols and meanings in life. Artworks is a product which communicates through signs. It also has various meanings for the immersion of the marker.

Pawiwahan Ageng is the ceremonial held by the king when marrying her daughter to her fiance. The idea of Pawiwahan or marriage in Javanese is not merely conservative, because marriage is an effort to present and synergizing two world concepts together, namely individuals who are subject to society as *jagad alit* or small universe (microcosm) with societies subject to nature as *jagad gede* or great universe (makrokosmos) (Seno, 2001). However, a spiritual and cultural journey that applies to the estuary of a microcosm and a macrocosm is not something to be opposed or to be secluded individually, it should be put together to achieve harmony. Thus, the effort to embody these expectations become the implementation of *pawiwahan ageng* or hanging ceremony (marriage) in the Sultanate of Yogyakarta palace which carried out with a splendor refinement with brimful of meaningful symbols in various aspects of the series of the ceremony. The various symbolic aspects that are presented in a series of *pawiwahan ageng* rituals are various kinds of oblation, tools and the completeness of the materials used in the event, traditional ceremonies, costume, as well as dance awards which will be presented to welcome guests in *pawiwahan ageng*. Bedaya Wiwaha Samskara is part of the list in *pahargyan* which is performed in the Pawiwahan Ageng ritual at the Sultanate Palace of Yogyakarta. This Bedaya virtues ritual because it is held at certain events, certain places, specific destinations (Soedarsono, 1997). Therefore, Bedaya, a dance performance in the Pawiwahan Ageng at the Yogyakarta palace, is meaningful to the contribution of the marriage ritual or the great pawiwahan.

Wiwaha Sangaskara consists of two syllables, namely "wiwaha" and "sangakkara". The word (1) "wiwaha" in Sanskrit means a wedding, and the word (2) "Sangakkara" in Kawi means to bless, sanctify, make perfect (Prawiroatmodjo, 1957: 325). In short, Wiwaha Samskara means marriage to get holy blessing in order to attain perfection in life.



**Photo 1.** Bedhaya Wiwaha Sangaskara during the *kapang-kapang* (doc. Antis)

The system of sign in Bedaya Wiwaha Sangaskara has its symbols which presented in the dance choreography. In addition, these symbols are implied in choreographic elements which weighted with meaningful value of a marriage through the interpretation of motion, dancers, make-up, floor patterns and back-up. Speaking about sign, the study of sign itself is a term from the aesthetic process called semiosis, which in semiology means a marking process or acceptance process of sign (Junaidi, 2017: 18). This study focuses on the value of symbolic meaning in Bedaya Wiwaha Sangaskara.

### **Literature Review**

The discussion of the symbolic meaning of Bedaya Wiwaha Sangaskara in the ceremony Pawiwahan Ageng in Yogyakarta Palace uses the study of semiotic, namely a sign or symbol, to designate symbols refer to Bedaya Wiwaha Sangaskara's choreographic elements which embodies significant purposes.

Philosophy is the study of wisdom, the basics of knowledge, and the process used to develop and contrives a viewpoint about the concept of a life. Philosophy gives the sense of outlook and indirectly states concerning the system of belief and religions (beliefs). Javanese philosophy questioning where it came from and what is the goals of the system of belief and religions (beliefs) which in Javanese known as *sangkan paraning dumadi* (Cipto Prawira: 2000).

Local wisdom in the English-Indonesian dictionary consists of two words, namely wisdom (wisdom) and local (local). Local means local, while wisdom is the same as wisdom. Thus it can be understood that the understanding of local wisdom is local, local values that are wise, full of wisdom, of good value, embedded and followed by community members. Local wisdom is the product (ideas, practices, and works) of the culture of the principals regarding the environment and humans based on God, humanity, and the environment that are united in such a way as to ensure harmony between humans and the natural surroundings.

Moreover, semiotics is the study of signs and symbols. It was born at the end of the 19th century and earlier the 20th century, but this study begins to emerged from the mid-20th century. Semiotics, the study of signs, believes that socio-cultural phenomena is also a sign

system (Preminger, 1974: 980). There are three types of signs, namely icons, indexes, and symbol.

In short, Sobur (2003: 15), stated that semiotics is a knowledge or an analytical method to reviewing signs. However, semiotics, expressed by Barthes, is called Semiology which primarily studies how humanity uses things. Supported by Lechte (in Sobur, 2003: 18), who explains that semiotics is an intermediate theory of signs and markers. Hermeneutics is a type of philosophy that focuses about the interpretation of meaning.

## Discussion

Art works are products that communicate through signs that automatically have various meanings for the absorption of the markers. Through a semiotic approach can be explored in more detail about abstract communication conveyed through art. Bedaya Wiwaha Sangaskara as a form of classical art is loaded with a marking system in its choreographic elements, these signs form certain symbols which are wrapped up through visualization of their presentation, conveyed through the process of semiosis. (Junaedi, 2017: 18).

Kraton cultural traditions contain teachings about local wisdom, which grow into beliefs and references in daily life. The marriage ceremony is a media laden with meaningful symbols and is a local wisdom in the great marriage of the Sultanate Palace of Yogyakarta referring to the philosophy of Javanese life, especially Yogyakarta, namely the concept of "loro-loroning atunggal". Implementation of the concept of loro-loroning atunggal can be understood as day and night, male and female, hot and cold, dark and bright, sad and happy, fast and slow, good and bad, and so on is a letter that has been etched by the universe. The concept of "loro-loroning atunggal" in marriage is understood as awareness to explore differences as a plural but one, "loro-loroning atunggal" not only tolerates differences, but also recognizes, accepts, as part of perfection. The concept of "loro-loroning atunggal" to achieve perfection, can be achieved by the attitude to live the noble values of Javanese culture, especially Yogyakarta as a philosophy of moral teachings that becomes a living role model, which refers to the teachings of Ki Ageng Sela pepali written by Abdul Zalil years 1830 in "Serat Madu Tata Krami". "Serat Madu Tata Krami" contains "tembang" (traditional songs of Java) about moral teachings, which influence the Joged Mataram Philosophy which contains the values, the concept in the sentiment of a dancer, of sawiji, greged, senggguh, ora mingkuh, however, this concept was not only used in sentiments while dancing but was the basis for character formation in the life of the palace and its relevance to the life of the husband and wife in fostering household. The basis for the formation of this character is covered in "Serat MaduTata Krami" which explains the rules and restrictions on human "jalma patrap" (behavior). The relevance of the value of the Joged Mataram Philosophy to the values or teachings of the household life among other things: (1) The value of life is manifested in the form of mutual cooperation, is an embodiment of an attitude that is expected to create a sense of mutual gangs and saiyeg saeka kapti to maintain harmony between husband and wife in building a household, (2) Greged Value is a spirit that encourages determination to pursue the hopes of happiness in the household (3) Senggguh Value is unyielding, confident that in Javanese aesthetics must be based on personal ngesthi teachings namely not prioritizing its ego (4) Values Ora Mingkuh which is an attitude of responsibility and firm stance to always commit / presetya on the integrity and happiness of the family. The moral teachings contained in the Honey Fiber Tata Krami are implemented in the governance of the household life. Bedaya Wiwaha Sangaskara as a form of choreography that refers to the theme of marriage ceremonies, incorporates the values of the Joged Mataram Philosophy in the order of marital life into the symbols of choreographic elements.

The moral values contained in the "Serat Madu Tata Krami" are implemented in the household life system. Bedaya Wiwaha Sangaskara as a form of choreography that refers to the

theme of the marriage ceremony, incorporates the values of the Joged Mataram Philosophy in the order of marital life into the symbols of the choreographic elements. Then, the theme used as a source of inspiration is the traditional wedding ceremony of Yogyakarta palace and the inspiration of motion is the traditional ceremony namely *panggih* in marriage. Given the series of Javanese traditional wedding ceremonies that take a long time, therefore the choreographer chose the core part of the traditional wedding ceremony or often called as *upacara panggih* or the scene part of the summoning ceremony. This part considered as an essential part since it is the major part of the entire ceremony Javanese traditional marriage between the bridegroom and bride. The calling ceremony or *panggih* which often called as the *dhaup* ceremony or Intersection (*temu*), is a "legitimate" symbol marriage according to Javanese customs. Therefore, in a series of wedding ceremonies of Javanese customs, *panggih* is the highlight of the event for the marriage tradition.

In view of the function of bedaya as a dance performance in a marriage ceremony, the form of choreography is a transformation of a Javanese traditional wedding ceremony, which focuses on the motion of *panggih* as the main concentration in preparation of the choreography. The gesture of *panggih* in Javanese traditional wedding ceremonies is the fundamental thought of the creator artist through the transformation process in the traditional marriage ceremony of the Yogyakarta Palace, which is the motion of *balangan gantalan sedah* in bride calling ceremony. This motion is a core part of the *panggih* ceremony as a symbol of the meeting of a pair of brides, which have the meaning of *wes "Nibake katresnan"*. *Balangan gantalan sedah* is a symbol of symbolic bond meeting in the form of husband's love for his wife, and his wife's devotion to her husband, which become the ideal concept in perfect household life. Consequently, the creator artists make use of a vital part in the implementation of the *panggih* or summoning ceremony as a symbol that has the strongest dimension in a marriage ceremony of Javanese customs, specifically in the traditional wedding ceremony of the Yogyakarta palace.

The gesture of *panggih* in Javanese traditional wedding ceremonies is the position of the two brides facing each other. This position means the meeting of a bride and groom as a symbol of the wife's love and devotion to the husband in welcoming an ideal household. In Javanese customs, the Javanese hold the belief that women must obey the husband for generations, because the husband is the leader of the family and the wife as a *kanca wingking* (although now the believe has begun to evolve) who must always serve and gives filial devotion to the husband. Furthermore, the visualization of communication in the form of Bedaya Wiwaha Sangaskara choreography is depicted through the formation of *ajeng-ajengan* (facing each other) or the motion when the dancers facing each other as a pair of brides. The communication of husband and wife is a primary elements in the household life. Therefore, *ajeng-ajengan* formation is the main formation that is always used in Bedaya Wiwaha Sangaskara. Javanese culture which always maintains balance of every aspects in life, never puts an extreme position because it will cause chaos (Herusatoto, 2000).

Various conflicts are depicted in various forms of *ajeng-ajengan* formations with the movements of the two roles of the bride which depicts the upheaval between will, spiritual and mundane thoughts. The representation of the inner doubts of the husband and wife in making a decision between choosing the good one, the deficient one or the terrible one, is visualized in the formation of this *ajeng-ajengan*. Of course, if the good is chosen, the world will be in harmony and peaceful, which are in accordance with the Javanese aesthetic concept as explained by Dwidjosoemarto: "*sedjatosipun kaendahing sadaja kagunan poenika mapanipun wonten ing wirama*" (= actually the beauty of all uses lies in the rhythm), if bad things are taken, then the world will be damaged and must be accounted for.

Contradictions in the household that show the upheaval between emotions and feelings must result to reunification as *loro-loroning atunggal*. This means that the two opposing traits

must be sought at a level of stability. The implementation of the concept of *loro-loroning atunggal* in ritual dance of *Pawiwahan hageng* lies on the awareness of marriage itself and the nature of marriage that unites two different people. But this difference should be seen as a complementary difference in order to become one (*nyawiji*). The form of *nyawiji* in the context of Bedaya Wiwaha Sangaskara is an integral meaning in the concept of *loro-loroning atunggal* or a symbol of oneness between two people who act as a pair of brides perform two different human beings to become one. Oneness is an essential strength of a husband and wife to generate harmony in marriage life.

The composition of the five pancer mecca in Bedhaya Wiwaha Sangaskara represents the number four (*papat*) which is formed from the fourth floor pattern of the filterin a *papat* or four-way pattern (*qibla*), namely southwest, northwest, southeast, northeast, and the position of a bride and groom in the middle (five pancers). Eastwest the direction of sun rises is a symbol of life and a symbol of hope as a treasure philosophy Hasta Brata. Then, central or center is the position of husband and wife who must have the thoughts to determine the steps forwards in order to make decisions.

Human existence has three main components, which are the mind, feelings, and will, which will affect the marriage life. Consequently, Philosophy of Java explains how to reach the stage of extraction so that the *widya* stage is obtained by performing four stages or chess prayer, namely worship, creation of worship, worship of the soul, and worship of the feeling. Moreover, worship is an act in reaching a reasonable and rational truth. The worship of the heart is the process of concentration by curbing the passions. Meanwhile, the worship of the soul intended to always nourish the spiritual life so that the action always consistent with afterlife (hereafter). Worship of feeling means that footsteps and life activities are always resigned to Sumarah in fulfilling the obligation to get peace of life. This is in line with Javanese proverb, which states *urip iku urup* means life is on. It means that life should benefit others, therefore Javanese philosophy believe that people should lives life with gratitude to create a harmonious environment. In connection with the pattern of the five pancer mecca *papat* floor, the bride's position as a pancer must maintain the stability of life so that the life of a husband and wife should always be on a positive axis, giving meaning to others (family and society), living a life that is always dedicated to God Almighty or *Manunggaling Kawula Gusti*.

Contradictions in the household that show the upheaval between emotions and feelings must end with reunification as *loro-loroning atunggal*. This means that the two opposing traits must be pursued on a balance level. The harmony of life between humans explain that humans are described by two physical elements namely the five senses and spiritual namely lust. Then, the concept of *Manunggaling Kawula Gusti*. *Kawula* can be interpreted as a family leader that is the husband and family member is the wife. Meanwhile, *Gusti* is God. The understanding of *Manunggaling Kawula Gusti* in beksan *pahargyan pawiwahan hageng* where the bride and groom are unity, must always realize the union to achieve the goal of *memayu-hayuning bawana*, based on the understanding of *sangkan paraning dumadi* by holding on to the belief that humans come from God (*urip iki saka sapa*), the obligation of humans in the world (*urip iki arep apa*), the return of humans to God (*urip iki pungkasane piye*), which lead to the perfection of life (Suseno, 2001). Joged Mataram Philosophy values become moral teachings, which influence the Joged Mataram Philosophy which contains the values of *sawiji*, *greged*, *sungguh*, *ora mingkuh*, as the basis for character formation in the life of the palace and its relevance to the life of the husband and wife in fostering households, which consists of: Values of life covered in the elements of Bedaya Wiwaha Sangaskara in a) the pattern of the *ajeng-ajengan*, love relationships (*pangungrungan*), and *kicat boyong* b) the pattern of the floor of the five-pancer mecca, is a symbol of victory for self-control. There is expressed in Javanese principles of life words *neng*, *ning*, *nung*, *nang* (Endraswara, 2003: 95). The last phrase *nang*

or enang means winning succeeding in defeating lust, uniting in the will, desire, choice to keep doing good deeds. 2) The value of greged is reflected in the symbolic motion of the kucur-kucur, which is the symbol of the husband giving his wife a living. Give a picture that the husband must always be eager to make a living. 3) The value of sengguh or self-confidence must remain principled in personal ngesthi covered in the *dhahar walimah* movement, that the husband will definitely be able to provide family welfare and happiness, and 4) the value of Ora Mingkuh is reflected in the symbolization of the movement of the molds backwards, that is, the motion of walking side by side forward, giving a picture that steadfast with one determination to live together to meet happiness.

The component of Javanese philosophy which must be applied in the path of behavior (the steps of human life) is a form of obedience. This obedience is addressed to God, which is the manifestation of *Manunggaling Kawula Gusti*. The metaphysical aspect in this context is the manifestation of the relationship between man and his Lord, the meaningfulness of married life which is always returned to the intention of worship that marriage is based on the sacred intention to reach perfection as an offering to God. Awareness of *Manunggaling Kawula Gusti* goals can be achieved through the knowledge of *sangkan paraming dumadi*, which is about the origin (*sangkan*) and the purpose (*paran*) of everything created (*dumadi*) (Suseno, 2011: 117-120) which guides humans to always remember that humans live from where does it come from for what and later where will it go or to whom? so that one goal will be obtained to achieve perfection which is an embodiment of the concept of *loro-loroning atunggal*.

## Conclusion

Bedaya Wiwaha Sangaskara is a conservation amenities in an abstract frame of Javanese philosophy, which is adapted from Javanese traditional ceremonies into the form of dance choreography. Philosophy in the life of the community, especially the life of husband and wife in the frame of marriage, is a semantics (guidance, advice), prayer in welcoming the married life.

The choreography form of Bedaya Wiwaha Sangaskara in the pawiwahan hageng recitation implied the symbols in the dance choreography element. There is significant symbols in this bedaya, namely the phenomenon of *loro-loroning atunggal* which gives meaning of life, *sawiji*, *greged*, *sengguh*, *ora mingkuh*, to go to the nature of truth. The concept of *loro-loroning atunggal* leads to the perfection of life as a form of worship dedicated to God as the manifestation of *manunggaling kawula-Gusti*. The concepts tucked in through the visual beauty of dance moves are symbols of local wisdom that make Bedaya Wiwaha Sangaskara's uniqueness in the palms of Yogyakarta Sultanate Palace as performances that function as guidance and spectacle.

The concept in the sentiment of a dancer. However, this concept was not only used in sentiments while dancing but was. The basis for the formation of this character is covered in the Honey Fiber Tata Krama which explains the rules and restrictions on human *jalma patrap* (behavior).

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## FLUXUS EXPERIMENTAL VIDEO IN THE NEW MEDIA ART ERA IN INDONESIA

Zuhdan Aziz, SIP, SSn, MSn

Doctoral Program Student in **Indonesian Institute of the Arts of Surakarta**, Central Java, Indonesia (E-mail: zuhdanaziz.ummy@gmail.com)  
Lecturer of Broadcasting on Communication Studies in **Muhammadiyah University of Yogyakarta**, Indonesia

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**Abstract:** *Experimental creativity videos in Indonesia, in today's digital era, experience extraordinary progressive dynamics. The progress covers: form, media, content and also ways of the presentation and how to enjoy it. Creativity and art grow progressively follow the development of the times. The post-Reformation era is relatively conducive in realizing freedom of expression, giving up ideas and thinking. The emergence of experimental video in the area of new technology and media is very synergistic with contemporary life. Fluxus or hybridization and crosses between videos and various fields are capable to bring up the new media art with audiovisual character. This research tries to study the forms of video creativity in the new media era of Indonesian media art in the process of delivering messages experimentally. With qualitative descriptive methods, new media can be dug up the new media using from the result of hybridization of video art with the other fields art which produces the new media art. The results of research show that the hybridization of video media with other fields of art have been transformed into an interesting new media art. Fluxus, has become a trend of various branches of art to hybridize various art elements in it, in producing interesting, artistic and creative experimental artwork to support the expressions and thoughts of the creators of video works. Video becomes the expansion of the body, the expansion of narration and the expansion of imagination to fantasy. Video art in the new media era in Indonesia, has the characteristics of media technology (digital), interactivity (also immateriality and virtuality), hypertext, networking, virtual and simulation. Video Art has transformed into an anti-mainstream media that emerges from the mass culture of film and television so that it could color the era of new media art in Indonesia in the post of Reformation era.*

**Keywords:** *Video Art, Experimental, New Media Art*

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### Introduction

The dynamics of audiovisual technology, bring up rapidly to many television, film and video broadcasting works throughout the world including in Indonesia. The sophistication of audiovisual technology has progressed in terms of form, media, content as well as the way of presentation and how to enjoy it, so it creates a new culture of media. This new media culture creates various possibilities for new works of art as well. The presence of sophisticated gadget technology also adds enliven the dynamics of the production and distribution of new media works in a practical, massive and global way. Amir Piliang said that the audio and video exploration took place following the models of rapid breeding (proliferation) or multiplication quickly (multiplication) both in ways, forms, content variants, and the medias (Murti, 2004: 380).

In Indonesia, technological sophistication can reduce the involvement of many people, minimize funds and cut bureaucratic pathways when dealing with government institutions. When computer technology allows for this, it is possible that a lot of works of film, animation, soap opera, video art, experimental video and even the new media art will emerge in the Post-Reformation era. The Post-Reformation is an era in which freedom of expression and work are

given breadth and looseness, so that it is very conducive in providing a climate of artistic work in Indonesia.

Video art tends to reflect the progress of audiovisual art creativity and the advancement of communication technology in the midst of the civilization of world society. The transition of the technological age from analog / conventional to the digital age has led to new paradigms developing in the video world. Various types of audiovisual cultural expressions characterize the development of this video media art technology. But the most prominent thing from the changes of that era is that there is no change in enthusiasm for conducting experiments and explorations both technological and aesthetic in the form of visualization, content and presentation of video art.

Furthermore, the development of communication, information and art technologies must of course be balanced with the progress of strategy, concepts and creativity in creating video works. The progress of video artwork in Indonesia is not merely a matter of content, but also is determined by the success factors of exploration of physical form and how to present it, even how to enjoy / watch it. Thus, the world of video, especially experimental video, is essentially a world of images in a special sense, namely the experimentation of images formed by data in the form of images (visual) and sound (audio) that produce aesthetic experiences. According to Krisna Murti, there are three trends related to works in video art. First, video art as a medium that becomes an extension of the body. Second, video art as an extension of narrative possibilities and third is video art as free works from biography to fantasy (2009: 33).

The reality of the emergence of video art (experimental video) in Indonesia is the impact of the spirit of creativity in the advancement of audiovisual technology. Experimental video is an experiment of interdisciplinary creativity that tries to combine video with various fields, arts and other disciplines. The hybridization of art in experimental videos increasingly feels its creativity in the advancement of media technology in the new media era. Even the hybridization of art and media used is capable of giving birth to new media art (The New Media Art) which has interesting new styles and characters. According to Lister M, et. al (2009: 13-14) states that new media has several characteristics namely digital, interactive, hypertextual, virtual, network and simulation.

The characteristic of experimental videos is that they tend to be anti-mainstream, especially against narrative TV programs and mass culture films. According to Gotot Prakoso (2005: 18), most video works in the post-Reformation era in Indonesia are anti-mainstream, independent, alternative, experimental, and highlight art exploration as well as their combination or variation. The creation of experimental video art is able to present a dramatic construction that encompasses conflict, imagination, and space of criticism as well as in its intentions to understand the complexity of life in an artistic way.

Furthermore, according to Gotot Prakoso (2005: 5) experimental video works, it becomes more interesting by being packaged in the form of multi-media installation video works and the use of new media. Installation video is an interactive video. Therefore, the final product of an experimental video becomes an art form with a structure that is almost similar to an art film (Avantgarde or independent). However, the experimentation of video-based multimedia technology, eventually gave birth to a new aesthetic that was seen as breaking through old art conventions. Moment of aesthetic experience is the main goal of this experimental video performance.

The emergence of new media in the area of communication in Indonesia post of the Reformation, has increasingly expanded the supply and distribution of video works. The New Media with all its sophisticated, attractive and interactive capabilities has arrived and is drawing the attention of a wide audience. The presence of new media based on sophisticated computer software in all its forms, both in the form of mobile gadgets, smartphone applications, the

Internet network, interactive TV, videotonics and other media. The types of forums in new media are also starting to develop, such as Facebook, Twitter, Instagram, Whats APP, Path, Skype, Mailing List, Blogs, YouTube, Tik Tok, etc. A lively forum is visited primarily to communicate in cyberspace. In these social media forums, video work is often present in complementing the on going communication. There are even forums or media that make video the main dish of communication offered by the media or forum, such as YouTube, Tik Tok, video calls, Zoom, Meet, etc.

In Indonesia in the post of Reformation, new social media in its development can be an event or forum to display video works. Any video of any type and genre includes art videos. Art videos with artistic and experimental approaches, where video artists pour their imagination and aesthetic power into new media forums. This flow gave rise to The New Media Art in Indonesia.

From the description above, it is interesting to study what is the tendency of experimental video creativity in Indonesia's new media era in post of Reformation? also Is the tendency of Fluxus to hybridize various media and fields still dominant in the creation of experimental video works in the new media era?

### ***Research Methods***

This research seeks to describe the synergy of the use and utilization of communication media in the flux between experimental video with various types of art or other fields in the new media art era in Indonesia. The Methods that are used are descriptive study with a qualitative approach. Moleong (2005: 15) explain that descriptive studies have the purpose to describe the reality that is happening (Kriyantono, 2007: 69) related to the problems which are studied. Qualitative methods are used to get in-depth data (Moleong, 2005: 17). By analyzing empirical data, researchers try to illustrate how creativity in hybridization between experimental video media and various types of art or fields with the development of media art in Indonesia.

The object of the research is experimental video produced in Indonesia after the 1998 reformation. This experimental video is a flux between the speaking approach in video art and other fields of art that are published through exhibitions or bienalle or Youtube from 1998 to 2019. Data mining is carried out with literature studies and interviews with the art video artis and the community of art video in Indonesia.

### **Result And Discussion**

#### ***Creativity Of Experimental Video Art***

Video is basically a communication medium for expression because of its basic ability to present works audiovisually. In a video recording, the memory of the event - then the recording is played back in different situations and times. Time is the most core element in video art. But video art, from time to time, experimented with efforts to expand its language and media. Not only documentary recorded events, but can be expressive and even fictitious. Videos can blend themselves into hybrids with information technology or other new media technologies, even offering aesthetics that were never known before.

Video expresses the creator's mind and soul expression, by utilizing the media's ability to dramatically intervene in space and time. With the sophistication of the new digital media, actual reality is then difficult to distinguish from virtual reality. The interactivity that characterizes digital technology confuses the definition of watching and participation. Interactivity, realtime or virtuality become a feature or core of experimental video.



Interactivity in video art: "Video Spa" by Krisna Murti ([www.videoart.youtube.com](http://www.videoart.youtube.com))

The beauty of this experimental video work is not limited to its content only, but is able to make leaps of mind and taste, able to make the public think and interactive. Even in this new media, time can be real time between showing artistic works with the audience. Interaction is twoway communication. That interactivity is difficult to find in the conventional media before, which tends to be unidirectional communication and delayed feedback. To that end, the new media art also thinks about the involvement or interactivity of the audience intelligently to bring about aesthetic experiences.

Video art creativity according to Agung Hujatnikenong, is a manifestation of the statement of mind and expression of the soul which is basically born and lived not only in a "empty" space, but in the context of the times including the situation, conditions that surround it (in Darmawan et.al, 2006: 11-130). Meanwhile Susane K. Langer believes that the acceptance of video works is related to the communication style, socio-cultural and ideological systems as well as the prevailing political system. Video artwork must be merged with the social reality of the audience community in the meanings of the text, the intertext and the context that surrounds it (in Sumarjo, 1999: 127).

The originality of a work of art will be high if there is something new, especially on the subject matter or form and style. This is in line with the essence of creativity, which, according to John Haefele, creativity requires a novelty factor. It could be a combination of two or more existing but different concepts, giving birth to a new concept or work called creativity. This form of creativity according to G. Kaulfush (in Liang Gie, 1999: 21) can be a new work of art. This includes novelty in the area of video art. The work is prepared into new forms and styles that involve the aesthetic and artistic sense of video artists, which according to Krisna Murti (2009: 25) the novelty that emerges, both in the aspect of its presentation, content or subject matter, its cultivation and display as well as the interactivity of the media with its audience.

The video tradition in Indonesia has begun long ago, as a form of creative and artistic pouring of fresh ideas in audiovisual form. Until now, video or video art has been much manifested in the form of works in the form of resistance to mass cultural hegemony through film and television shows. Videography or video art in Indonesia consistently carries the ideology of resistance to the establishment or status quo of audiovisual mass cultural shows presented in film and television media. The way of this by presenting works that are artistic and aesthetic, full of meaning, unique and full of novelty against the conventions that are already prevalent in the world of broadcasting in general.

In Indonesia in the Post-Reformation era, the existence of creativity in video art began to emerge with the advent of the digital era that made video exploration more cheaps, varied, fast and promising. This is further strengthened by the emergence of new media and technological sophistication, which has democratized the public with the widest and broadest possible access to information. The post-reform era provides space for freedom of thought,

opinion and expression, so that it is very conducive in creating works of art, including experimental videos.

Experimental videos tend to reflect the progress of visual arts and the advancement of communication technology in the midst of civilization. Therefore, the condition of videography, including the level of sophistication in its presentation in Indonesia with other countries, can be very different. However, the media is only a tool, but the creation and intelligence of the use of the media need to be explored to the widest extent to find maximum exploration of the work. The transition of the technological age from analog / conventional to the digital age has led to new paradigms that are developing. If in the analog era, originality becomes something that is highly exalted, but in the new digital era, according to videographer Krisna Murti: Original is Copy, and copy is original (Visual Art, 7th edition in November 2005). The development of communication technology, and information and art, of course, must be balanced with the progress of strategy, concepts and creativity in creating video works. Video art will succeed not solely on the content, but also on the factors of physical exploration and the way they are presented.

Technology is becoming more personal and individual. Areas of assignment, work or artwork that were usually to have to involve many people, became something that could be done personally. Today's technology is increasingly practical and able to cut convoluted steps, it's easier, more practical and efficient and sophisticated. Especially in an era called the digital era. This digital era begins to gain its existence in the realm of human life. With the support of increasingly sophisticated computers, digital world phenomena in the modern era are increasingly strong in discovering their identities.

The digital art of computers also comes to perfection. The computers that began with their presence were only capable of simple typing, growing their abilities to be able to count, even draw and edit films and television programs. Day by day, they become more sophisticated the ability and greatness. Computers can even be called the *Zeit Geist* or the soul and spirit of this century. The presence of a computer, whether we realize it or not, has been able to complement and even create an amazing blend of art and technology. Computers have become a very important phenomenon of civilization. Like an Oasis in the Desert, travelers rushed over and stay at there.

Audio visual cameras meet computer programs, born in film works, soap operas, television program production, television commercials, animation and even videography art works, including works of the new media art. Art and technology experiments in the combination of camera and computer have become inevitable and advanced. Then of the creativity of the arts and technology actors who are always expected to create aesthetic, creative and beautiful works that can be enjoyed in the depths of the human minds, tastes and souls.

The audiovisual creative, aesthetic and artistic expression in the video as poetry finally found its tide, becoming a new media culture that recorded all realities as well as any imaginations and cultural expressions (Ade Darmawan, 2006: 14-16). However, in principle, the spirit of creating works of art with video media is almost similar to the spirit of indie films and experimental films, especially the avant garde and new wave styles (Pratista, 2008: 7). This video art can take the form of creative execution of video art, indie videos, and experimental videos and can be in the form of animated video works (Prakoso, 2005: 12).

The birth of the creativity of video works as a form of experimentation or aesthetic odyssey, grew in the appreciation and deepening of extraordinary and independent creation (Prakoso, 2005: 6-7). Even art is creativity that is born from the saturation of an ordinary condition. Meanwhile, creativity is a very individual mental activity which is a manifestation of human freedom as an individual (Sumarjo, 1999: 80). In line with Prakoso and Sumarjo, Seno Gumira Ajidharma believes that creativity and art are manifestations of resistance to the

status quo or mainstream that is too dominating. Art and creativity rebelled against the establishment and shackles of the domination of the big currents created by mass culture and capitalism (2000: 15).

The creativity of creating works of art with video media, has experienced extraordinary dynamics today and is advancing rapidly in various expressions of form, media, content and how to present it and even how to enjoy it. Creativity and art grow progressively and change with the development and progress of the times (Harding, 2010: 6). L. Hammen and Coustance argues that creativity is the exploration and integration of many things, techniques and abilities as well as knowledge or scientific disciplines (in Rahmat, 1999: 74-75). Merging from the ordinary, to the unexpected, so that always produces extraordinary, interesting and dramatic drama (Madjadikara2004: 28-30). Stories worth dramatic, extraordinary narrative stories that are able to arouse the emotions of the audience with interesting characters and strong problems (Irwansah, 2009: 30 and Yusa Biran, 2006: 79).

When various memories, scientific disciplines, culture and knowledge come together at one meeting point, it will give birth to an explosion of ideas and creativity (Frank Johanson, 2007: 31-32). Theories of the development of creativity such as the Medici Effect Theory and the Fluxus Theory are essentially examples of theories that are a merging or meeting point of various things into an explosion of ideas, great discoveries and extraordinary works that are able to influence the era (Johannenson, 2007: 15 and Krisna Murti, 2009: 178).

The revealed media which is increasingly diverse and varied in Indonesia is also strengthening the creativity of video art in a special space. Creative, aesthetic expressions and audiovisual documentation eventually found their tide, becoming a video media culture that recorded any reality or imagination and any cultural expression (Darmawan et.all, 2006: 14-16). The video is full of creative expression, artistic exploration and audiovisual aesthetic experimentation with an art and culture liberation from establishment (Krisna Murti, 2009: 7). Even video is able to become a medium of struggle for the movement of change (video for change) by expressing what is not seen and heard (Gregory & Caldwell, 2008: 2-3).

This video art can take the form of creative execution of art video, Indie films, and experimental films (videos) and can be in the form of animated works (Prakoso, 2005: 12). Animation is able to create amazing buzz that can dramatize visual arts, including video works. (G. Djalle, 2007: 4-5). In principle, the spirit of creating videography works is almost similar to the spirit of indie films and experimental films, especially the avant garde and new wave styles (Himawan Pratista, 2008: 7). This style has always rebelled and fought against mainstream currents which had been dominated by commercial films from major Hollywood film studios and capitalistic television programs throughout the world (Ajidharma, 2000: 19-22).

In a variety of cinematographic disciplines, often experimental film is also often brought closer to the form of Avant garde, due to the similarity in emphasis on form and content and often closer to independent film forms, due to the process. Therefore, a variety of modern film literature, experimental films, avant garde films, and independent films are often interpreted as a common understanding, which leads to the understanding of an alternative to the various forms that have been developed in the general public, especially film studies society.

Experimental films and videos in Indonesia after the Reformation have become exclusive. Because they have been born from videogrfer who has a strong expression of demands by using the media media film. The content of the expression is more dominant so it is not bound to the form and contents anymore. This expression can refer to visual and auditive values as an integral whole. Experimental video, maybe it does not refer to the terminology of experimental film which has been universally institutionalized, so that it feels like a truly

experimental form, which is oriented towards the literal meaning: trial and error. Trials that can also be interpreted as resistance to a universal understanding.

### *The Art of Fluxus Video with New Media*

Fluxus art is characterized by blending the boundaries of various fields of art such as graphic arts, animation, film, music, dance, fine arts or other arts and hybridizing them in a video work (Murti, 2009: 67). At the same time, according to Krisna Murti, conceptual art inspired him by strengthening video art and experimentation as an exploration of the mind's statement and the expression of the soul of its maker (2009: 68).

Fluxus stressed the importance of events, an "accident" event with a dimension of time. And the most radical thing is to set the audience as a work, as a manifestation of participation. Performance, installation art, in fact is a hybridization of visual art that substantially involves the public and heaps the discourse of artistic reality with real life. In fluxus, interactivity drives the concept of the audience to be an actor or in other terms as an interactor, an active party. Creative breakthroughs in video with fluxus art are in principle in line with the spirit of creating experimental videos.

The art of fluxus, according to video and new media expert, Michael Rush (in Murti, 2009: 124-125), emphasizes the importance of an event, an "accident" with a dimension of time. And the most radical thing is to set the audience as a work, as a manifestation of participation. Performance, art Installation, is in fact a hybrid of visual art that substantially involves the public and combines the discourse of artistic reality with real life. In fluxus, interactivity drives the concept of the audience to be an actor or in other term as an interactor, an active party. Creative breakthroughs in video with fluxus art are in principle in line with the spirit of creating experimental videos.



Hybriditization in the video experimental: "video Forest" by Krisna Murti ([www.videoart.youtube.com](http://www.videoart.youtube.com))

The word experimental film / video according to Gotot Prakoso (2008, 75-77) is a terminology that leads to comprehension and a special understanding. The origin of the word experiment means trial and error, but the word experimental film has become an institutionalized idiom, even containing a unified meaning which does not mean a film that contains only elements of trial and error, whether it's content or form. Experiments are understood as creative processing in exploring artistically, both in terms of visualization techniques, forms, contents, storytellings as well as ways of presentation and even how to enjoy video shows.

An experimental film or video can give an understanding of "unity of form". A film or video that contains alternative values that are grounded in determining the form of content and the format of a type of film. Physically, the experimental video emphasizes an infinite format, but implicitly the form and content become an indication of the presentation method and strategy including the significance of the formation of moving picture structures.

Experimental films or videos don't have a plot, but still have a structure. The structure is greatly influenced by the makers' subjective instincts such as concepts, ideas, emotions and their inner experiences. Experimental films or videos also generally do not tell anything, and sometimes even oppose causality, as did surrealist filmmakers and bosoms. Experimental films and videos are generally abstract or not easy to understand. This is because many use personal symbols that are self-created.

Experimental film and video makers sometimes explore various possibilities of the film and video mediums. Like combining mechanical elements with cinema, using only one picture frame (less than a second), carrying the ideology, not telling anything (anti-narrative) and all the scenes oppose logic of cause and effect (anti-rationality), even taking further conflicting logic.

Dramatization can appear not only in video shows, but can also appear in the hearts and minds of the audience. The concept of presenting this video refers to what Bill Viola, a US video artist, put forward:

"... the actual place of the video work is not on the screen or inside the walls of the viewing room, but in the minds and hearts of the people who see it. And that is where all the images live "(in Murti, 2009: 125).

Fluxus mixes up any art, spills all creative and aesthetic expressions. Fluxus is also a meeting point for video media art in which it is full of signs, meanings and even subversion and deliverance! (Krisna Murti, 2009: 216)

Fluxus in the Avant Garde school, reviews modernist art which confirms the specialization and dominance of museum institutions. Although it is often called anti-art fluxus, it still maintains the conceptual art tradition. Meanwhile in practice we can note for example how the narrative of a performance becomes action (body) or visual narration. Scenarios or scores are replaced by events. The process and audience participation becomes an art form (unstable artistic form). New media expert Michael Rush emphasizes that:

*Fluxus..opened the event to multiple interpretations as well as accidents. Anything could happen during one of these events. [...] the viewer not only completes, but actually becomes the work in his or her direct participation in the event.* (New Media in Late 20<sup>th</sup>-Century Art, Thames and Hudson, London, 1999).

Fluxus stressed the importance of events, an "accident" event with a dimension of time. And the most radical thing is to set the audience as a work, as a manifestation of participation. Performance is in fact a hybridization of visual art that substantially involves the public spirit and piles up the discourse of artistic reality with real life into a commitment.

In the 1960s, that spirit reappeared through the international fluxus (art) movement. This interdisciplinary movement can be called a collaborative art discipline: visual arts, theater, dance and music. The art or media discipline appears in the spirit of equality. This movement later gave birth to the genre of performance art, hybrid genre performance which is more inclined to stem from the institution of visual arts. The Avant garde Fluxus reviewed modernist art which confirmed the specialization and dominance of museum institutions. Nevertheless, Fluxus still maintains the conceptual art tradition.

Meanwhile in practice we can note for example how the narrative of a performance becomes action (body) or visual narrative. Scenarios or scores are replaced by events. The process and audience participation become an art form (unstable artistic form). Fluxus there can be seen from the emphasis on the importance of events (events) as an event "accident" with the dimension of time. And the most radical thing is to ordain the audience as a work, as a manifestation of participation. In fluxus, interactivity encourages the concept of the audience to be an actor or in other term as an interactor, an active party.

Fluxus understanding as an interdisciplinary movement deconstructs established narratives by exchanging events as art forms. The form of art which is materialized becomes a form of idea, like a conceptual art. It at the same time characterizes (ephemeral) as an interdisciplinary art discourse Fluxus. Here, events are placed on the concept of space - time: here and now (realtime), which overlaps layers of sociological events with artistic events. Art communities in various cities in Indonesia such as the Visual Room, HONF (House of Natural Fiber, Vidiot / Importal, Mess 56, Hangar, Bandung New Media Project, Video Battle, Minikino, Common Room, Forum Lenteng, Video Lab, VideoBabe, and supported various campus-based video art communities such as Kine Clubs throughout Indonesia. The famous of Art Video Artis in Indonesia are Krisna Murti, Jumped, Teguh Osentrik, Agung Hujatnikenong, Ade Darmawan, Heri Dono, Hafiz Rancajale, Nanang Nur Hidayat, etc.

With the advancement of media digitalization, it is easier for humans to intervene in time and space. With digital media, actual reality is then difficult to distinguish from virtual reality. The interactivity that characterizes digital technology blends the definition of watching and participating. The condition of the media like this encourages two aspects. On the one hand it supports the interaction of various disciplines such as photography, cinema, video and performance; at the same time combine them. Then there was a second hybridization that offered a different artistic experience from its origin (Krisna Murti, 2009: 227). The screen does not have to be one channel (channel), but can be multiple channels (many channels) with the placement of the monitor or screen in several places, but still in a single unit that is interesting though non narrative.

There are several understandings of new media, one of which, as explained by Dennis Mc Quail (1987: 16-17). Mc Quail named the new media as telematic media which are different electronic technology devices with different uses. This new electronic media device includes several technological systems, transmission systems (via cable or satellite), miniaturization systems, storage systems and information retrieval. And also, the image presentation system (by using a combination of text and graphics in a flexible, and computer control system). Meanwhile according to Lister M. Bitnell, et. all (2009: 13-14) states that new media has several characteristics namely digital, interactive, hypertextual, virtual, network and simulation.

Indie films are usually laden with a spirit of exploration and aesthetic creations both technical and storytelling (Bashin, 2003; 120) although with new actors and actresses (not yet well-known but quality) and relatively flexible production, management and financing styles. Meanwhile, experimental film, according to Gotot Prakoso (2005: 7), refers to the creation of film media which refers to freedom of work that is normally used by every human being and society. Both of these films emphasize the similarity to produce a perfect film both technical, content and style and distribution of films that dare to break through the mainstream and even freely break the status quo (Prakoso, 2004: 3-5).

Historically, new media had links to Fluxus, as well as conceptual art (the definition and concept of art is art as well as instructional importance). But actually, the existence of new media art is more influenced by the rise of media technology. The new media itself, according to New Media Experts Lev Manovich and Lister, is defined as a new way of producing, appreciating, storing and distributing ideas with media technology.

In the art discourse, the use of the term "new media art" (new media art) according to Agung Hujatnikenong, is used arbitrarily to identify various trends in art practices based on technological devices such as cameras (photography, CCTV, film), computers, internet, video, synthesizers, projector and others along with their derivative devices. In the past some people previously referred to it as "multimedia art", while others named it more specific terms such as "Electronic Art", "Computer Art" or "Video Art".

In new media discourse, Video Art is often equated with poetry, while cinema is prose. Poetry is a metaphorical arrangement of words. Poetry is a rhyming architecture, where words jump like frogs, which challenges the reader to rearrange them in a meaning while discarding linear narrative absolutism.

New media art can also be called a part of video visual art. It may be true if the reference is a visual symptom that appears on the screen (monitor or LCD Projector). As the character of media technology (digital), interactivity (also immateriality and virtuality) actually becomes the backbone of new media art.

New media art is a form of new media culture. It is one of the clearest creative expressions of its position because it appears "distant" with a large current that responds to the media functionally and / or happily. Although in practice it often incorporates elements of entertainment and lifestyle, it still positions itself consciously as a cultural expression.

New media art is essentially a hybrid art that was born from the meeting of human aesthetic expression with technological development. In the early days of video art, this new media art was inspired by the concept of art that lived before or at its time. But since digital technology emerged, it then walked on its own way, moving narrowly, not running in the linearity of the history of art. That was reflected in the next generation of media such as internet art, the web, interactive video, art games, interactive multimedia and digital animation. Art that emphasizes redefinition and art processes such as the Fluxus movement which emphasizes events, also fuses various disciplines of art. Fluxus includes video, videotron, animation, drone camera, digital camera, artificial intelligence, audio visual based computer application software.

The New Media Art, potentially on paper is powerful and very interesting. Only in its development in Indonesia, the communicators are still limited, both in quality and quantity. The New Media Art (especially in Indonesia) in its realization is still searching for its form and identity so that the wider community has not been able to appreciate it well. Moreover, the genre of The New Media Art, which always wants to fight the establishment, challenges the mass medias (especially TV) shows and opposes pop culture, causes The New Media Art must fight the giant stream of media domination. Impact, The New Media Art can not be popular, as popular as mass media. It still needs a struggle and affirmation of self-existence to be more calculated by the wider community.

### **Closing and Conclusion**

The creativity of creating works of art with experimental video media in Indonesia after the Reformation, experienced extraordinary dynamics and developed rapidly in various expressions of form, media, content as well as the way of presentation and even how to enjoy it. Creativity and video art grow progressively and change with the development and progress of the times. In the Post-Reformation Era in Indonesia, the activity of thinking and expression was freed so that creativity developed. Video art creativity is displayed as an extension of the body, an extension of the possibility of narration and biography to fantasy.

In the video flux in New Media art in Indonesia Post Reformation, the expression and exploration of art and creativity allow it to be contained within it, beyond the general conventions commonly known. Fluxus videos tend to explore the statement of mind and the expression of the soul of their makers. Stories can be fiction, non-linear, surrealist and even abstract. Visualization is the dominant element, audio is only supporting and complementary. Dialogue is minimized. The symbols and visual signs may also be subjective, according to the understanding and expression of the maker. The new media art that developed in Indonesia and practiced by the video and new media community, has several characteristics of the creation of works namely digital, interactive, hypertextual, virtual, network and simulation.

Nowadays, everyone has the right and freedom in opinion, and creating art. All of those have become a necessity in the life of modern society. This is supported by the very large role of the media in channeling freedom of work in various forms. It is undeniable that the media has a big role in the development and dissemination of creativity by incorporating values and ideologies in the market. These values appear together with the transformation of new cultural ideologies that are infiltrated through the media. The transformation will change the mindset of the market to become a new value or new cultures that must be adopted by the community.

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## ARJA MUANI AKAH CANGING IN BALI: AN INNOVATION FROM TRADITIONAL ARJA

Ni Nyoman Seriati

Postgraduate, Indonesian Arts Institution Surakarta (ISI Surakarta), Indonesia, (Email: ni\_nyomanseriati@uny.ac.id)

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**Abstract:** *Arja Muani Akah Canging is a theatrical dance show performed by dancing while singing. This show is supported by cross gender on stage where the male dancers wear make up and costumes alike women. Akah Canging is one of arja muani groups which has been popular in Bali up to today. This group was founded in 1995 and was initiated by Mr. I Nyoman Wija. Muani Arja is resulted from innovation towards the existed traditional arja that has standardized rules in its presentation structure, scene, story, dancer, dialogue, costume, characterization, music, and etc. The innovation in Arja Muani Akah Canging includes shortening the performance duration as well as reducing the number of dancers. This article examined the innovations done in Arja Muani Akah Canging and its effects towards the artists in that group. This research used qualitative method by employing ethnochoreology approach to study the data about Arja Muani Akah Canging, in line with the characteristic of art dance research. The data collection was done through observation, documentation, and interview. The result showed that Arja Muani Akah Canging group has made innovations towards the presentation of the traditional arja. There are two kinds of innovation: the performance elements and the dramatic content. 1) The innovation in its performance elements occur in the dancer, story, characterization, costume, dialogue, and music. 2) The dramatic content in muani arja turns to be blurred because it only presents the homourous scene that results to a shorter performance duration. These innovations in Arja Muani Akah Canging are as efforts in preserving arja to keep it flourishing amid the modern society.*

**Keywords:** *Muani Arja, Akah Canging, Innovative*

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### Introduction

*Muani arja* is one of art performances in the form of theatrical dance flourishing in Bali up to this day. This kind of *arja* is supported by cross gender male dancers. It was initiated by I Made Sudarsana with his two other friends in 1990s (Dibia, 2017:51). It brings fresh atmosphere to the development of traditional *arja* which has been left by the Balinese society. Its presence is now being loved by the people and cheers any occasions up held in that community. This kind of show is performed by dancing while singing and joking. The term *muani* is derived from the *arja* players who are all males, whereas the word *muani* itself means men in Indonesian language.

The emergence of *muani arja* comes as a result of creativity from the existed traditional *arja*. The traditional *arja* was performed by dancing while singing, bringing the story of Panji, folklores, Sam Pik Ing Tay, Mahabarata, and Ramayana. It was supported by 10-12 players combining male and female dancers. Each dancer has the role to play the characters of Galuh Manis, Mantri Manis, Inya (female servant), Galuh Liku, Mantri Buduh, Limbur, Desak Rai (female servant), and 4 male servants (Wijil and Kartala). The languages used in this *arja* were Kawi for the characters of Galuh, Limbur, and Marti, and polite Balinese for the servants as the language translators to make the the audiences understand the story better. Traditional *arja* had strong dramatic aspect with its protagonist and antagonist characters. The protagonists were Galuh Manis dan Mantri Manis, whereas the antagonists were Galuh Liku and Mantri Buduh.

The story was visualized by these characters with full of charms and could be performed in a long time, usually could last all night long.

Afterwards, in 1990s, a new genre of *muani arja* appeared and was inspired from the traditional *arja*, yet in the smaller version called mini-*arja* (Dibia, 2017: 54 ). Mini is meant by the small number of the dancer, the performance duration, and the shortened story. Surprisingly, this genre is favored and is highly demanded by the people. As a new form of *arja*, it develops fastly and is easily famed publicly. Some *muani arja* groups then started to appear, such as Printing Mas, Coblom Pamor, Akah Canging, Biang Lala, Payuk Prungung, and many others. Each group develops its own creativity in the *arja* form and its technique to arrive at popularity.

Based on these issues, this article examines one of *muani arja* groups, *Arja Muani Akah Canging* in Munggu village, Denpasar, Bali. Problems to be studied include the performance elements and the dramatic content which have been innovated from the traditional *arja* into *muani arja*, as well as the impact of innovation towards both the players and the art itself. To answer these problems, there are 3 proposed questions: 1) How does the innovation of the performance elements in *Arja Muani Akah Canging*? 2) How does the innovation of dramatic content in *Arja Muani Akah Canging*? and 3) How does the innovation give impact towards the players/artists of *Arja Muani Akah Canging*? Therefore, the aim of this article is to find out the innovated performance elements and dramatic content in *Arja Muani Akah Canging* theatrical dance as well as the impacts of innovation towards the *arja* artists.

The theory of innovation by Roger (translated by Alimandan, 1993: 227) is used to answer the above questions. According to him, innovation is every idea imagined by an individual as something new. This idea may already existed in others', yet this cannot change the influence of the individual who finds it out and imagines it as a brand new. It is also confirmed that innovation are ideas such as mode, social movement, new dance version, new utilites, and technology development. The characteristic of innovation is more closely associated with modern orientation rather than traditional (Roger, 1993: 228). This spread of innovation lasts all the times, wherein innovation acceptance and refusal are said to pass the 5 stages of realizing, interesting, assessing, trying, and accepting. Innovation happens because of creativity to rise something new or to lay new ideas (Robert H. Lauer, translated by Alimdand, 1993:188).

Based on Roger's innovation theory saying that innovation happens because of creatitivity to rise something new, therefore, the meaning of creativity should be understood. Pisol Maidin (213:48) states that creativity is human's ability to create something new and original. Creativity is tightly connected with imagination affected by the surrounding's culture patterns. It also concerns with renewal and results improvement which are obtained through imitating the previous, existed works.

Roger theory's on innovation also nudges the phenomenon of social change in society. Social change, according to Selo Soemarjan and Soelaeman Soemardi is a variation of common sense ways of life due to changes in geographic condition, material culture, population composition, ideology, or because of difussion or new discovery in certain communities (cited from Rosana, Ellya (2011) in [ejournal.radenintan.id.id/index.php/TAPIs/article/view/1529/1262](http://ejournal.radenintan.id.id/index.php/TAPIs/article/view/1529/1262) (Jurnal TAPIs volume 7, No.1 (2011))).

*Arja* theatrical dance in this article will be seen as a readable text through the art elements in it. Futher, the innovated components will be revealed and interpreted. Therefore, this article employs a hermeneutic approach saying that art phenomena have to be read and then interpreted (Ahimsa, 2000: 402).

## Method

Based on the research issues and characteristics, this study used a qualitative method by employing ethnochoreology approach. Soedarsono (2007:8) writes that Ethnochoreology is an appropriate approach to study national's or ethnic groups' dances. Ahimsa Putra (2007: 103) considers ethnochoreology as a branch of science to study dance varieties of non-western ethnics. Meanwhile, Edi Sedyawati (2007:74) treats ethnochoreology similar to dance anthropology, a part of anthropology, as a basis for understanding dance in an intact cultural context. Furthermore, Soedarsono (2001:15–16) asserts that ethnochoreology approach stress on the study of dance in its textual and contextual aspects.

The textual study is seen from the visible forms presented in the dance, while the contextual study stresses on historical, ritual, psychological, physiognomy, philology, and linguistics aspects. The textual analysis in *Arja Muani Akah Canging* theatrical dance is observed only on the innovated aspects. The study is also limited to the governing elements in *Arja Muani Akah Canging* theatrical dance such as the dancer, story, characterization, dialogue, costume, music, and performance place. The contextual aspect stresses on Balinese socio-cultural aspect in which *Arja Muani Akah Canging* theatrical dance lives and develops up to today. The data collection was done through observation, documentation, and interview. The observation was done through watching the performance directly and through YouTube. Meanwhile, the documentation was done by reading literatures both on *Arja* in general and specifically the *Arja Muani Akah Canging*. Interviews were also conducted towards the artists, the dancers and the group leader of *Arja Muani Akah Canging*.

## Discussions

### *Traditioal Arja*

*Arja* theatrical dance has a long historical journey, however, the finding of its identity as a form of art performance was estimated in 1930s (Bandem, 1984: 13), (Dibia, 2017: 17). Both sources mention that *arja* performance was started to be performed by male and female dancers in that year. This theatrical dance show is basically a dancing performance while singing/*magending* and therefore is said as *ngigelang gending* (Dibia, 2017:37). The stories being played are the stories of Panji, folklores, Sam Pik Ing Tay (Chinese tale), Ramayana, and Mahabarata (retrieved from <https://wimerta.wardpress.com/2018/09/27/sejarah-tari-arja/>).

Traditional *arja* always performs the characters of Mantri Manis (the king), Mantri Buduh (the king), Galuh, Galuh Liku, Inye, and Desak Rai (female servants), Limbur (the consort), and 4 male dancers played as servant Punta and Kartala (retrieved on April 25<sup>th</sup>, 2020 from <http://tatkala.co/2020/03/06/dramatari-arja-sekilas-perkembangan-struktur-dan-pakem-style-singapadu/>). Most of traditional *arja* are performed by female dancers playing the king characters of Mantri Manis and Mantri Buduh, whereas the male dancers playing the role of Kartala and Punta as servants. The traditional *arja* is accompanied by a set of *geguntangan* gamelan orchestra that has lower sound since this kind of *arja* highlights the sound of *tembang* or the songs, so that it can be heard clearly by the audiences. The performance structure consists of 3 parts: *papeson*, *panyarita*, dan *patemon*. *Papeson* is the beginning part where the main character comes to introduce the played story to the audiences. *Panyarita* is the performance part wherein the main characters tell the story or govern dialogues to presents things like happiness, sadness, and disappointment. *Panyarita* is the core part where the story plot is told. Meanwhile, *patemon* is the meeting of two or more main characters in which the audiences can understand the story and the dramatic plots of the story being performed. The classical *arja* performance is said as all in one drama, meaning that the classical *arja* contains varieties of scenes including the serious, humorous, sad, and even romantic. These varieties makes

traditional *arja* becomes dynamic where its dramatic structure becomes very strong (Dibia, 2017: 26).

These performance structures make the traditional *arja* show has long duration, and even can last all night long. The story presented contains moral teachings and ethics that can be used as a guide in living the life in society. These moral messages are delivered through the servants' dialogues acting as language translator into Balinese so that the audiences can understand what kind of event is being played/experienced by the main character.

To strengthen the character of each figure, the costumes of *lelancingan*, *sesaputan*, and long sleeve clothes are used. The *lelancingan* model is worn by female characters of Galuh, Inye, and Desak Rai, while the *sesaputan* is used by male characters of Mantri, Punta, and Kartala.



**Picture 1.** *Lelancingan* Model

Downloaded from  
<https://www.youtube.com/watch?v=oRB-msDFZNw>



**Picture 2.** *Sesaputan* Model

Downloaded from  
<https://www.youtube.com/watch?v=tSXRxx2jPMY>

The model of *lelancingan* can be seen in picture 1 to which the long fabric is used, dangled to the backside and is wedged between two legs, so that the dancers have to walk slowly and gracefully to show their femininities. On the other hand, *sesaputan* model where the fabric is twisted on the dancers's tighs, are used in purpose of making the dancer's body looks bigger or gallant.

As for the performance place, this theatrical dance can be performed on street or a wide place such as a field. The most important part of the stage is *langse* or curtain positioned in the left and the right sides so that it can be opened and closed. This *langse* functions as the entering as well as the exiting place for the dancers and as the place for them to have preparation before performing.

As an art tradition, *arja* theatrical dance has been inherited from generation to generation by Balinese artists and already has the certain standards. In consequence, this art tradition exhibits basic rules that have to be obeyed by its artists. This condition makes the art tradition becomes static, hard to develop, and is slowly but surely left by the owner community. Young generation's attention also becomes crucial to actively participate in preserving this traditional art.

### ***Arja Muani Akah Canging as an Innovation Result***

Amid the ebbs and the flows of traditional *arja* performance, comes up a kind of *arja* played by all male dancers, one of them is *Arja Muani Akah Canging*. This group was appeared in around 1995, initiated by I Nyoman Wija and is still being loved by Balinese society up to these days. The name *Akah Canging* comes from a tree name in Bali. Physically, this tree has thorns and strong root as the land anchor. The root of this tree is the illusion of men considering all male dancers in this *arja* group (interview on December 27<sup>th</sup>, 2019). By this name, Wija hopes that the *arja* group under his lead can keep existing and being accepted by public.

This *muani arja* is a new *arja* genre inspired from the traditional version existed before. Physically, *muani arja* has been innovated in terms of the smaller number of the dancer that is only 5 who are all cross gender, and the shorter performance duration that is only about 2-3 hours.

### ***Innovation of the Performance Elements in Arja Muani Akah Canging***

*Arja*, as an artwork has some components that can be seen visually such as dancer, story, character, costume, music, and performance place. These elements undergone change in *Arja Muani Akah Canging* as explained below.

#### ***Dancer***

Being *arja* dancer requires ability to play roles, to make dialogues both in verbal and in Balinese traditional songs, to dance, and even to create song lyrics spontaneously on the stage (Ida Bagus Surya Peradantha, retrieved on April 5<sup>th</sup>, 2020 from [http://repo.isi.dps.ac.id/957/1/Revitalisasi\\_dan\\_Inovasi\\_Dramatari\\_Arja\\_Sebuah\\_Harapan\\_Baru](http://repo.isi.dps.ac.id/957/1/Revitalisasi_dan_Inovasi_Dramatari_Arja_Sebuah_Harapan_Baru)). This explanation becomes the qualification to be *arja* traditional dancers, and therefore, only a few artists who are capable of it. To be able to do this in accordance with its standard, it takes a quite long time.

*Arja* theatrical dancers are those who play the roles or can be said as the story players. *Arja Muani Akah Canging* dancers are performed by all *muani* (male) dancers who played as cross gender. This gender crossing, from previously a combination of males and females to the whole *muani* (male) dancers, still be said as an *arja* artwork, so does the players' femininity appearances that are accepted and are considered as proper in society. What is done by the players on stage is appreciated as culture preserver by the audience instead of seeing physically to the *muani* (male) dancers (retrieved from *Gay Dalam Dramatari Arja Muani* in <https://repositori.unud.ac.id/proteted/storage/upload/penelitian.Simdos/fb41ef7451c64d31989d4261e1dd9cf0>)

Tranvesty or playing the opposite gender role in which a man plays a role as a woman or vice versa usually exists in the art world that enable the players to create enchanted show for the audiences. Alike *Ludruk* show in West Java, the female characters are played by men wearing costumes, make up, and dialects convincing of women characters. In West Java, *Topeng* dance is performed by energetic women, *Lengger Lanang* in Banyumas, and many other art dances (Bandem and Sal Murgiyanto, 1996: 57). Dancers and comics like Didik Nini Towok and Tessi also more often appear in feminine way on the stage while wearing women's make up and costumes.

This phenomonon attests the artists' effort to make a new art performance form, both dance and drama to make it lasts a little bit longer. It also occurs in *arja* theatrical dance performance that also continously changes, in this case is in terms of the dancer wherein in traditional *arja*, the kings (Mantri Manis and Mantri Buduh) are played by female, whereas in *Arja Muani Akah Canging*, the female characters (Galuh Liku and Desak Rai) are shifted to be played by male dancers.

This thing is also one of the ways to make *arja* keeps alive by presenting cross gender roles. Thus, *arja* performance still can be accepted by its supportive audience, no matter whether the dancers are male or female. The most important part for the audience is on how the players can master the dancing techniques such as the dancing movements, songs, and their ability in balancing the dialogues with their interlocutors on the stage.

### Story

Story is the main component in a theatrical dance performance where play can be presented on the stage. The story can be taken from various kinds of sources as what has been explained previously. The classical story is usually fully contained with moral values and ethics which can be used by the audiences as their guide in living their lives in society. The invitation to implement the religious moral teachings and ethics are also served politely by the *abdi* (the servants) in their dialogues. They are well presented in traditional *arja* through the performance.

The *Arja Muani Akah Canging* no longer presents the classical story as in its traditional version, but develops the story and takes some little part of the classical story. The story presentation is more situational as what is ordered or requested by the clients. Its story plot is no longer told narratively, but is uttered by the dancers through dialogues to shorten the performance duration (interview with Nyoman Wija on December 27<sup>th</sup>, 2019). Referring to the traditional stories, the performance structure is divided into 3 parts: *papeson*, *panyarita*, and *patemon*. Meanwhile, in *muani arja*, it is shorten into 2 parts only: *papeson* and *patemon*. The *papeson* part sometimes just be played by Desak Rai, while the other characters were not on stage. Therefore, the played story plot seems to be blurred, unlike in the traditional *arja*, due to some omitted parts.

### Characterization

Characters in theatrical dance performance are in charge to play roles on stage and are said to have psychological functions of protagonist as the main, central role character; antagonist as the opposition who causes conflict; and tritagonist as the mediator, peace maker, and helper (Harymawan, 1993: 22). In traditional *arja*, these characters are all presented and therefore the number of dancers can reach 10-12 people.

Traditional *arja* always presents the characters of Mantri Manis, Mantri Buduh, Galuh, Galuh Liku, Inye and Desak Rai, Limbur, and four people acting as servants Punta and Kartala. Whatever the story being played, these characters will surely be presented (Ni Nyoman Tjandri (2020) in <http://tatkala.co/2020/03/06/dramatari-arja-sekilas-perkembangan-struktur-dan-pakemstyle-singapadu/website> page, retrieved on April 25<sup>th</sup>, 2020). If it is seen from the dancer composition, the traditional *arja* dancers are mostly women whereas in *arja muani* are only 4 men acted as Kartala and Punta.

In spite of that, *Arja Muani Akah Canging* has made innovation in which the presented characters are only Galuh Liku, Desak Rai, Mantri Buduh, Kartala, and Wijil, in accordance with the number of dancers that is only 5. In consequence, *muani arja* is said as mini-*arja/cenik arja*. These five characters in traditional *arja* function as antagonist who cause conflicts on the story. The two out of five players act as main character: Galuh Liku and Mantri Buduh while the rest act as servants.

These two main characters are depicted as having bad character of *buduh* (crazy). In traditional *arja* performance, these characters are described as people who are like to be praised and have frankly ways of speaking which seem unfit to represent the role of king and queen. Beginning from this crazy role, Wija says that this make it easier to be made as joking materials. Both characters' spontaneity on the stage also enables them to be more creative in making homours (Wija through interview on April 25<sup>th</sup>, 2020). It is in line with the feature of folk arts in which humour has becoming a part to be brought in *ludruk*, *ketoprak*, *lenong*, shadow puppet, puppet show, including *arja*. Humour can be said as the supporting element and even becomes the determinant element (downloaded from <https://media.neliti.com/media/publications/285102-upaya-membangun-humor-dalam-wacana-meme-ba589400>).

### *Dialogue*

Referring to the research results conducted by I Ketut Muada entitled *Retorika Dalam Ragam T tutur Tembang Pementasan Dramatari Arja* (Rhetorics in Speech Varieties in Songs in Arja Theatrical Dance Performance), there are 3 forms of speech varieties: dialogues, *tembang* (songs), and narations (retrieved on April 10<sup>th</sup>, 2020 from <https://Ojsikipgribali.ac.id/index.php/widyadari/artcle/view/179>). The dialogue form is used by the character of *panyeroan* (servants) such as Inya, Desak Rai, Punta, and Wijil. The main characters (Galuh, Mantri Manis, dan Mantri Buduh) use *tembang* (songs) as their speech form. These speech varieties contain the expressions of sad, happy, longing, and dilemma to show the atmosphere in every scene (Bandem and Sal Murgiyanto, 1999:62). Further, the speech variety of naration is used by Limbur character (the queen/the consort). These three dialogue varieties are still attached to the traditional *arja*, since it presents all characters completely. The dialogues have role as the media to run the story or to deliver the moral values towards the audiences.

Nevertheless, *Arja Muani Akah Canging* no longer use these three speech varieties as what had been standardized. There are only 2 speech varieties that are used: *tembang* (songs) and dialogues. *Tembang* (songs) variety is used in a small portion, that is only in the *pepeson* part specifically in *ngigelang langse*. Most of this variety is changed from *tembang macapat* to both Balinese or Indonesian pop songs. Meanwhile, the dialogue speech variety that usually uttered in Balinese is changed into mix languages of Balinese, Indonesian, Javanese, and sometimes English. Thus, this gives a wide space for the players to be more creative in presenting humour and jokes.

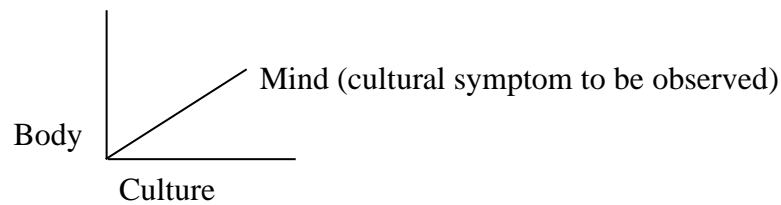
Through creating humour in mix languages, the players can make funny dan fresh teasing to make the show more attractive. One of the examples is by borrowing words from Javanese such as “*kowe ngopo*”, “*ora popo*”, “*ora opo-opo*” (what are you doing, no need to worry, no need to worry) that are shouted to each other. These statements have similarity and are deviated as well as turned down and slipped into unclear meaning as joking materials that can make the audiences laugh (cited from DOI10.21776 /ub.hastawiyata. 2018.002.01.05 @2018 Hasta Wiyata-Dik Sasindo). As a result, the interactions among the dancers, audiences, and gamelan players grows communicatively since the language used is easily understood. This also enables other Balinese audiences to enjoy the performance. The shifting of the conversation into mix languages is based on the fact that Balinese citizens nowadays, especially in Denpasar and its surrounding are heterogeneous.

Related to the cross gender done by the *muani arja* dancers, they are obliged to be able to bring these two speech varieties on stage by imitating women’s voice. The mastery in intonation is related to the low and high voice to show the character being played. The characters of Desak Rai (female servant) and Galuh Liku (the queen) require high demand to be played in denoting the success of the cross gender on the stage.

### *Costume*

Cloth is defined as any fabrics and accessories worn in a performance. This kind of cloth is often called as costume to strengthen the played characters. The purpose of wearing costumes is to help the audience to easily get the characteristics of the played figures. Through costumes, the characterization can be lived and the character’s identity and social status can be shown on the stage (Harimawan, 1993: 131).





On the other side, traditional cloth in human’s social live is used in certain events and occasions which can show the wearer’s origin and his/her social status. Danesi and Periron (in Benny H. Hoed, translated by Edy Sembodo 143-146) see cloth from 3 dimensions:





Related with this view, cloth is seen as having 2 functions: biological function that is to protect the body from cold and hot air as well as the headgear and footwear, and social function as a part of interaction etiquette in social communities connected to the values of appropriateness and politeness.

Grounded to these two opinions, the clothes used in *Arja Muani Akah Canging* are as the body cover as well as social status marker of the characters. Costumes in *arja* theatrical dance have certain meaning that is to show the traits and identities of the presented characters. Astini mentions that *arja* costume is divided into two, male and female costume (Siluh Made Astini (2001) cited from [https://jurnal.unnes.ac.id/nju/index.php/harmoni /articel/view/860](https://jurnal.unnes.ac.id/nju/index.php/harmoni/article/view/860) website page). The male costume refers to *sesaputan* model while the female costume refers to *lelancingan* model.

In *arja* innovated costumes, the fabric used by Desak Rai character uses *lelancingan* model whereas in the under elbow sleeve shirt uses brocade, no longer white tetron. In contrast, Mantri Buduh with his servants (Punta and Kartala) characters still use *sesaputan* fabric model with additional touches in some parts such as pleat in its edge.

Tradisional <i>Arja</i> Costumes	Innovated <i>Arja</i> Costumes
 <p><b>Picture 3.</b> Desak Rai Character            Downloaded from  <a href="https://www.youtubc.om/watch?v=oRB-msDFZNw">https://www.youtubc.om/watch?v=oRB-msDFZNw</a></p>	 <p><b>Picture 4.</b> Desak Rai Character            Downloaded from  <a href="https://www.youtube.com/watch?v=yUWyz9qxUsU">https://www.youtube.com/watch?v=yUWyz9qxUsU</a></p>
 <p><b>Picture 5.</b> Punta and Wijil Characters            Downloaded from  <a href="https://www.youtubc.om/watch?v=oRB-msDFZNw">https://www.youtubc.om/watch?v=oRB-msDFZNw</a></p>	 <p><b>Picture 6.</b> Punta and Wijil Characters            Downloaded from  <a href="https://www.youtube.com/watch?v=tSXRxx2jPMY">https://www.youtube.com/watch?v=tSXRxx2jPMY</a></p>

 <p><b>Picture 7.</b> Mantri Buduh Character Downloaded from <a href="https://www.youtube.com/watch?v=oRB-msDFZNw">https://www.youtube.com/watch?v=oRB-msDFZNw</a></p>	 <p><b>Picture 8.</b> Mantri Buduh Character Downloaded from <a href="https://www.youtube.com/watch?v=lyHTJ7jjZY4">https://www.youtube.com/watch?v=lyHTJ7jjZY4</a></p>
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**Table 1.** Pictures of Traditional and Innovated Costumes

Costumes in *arja* still be developed in its quality by always modifying and creating new designs. This creativity is also maintained for not leaving the real identity of *arja* theatrical dance. The place of origin and the character's identities are also still be preserved so that the audiences can recognize the roles. The parts that still be maintained are the headgear called *gelungan* in Bali, the *lelancingan* fabric, and *sesaputan* fabric. The most striking change exists in Galuh Liku character as the central role in *muani arja* performance. The innovations in her costume are as follows.



**Picture 9.** Traditional costume of Galuh  
Downloaded from  
<https://www.youtube.com/watch?v=oRB-msDFZNw>



**Picture 10.** Innovated costume of Galuh Liku  
Downloaded from  
<https://www.youtube.com/watch?v=yUWyz9qxUsU>

These picture show the costume's parts that still be preserved which are the *Gelungan* (head accessory), *Badong* (circled on the neck), *Lamak* (dangled up to the chest), and *baju* (shirt). The innovated part is on the way the fabric is worn, that is from the waist dangled down up to the ankle. The skirt is designed as wide and is spilled in its front part. This kind of skirt shows modern fashion style, with the additional use of high heel shoes. Dek Gun, Galuh Liku's cast said that this costume is design by him and is inspired from Ana Avanty design and Turkish drama. The result of his design indeed can change his appearance on the stage to be more feminine and alike a noble women corresponding to his role as a queen. This unique typical appearance brings Galuh Liku character to be the group icon in *Arja Muani Akah Canging* group in Bali (interview on April 14<sup>th</sup>, 2020). The costume design is expected to be able to change the dancer's physical appearance, showing the harmony with the body shape, character, and the dance concept to be performed on the stage (Eva Riyanti (2016) retrieved from <http://journal.isi-padangpanjang.ac.id/index.php/Gerak/article/view/224>).

The innovation done through the element of costumes shows the artists effort in increasing the quality by developing creativity through modifying and creating new artwork so that it can be accepted for the supportive audience. Artists in this *arja* group always try to keep doing these things, to become unique among other *arja muani* groups (Christina Sunardi (2009) in her journal entitled *Pushing at the boundaries of the body: Cultural politics and cross gender dance in East Java* states that “described particular components of the dance costume that they and other ludruk actors used to make their performances of femaleness more realistic, such as

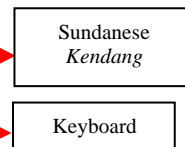
*padding to give the chest and buttocks a feminine shape; a thin, plastic mask to make their faces look smooth; 8 wigs with long, human hair; and a body suit with padding for breasts, hips, and buttocks.*” Retrieved on Mei 7<sup>th</sup>, 2020 from [https://brill.com/view/journals/bki/165/4/article-p459\\_2.xml](https://brill.com/view/journals/bki/165/4/article-p459_2.xml)).

### Music

*Arja* theatrical dance is included to musical form considering that *arja* contains music (songs and instrument) which becomes the most dominant part on the stage (Ida Bagus Surya Peradantha (2011) in [http://repo.isi.dps.ac.id/957/1/Revitalisasi\\_dan\\_Inovasi\\_Dramatari\\_Arja\\_Sebuah\\_Harapan\\_Baru](http://repo.isi.dps.ac.id/957/1/Revitalisasi_dan_Inovasi_Dramatari_Arja_Sebuah_Harapan_Baru). Retrieved on April 5<sup>th</sup>, 2020). Music has important part in theatrical dance since music helps the players to raise their emotions according to their roles in every scene. Music can be used as an opening, a bridging from a scene to another, and also an illustration (Retrieved on April 25<sup>th</sup>, 2020 from [http://search?q=fungsi+musik+dalam+dramatari+di\\_Bali&oq=fungsi+musik+dalam+dramatari+di+Bali&laqs=chrome..90i57.42428joj48Lsourceid=ch](http://search?q=fungsi+musik+dalam+dramatari+di_Bali&oq=fungsi+musik+dalam+dramatari+di+Bali&laqs=chrome..90i57.42428joj48Lsourceid=ch)). The current music flourishing nowadays is collaboration between diatonic and pentatonic music in dance performance, puppet show, and other art performances. Traditional art still cannot be separated from the creativity of a puppeteer, Ki Manteb Soedharsono in 1973 who has innovated the shadow puppet show by adding drum, *bedug*, and *simbal* on the gamelan orchestra (Junaedi, 2017: 238).



Picture 11. *Geguntangan* Traditional Gamelan



Picture 12. Innovated Gamelan by Akah Canging Muani Arja

Picture 11 shows a set of gamelan for traditional *arja*, while picture 12 shows the gamelan instrument accompanying *Arja Muani Akah Canging*. This picture also shows the featuring instruments such as Sundanese *kendang*, keyboard, and some Balinese gamelan instrument (at the back) such as *gangse* and *gong*. According to Nyoman Wija (interview on April 15<sup>th</sup>, 2020), the innovation occurs by combining both regional and national pop songs. This method is also used by a puppeteer, Ki Manteb Soedharsono in his shadow puppet show with additional instruments such as *gong*, *bedhug*, and *simbal* in its gamelan (Junaedi, 2017: 238). Developments and changes in physical form are done with the artists full consciousness to develop their creativities to dig out other new art forms to be enjoyed by audiences.

### *Innovation of the Dramatic Content in Arja Muani Akah Canging*

As what have been explained before, the traditional *arja* stories are based from the stories of Panji, folklores, Sam Pik Ing Tay (Chinese tale), Ramayana, and Mahabharata. The story plot is delivered in accordance to the story plots in these stories. Theatrical principals are presented thoroughly from serious, funny, sad, up to romance scenes. These scenes are included in 3 performance structure: *papeson*, *panyarita*, and *patemon*. The complete presentation of *arja* makes its dramatic performance seems dynamic as the existence of ambience shifting in every scene. From these explanations, it can be concluded that the dramatic element in traditional *arja* is really strong.

In *Arja Muani Akah Canging*, there is a reduction on the scene as well as the structure which affects to the shift on the dramatic content. *Arja* in this kind only shows the 2 out of 3

structures which are *pepeson* and *patemon*. Meanwhile, from 4 existing scenes, only 1 that is used which is the humorous scene. The story only takes some little part (*petilan*) from the existed story and is often situational (made by order) from the job giver. The reduction on the structure and scene results to the shorter performance duration, only 2-3 hours. The scene presentation, which only shows the humorous aspect affects to the dramatic presentation that highlights the entertaining aspect. There is also a value shifting from moral values in the traditional *arja* into the amusing value in *muani arja*.

These reductions on the structure and the scene make the dramatic content in *muani arja* is less visible. The two main components that rise dramatic in traditional *arja*, such as the full presentation of antagonist and protagonist characters is not fulfilled in *Arja Muani Akah Canging*. In this innovated form of *arja*, only the antagonists characters who appear, therefore, there rise of conflicts as climax is blurred. Through these antagonist characters, new choreography highlighting humour was made by the dancer's movements and dialogues. The performance was started with *pepeson* presenting the characters of Desak Rai (female servant) and Galuh Liku (the queen). The show is continued by *patemon* where the servants role (Punta and Wijil) appear and is followed by Mantri Baduh (the king). Since this coming, the performance begins with humorous dialogue, for example uttered by Desak Rai and Galuh Liku. These dialogues exhibit jokes by the use of Balinese, Indonesian, and Javanese words. This is also applied in the dialogues uttered by male servants (Punta and Wijil) with Mantri Buduh. As a result, the dramatic content in this *Arja Muani Akah Canging* becomes blurred because the presentation of humour dominates the performance. This aspect makes *muani arja* is more entertaining rather than teaching.

### **The Impacts of Innovation towards the Artists of *Arja Muani Akah Canging***

Artist have high capability to improve the quality of their artworks, inventing something new so that their works still can be enjoyed by people. It is such a demand to always be creative by uplifting the artwork's quality conceptually or technically while considering the plurality existed in the supportive society (Koentjaraningrat, 1997: 121). *Arja Muani Akah Canging* artists also innovate *arja*'s elements in purpose to keep the group's existence to be loved by the society.

Balinese artists from generation to generation has been continuously trying to innovate the existing traditional arts. The change is done by following the taste demand as the changing of the time. Nowadays, young artists can get formal education concerning on arts such as in Indonesian Karawitan Vocational High School (SMKI) and Indonesian Arts Institution (ISI) as well as dance studios that give positive impacts to the students' creativity process. They grows to be creative and selective in inserting new ideas in traditional arts in order to give fresh atmosphere while adjusting it to the current society's condition. Dibia (2007: 8) offers 3 points to be considered by artists in innovating traditional arts:

- a. Understanding traditional arts that becomes the art source well, knowing the owner's and how the dance is being lived in that particular society.
- b. Mastering the traditional art that will be developed including its elements and its aesthetic principles.
- c. Pouring the traditional art elements in such a way that can touch wider and universal people's needs.

The artists in *Arja Muani Akah Canging* group have followed these concepts when it is seen from the kinds of innovation done by them. Performance elements such as costume, dialogue, dramatic content, story, music, and performance place are innovated, yet the original nuance still can be felt easily and clearly. This can be seen in the headgear (*gelungan* and *udeng*), and in the fabric models of *sesaputan* and *lancangangan*. The significant change occurs

in Galuh Liku's costume as displayed in picture 9 and 10. This aspect is also admitted by Kadek Gun (a nickname for Galuh Liku's cast) that as a main character in this *arja*, he manages to perform differently in every performance. He is also willing to spent his personal money to create an enchanted costume (Kadek Gun, interviewed on April 14<sup>th</sup>, 2020).

Members in this group also observe the surroundings social situation to be used as their joking contents. Heading to the performance day, the group leader seek actively for information on what is liked and disliked by the people around the performance location. For instance, when the people do not like any kind of movements and statements of humours about porn, they will avoid this (Wija, interview on December 27<sup>th</sup>, 2019). According to him, this point is really important to be applied, so that the art innovation is still acceptable for the society. This group is also aware towards the heterogeneity in Bali, and therefore the use of language in dialogues is mixed by involving the Indonesian language, Javenese, and sometimes also English. As a result, it creates a communicative art performance since the language can be well perceived by the audiences. Wija as *Arja Muani Akah Canging* group's leader gives freedom towards all his members to be creative on the stage by still considering the politeness boundary.

Innovation is done in purpose to keep the traditional art alive following the changing of era together with the shifthing of life values. The artists also continuously create any changes in the form as well as in the performance technique by adding and reducing, as stated by James Heilburn:

“Innovation keeps the level of audience excitement high. Dance fans expect to see something new each year, perhaps even at each performance, and return again and again because of innovation, not in spite of it. The situation is not very different for ballet ” (James Heilbrun (1993) retrieved on April 14<sup>th</sup>, 2020 from <https://www.jstor.org/stable/41810486>).

The artists attitudes in always making creative artworks as done by this *arja* group is because in this modern era, arts, particularly dance is no longer be used only to accomodate hobby, but also to be a source of income. Therefore, artists creativities are needed to make something new by collaborating arts and entertainment. An example is the artwork of humorous *ketoprak* created by Didik Nini Towok who changes his appearance on the stage by always wearing woman's costume and being feminine which makes him fastly famed in public (Falicia Hughes- Freeland, translated by Nin Bakdi S, 2009:359-360). This action is quite similar to *muani arja* groups who innovate the traditional art to make it popular. Packaging the traditional components to be a homorous art, one of the ways is by changing the dancer's appearance on the stage.

## Closing

The explanation above gives depiction that traditional artworks still can live along the changes of the time and the social condition. Artists make use traditional arts as an inspiration to create a new, more open artwork as a reflection of modern aesthetic expression.

*Arja Muani Akah Canging* group also utilizes traditional art as their inspiration in innovating the presentation of traditional *arja*. There are two basic elements in *arja* performance that are innovated: the performance elements and the dramatic content. The innovation is targetted on its performance elements such as dancer, story, dialogue, costume, music, and characterization. In the aspect of dramatic content, *Arja Muani Akah Canging* concerns on the entertainment aspect. This innovation also gives a space for the artists to be more creative and make use art as their living sources.

The positive impact of this innovation is that the traditional art keeps flourishing and dynamic in society. Innovation is needed in art performance to avoid the stagnation and the attachment towards irrelevant values as the changing era and its supportive societies. The results of this innovation are the rising of a new genre and the enrichment of art performances in Bali.

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# AESTHETIC VALUE OF *TAPIS* FABRIC FOR LAMPUNG COMMUNITY

Lili Hartono

Faculty of Teacher Training and Education, Sebelas Maret University (UNS), Indonesia, (E-mail: liliart\_ono@staff.uns.ac.id)

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**Abstract:** *Tapis fabric is a product of culture in Lampung which should be preserved because it contains of high aesthetic value, be it its form, processes, and its meaning. People in Lampung create Tapis in order to balance various kinds of life in physical and spiritual aspects. This research aimed to describe the aesthetic value of the Tapis. Method used in the research was qualitative method with descriptive analytical approach. The Tapis fabric has aesthetic value which related to the life of people in Lampung. It is an essential cultural object in the people's life, especially the object that related to cultural ceremony and religion. This belief has been practiced in all generations hereditedly, therefore Tapis becomes a precious cultural object, as same as a family heirloom. The aesthetic value of Lampung Tapis cannot be seen partially, but it should be seen and interpreted entirely. The aesthetic value of Lampung Tapis merges in six fundamentals, they are: 1) fundamental of unity, 2) fundamental of theme or concept, 3) fundamental of balance, 4) fundamental of gradual, 5) fundamental of complication and difficulty, and 6) fundamental of intensity and seriousness. The aesthetics of Tapis fabric are in its complicated production process, with high craftsmanship and its beautiful shape. The process of Tapis fabric as a cultural object is a medium in delivering kindness values to lead humankind to a better life.*

**Keywords:** *value, aesthetic, tapis fabric, Lampung*

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## Introduction

Generally, traditional culture that exist and develops in various regions of Indonesian has diversity both in form and meaning. It is an accordance with the social background, culture, religion, geographical conditions, as well as various aspects of life that influence it. From the existing cultural diversity, there is an interesting one, it is the ability of the traditional Indonesian communities that are able to made traditional woven fabrics. This archipelago traditional woven fabrics has a uniqueness and differences in many aspects, such as in the aspects of form, visual, material used, function and meaning contained therein. Things that cause the differences are the geographical locations which indirectly can influence the lifestyle of each ethnic groups in the archipelago. In addition, the climate differences that also influence the types of flora and fauna in the surrounding environment. This differences also lead to the diversity in lifestyle, hunting method, even the livelihoods in certain communities that makes it unique.

The natural environment conditions and available materials in the environment also affect the difersity in terms of techniques, materials, and the creation of looms. The influence of these factors will eventually become a marker and influence the final result of each piece of fabric created (Agustina Siagian, 2016). In addition to the factors that affect physical form, different community activities in each region also influence the understanding of cultural values, as well as the life philosophy values that reflected in the traditional fabric of certain society.

The traditional archipelago fabric that has its uniqueness and characteristics, one of them is the *tapis* fabric. *Tapis* fabric is a cultural product that is the characteristic of the Lampung

people. In the Lampung people life, *tapis* fabric has an important role in every traditional and religious activities, such as the marriage activities, taking customary titles, birth ceremonies, and so on. *Tapis* fabric is a traditional fabric that become the pride and identity of the Lampung people. *Tapis* fabric is a woven fabric shaped like a sarong (*senjang*) fabric, worn as the waist down by Lampung women. This fabric is woven cotton yarn with motifs or ornaments from the gold thread, silver thread, silk thread or sugi thread (pineapple fiber) using embroidery system techniques (*cucuk*) (Firmansyah, 1996: 4).

*Tapis* fabric is resulted from the weaving and embroidery process of the Lampung girl (*muli*) when get into adult phase. For the Lampung people, weaving (*manthok*) and menyulam (*nyucuk*) decorative threads on woven fabric is not just an activity to fill their spare time, but it is a noble activity aiming to bring their family members or relatives in carrying out the traditional and religious ceremonies in their life cycles (Hartono, 2009). The Lampung girl (*muli*) will be very proud is they wears their own *tapis* fabric during the traditional and religious ceremonies. It is due to *tapis* fabric has its own meaning and a very important object in the traditional and religious ceremonies for Lampung people. It has become a habit and necessity for the Lampung traditional community when a girl (*muli*) will get into the marriage phase to bring the *tapis* fabric to her husband's side as a gift (*sesan*) to be given to the mother-in-law and the husband's aunt. In the Lampung society, a girl (*muli*) who is diligently making *tapis* fabric is considered as a good woman and deserves praise.

According to the genealogical-territorial, Lampung community are consisting of two groups, the first one is the Lampung community with *Pepadun* custom that live in the inland while the other Lampung community with *Saibatin* customs live in the coastal area. These two communities' group are divided into sub-ethnic groups that are scattered in the coastal areas and the inland. There is one special feature that distinguishes these two traditional group is from their weaving product. Lampung *Pepadun* produce *tapis* fabric, while Lampung *Saibatin* produce *nampan* and *kapal* fabric.

For the Lampung *Pepadun* community, *tapis* fabric has a symbolic-philosophical meaning that is implemented on the fabric colors and the applied motifs. This is related to the *tapis* fabric functions as the complement to the traditional ceremonies. The use of *tapis* fabric as the traditional clothing for Lampung people has been passed down for generations since their ancestor live, it becomes a traditional device that can not be abandoned and even become a family heirloom. If the woven fabric which is the basis for *tapis* embroidery begins to decay and damaged by the age, therefore the decorative thread is removed to be embroidered again on the new basic woven fabric.

*Tapis* fabric has functions in several aspects of the Lampung people's lives, such as socials, religious, and aesthetics aspects. In the social aspects, the use of *tapis* fabric shows the symbol of the social status of the community in from certain groups. This is to shows the difference in the *tapis* fabric usage that is worn by the families of the custom leaders or tribal leader with the families from the common community groups. Thus, every Lampung community members who use *tapis* fabric must be in accordance with their status and position in Lampung community's custom.

Next is the religious functions of the *tapis* fabric related with the applied decoration, various symbolic meaning contained in it as a form of belief that symbolizes the greatness of the universe's creator. During the implementation of the traditional ceremonies related to the human life cycle (stages along the life cycle), for example infant, weaning, adolescent, marriage, and the old age stages (Koentaraningrat, 1967). During that certain time usually, there will be a festivals or ceremonies held, and the *tapis* fabric is one of the ceremonial attributes that must be fulfilled to achieve the aims and objective of the traditional and religious ceremonies performed. While, the function of *tapis* fabric from the aesthetic aspect can be seen

in their skills, perseverance, accuracy in creating and producing this traditional art with a manufacturing process that requires a long time, until when it is worn it can add the wears beauty and elegance.

### Literature Review

Literature related to Tapis fabric titled *Mengenal Sulaman Tapis Lampung* (Firmansyah et al., 1996), discussed Tapis fabric in general. Described functions, history, and motives completed with explanations of the symbolic-philosophical meaning. The book also discusses the technique of creating motifs on the basic, it is mentioned that the Lampung community had previously harmonized the size of the motif to be embroidered with the proportion of the whole woven fabric, which in its application was determined by the basic fabric color strip used. Other books are *Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatera, Indonesia* (Totton, 2009). The book discusses various woven fabrics from the Lampung area, including Tapis fabric. The book also explains about the history and development of Tapis fabric and its function. There is brief explanation of the technique in producing Tapis fabric and the material used and given several examples of Tapis fabric collections available at the Hood Museum of Art, Dartmouth College. A similar book is titled *Melestarikan Tapis Lampung* (Susetyo, 2012). The book contains information about materials, tools, and the process of making Lampung Tapis fabric, starting from the process of making basic woven fabric, to making ornaments by embroidered decorative threads. There is also an explanation of the importance of preserving the Tapis fabric as a cultural object. The book also discusses the history of Tapis fabric, the types of Tapis fabric that exist and develop in the area of Lampung Province with various clans and tribes in it, to its function in various traditional ceremonies.

### Methodology

This research is a qualitative descriptive studi, which is specifically discusses on the aesthetic values contained in the *tapis* fabric. This source of data for this research are the places and events, informants, and documents. The data are collected through observations, interviews, and the literature studies techniques. Observation were made to obtain the data about the manufacturing process and the form of *tapis* fabric. Furthermore, the interviews were conducted with several informants, they are: the crafters, traditional leaders, and cultural practioners. The interviews were conducted to discover the data about the process and the meaning of *tapis* fabric for the people of Lampung. In addition, literature studies were done to obtain the secondary data to supplement the primary data obtained from the observations and interviews as well as to support the data analysis. The accuracy of the data is determined by the triangulation of data source, the same or similar data were matched through different data source (Sutopo, 2001). Furthermore, the data were analyze interactively during and after the data collection is complete, through data categorization and selection, data were interpreted with critical interpretation, data display, and conclusion.

### Discussions

The word *tapis* comes from the word ‘menapis’ which means filtering, blocking, or covering up. From the origin of its name, it can be seen that the meaning of *tapis* fabric for the people of Lampung have symbolic-philosophical meaning as a protector for the wearer from all impurities. Lampung’s *tapis* fabric is also symbolize the sanctity of the wearer (Hermayulis et al., 2011). This is related to the meaning contained in the basic fabric color used, threads or ornamental objects, and the applied decorative motifs. The applied decorative motif in Lampung’s *tapis* fabric have certain symbolic-philosophical meanings, it is not just an imitation the shape of an object. The imitation form is not as a whole as the original object, sometime

only in the form of an abstract. This is because it has been distilled and deformed so that the original form does not appear anymore.

*Tapis* fabric is one of the cultural objects for the people of Lampung that is used to meet the needs of life, both physical and spiritual. This traditional cloth is not only function as the body protector, but also as a jewelry, symbols of purity, religious ceremonial attribute, and even to symbolize one's social status (Kherustika et al., 1993). The emergence of Lampung's *tapis* fabric is through long processes, stages, and a long period of time which leads to the weaving techniques improvement, forms of motifs, as well as the methods and techniques for applying the decorative ornaments on the woven fabrics.

Generally, the process of making *tapis* fabric has to go through two stages. The first stage is the weaving process of the basic fabric that will be given decorative motifs. The next stage is the embroidering process of the decorative motifs. The earliest process in the weaving basic fabric are cotton (*khambak*) spinning into a cotton yarn and spinning the silkworm cocoons into gold threads. Furthermore, those threads are preserved by immersing in the water mixed with the lemongrass root. After the preservation process is completed, the following step is the process of dyeing the yarn using natural ingredients. After the required yarn is ready, the next step is to weave the yarn into a basic cloth using a *terikan* tool. After the fabric is formed, the following step is to make the decorative motif, such as humans, flora, and fauna. It was done by embroidering (*cucuk* system) using gold, silver, or silk threads. The stitching technique of the ornamental threads is done by place the gold thread horizontally and lined up on the fabric and tied up using the fine (*tekat*) cotton thread (Affendi et al., 1995b). Gradually, the ornamental threads were tied up using a thread (*penyawat*) from the bottom of the base cloth. This result of this process will be seen as a form of design motifs from the formation of the ornamental threads and also from the *penyawat* yarn ties that has a certain pattern. The other Indonesian unique fabrics are such as *songket* or tied weaving that only through a single weaving process. As the result of this weaving and embroider processes or this both process, it makes the *tapis* fabric fabrication is longer and the selling price is also expensive than the other weaving products (Marsuki et al., 2013).

The process of making *tapis* fabric takes a long time. One single *tapis* fabric takes several months, or even in a matter of years, depending on the type of the *tapis* fabric made and the motifs applied. This is related to fabric to be embroidered. It takes patience, carefulness, accuracy, and perseverance during the stitching process becomes the main principal for the gold thread embroidery craftsman. The expertise and skills in the embroidery are the basic foundation that must have to make a beautiful golden thread embroidery art work (Ningsih et al., 2018).

The decorative motifs applied in the *tapis* fabric are the combination from various cultures that have settled and gave influenced both directly or indirectly for the Lampung region. The decorative embroidery form development of the *tapis* fabric has begun in from the prehistoric times, until then it was influenced by the cultures that came from outside of Lampung region. The cultures that affect the prehistoric Indonesian ornamental varieties comes from Chinese, Hinduism, Islam, and Europe. Although those cultural elements from the other regions have had an influence, yet the original or old elements have been retained. The combined display of the migrant culture elements and the local elements then form a new style and motif that later becomes the characteristic of the Lampung's *tapis* fabric. Every form of motifs, colours, and decorative patterns used by Lampung people to make *tapis* fabric is a form of creativities and expressions from various aspect of life that encompass it.

The embroidery patterns and motif have been known by Lampung people for a long time. Various motifs are arranged and composed on top of basic woven cloth. There is a *tapis* fabric that only used one single motif that is arranged with the repetition patterns from to to the

bottom (Affendi et al., 1995a). The size of the motif has been determined from the colour strips width of the basic woven fabric. From this thing, it can be said that people of Lampung in the ancient times had considered various aspects in making *tapis* fabric. They are already harmonizing the gold thread ornamental motifs scale with the proportion of the colour strips field in the basic woven fabric, even with the proportion of the basic woven fabric scale as a whole.

*Tapis* fabric made by Lampung people is has many types. As well as there are many applied motifs made and even varied in shape. Generally, the applied motif of the Lampung's *tapis* fabric can be grouped into the following types:

### ***The Geometric Motifs***

The bamboo shoot or *tumpal* motifs are the most dominant motifs in the Lampung's *tapis* fabric. These motifs are almost always present in every types of *tapis* fabric, however the embodiment and the visualization are not always the same. In one type of *tapis* fabric, this *tumpal* motifs may still be the same as the *tumpal* motif in another area, but in another types of *tapis* fabric it has changed a lot; both in the basic shape of the motif, as well as in the decorative patterns and its compositions. The geometric motifs in the *tapis* fabric are as follows, *pucuk rebung* (bamboo shoot), *tajuk* or *tajuk dipergaya*, *tajuk berayun* (*berketik*), *tajuk bertali satu*, *tajuk ombak*, *tajuk bertemu*, *sasab*, and *ketak-ketik* motifs. The main characteristic of the *pucuk rebung* motif is the triangular shape taken from the bamboo shoot shape. This motif symbolizes the strength gathered from the within and also symbolizes fertility. This *pucuk rebung* motif also symbolizes a good hope because bamboo is a tree that does not easily fall even by the strong winds blast. However, the meaning and the use of this motif are only known by certain community, especially those in the Sumatera region which is known to have thick influence of Malay culture (Akkapurlaura, 2015).

### ***The Humans Motif***

The prehistoric people have known how to draw human's motif, since the beginning they already have the ability to decoreate things. This motif continues to grow until now. The human motif has two symbolism, the first is a deterrent to danger and an evil spirit that is harmful. The second symbolism has a form of respect and a purified ancestral spirit. This human motif on Lampung's *tapis* fabric are presented in an abstract and simple way. Generally, it is presented as the human that is riding something, such as a horse, elephant, or *rato* (royal carriage pulled by the humans).

### ***The Animals Motif***

The animal's motif that are widely used in Lampung's *tapis* fabric are in the form of buffaloes, elephants, and dragons. The buffaloes and elephants are depicted as the animal mounts which represent a high social status. It also means as prosperity. The large number of buffaloes slaughtered at the traditional ceremony shows the social status of a certain person, the more buffaloes being slaughtered means that they have higher social status. The use of dragon form as a decorative motif in Lampung's *tapis* fabric is a symbolism of the mythology that describes the underworld.

### ***The Plant Motif***

Plants are one of the important factors that determine the continuation of the human life, as well as play a major role in filling out the journey of the human cultures (Toekiyo, 2000). The plant motifs have been known since prehistoric times. The certain motifs of plant have important meaning in life. As in the Hinduism, the lotus flower motif symbolize fertility and the motif of

bodhi tree in Buddhism is considered as a sacred tree (Hamzuri, 2000). The applied plant motifs are generally in form of leaves, flowers, and stems. The plant motif that is oftenly used as the decorative motif are the flower shape and the plants that form tendrils. These motifs symbolize fertility, life, and well-being. The most universal shape of motif that are sourced from plants is the *hayat* motif. This hayat motif implies that there will be a life after the death (Therik, 1989). The Indonesian generally are the follower of the contradiction between the two worlds, they are the the above and below world. To achieve a good, safe, and prosperous life, then the both worlds must be united (mated). The shape of the plant motif on the *tapis* fabric, some are depicted in a flexible shape with a lot of curved lines, but there is also in a shape of a dominant straight lines, stiffs, and angulars.

### ***The Ship Motif***

Generally, objects that applying the ship motif used in a series of life cycle. The ship is used as a symbol of transition in the way of life for the indigous Lampung people. It symbolizes someone transition into a higher degee, level, or status. The indigenous people of Lampung once thought that ship was a symbol of the ancestor vehicles used for travelling from the underworld to the heaven/ upper world. The ship motif is one of the object shapes that is closely related to the indigenous people of Lampung. The mentioned motif applied in the Lampung's *tapis* fabric in general look simple, seems rather stiff, and sometimes it was added with the humans or animal objects.

In addition to the decorative motifs from the embroidery of the decorative threads that are applied to the basic woven fabric, there are also other motifs resulted from the decorative threads tied patterns using *penyawat* threads called as *tekat*. The decorative thread is placed at the top of the fabric adjusting to the decorative shape to be made. Furthermore, the decorative threads are tied from the bottom using a fine cotton thread (*penyawat*). This *penyawat* ties follow certain patterns or counts so that it will form certain beautiful patterns. During the weaving process of the *tapis* fabric, there are several motif from the *penyawat* threads, they are zig-zag or intermittent motifs, flat threads, *tekat siku* or mountains, slopes, and rhombus (Firmansyah et al., 1996). The application of the *tekat* motif in the *tapis* fabric can use one motif, *tekat*, or use several types of motifs. This is influenced by the maker's ability, experience, and understanding towards *tekat* motif, because every *tekat* motif has its own difficulty and different aesthetic values.

The aesthetic values of *tapis* fabric from Lampung can not be seen partially, separated one part to another but it seen and interpreted as a whole and interity. The aesthetic values of *tapis* fabric from Lampung is merges in the following principles and conditions.

### ***The Unity Principle***

Every element in a *tapis* fabric is important things, because it gives a symbolic and aesthetic meaning for the *tapis* fabric. The fabric basic colours, motifs, decorative patterns, even *penyawat* thread tie patterns are filling, complement, and perfecting each other. There is not a single thing element in the *tapis* fabric which is merely decoration only or just a complement. As well as the applied motifs, there are no unnecessary or unimportant motifs in the composition of the overall motifs. Each motif is filling, supporting, and complementing each other. The symbolic and aesthetic values of *tapis* fabric from Lampung as a cultural object depends on the reciprocal relationship of each element.

### ***The Theme or Concept Principle***

In every creation of *tapis* fabric there is one or more main ideas or basic concepts that are more prominent. Thus, those ideas become the main and the central point of the values concept and

a whole meaning for this *tapis* fabric (center of interest). This emphasis or accentuate can be done in every element; it can be in the applied motifs, the fabric basic colours, the decorative patterns, and meanings. The ideas and values contained therein are the main themes or the basic concepts of the *tapis* fabric creation. This is it the key to the appreciation and meaning of each person to the *tapis* fabric as the cultural art that has an artistic value.

### ***The Balance Principle***

The means of balance in here is the concepts similarity from the different elements, or even sometimes conflicting. In the *tapis* fabric, the applied motif elements are different and seem contradict each other, but in reality, as well as in the conceptual values of each motif are complements each other. This combination of the several different elements creates a unity of the concept values that becomes the basic creation and ultimately leads to a harmonious, dynamics, and aesthetic balance values.

### ***The Gradual Principle***

This principle is a special foundation in the preparations and decorative motif compositions aspect of the *tapis* fabric, as well as in the distribution, and placement of one single motif in a whole composition motif with varying degrees. In the decorative motifs' composition, there is one form of motif or more that holds a more dominant role and lead the other motifs. This part clearly leads the contained meaning in the *tapis* fabric and also as the characteristic for the *tapis* fabric as well as determines the *tapis* fabric types and names.

### ***The Complexity and Difficulty Principle***

The motif in the *tapis* fabric are made from gold, silver, silk, or pineapple threads that placed on top of the basic fabric. Furthermore, it was tied up using *penyawat* thread with a white or colored cotton threads is not an easy task to do. This embroidery (*menyucuk*) process requires patience, accuracy, perseverance, and a high skill. Not to mention, the shape of the motifs and the decorative patterns, some are simple and some are complicated and complex. It was arranged in a such composition until it has a unity of beautiful and dynamic forms. The complexity and difficulty during the process of making decorative patterns in the *tapis* fabric add an aesthetic and artistic values to be stronger and make anyone who saw it amazed and give a high appreciation for the fabric maker's maximum effort and seriousness.

### ***The Sincerity and Seriousness Principle***

A good *tapis* fabric must have certain qualities that are full of symbolic-philosophical meanings, not just beautiful and attractive forms but do not have values and meanings. It does not matter what quality or meaning it contains or when it is used (when suffering, joy, etc). During the process of making *tapis* fabric, first thing to do is to consider the desired meaning, materials to be used, the colours, and what motifs will be applied. All of these will adjust to the conveyed or expressed meaning. As the process of creating an art work, in the *tapis* fabric creation also through certain stages. Although it is possible during the process of making *tapis* fabric from one to another will through different stages, it is depending on the maker's quality and ability. Through these stages, it appears that the seriousness and sincerity the makers to be able to create an excellent work of art.

Visually, it appears that the skills, accuracy, perseverance, and seriousness in creating an art work in the form of *tapis* fabric from Lampung for quite a long time will resulted in a beautiful and fascinating art work. The beauty of *tapis* fabric can be seen from the basic fabric colour composition, the sheen of gold or silver threads used together with various form of applied motifs. Furthermore, it will add the wearer's beauty and elegance. This is due to its

beauty; *tapis* fabric is also oftenly used as the wall decoration in the traditional houses (*nuwo balak*) and the residential houses during the traditional ceremonies such as marriage ceremonies.

Thus, the six principles described above are able to become a quality standard for a cultural art work that has high aesthetic values. These principles are the intrinsic values that are able to emit aesthetic values for those who pays attention to them.

## Conclusion

The aesthetic values of the *tapis* fabric from Lampung is not seen partially but seen and interpreted as a whole and interity. Starting from the materials used, creation process, as well as the applied motifs. The aesthetic values of the *tapis* fabric from Lampung are represented in the following principles, such as: 1) The Unity Principle, every element in a single *tapis* fabric is important. The fabric basic colours, form of motifs, decorative patterns, as well as *penyawat* thread tie patterns that are filling and completing each other. There are not a single elements of *tapis* fabric which is merely decorations or complements; 2) The Theme or Concept Principle, in every *tapis* fabric creation there are one or more basic concepts that are more prominents. This prominents thing become the main concept and values for a whole *tapis* fabric (point of interest). The emphasis or projection can be in any elements; it can be in the motif's form, basic fabric colours, decorative patterns, and meaning; 3) The Balance Principles, the similiraty concept from the different or even conflicting elements. The applied motifs in the *tapis* fabric from Lampung are differents and seem to contradict each other, but in fact every element in *tapis* fabric from Lampung are complementing each other; 4) The Gradual Principle, this principle is a special foundation in the preparation and composition aspects of the *tapis* fabric decorative patterns, the distribution, and placement of one motif in the overall composition of motif with different levels; 5) The Complexity and Difficultly Principle, the creation process of the *tapis* fabric decorative patterns using gold, silver, silk, or pineapple fiber threads that are tied with *penyawat* thread is not an easy thing to do. This nyucuk process requires patience, accuracy, and a high perseverance. Not to mention the motifs and decorative patterns are arranged in a beautiful and dynamic composition; and 6) The Sincerity and Seriousness Principle, as the process of creating an art work, such as making *tapis* fabric also through certain stages. From these stages we can see the artisans sincerity and seriousness appears to create a good piece of work of the *tapis* fabric.

The beauty value of the *tapis* fabric from Lampung lies in the overall unity of the fabric forming elements. Starting from the fabric basic colours composition that forms a horizontal colour strips, the harmonize compostion of the applied motifs, both larger of smaller motifs are adjusted with the fabric basic colours or the motifs' organizing and arranging with one to another motifs, the embroidery appearance of the gold, silver, silk, or pineapple fibre threads that produces a distinctive texture along with the *penyawat* (binder) threads in a regular pattern using *sarat* technique. This technique was done by lay down several pieces of ornamental thread, then it was tied up using a smaller thread on the basic woven fabric forming a horizontal and diagonal lines so that it forms a 'V' or diamond shape. The application of the other materials as the supporting decorations, such as *payet* (sequins), glasses, and coins will further enrich and strengthen the beauty values of the *tapis* fabric.

*Tapis* fabric from Lampung is a traditional woven fabric that has a peculiarity and uniqueness that are different from the other regions. Even the *tapis* fabric has become the regional identity of Lampung and plays an important role in every traditional and religious activities in Lampung. Considering the importance existance of *tapis* fabric as a cultural product as well as the high aesthetic values contained in it for the supporting community, it is necessary to continue to make a comprehensive conservations and development efforts.

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## SURYA MAJAPAHIT SYMBOLISM

Wisnu Adisukma

Faculty Art and Design, Institut Seni Indonesia (ISI) Surakarta, Indonesia, (E-mail: wisnuadi@isi\_ska.ac.id)

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**Abstract :** *The article titled Surya Majapahit Symbolism was intended to pursue the textual and contextual meaning of Surya Majapahit under leadership of Hayam Wuruk. Majapahit as one of great kingdom in history might succeeded in uniting its country, also had role in Indonesian archipelago art culture development i.e. Majapahit ornament. One of epic ornament was “Surya Majapahit”. This ornament was believed as symbol of Majapahit kingdom, others believed as life reminder. With iconographic approach would be obtained deeper and broader meaning from a work of art. Through this approach, the artwork will be a major concern in reviewing the history of art, nevertheless still necessary to understand the contextual and symbolic aspects. As the results, Surya Majapahit is the cosmic center, central, foundation point, origin, sangkan paran, or axis mundi. Therefore, it is as the sun that is the problem solving of many problematics in its era.*

**Keywords:** *Iconography, Meaning, Sign, Surya Majapahit*

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### Introduction

Art as a cultural product will remain alive if the cultural product has meaning for the supporting community. Art throughout the course of history appears with a variety of styles and styles that stand out, both the result of collective creativity and individual creation. Art is a cultural product of creating, providing opportunities to move, nurture, transmit, and develop to then present a new culture. Art is never separated from society as one of the important elements of culture, art is an expression of creativity (Kayam, 1981: 28-29). In line with this opinion, Geertz explained that the culture manifested in a cultural work, is the whole knowledge, beliefs, values possessed by humans as social creatures, which contain sets of knowledge models or systems of meaning that are intertwined as a whole in symbols historically transmitted symbols. These meaning systems are used selectively by citizens to communicate, preserve and connect knowledge, and to behave and act in order to meet their needs (Geertz, 1973: 89; 1992: 150).

As a cultural product, Surya Majapahit is believed to be a symbol of the Majapahit kingdom which is found in relics from the Majapahit era, especially in sacred buildings such as temples and tombs. However, depictions of solar or sun-shaped symbols have also been found in the era of the Singhasari kingdom as a predecessor to Majapahit, as found in the Jago (Jajagu) temple in Tumpang, Malang, East Java. Solar reliefs depicting the sun on the walls of the Jago temple are actually found on the body of the temple and more function as a barrier between panel reliefs. While the Majapahit era Surya Majapahit kingdom was mostly found in the inter cropping area on the roof of the temple, as in the year number temple in the Palah temple complex or known as Panataran temple in Blitar, Jabung temple in Probolinggo, and also found in the Rimbi temple intercropping in Jombang. In the Tralaya tomb in Mojokerto, Surya Majapahit was found on the gravestone. The difference is that the temple is believed to breathe Hindu-Buddhist, while the tomb shows a unique breath of Islam for years at a time when the Majapahit kingdom had not collapsed. Cultural contact that occurred during the Majapahit period was unique, because it seemed biased who influenced and was influenced.

Majapahit Kingdom is still used as the culmination of Hindu-Javanese civilization culture in Indonesia, after the Sanjaya and Syailendra dynasties. The kingdom, whose real name is Wilwatikta, was stated in its history to reach its peak under the reign of Hayam Wuruk

with Gajah Mada as Mahapatih. This has often been revealed in history that at that time, Majapahit power was able to dominate the archipelago (some revealed that the territory covered Southeast Asia to Madagascar). The vision of the unification of the archipelago under the banner of Majapahit is contained in the Gajah Mada oath known as *amukti palapa*.

As a large and ever-present kingdom in Indonesia, the selection of Surya Majapahit as a symbol of the kingdom is certainly not without reason. A symbol especially the kingdom must have the meaning behind being. Besides being able to describe the ideology of the kingdom, the order used in the kingdom, or other meanings that are still *tacid*. In the Javanese world, many things are not explicitly stated, but instead use the language of implied symbols but have deep meanings. This is also possible in the manifestation of Surya Majapahit as a symbol of the kingdom that once triumphed in the Archipelago. Therefore it is considered important in examining the meaning of the Surya Majapahit symbol.

Naming becomes an interesting thing to study, because usually naming traditional ornaments is closely related to giving the names of the kingdom, in this context Majapahit. It can be presumed that the ornament is a relic of kings or kingdoms which had cultural advancement in that era (Soeprapto, 2007: 4). The wealth of traditional ornaments is very important to be revealed to the next generation, so that there is a continuation of the cultural understanding chain in the depiction of traditional ornaments, Surya Majapahit is one of them. The existence of Surya Majapahit in the cultural framework is the background of researchers' interest to further understand the existence of Surya Majapahit in the glorious era of Majapahit, the Hayam Wuruk era.

Until now, the belief in the existence of spiritual power in classical art which is rooted in native Javanese culture has been maintained through the development of forms with syncretism of religion and culture, but even though its form is developing the meaning of the original culture has not changed. In a certain sense, research on the Surya Majapahit symbol tries to contribute an understanding of the original cultural meaning contained in the symbol. Although the shape of the symbol develops according to need, but the substance to the essence of the basic form of Surya Majapahit in the original culture of the archipelago is likely to remain unchanged. The basic form and symbolism of Surya Majapahit will be discussed in the article to be more focused and systematically arranged through the study of iconography.

### Basic theory

Surya Majapahit in its appearance as an artifact, is one of the former and visual identifiers of traditional Indonesian architecture. The presence of ornamental works is not merely based on aesthetic consideration or reasons, but is considered to have symbolic power that contains cultural significance or values that are related to the lives of the people concerned (Josef Prijotomo, 1988: 73). Therefore, Surya Majapahit as a form of culture that is artifacts, contains cultural values and ideas formed through a system of meaning and transmitted historically to preserve the previous culture.

The theoretical framework in this article is a framework of art history. This is based on the understanding that art is an expression of the culture behind it. In the expression of the German art historian, Erwin Panofsky (1975: 41), art is defined as a symptom of something else. With iconographic theory and iconological method Erwin Panofsky is expected to be able to understand and analyze the meanings contained in the agency symbols with the basic form of the sun. According to Erwin Panofsky to obtain meaning from a work of art must follow three stages that are prerequisite or sequential and interrelated to one another. Consisting of the stages of pre-iconography, iconographic analysis, and interpretation of iconology (Panofsky, 1955: 26).

### ***The first stage, the pre-iconographic stage***

It is a stage to identify and describe the phenomena of art based on visual characteristics that appear such as: configuration of lines, colors, shapes, techniques, materials used, and others. At this stage the artwork is described factually and expressively. Factual meaning is understood by identifying forms that appear on objects of art. The expressional meaning is understood based on the events seen in the work based on the practical experience of the observer. This formalistic description is then confirmed using the corrective principle in the history of style /style (Panofsky, 1955: 26).

To support the analysis at this pre-iconographic stage, theories of art are needed as supporting theories, including theories regarding the structure of art. To study the structure of art in the work of the Foreign Occupation Army Practice, theories from Edmund Burke Feldman and Herbert Read will be used. According to Feldman in his book *Art as Image and Idea* explained that the structure of the work of art consists of: a) elements of fine arts (lines, shapes, tone / dark-light, and colors), b) organizing art elements (unity, balance, rhythm , and proportion) and c) connoisseurs' contribution to the work of art (Feldman, 1967: 222-278). Likewise what Herbert Read said in his book *The Meaning of Art* that the elements of an art work consist of: lines, tone /dark-light, color, shape, and unity (Read, 1972: 49-65). Pseudo-formalistic tracking at this stage is a condition to obtain certainty about the style of the symbol.

An understanding of style is an inevitable condition in studying the history of art. Style will show tendencies of visual expression which can be grouped or classified to determine style based on time, region, technique, subject matter, and so forth. Gaining an understanding of the style of artwork will help to read the "hidden language" of the artwork.

### ***The second stage, the iconographic analysis stage***

The process of reading secondary meanings from textual aspects (visual features / artistic motifs) by looking at the relationship between the visual characteristics of a work of art with themes and concepts based on interpretations of images or stories, stories and allegories (figures or symbols). For this reason, literature studies are needed as a support in the form of various theories such as anthropology, sociology, social-culture, or lifestyle, literary works, philosophy, etc. according to the context of the work being studied. Specific themes or concepts are expressed by objects of art and events in the work.

### ***The third stage, the iconological interpretation stage***

This stage is the stage to provide subtle or basic intrinsic or symbolic meaning of the object of the work of art in order to ensure the philosophical principles of the work of art in an era. At this stage synthetic intuition based on psychological conditions and *Weltanschauung* or the view of life of the observer is needed. The corrective principle at this stage uses cultural phenomena according to the context of the object.

At this stage, the meaning of the agency's symbol with the basic form of the sun will be carried out using symbol theory from Suzanne Kangsley Langer. According to Langer, symbols are divided into two types, namely: art symbols and symbols in art. The symbol of art is also called the form of expression, as an expression of the fabric of sensibility, emotions, feelings, and impersonal cognition, which is the main characteristic of the work of art. The art symbol is also said to be an absolute image (unlimited), the opposite image will be irrational because it is literally not pictured. While what is said is a symbol in art is the meaning of the symbol attached to the work or a metaphor, an image with clear or subtle literal significance. Thus, according to Langer, art is both a symbol and a symbol at the same time (Suzzane K. Langer, *Art Problems*, 2006: 139-140).

## Research methods

This type of research is a qualitative research with library research methods, namely the analysis of discourse from various literacy sources both data from books, data from scientific articles both print and online journals, archives, and other data sources in the form of text documents. The initial step used by the research is to choose the object of study, namely Surya Majapahit.

In this article, Surya Majapahit is seen as a contained artifact the discourse of self-representation which is framed by the culture that gave birth to it. This discourse is reflected through the shape or figure of the object in the Surya Majapahit and the meaning implied behind the shape of the artifact. The meaning sought is the existential meaning of the originator's context. The focus of observation in this study were : (1) Aspects of its realization; (2) The shape and visual characteristics; (3) Characteristics possessed; and (4) Implicit values or meanings of the manifestation of Surya Majapahit. Referring to these problems, the approach used is a cultural approach, which sees the Surya Majapahit as a culture and as an inseparable part, even becoming the core of the culture of society. Artifacts as a cultural product could not be separated from historical reviews, because they could not be separated from a time frame that points to the level of thought and socio-cultural conditions of the Majapahit kingdom as the owner of the symbol of the Surya Majapahit kingdom.

Data or information regarding Surya Majapahit and the Majapahit kingdom were obtained through a series of data collection steps. This data collection was carried out through observation to the Trowulan area where the rest of the Majapahit kingdom still exists. In order to see Surya Majapahit's physical body; library studies, archives, and documents; and interviews about Surya Majapahit. Data collection, selection, and data analysis were carried out continuously and continuously throughout the research period.

The data analysis process was carried out from the beginning along with the data collection process so that the data analysis process was carried out continuously and continuously during the research period (Heribetus Sutopo, 2002: 86-87). Data relating to Surya Majapahit, both history and background of its manufacture obtained from literature studies, and documentation are reduced to obtain information that is consistent with the expression of Surya Majapahit's symbolism in the makers' perspective. Only data relevant to the object studied and considered important in the writing of the thesis were presented and verified for drawing conclusions.

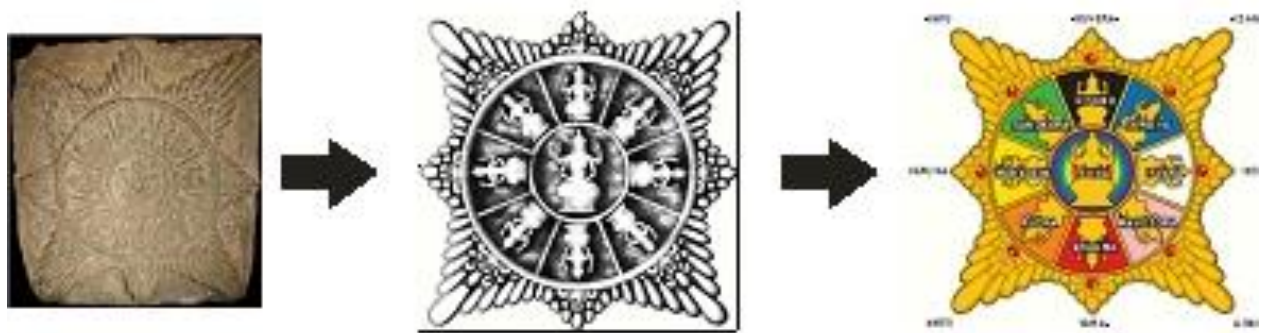
## Discussion

### *First Stage: Pre-Iconographic Stage*

In this first stage, the most important thing to do is to identify and describe works of art based on physical or visual features that appear such as: line configuration, color, shape, technique, material used, and others. At this stage the artwork is described factually and expressively. Factual meaning is understood by identifying forms that appear on objects of art. The expressional meaning is understood based on the events seen in the work based on the practical experience of the observer. Gaining an understanding of the style of artwork will help to read the "hidden language" of the artwork. The style of the artwork itself can be detected through the elements of fine arts and the qualitative relationship between the elements, to obtain certainty about the style of Surya Majapahit's artwork.

It is known that, the Surya Majapahit image which was used as an ornament a symbol originally came from the Majapahit kingdom. Although before the 10th century there were already a number of large kingdoms in the archipelago, the symbol of the Majapahit Kingdom (1293-1500) was the oldest identity of the Nusantara kingdom that could still be identified. An ornament known as Surya Majapahit, while many are considered as a symbol of the kingdom

that had achieved its glory throughout the archipelago. Surya Mapapahit is a ornament that is commonly found in Majapahit heritage sites. This ornament can be found on the ceiling of Garbhagriha, one of the holiest rooms in Penataran Temple. This ornament is also found in Bangkal Temple in Mojokerto, Jabung temple in Probolinggo, and is also found in the Rimbi temple intercropping in Jombang.



**Gambar 1.**Lambang Surya Majapahit masa Hayam Wuruk

The Majapahit kingdom is still one of the cultural footholds in Indonesia, because the Majapahit kingdom is believed to have reached the peak of glory by uniting the archipelago. The kingdom which has the original name Wilwatikta in its history was declared to reach the peak of glory under the reign of Hayam Wuruk with Gajah Mada as Mahapatih. Nagarakretagama also told the poems 13 and 14 that the influence of the Majapahit kingdom reached Madagascar and Sri Lanka. This was proven by offering tribute, which was considered as an acknowledgment of Majapahit's authority over the area concerned (Slamet Muljana, 2006, pp. 161-168).

The composition of the Surya Majapahit symbol uses a symmetrical and proportional composition. The form of Surya Majapahit during Prabu Hayam Wuruk's square and there are two circles, with a small circle in the middle as the center. A large circle depicting the guardian deity of eight directions of the compass (Dewata Nawasangha). The beam of light associated with the radiating sun is manifested in eight beams which refer to the eight cardinal directions. Surya Majapahit found is often located on the roof of the temple in the middle of the temple intercrop. Its form is reliefs made of carved stone, so the color that is raised is the color of the stone which was made into the reliefs of Surya Majapahit. Sometimes Surya Majapahit reliefs are also carved into the body of the temple, as found in the Sawentar temple in Blitar.

### ***Contrast***

In a work of art it takes a contrast to give spatial effects in a work of art. The contrast in Surya Majapahit arises from the relief carvings so that some are sunken and arise. The results of the sculpture bring out figures that can be sensed so that the fine art elements in the Surya Majapahit symbol are clearly visible.

### ***Line***

The lines in painting have an important role. Lines can be the boundary of an object while also emitting an expression from its maker. From the sweep of a line can be captured the impression of a work of art. In the Surya Majapahit symbol the line appears expressly as an outline that limits between objects so that the differences between the figures in the symbol are easily identified. Lines are produced from sculptures arising in the reliefs of the Surya Majapahit emblem.

### *Texture*

Sculptures made on the stone slabs of the temple certainly bring up the touch value of a surface or called texture. The texture that appears is the real texture, that is, what is seen and touched has the same expression value. The shape of the image that appears as well as the pore of the stone in the relief of the Surya Majapahit symbol will be felt by the sense of touch according to the form

### *Composition*

The relief composition of the Surya Majapahit symbol is arranged with a symmetrical balance to achieve unity of form. Composition proportional to the main object is an octagonal ray beam that looks very precise, as if it was made using techniques through very mathematical calculations. So the distance between the beams, the height and width of the god figure, the shape of the circle looks very precise.

### *Rhythm*

The Surya Majapahit symbol, although it has a repetitive rhythm, is not monotonous. The monotonous symbolism of the Surya Majapahit symbol arises from the different forms of deities that can be identified from the weapons carried by each deity.

### *Center of Interest*

The center of attention is an important aspect of art. With the center of attention can be seen the main theme of a work of art. In the symbol of Surya Majapahit, the focus is on the octagonal ray. The existence of the figure of the Gods Nawasanga seems to be more illuminating of the meaning contained in the octagonal ray. From exposure to the visual structure of the Surya Majapahit emblem next enters the tracking stage in the style of the work of art based on comparisons with other basic forms of the sun. An understanding of the style of a work of art is an inevitable condition in studying the history of art. The style of artwork will show tendencies of visual expression that can be grouped or classified to determine style based on time, region, technique, subject matter, and so forth.

Gaining an understanding of the style of artwork will help to read the "hidden language" of the artwork. The style of art itself can be detected through the elements of fine arts and the qualitative relationship between the elements. Its distinctive character is a beam of rays, amounting to eight rays. The lines in the Surya Majapahit symbol are not an outline of the shapes in the symbol. Lines are presented more to associate the portrayal of the beam which leads to the depiction of the beam of light in this context is the sun's rays. So that the Surya Majapahit symbol are associated with the deformed form of the sun in accordance with the meaning of the symbols presented.

Based on the formal analysis above, and then corrected using the theory of the style proposed by Feldman, the style of the agency's symbolic work with the sun's basic shape can be categorized into formal order styles, that is, works of art created through the application of size patterns that are methodical way to achieve balance, stability and beauty. Furthermore Feldman also stated that the force can also be classified according to the technique. Based on the techniques used by Surya Majapahit's style of work with the basic form of the sun it can be categorized as a symbolism style which is an implementation of the flow of symbolism. A flow of art that emerged in the late 19th century. Works of symbolism flow try to create visual images that express ideas. How to display his art to convey something symbolic and more to spiritual reality (Adi Kusrianto and Made Arini, 2011, p. 122). Even though Surya Majapahit appeared in the 15th century, the classification of styles was incorporated into the flow or style of symbolism according to the characteristics or characteristics of the aforementioned styles.

### ***Second Stage: Iconography***

In the second stage or iconographic stage in the form of identification of secondary meanings. The identification process originates from reading the textual aspects of the work of art and seeing its relationship to the context to gain an understanding of the theme and concept of the work. As a corrective principle, comparison with type history is needed. The theme is interpreted as a source of creation that attracts an artist's interest and becomes or serves as a priority for his art studies. In the end a theme becomes a conception of anything from an artist that is conveyed or mandated through his artwork (Agus Burhan, 2003). The concept itself according to Carrol (in Yulimarni, 2011) is a philosophical effort to explore the thought and creation that underlies the formation of an art object, by breaking it down into separate components and each component is determined its properties and uses.

This second stage will begin by understanding aspects of the Surya Majapahit context which will then be analyzed in each section of the artwork that has a connection with the types of the era. Reading of works using the iconographic approach also requires literary evidence because in its manufacture also involves a long and in-depth study of social, cultural, political, and economic aspects. A symbol especially the kingdom must have the meaning behind its form. Besides being able to describe the ideology of the kingdom, the order used in the kingdom, or other meanings that are still tacid. Especially when the artifacts are always preserved, they certainly have deep teachings for Javanese people. Javanese interest in using symbols in the form of artifacts is one indication of the existence of symbolic behavior that can not be separated from the Javanese cultural system, therefore there is a pseudo Javanese term wong. In the Javanese world, many things are not explicitly stated, but instead use the language of symbols that is implied but has a deep meaning. This is also possible in the manifestation of Surya Majapahit as a symbol of Javanese human life that is still preserved even today.

The Surya Majapahit symbol is the result of a combination of two beliefs, namely Hindu-Buddhist religion and the original religion which was used as a symbol of the Majapahit kingdom in its time. There is an element of genuine belief characterized by the presence of the sun and the number of light angles that refer to the eight cardinal directions. While the elements of Hinduism, associated with the form of the gods in the sun, where the gods are deities known in Hinduism, known as the Gods Nawasanga. And the god Lokapala who is the guardian of the direction of the wind. Dewata Nawasanga represents the nine aspects of Hyang Widhi (Esa in many) as Lord Shiva, who fills all directions of the compass. In the east of Iswara, Southeast of Maheswara, South of Brahma, Southwest of Rudra, West of Mahadeva, Northwest of Sangkara, North of Wisnu, and Northeast of Sambhu (Indonesian Ministry of Religion Directorate General of Hindu Guidance (Parisada Hindu Dharma Indonesia). 2014, p. 47).

The meaning contained in the Goddess Nawasanga is taken from the color, weapons, and direction of the wind or the place where each god is depicted on the symbol. The colors that depict each deity represent a description of the nature possessed by the deity. Likewise, the picture of weapons carried by each deity also illustrates the nature or represents the figure of the god. There are also symbolic colors depicted in the Majapahit sun that represent the colors of Gods, namely *cemeng*, *abrit*, *jene*, *hermit*, *blue*, *ijem*, *wungu*, and *dhadhu*.

### ***Third Stage: Iconological***

In this stage the meaning of the agency's basic form of the sun will be carried out based on synthetic intuition that is influenced by the psychological conditions and outlook on life of the author. Besides that, corrective principles are used in the form of cultural phenomena and symbol theory from Suzanne K. Langer. According to Langer, symbols are divided into two types, namely: art symbols and symbols in art. The symbol of art is also called the form of

expression, as an expression of the fabric of sensibility, emotions, feelings, and impersonal cognition, which is the main characteristic of the work of art. The art symbol is also said to be an absolute image (unlimited), the opposite image will be irrational because it is literally not pictured. While what is said is a symbol in art is the meaning of the symbol attached to the work or a metaphor, an image with clear or subtle literal significance. Thus, according to Langer, art is both a symbol and symbolic at the same time (Suzzane K. Langer, 2006: 139-140).

The meaning of the form that depicts the Gods of Nawasangha and the meaning of color which has the meaning of Hasta Color contained in Surya Majapahit is understood as the antithesis of the development of the embodiment of Color Chess, which is essentially a reflection of the eight traits found in the universe (Astadikpalaka) that can be responded to by the five senses and incarnated as Pancamaya which is stored in the hearts of human beings which is a reflection or depiction of the teachings of Hastabrata. The teaching is a symbol of human behavior as a leader, at least a leader for himself to be able to become the main human being. The eight main practices referred to as Hasta Brata consist of: (a) hambeging behavior Kisma: a leader who is always compassionate to anyone. Kisma means land. The land does not care who stepped on it, all are pitied. The land always shows its services. Although hoed, trampled, fertilized, plowed, but instead gave fertile and growing plants. The philosophy of the land is tubal water in response to milk. Bad repayment of kindness and nobleness; (b) Hambeging Tirta's behavior: a leader must be fair as the water is always level. Justice that is enforced can give brightness like water that cleanses impurities. Water never entails an old love and choose love'; (c) Hambeging Dahana's behavior: a leader must be strict like a burning fire. But through consideration based on common sense that can be accounted for so that it does not bring damage to the earth; (d) behavior of Hambeging Samirana: a leader must be conscientious wherever he is. Good and bad the people must be known by the eyes of the head himself, without depending on reports from subordinates. Subordinates tend to be selective in giving information to try to please the leader; (e) Hambeging Samodra behavior: a leader must be as forgiving as a great ocean that is ready to accommodate anything that is washed away from the mainland. The soul of the ocean reflects the supporters of pluralism in a pluralistic character society; (f) Solar Hambeging behavior: a leader must inspire his subordinates like the sun that always illuminates the earth and gives energy to every creature; (g) Hambeging Candra behavior: a leader must provide a soothing illumination as the moon shines brightly but not hot, even as the moonlight looks beautiful. Villagers often call it the full moon Sidi; (h) Hambeging Kartika's behavior: The meaning of a leader must remain confident even though there is a lack in him. Like the stars in the sky, although very small but optimistically radiate their light, as a contribution to life (Purwadi, 2007: 126-127). Likewise, seeing the twinkling of stars in the sky can calm and reassure hearts and feelings. Thus the behavior that should be a character for a leader.

Surya Majapahit is also an image of eight mustika (pearls of wisdom symbols) commonly called hastagina. Hastagina's teachings have a basis similar to Javanese cosmological symbolism "keblat papat kalima pancer". Keblat papat kalima pancer in Javanese teaching is a manifestation of cosmic nature. Papat in question is the crater, getih (blood), navel, and adhi ari-ari. Crater (amniotic water) is in the East (wetan, witan) white, this is what started the birth, while wetan or witan means wiwitan, the beginning of everything. In Javanese terms it is called purwo. Getih (blood) is red in the south or daksimo which is interpreted as living behavior. Puser (Navel) is located in the west or pracimo, black which marks the end of life. Adhi placenta (yellow placenta) is in the North or the camel, which means life after death. The pancer (center) is located in the middle called mar and marti (Suwardi Endraswara, 2006: 54-55).

Visual aspects that appear in Surya Majapahit reveal mythology based on the Javanese religious system which is reflected through the motifs in it. Through connecting the image of the god and the bright color background on the radiant ornament of the Majapahit solar symbol, it can be found the application of the old cultural concept of *loro-loroning atunggal* in Javanese culture or *rwa binedha* in Balinese cultural treasures. This old concept is what Jakob Sumardjo called *completio oppositorum*, a harmonious alignment between the microcosm realm and the macrocosm realm in the symbolism of Surya Majapahit.

Thus, Hayam Wuruk tries to reveal that Surya Majapahit is the cosmic axis, the center of the world, the origin of all, the roots of all roots, the paran, or the mundi axis. In many aspects, the cosmology of Javanese religion reflected in Surya Majapahit extends, integrating natural knowledge and metaphysical, agricultural, social, and artistic beliefs of the Majapahit people.

### Conclusion

Conclusion through the study of iconography we can gain an understanding of Surya Majapahit's artifacts both in the more subtle textual, contextual and meaningful aspects.

It also provides an understanding that art works are able to express social and mental facts of an era by using interrelated and supportive knowledge construction. In this article, a bond with its context has been obtained through an analysis of the style or flow as well as themes that illustrate aspects of belief, social, cultural, political, and scientific aspects that are related to Surya Majapahit's artwork.

From the formal analysis above also concluded that the Surya Majapahit artwork, is a symbol of human behavior as a leader, at least a leader for himself to be able to become the main human being referred to as *Hasta Brata* or eight leadership practices. Sun Majapahit is also an image of eight *mustika* (pearl of wisdom symbol) commonly called *hastagina*. *Hastagina's* teachings have a basis similar to Javanese cosmological symbolism "*keblat papat kalima pancer*". *Keblat papat kalima pancer* in Javanese teaching is a manifestation of cosmic nature.

Visual aspects that appear in Surya Majapahit reveal mythology based on the Javanese religious system which is reflected through the motifs in it. Through connecting the images of the gods and the bright color background to the radiant ornament of the Majapahit solar symbol, it can be found the application of the old cultural concept of *loro-loroning atunggal* in Javanese culture, harmonious alignment between the microcosm realm and the macrocosm realm in Surya Majapahit symbolism. Thus, Hayam Wuruk tries to reveal that Surya Majapahit is the cosmic axis, the center of the world, the origin of all, the roots of all roots, the paran, or the mundi axis. In many aspects, the cosmology of Javanese religion reflected in Surya Majapahit extends, integrating natural knowledge and metaphysical, agricultural, social, and artistic beliefs of the Majapahit people.

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## AESTHETIC PARADIGM POSTER ACTION ALIT AMBARA WORKS POST-REFORM IN INDONESIA

IGN. Tri Marutama

Postgraduate Student at the Indonesian Institute of the Arts, Surakarta, Indonesia. Lecturer at D3 DKV SV, Universitas Sebelas Maret, Surakarta, Indonesia (E-mail: avatarcomey@yahoo.co.id)

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**Abstract:** *The object analyzed in this study is the Posteraction works of Alit Ambara period Post- Reform 1998-2018. This research was lifted from the works poster action works of Alit Ambara aims to describe the essence of the text of the work poster action and dimensions of the concept of the aesthetic paradigm. The results of this study are expected to present a concept of the aesthetics paradigm of resistance and awareness against various social phenomena through art. Type of research is a literature study that consists of a variety of social issues that occur in the community as much as 5 pieces sample poster source primary sources and various secondary sources of documentation articles, catalogs, and interviews on the designer of the poster. The material object of this study is the Posteraction works of Alit Ambara post-reform in Indonesia and the formal object is this form of the concept aesthetic paradigm is the Posteraction works of Alit Ambara post-reform in Indonesia. The primary Data in the form of the description of the various elements, principles, and ideas, ideas, style, and ideology, while the secondary data to reconstruct the symbolization of the visual text in a variety of themes in the present. Data were analyzed with the approach of hermeneutic phenomenology is a symbol of Paul Ricoeur. The results showed that: 1. the nature of poster action is a work of contemporary art that is strongly influenced by the poster style of the Russian and Polish genre of social realism, 2. The principle of the process of creative design poster action greatly influenced the social and political situation post-reform in the relationship with contextual time and space where the works were born. 3. The aesthetic paradigm on the work of the text Posteraction is the result of a relation between the formed and forming that can knit relation of the aesthetic with the socio-political dynamics in the appearance of poster art in Indonesia.*

**Keywords:** *Posteraction, Aesthetic, Reform.*

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### Introduction

Since the beginning of the development of graphic design development in Indonesia can not be separated from the dynamics of the lives of the communities where it grew. The socio-political-cultural aspect becomes one of the factors that also forms the basis of thinking, methods, and practices of creating visual works. The socio-political aspects of the colonial to the reformation period not only helped shape national awareness but also shaped the history of design/art in Indonesia. Media posters, as part of the form of design work, also experienced various forms of change in various dimensions and aesthetic paradigms. In visual poster propaganda works in Indonesia developed during the Dutch era until the reformation period, experienced various changes in form, function, and aesthetic paradigms, however, each work of art could not be separated from the various factors that influenced its change. Changes in the socio-political constellation in the pre-reform era until post-reformation have an impact on the dynamics of the art paradigm that occurs in Indonesia, the themes, objects, ideas, and styles of art also experienced a shift and have a critical tendency towards various social issues that develop in the community. Many describe social realities as what happens in the community (social realism).

Propaganda presents a definition of propaganda: "it refers solely to the control of opinion by significant symbols, or, to speak more concretely and less accurately, by stories, rumors, reports, pictures and other forms of social communication." (Laswell, 1927: 9). Ten years later, Propaganda includes every persuasive technique that influences human activity by manipulating or making representations. This representation can be through words of speech, writing, pictures, or musical forms" (Laswell, 1937: 521-522). Both Laswell's definitions cover almost all forms of advertising and in fact, appear in the sense related to all matters relating to acts of persuasion (Laswell, 1937: 523) states that "both advertising and publication fall into the propaganda area".

Posteraksi has a range that is affordable and quite effective. Historically, posters are not just a medium for Propaganda or expression of oppression, but they are a form of art that is as important as other works of art. In the land of posters in Poland, posters are part of their expressions of life. A poster is one of the two-dimensional visual communication media that aims to convey messages, wishes, announce something to be known to the public and remind them of things that are considered essential (Tinarbuko, 2015: 45). During the repressive New Order regime, posters of anti-Suharto resistance also appeared. These resistance posters developed in line with the growth of the civil society movement in Indonesia, which relied on various NGOs and universities.

One of the most progressive and massive poster designers or artists is Alit Ambara. The work since pre and post new order is precisely at the collapse of the new order since the reformation took place until now is very productive in creating and designing posters for various forms of community advocacy on various social issues that develop in the community. In communicating the text message of his poster, Alit sometimes uses a straightforward visual language style and includes invitations to take action. For example, in posters about invitations to strikes, or actions taking to the streets. Through various sites and social networking Nobodycorp Internationale Unlimited, the posters are widely spread in various cities as a medium for demonstrations. The existence of poster media as a means of awareness and propaganda art that popularized posters as one of the main strategies in disseminating current issues regarding the existence of social, political, and economic situations.

Departing from the above explanation, this study tries to question how the aesthetic paradigm of Alit Ambara poster action. Related to this research, it is important to explain the propaganda posters and social realism that influence many forms of movement-charged arts, how posters can build collective awareness and collective memory. The aesthetic paradigm in this study takes the Limitation on the post-reform works of the Limitation was chosen to facilitate the reading of concepts, visual and verbal styles, and context that can not be separated from the socio-political developments that developed at that time. The political dimension strongly influences Posteraction after the fall of the new order, where discourses which have been banned have begun to find their place and space in voicing the values of humanity, freedom, and critical awareness in responding to past and current phenomena. Beyond that, the art paradigm develops following more complex and varied forms, patterns in different spaces and times and places. By the context of this research, an aesthetic approach is needed in exposing the dimensions of the relation of meaning and values and aesthetic concepts. Marxist aesthetic theory views that art is not a retrieval of what has existed in the past and is not a copy of what already exists, but is a symbolic projection that shows the future and reveals the creative power of humans, Marxist aesthetics seeks to uncover the meaning and influence of business the efforts of artists from every historical period. In connection with this research, it is seen that this theory is considered suitable in seeing the problems raised.

## Literature Review

This paper will examine the aesthetic paradigm of post-Alit Ambara post-reformation in Indonesia. The literature will explain how the aesthetic paradigm of humanism, resistance and awareness became a major theme in the poster in highlighting various socio-political problems in society, as a propaganda media with a visual style of social realism. In the poster text, it can confront social criticism and collective memory of various forms of humanitarian values.

Aesthetics, according to Georg Lukacs in the book of social realism (Karyanto: 1997), among others: true art is an art that departs from dialectics. The dialectical attitude in art is an attitude that is not only based on spontaneous feelings or mere aesthetic power. An artist must be able to consciously capture the roots of reality that appears on the surface. Art for Lukacs is mimesis but not just imitating. Art is a reflection of the meaning of objective reality. With its position, Lukacs has placed humans in their existential position as beings who have spiritual power (consciousness). All human activities are driven by spiritual power. From this, Lukacs wants to dismiss the human dichotomic as a matter.

For Marx in the Marxist aesthetic book (Arvon: 1970), he considers art to depend on social situations (his criticism of the *Mysteries of Paris* and Franz von Sickingen). Second, he also sometimes regards art as Ahmad Zaenuri in the journal *Humanities*, with an article entitled: *Liberation Art: Aesthetics as a Media of Awareness*, argues: Aesthetics is a pali thing close to human life so that the process of awareness through aesthetic media is straightforward to influence life and culture in society. The process of understanding the work of art depends on the audience's aesthetic experience of the work of art. Art gives artists and audiences a pulse of awareness both of human desires and the reality that obstructs and fulfills them (Freud in Nelson 2003: 166). The art of liberation acts as a medium of liberation from all forms of oppression, policies that, suppress and manipulate the community, and as a medium of communication of various phenomena that arise in the community so that awareness is built on a just society's culture. The artwork is creative work. However, what is created by art is not an object, but rather a critical outcome of everything that exists (Soetomo 2003: 14). The artist has to be critical of the realities of life, injustice, exploitation, and all forms of oppression by both policymakers and capitalists.

AD Pirous identified that the presence of posters of struggle during the independence revolution of 1945-1949 was strictly related to the socio-political situation that was happening in Indonesia at that time. Artists create struggle posters laden with patriotism values, even though the last poster works during the physical revolution, artists do not necessarily ignore the aesthetic rules of the created posters, the creators are accomplished painters, so, naturally, the struggle posters are a quality work (Pirous, 2006: 156).

Huang Jian Poster political propaganda has a very important function in advocating the policy lines and instructions of the Chinese Communist Party, as a weapon to fight against enemies, it survived for several decades until the 1990s. Political propaganda posters have a special structure of visual linguistics and artistic interpretation space, and they change in different political backgrounds. Chairman Mao's *Longlife* poster is a combination of revolutionary romanticism and revolutionary realism (Jian, 2014). In its development, new media technology creates a more democratic culture of interaction. The production of discourse is no longer centered in the media or government media, agreed to be agreed by changes in brave community chains that do not have to be interconnected in capturing the world. Social media is not only open to everyone in terms of accessibility but also in terms of negotiating to mean (Bartoletti, 2011). The dominant narrative can be questioned, and alternatives can develop in the suburbs.

Fian Kurniawan in the article *Waiting for the Past to Pass: Collective Memory of the PKI and Communism* addresses his view, a counter-memory used through the demystification

of dominant memories. This occurs in three forms, namely dispelling myths with academic studies, parodying official narratives in the form of memes, and presenting alternative narratives. Apart from that, I discovered what was meant by complexity at a specific event that did not appear in the dominant memory, namely mass victory. The dominant memory is negligent, if not denied, about this incident. Recognizing mass murder, and recognizing that those killed are fellow brothers, will injure the dominant moral claim as a victim and undermine the justification of empowerment from the parties concerned. The use of new media also means the transfer of memories occurs between users of the media, which is meant to come from young people. Thus, internet culture also has a part in how rival memories are discussed. In its development, new media technology creates a more democratic culture of interaction. The production of discourse is no longer centered in the media or government media, agreed to be agreed by changes in brave community chains that do not have to be interconnected in capturing the world. Social media is not only open to everyone in terms of accessibility but also in terms of negotiating to mean (Bartoletti, 2011).

### **Research methods**

This study is a qualitative study using historical methods that have the characteristics of searching, electing and criticizing, then analyzing and interpreting the sources used, in addition to sharpening and expanding the exploration a multidisciplinary approach is used. With this framework, it is hoped that it will become a historical fact poster building which is diachronic or synchronic. Excavation of sources through primary, secondary, and tertiary sources (Lichtman, 1979: 18) The problem under study is the aesthetic paradigm shift in Posteraction of Alit Ambara's work 1998-2018, with direct oral sources on the designer, namely Alit Ambara. After the data collected, the facts are interpreted and analyzed in producing a synthesis of the integrity of meaning. These facts emerge from various multidisciplinary science approaches to present a unified and meaningful aesthetic paradigm.

### **Discussion**

#### ***Alit Ambara Posteraction as Propaganda, Resistance and Awareness Media***

In the New Order era, the government/authorities used their aesthetic paradigm to be more anti-communist Propaganda, development, upholding the ideology of Pancasila and food self-sufficiency. This concept became an instrument in various Propaganda carried out in various media, including posters. The New Order era was controlled by the media where all the discourse of art and aesthetics was scanned in the highest power. All styles, propaganda media models lead to the formation of government opinion as a tool for social control. Leonard W. Dobb said, Propaganda is a systematic effort made by individuals who each have an interest in controlling the attitudes of other groups of individuals by using suggestions and as a result controlling these activities. In this situation there is a change in the aesthetic paradigm that is very militaristic, upholding the values of humanism and freedom of expression, art becomes a state tool where strict control from various institutions related to the media plays a role in censoring all forms of art in Indonesia.

Posters and various other arts controlled by the state in the interests of the state and the authorities, art is only a political tool and the interests of the authorities, where art channels are controlled to legitimize power at that time. New Order Era, culture is political; art is not free from interests and political content (Joost Smiers, 2003: 87; T. Slamet Suparno, 2009: 39-40). Stagnation of aesthetic discourse occurs, because all forms of aesthetic discourse and values are the result of construction by the authorities, people's themes, freedom of opinion, corruption are forbidden, all expressions that contradict the image of the authorities find it difficult to be present or appear as their fun. Poster, in this case, experienced a downturn in aesthetic rules,

Propaganda here is played as a propaganda tool for the ruling government in campaigning for government programs. The media, in this case, the poster becomes the mouthpiece of the government's legitimacy in constructing the aesthetic paradigm of securing economic development and strengthening the ideology of Pancasila and anti-communism.

Posteraksi presents as an answer or criticism of various state policies. This influence forms a resistance in the form of poster media. However, a work born cannot be separated from the phenomena that shape and follow, the post-reform atmosphere constructs various forms of life patterns and art. One other thought in Marxist aesthetics is that the emphasis of art is closely related to social life and functions as an instrument of political awareness so that the theory of social functions of art is needed to analyze works aimed at the people. In the book *Art as Image and Ideas*, Edmund Burke Feldman suggests one of his thoughts on the functions of art. Broadly speaking, art has three functions, namely, personal function, social function, and physical function. The social function will always be in art because works of art are created to be appreciated by the public. However, the tendencies can be different, for example, ideological and political expressions, social descriptions, satires, and graphic information.

Furthermore, Feldman suggests the meaning of social functions that can be made more specific. The meaning invites a variety of responses that can be raised in art. Art has social functions including: (1) works of art can influence the collective behavior of many people. (2) Artworks are created and used (specifically), specifically in general situations. (3) Artwork appreciates or explains aspects of social or collective existence as opposed to various personal and individual experiences (Feldman, 1967: 36). It is in this position that poster action takes the role of what Feldman said, namely a social function in which posters tend to develop a message that is educative to build collective awareness in addressing social phenomena and the latest issues that develop after the reform. Poster action is a satire of artists/designers in reflecting various social conditions through visual arts. In this theory, too, Feldman explained an interesting tendency, namely the social function of art as a social description. According to him, works of art can display a simple subject matter, without explicitly showing that there is an important issue that needs attention. Usually, a small part of human life that often passes just like that, for example, every day.

The expression of visual work is always related to the soul of its era (*zeitgeist*). This change appears in the style, ideas, and ideas in art, especially posters. The description of personal style, mass style and nation style, and the history of propaganda posters is also an expression of the designer is a reflection of the expression of the soul of a nation's age. History of art, fine arts, and performance art can be drawn in a period of style in art (Wolffin, 1950: 1). Poster action is one social product that represents a variety of social issues that occurred in the post-reform era in Indonesia. In seeing a view and concept that develops a period of art history, then the prevailing aesthetic paradigm is needed. Paradigm is a shared view, pattern, model, or concept built from a phenomenon or fact (Khun, 1993, 10-17). By departing from this opinion, it can be assumed that the aesthetic paradigm of resistance in this discussion is a beautiful pattern, model, and concept in the post-reformation post-period .



**Figure 1,2,3,4:** Posteraction by Alit Ambara in addressing issues developing after reform.  
 Source: <https://nobodycorp.org>.

Alit Ambara built an aesthetic paradigm with the approach of resistance values which became the ideology of Posteraction, an analysis of ideology intended to show the poster text not only the production of articulation from ideological texts but also the effects of transformation, a kind of negotiation in the aesthetic and ideological encounter space, conducted text on elements of these ideologies which are then reproduced by producers through aesthetic production that produces text ideologies. It should be stressed that the ideology of the text is different from the expression of artistic ideology, but the product of aesthetic processing of the general ideology carried out by artists as creators, in this case, Alit Ambara. Relationships between the world of text and context occur so that the analysis of Alit Ambara's poster construction of the text shows that the text seeks to reconstruct symbolic meanings externally, displayed, and transformed to reveal phenomena that occur in the community on social issues. To produce aesthetic ideological structures: the spirit of humanity, justice, and liberation.

Poster Alit Ambara is also a relationship of aesthetic relations that intersects with the ideology that developed after the reform. This is because in seeing a work of art, it will never be separated from two main viewpoints, namely the aesthetic point of view (artists, art institutions, appreciation of artwork) and the non-aesthetic viewpoint (political institutions, developing ideology, historical tendencies) at the time and place where the artwork appeared (Peterson in Zolberg, 1990: 8). The poster action work here can become a global picture of the face and dynamics of the nation. Poster action is the result of the construction of signs and meanings that can achieve their existence in the form of cultural and social products as a propaganda poster media that is aesthetically strong. Poster action is a set of images and texts that can raise collective awareness to take action or act in addressing social issues. An artist/designer in his work is always influenced or supported by three main factors, namely cultural and cultural influence and support, social actors who determine the value and existence of art, and audience or community acceptance of art. These three things are closely interrelated in supporting or influencing the value and existence of a work of art that was born from an artist which will then have an impact on the existence of the artist (Zolberg, 1990: 136). From the

style, pattern, and model, the Posteraction text is related to the spirit of the era in the historical process of propaganda posters in Indonesia.



**Figure 5,6,7,8:** Posteraction by Alit Ambara in addressing issues developing post-reform.  
 Source: <https://nobodycorp.org>.

The personal expression of artists in voicing various issues is better accommodated when compared to the previous era. This style of expression involves a variety of aesthetic and emotional potentials and fantasies. Social values accompany changes in the expression of the artist/designer, how the models, patterns, and shapes of each poster in this breadth of themes involve various issues as an aesthetic dynamic. The description of factual and expressional elements is more precise, so the necessary principle of interpretation correction, namely objects and events expressed by forms that are related to specific historical conditions or commonly referred to as Style History (Panofsky, 1955: 33-35). The style in the art world can be divided into four trends main, namely the style of scientific accuracy, formal arrangement style, emotional style, and fantasy style (Feldman, 1967: 138-204).

Visual enrichment Posteraksi is heavily influenced by constructivism styles that are highly developed in Russia, Cuba, Mexico, Germany, Japan, and America. This style was strongly influenced by the schools of Marxism, which gave birth to the style of constructivism as an aesthetic ideology. Constructivism spread to Indonesia in the era of the Japanese Revolution, and occupation brought the influence of aesthetic style in the arena of art, poster-style in Indonesia. The aesthetic paradigm that is carried is social realism which illustrates the reality of the community at that time. This becomes the style of Posteraksi in presenting breakthrough aesthetic stagnation which is dominated by commercial propaganda posters. And break the aesthetics formed by the New Order, which are full of political interests rather than social interests. Alit Ambara as a designer, places itself as a historical agent movement, resistance to neo-capitalism, neoliberalism, neocolonialism, a new style that developed during the New Order.



**Figure 9,10,11:** Posteraction by Alit Ambara in addressing issues were developing post-reform.

Source: <https://nobodycorp.org>.

Through poster works, Alit Ambara brings the spirit of resistance to struggle, freedom, human rights, and the environment in Indonesian society. As an artist/designer Alit Ambara through his posterization has become one of the dynamites of awareness. Awareness of the values of life and existence as humans who have the same right to live in this independent nation. Posteraksi sought its position as a moral, ethical, and aesthetic advocate. By presenting irony, a very real satire to arouse the spirit of humanity which is shackled by colonialism and oppression by the state, institutions, private sector, and individuals.

### Conclusion

In the post-reform era, posters by Alit Ambara were developed by many social, political, and cultural developments. Various issues in social contexts such as the issue of human rights, environment, defense, freedom, corruption are major themes in the contextualism paradigm framework of resistance. The Alit Ambara poster presents the value of empathy for the values of people's lives in Indonesia. With massive social, political interaction, posters become a battle of victories over oppression, with a discussion of social realism that supports and effectively builds awareness and enthusiasm for the oppressed in their verbal and visual text messages. Alit Ambara's poster action can formulate the aesthetic paradigm of resistance into a very powerful and progressive revolutionary medium.

The poster not only answers the personal designer but is a determinant social, political and cultural phenomenon of conflict in poster language, style, patterns, and models of visual communication that are full of aesthetic values. The aesthetic paradigm opposes getting its ideal form in the fabric of visual and verbal relations in media posters, and poster action becomes a dialectical space between art and politics. A posteraction is an expression of aesthetic perception and impression. Here Alit Ambara as a designer makes posters as perceived and understood, and the world wants. At this level poster acts as a work explores the strength of its message about defense as an ideological criticism. Here understanding (*verstehen*) and ideological criticism are interrelated; here the text builds messages and meanings by reflecting on the meaning of life.

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## THE PHENOMENON OF LOCAL AND PERSONAL CONTENT IN MUSIC MARKET DOMINATION

Rully Aprilia Zandra<sup>1</sup>  
Santosa<sup>2</sup>  
Bambang Sunarto<sup>3</sup>  
Zulkarnain Mistortoify<sup>4</sup>  
Sri Hesti Heriwati<sup>5</sup>

<sup>1</sup>Author, Faculty of Letters, State University of Malang (UM), Malang, (E-mail: rullyzandra.fs@um.ac.id)

<sup>2</sup>Postgraduate, Institute of Art (ISI Surakarta), Surakarta (E-mail: santosa@isi-ska.ac.id)

<sup>3</sup>Postgraduate, Institute of Art (ISI Surakarta), Surakarta (E-mail: bambangsunarto@isi-ska.ac.id)

<sup>4</sup>Postgraduate, Institute of Art (ISI Surakarta), Surakarta (E-mail: zul@isi-ska.ac.id)

<sup>5</sup>Postgraduate, Institute of Art (ISI Surakarta), Surakarta (E-mail: hestherawa@isi-ska.ac.id)

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**Abstract:** *Didi Kempot is a local Javanese songwriter who is highly valued by Javanese and foreigners, both old and young. However, there has not been much discussion looking at song making strategies that can quickly and broadly appeal to various age levels. This study aims to uncover the strategies used by Didi Kempot in gaining dominance in the Indonesian music market. Data is collected from musical works that are transcribed into notes, lyrics, and musical accompaniment. Concert videos and song clips watch audience response and a stage display. Furthermore, this data is confirmed on the concepts of capital, difference, dominance, and repression in psychoanalysis. The results of this study indicate that Javanese costumes, Javanese language lyrics, and the campursari genre are the differences in Didi Kempot, which are generally favoured by Javanese and foreigners. At the same time, the placement of a famous landmark in the lyrics brings out the listener's personal memory and the oppression inherent in the landmark. This study concludes that Didi Kempot achieved market dominance by filtering products through a choice of genres, modes and languages. In contrast, reconciliation repression is carried out by raising the past through stories and sites. Famous landmarks bring out the repression and memory of listeners so that they feel at peace with their past, or at least feel involved in the works of Didi Kempot. Didi Kempot's dominant work shows that elements which are memories, traditional, and landmark sites influence the popularity of music.*

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**Keywords:** *music composition, dominance strategy, best-selling song.*

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### Introduction

Covid-19 pandemic is a situation that forces many countries to do large-scale physical distance (Riksa Buana, 2020); even some cities are locked (Arum, 2020). This locking policy has resulted in a sharp increase in online activity. Both the work from home, the school from home, to entertainment content, everything has skyrocketed on the online platform (Destyanna Sari & Respati Puguh, 2020; Finance, 2012). The skyrocketed of the online platform also happened on YouTube and television. YouTube and television are increasing the name of Didi Kempot even higher, previously famous among middle-aged (Destyanna Sari & Respati Puguh, 2020). Through YouTube and large-scale physical restrictions, the name Didi Kempot returned to the explosion (Faqih, 2020). The blast marked by the emergence of new terms, such as The Godfather of Broken Heart (Achsani, 2019). The Godfather of Broken Heart is a nickname for Didi Kempot from teenage netizens (Achsani, 2019). Furthermore, their parents reminisce about the romance of their youth, also with this clan of works (Destyanna Sari & Respati Puguh, 2020).

Didi Kempot increasingly became the main topic of various media during the period of large-scale physical restrictions imposed by the Indonesian government (Damayanti Gani & Chandra, 2007a). He won the record for the fastest and biggest fundraising concert for health workers and the public pandemic (Hadi, 2020). This concert was held online with viewers from home (Nugroho, 2020). Donors transfer funds through bank account numbers during concerts (Faqih, 2020). Recorded the total funds collected reached 5.3 billion, obtained from 30,230 donors in the first 3 hours (Eka, 2020). The charity concert from Didi Kempot's house managed to collect a contribution of 7.6 billion rupiahs when the donation was closed (Hadi, 2020). Discussions about Didi Kempot peaked when the Maestro died, one week after his monumental charity concert (Faqih, 2020). The fans feel lost their favourite characters, and can not meet with his new works that are always phenomenal (Achsani, 2019). Now fans can only enjoy old works that have been left by Maestro (Damayanti Gani & Chandra, 2007a).

The works of the deceased are generally in the form of texted music. At first glance, the melody and lyrics are easy listenings (Eka, 2020). The lyrics mostly tell about heartbreaking stories (Rohmi, 2014). Heartbreaking stories like this always succeed in making the audience at the Didi Kempot concert join in singing hysterically (Achsani, 2019). Some of them could not even hold back their tears (Damayanti Gani & Chandra, 2007b). Crying during the Didi Kempot concert is not a strange sight (Destyanna Sari & Respati Puguh, 2020). Almost concerts always filled with time, booming, there is always a smile, and there are always tears flowing there (Rohmi, 2014). Terminal Tirtonadi, Stasiun Balapan, Pelabuhan Tanjung Mas, Terminal Kertonegoro, Pantai Parangtritis, Pasar Klewer, Malioboro, Gunung Merapi, Pantai Klayar, Teluk Penyu, Kopi Lampung, Jembatan Suramadu mention the names of famous places. The mention of famous places is one of the characteristics possessed by Didi Kempot.

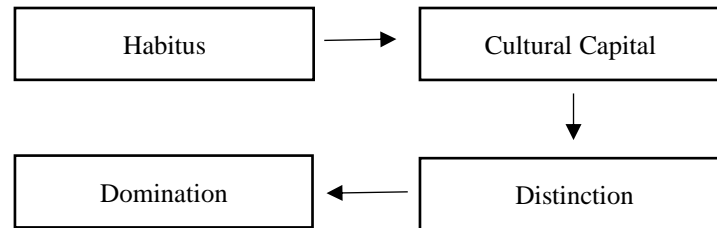
Some music maestros in Indonesia also use famous names in their works. The music masters included Markasan and Gesang (Zandra, 2019). Both Markasan, Gesang, and Didi Kempot all three mentioned this popular site that was immediately embedded in song poetry. However, some have been installed since in the title (Zandra, 2014). The use of famous sites in this work is allegedly used by researchers intentionally as an attraction of the work they publish. In line with the song lyrics, Markasan and Gesang also use many elements of local culture such as Javanese customs. The use of jarit, beskap, blangkon, rhythm, and even slendro gamelan mode also embedded in Gesang keroncong music. Rhythm and pelog gamelan modes mostly found in Markasan's work (Zandra, 2014). Whereas Didi Kempot, although he did not use the same scale mode as his predecessor, the nuances of his music still felt mixed with traditional Javanese (Achsani, 2019). In terms of Didi Kempot's performance clothing, it is far different from Markasan which uses a European suit (Zandra, 2019). Didi Kempot tended to think of researchers as more like Gesang, namely by using jarit, beskap, and blangkon (Rachman & Utomo, 2017)

The explosion of Didi Kempot's popularity was enormous and extreme for the two years before his death. This extreme explosion is believed by researchers to be no accident. Of course, there are secrets to success inherent in music and Didi Kempot's stage appearance style. Didi Kempot's success in gaining popularity and broad demand by various age levels is an exciting achievement to discuss. Unfortunately, the topic of Didi Kempot's success tips rarely discussed scientifically. Researchers felt compelled to find out the strategy used by Didi Kempot in gaining dominance in the Indonesian music market.

## Literature Review

The literature reviewed is scientific articles from research and published books relating to market domination and repression in psychoanalysis. Research on Markasan's musical works shows that the composer uses Surabaya's cultural structure to win the dominance of the

keroncong market in Surabaya and its surroundings (Zandra, 2018). This study also conveys that the difference in Markasan is the capital of victory (Zandra, 2019). Differences obtained from cultural capital that absorbed from the environment for a long time (Bourdieu & Johnson, 1993). The long duration that contributes capital to someone is called habitus (Bourdieu, 1990).

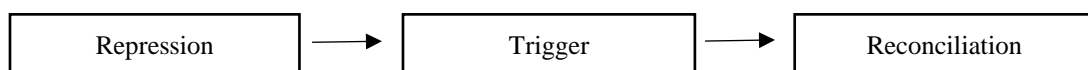


**Tabel 1:** Mind Map Cultural Capital

Research on the structure of local culture, market dominance, differences, capital, and habitus also used in this Didi Kempot research. The three of them closely watched the habitus process of equipping someone with cultural capital. Careful use of cultural capital in the arena of competition builds difference. Distinction rewards the creator. A long-lasting victory is market dominance.

In contrast to Markasan's research which saw the keroncong music arena in Surabaya and Bourdieu who examined the literary arena in Europe, research on Didi Kempot examined the campursari music arena. This research not only uses the perspective of market dominance and the cultural arena but also examines the study of psychoanalysis. Psychoanalytic studies that are considered relevant to this case are about the hidden memories of audience.

Hidden memory levers are always associated with the term repression. Repression is a primary human defence mechanism (Freud, 2005). Social repression done by burying feelings of anxiety, threatened, desires not in line with expectations, and desires that interfere with the subconscious (Durand & Barlow, 2007). Burying a problem is not a bad thing, but it will not be useful when someone pushes impulses, desires, hopes, and memories into the subconscious mind for a long time and continuously (Feist & Feist, 2014).



**Tabel 2.** Mind Map of Repression

Research on Didi Kempot uses all the elements and causal effects as carried out by previous study. However, his field of study directed at the use of repression levers with landmark aids and story of a broken heart. Repression leverage in question is the leverage intended to resolve internal conflicts buried by the audience. This research focuses on the use of convenience in the composer's market domination strategy.

## Method

The researcher collected Didi Kempot's musical works and copied the scale, lyrics, musical accompaniment, to then be confirmed on the concepts of capital, distinction, domination, and repression in psychoanalysis. Concert videos and song clips are examined by researchers to map audience response and singer stage style. Audience response and singer performance confirmed on the concepts of capital, difference, domination, and repression of psychoanalysis.

## Result and Discussion

Didi Kempot won the dominance of the Indonesian music market by using various elements. Some works have the power of language poetry, others are related to famous landmarks, and all are works that are always close to the lives of their listeners. As the development of music in Indonesia, Javanese becomes a reference to the uniqueness and appeal of musicians in Indonesia. The lyrics are the contents of the romance wrapped in language poetry has always been a selling point in any genre. Lyrics of contents from famous locations in Java also make songs sung by Indonesian musicians more quickly known. Borrowing the name of the landmark and the romance in it is a complete sales package. Didi Kempot's works have both. Here is an example of the power of lyrics about romance in Didi Kempot's work, 'Pamer Bojo'.

*Dudu klambi anyar seng neng njero lemarimu,  
nanging bojo anyar seng mbok pamerke neng aku  
Neng opo seneng aku, yen mung nggawe laraku,  
pamer bojo anyar ning ngarepku.*

The lyrics tell a romance story. Nevertheless a romance that ends with grief. The text above tells about the phenomenon of an ex-wife showing off her new husband shortly after their divorce. The text becomes more dramatic because it starts with a rhythmic rhythm in harmony about the natural activities that must occur. However, it was followed by an attachment to a tragic and ironic heartbreaking story. Construction of lyrics in this way can recall bitter memories from the past of listeners who have a similar story.

Lyrics that describe separation on famous sites make listeners more easily triggered. The tragedy that placed on famous sites is a greater force than tragic poetry alone. The use of well-known locations is a trigger that can attract bitter memories, even memories that have been deliberately buried. The next song 'Stasiun Balapan' follows the story of someone who brought his girlfriend to 'Stasiun Balapan', which turned out to be their last meeting. Here are the lyrics.

*Ning Stasiun Balapan, kutho Solo sing dadi kenangan,  
kowe karo aku, naliko ngeterke lungamu.  
Ning Stasiun Balapan, rasane koyo wong kelangan,  
kowe ninggal aku, ra kroso netes eluh ning pipiku.  
Janji lungu mung sedelo, malah tanpo kirim warta,  
lali opo pancen nglali, yen eling mbok enggal bali.*

Likewise with the song 'Dalan Anyar' which tells about the setting of a broken heart at the bus terminal.

*Ning dalan anyar kowe karo sopo  
Aku ngerti dewe neng ngarepe moto  
Neng dalam anyar kowe karo sopo  
Neng kulon terminal Kertonegoro, Ngawi*

Through the text, it appears that the lyricist convinced that no love story runs smoothly. The meeting that will always be followed by separation is a theme that clearly expressed in his various stories. It also seems that lyricists believe that in popular places there are always love stories and sad stories too. Every place visited by many people has always hidden two stories. The accuracy of the lyricist in using the moment is reflected in borrowing the name of a famous

location, to spark the hearts of lyric readers. Didi Kempot always managed to make people repeat memories in the past. He uses lyrics that can always make viewers cry.

Didi Kempot consistently uses Javanese lyrics, wears batik or traditional costume clothing in every video clip, direct or indirect shows, and music genres are delivered using the Campursari music genre. Campursari music is music that is sung with a combination of gamelan instruments with a band set. Keyboard, drums, bass, ukulele, violin, drum, saron, kempul, and gongs are musical instruments commonly used in campursari formations. This combination of instruments gives a hybrid feel between gamelan and Javanese band. Campursari hybridity makes it readily accepted by Javanese music lovers and makes it easier for young band lovers to accept it.

The results of this study indicate that Didi Kempot has several vital elements that played in the creation of his work. In music that uses lyrics, Didi Kempot uses the repression of listeners' past memories related to the landmark. The landmark used by Didi Kempot is a trigger to recall the memories of the audience. As stated by Didi Kempot that everyone has memories at every site he has visited. Didi Kempot chose the famous landmark so that the site could trigger more people. He deliberately provoked memories and even hidden repression to be pulled to the surface. For him, a person's beautiful memory is a useful object to use. Bad memory generally can also move a person's heart. However, bad memories tend to be buried and covered by a person's subconscious. To explore lousy memory, a person needs trigger tool to open the barrier of the subconscious. Because every memory, good memory or bad memory, occurs at a time and place, then a place can be used as a trigger to call the two memories.

Didi Kempot deliberately triggers good and bad memories to come out. Good memories will be summoned then show a smile in the hearts and faces of the listener. In contrast, the bad memories that surfaced cried. Didi Kempot's effort to utilize the memory of the joys and sorrows of his listeners was acknowledged by the statement "there is always love and tears in those places". The places referred to by Didi Kempot are terminals, stations and every location that allows the meeting of two people or separation of two people. From here, researchers increasingly believe that there is an element of deliberate site use as a caller triggering repression for potential listeners. Everyone who has bitter memories at that place will be called in repression when the song is sung together.

Repression is a bad memory that is deliberately buried by the conscious and subconscious. So as not to interfere with the continuation of the life of its owner. At first sight, presenting for repression seems to be a crime. However, the presenting for repression that ends in inner peace is an act of kindness. The listener's repression that surfaces provoke sadness and tears. The sadness and tears put together in a concert give a sense of communal and solidarity. Owners of personal grief who mourn together in the pleasure of concerts and appearing many times will change the situation. Situations that were initially private and confidential turned communal and transparent. If this common and transparent situation occurs in repetition, their minds will become accustomed and begin to become invulnerable. The habit that leads to immunity is inner peace process to heal the wounds of his past. The process of one's inner peace is wrapped up by Didi Kempot in a simple cantus firmus and a campursari rhythm. Listening well and being able to make the peace process with the past more leisurely and more beautiful.

Efforts Didi Kempot reconcile someone with his past is a help that is needed by many people. The listeners of their music enjoy conscious or unconscious help in this form. Apart from efforts to suppress commercialism or hurt someone's heart, the lyrics and music built by Didi Kempot eventually become therapies are awaited many people. People who are waiting for Didi Kempot's lyrics and music therapy consist of many layers of demographics, both from early lovers to old lovers. All ages and economic levels need to complete their repression. So from him, connoisseurs of Didi Kempot's work came from various ages and economic levels.

Song lyrics that borrow the repression of prospective listeners delivered Didi Kempot in simple language and accompanied by a mild genre. The combination of the two is intentionally treated by Didi Kempot to achieve the effect of reconciliation to potential audiences. If repression is triggered or invoked in song lyrics and repeated for an extended time with lots of reps, then that will be just a commonplace. When the repression listener's past repression has become commonplace, there is a reconciliation of repression or peace with bad memories of the past. Listeners who get lost during a concert, they automatically experience emotional release. According to Sigmund Freud, if they release their emotions, there is a relief. If they get relief, they finally make up with a bad memory from the past. People who have experienced emotional release, and even managed to make peace with their repression, and then the subconscious will thank this song. This subconscious will tell the conscious that he needs that music. In simple language, the comfort of Didi Kempot's song makes listeners addicted. At least they feel they need this song.

The lyric language that uses Javanese has another side to market dominance. Besides being able to make the listener need this song, the language of the lyrics is also the differentiator of the composer. Distinction put composers superior to other composers. In the perfect music market competition in Indonesia, where local and foreign musicians can compete fairly, Didi Kempot needs to have differentiation and excellence. In this case, Didi Kempot's distinction was obtained from three things, namely Javanese language, Javanese style, and Javanese genre.

The first element of Didi Kempot's difference is song lyrics in Javanese. Javanese song lyrics became something special and began to rise among art connoisseurs. Fine Javanese to Javanese Ngoko is a marketable commodity. Art practitioners assume that by bringing Javanese lyrics, it will make the songs sung uniquely. Elegant Javanese language is considered delicate able to represent the Nusantara sophisticated in the past. Works that use the first Javanese language are horror films spell, colossal films poems, and the main motto of 'Gunung Merapi' in energy drink advertisements. While Javanese Ngoko also often wins market dominance. Ngoko Javanese language that has successfully attracted the market can be found in Yowis Ben films and songs, Nella Kharisma songs, Weird Genius 'Lathi' bridge song, and Via Vallen songs. Yowis Ben's film has sold 2 million tickets and 14 million viewers. While the song 'Banyu Moto' Nella Kharisma was watched by 15 million viewers, the song 'Lathi' Weird Genius was watched by 60 million viewers, and 190 million viewers watched the song 'Sayang' Via Vallen.

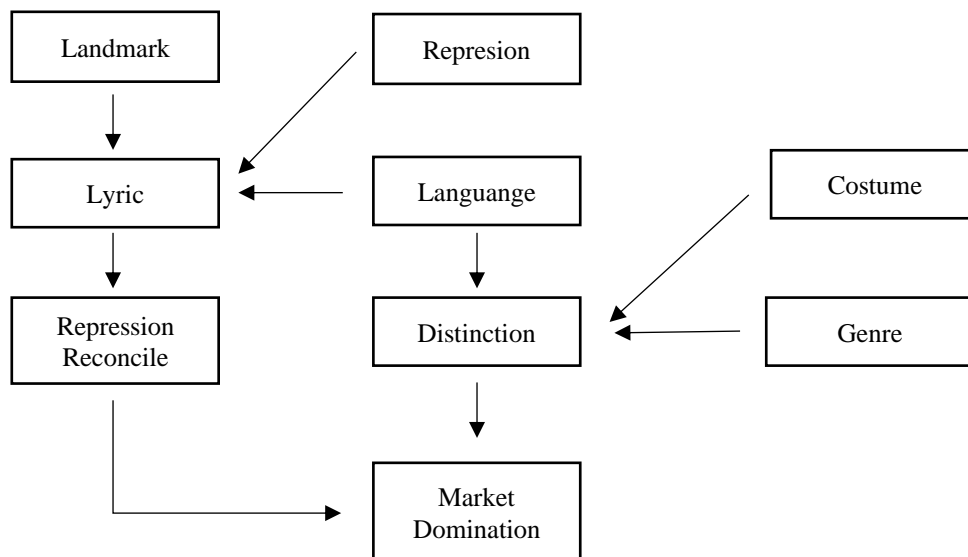
Mid-2006, the word 'rosa', which means strong, was used by Mbah Marijan and Chris Jhon for extra-joss advertisements. The word 'rosa' has been a strong motto in society for years, when, in fact, many Javanese do not use this language in their daily lives. The word 'rosa' appears as a local identity which, when awakened, feels unique. The unique taste comes from the differentiation of fine Javanese motto to other motto which are generally Indonesian or English. Other motto that speak Indonesian, for example, 'semangat', 'semakin di depan', 'kita bisa', 'pasti bisa', 'atau semangat baru'. While encouraging motto in English includes 'fighting', 'new born', 'keep smiling', 'never give up', and 'keep moving forward'. As a minority, the word 'rosa' which comes from Javanese immediately appeared as something that was most different. The most different object is what is called Pierre Bourdieu's concept of difference.

The concept of difference using Javanese is also found in the music industry in Indonesia. The Javanese language is embedded by Reza 'Arap' Oktovian in their musical work titled 'Lathi'. This realization made the Weird Genius bands experience an increase in the number of viewers and responses. In the first two weeks of launch video clips, they have been watched by 2 million viewers and become the number 1 trend on Indonesian youtube. In 2 months, 'Lathi' won 61 million viewers and was covered by many influencers around the world. In addition to instilling the Javanese language in the song 'Lathi', the use of Javanese clothing

and Javanese costume is also a distinction from songs owned by Weird Genius. This difference is the same as the difference between the two works of Didi Kempot, namely the use of Javanese clothing.

Javanese clothing is the second distinctive element of Didi Kempot. Javanese clothing has been used extensively in the advertising and television comedy theatre industries in Indonesia. Javanese clothing is often used to develop the impression of comedy or mystical glamour. This type of clothing can be found in needle advertisement 76 with Javanese genie and extravaganza with its 'dalang' characters. The community was intrigued by differences in the past glamour that deliberately contrasted with the surrounding setting. Although only briefly appeared, but the Javanese costume used is very attached to the memories of the Indonesian people. Blangkon, beskap, jarit, stagen, and daggers are obvious things that are attached to this character. Visual things are also closely related to Didi Kempot's appearance on the stage.

Aside from lyrics and costume elements, the third element of the Didi Kempot difference is the Javanese genre. The genre of the band's music genre is often called the campursari genre. The Campursari genre is a mixture of popular music with band formations with Javanese music with concise gamelan formations. The formation used by Didi Kempot consists of a cymbal, flute, first keyboard, second keyboard, electric violin, electric guitar, drumset, and octapads. This small campursari formation most often used by Didi Kempot. Referring to the three proposed distinction, language, clothing, and campursari genre are three things that refer directly to the differences chosen by Didi Kempot. This difference makes it superior. This advantage makes it chosen by the market.



**Tabel 1:** Mind Map Market Domination

Starting from a series of distinction, it can be stated by a graphic that the success of Didi Kempot dominated the Indonesian music market in two ways. Didi Kempot's market dominance was obtained from repression reconciliation and differentiation of music. Didi Kempot has built a reconciliation of repression and differences in musical performance and systems. The suppression of Didi Kempot's reconciliation was obtained from the language of lyrics which borrowed the listener's repression and was exploited through the use of site names. Didi Kempot's differences are obtained through language, clothing, and music genres. It is these five elements that always appear and are played by Didi Kempot in his musical works and performance works. The dominant work of Didi Kempot teaches us that elements which are memorial, traditional and well-known sites influence the popularity of music.

## Conclusion

The market dominance of Didi Kempot was obtained from the reconciliation of repression and the difference that Didi Kempot had intentionally or unintentionally built in its musical performance and system. The dominant work of Didi Kempot teaches us that elements which are memorial, traditional and well-known sites influence the popularity of music.

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# CONVERGENCE PHOTOGRAPHY, THE DYNAMICS OF THE RELATIONSHIP STILL/MOTION PHOTOGRAPHY IN THE DISRUPTION ERA

Agustinus Yohan

Postgraduate Program, Institut Seni Indonesia (ISI, Indonesia Institute Of The Arts) Surakarta, Indonesia, (E-mail: ranusatu@gmail.com)

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**Abstract:** *Convergence photography is a photography practice that applies still photography and motion photography to the same camera. It reached fullness in the era of disruption. The significant milestones was marked when it was released almost simultaneously the two phenomenal hybrid cameras in 2008, namely Canon EOS 5DII and Nikon 90D. The magazine 'Popular Photography' assesses that the presence of the EOS 5DII can undermine the separation of still photography and motion photography. One of the implications of digital photography is that photography is easier and cheaper. This inevitability has led to a wave of excitement in the practice of photography among most people. The emergence of convergent photography has also dynamited this excitement, which if mapped turns out to follow certain historiographies. It began in the realm of news-making in the latter half of the decade of 2010, when photo journals developed photo journalism in multimedia. Next is the first half of the 2020 decade for film-making, and the second half of this decade when millennials create digital content. Trace further into the history of photography, also seems almost similar moments. Right before the birth of the Lumiere brothers cinematograph, when Eadweard Muybridge created his masterpiece entitled: 'The Horse in Motion'. Muybridge used a number of view-cameras to capture the running horse series, in a project funded by Senator Leland Stanford.*

**Keywords:** *Convergence Photography, Divergent, Digital Content, Relationship Still/Motion Photography, Stillness/Moving Field*

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## Introduction

Digital photography began to be applied in the 80s. The principle in change from film photography to digital photography is only replacing the film recording media with a light-sensitive sensor called CCD or CMOS. The process of change itself is complete, but the process of digitizing photography does not stop here. The digitalization of photography continues and develops with the pace of the uber civilization, bringing deep and broad implications, as if it raises a disruption of photography. The practice of photography is becoming easier and cheaper. This disruption also stimulates creativity. Converging photography is one of them. The dividing line that has separated motion photography and still photography has now been breached. From the same camera now can be operated the practice of take photos and record videos at once. This study wants to examine this phenomenon, through a review of: still / motion photography relationships that trace certain historiographies from time to time.

If it can be mapped, all the frenetic developments of digital photography in the disruptions era are pursued in several parts. At the moment, what really feels attracted the attention of photography stakeholders, at least is convergent photography, mobile photography, followed by successive drone photography and mirrorless photography. The last but not least is post photography or beyond photography or there are several other synonyms. Compared to the other four, this last sequence is indeed still more discussed in a more limited circle among serious practitioners and photography scientists. The focus of this study is convergence photography that breaks the boundary between still photography and motion photography.

Although some other phenomena of the development of digital digitization have not less aroused the interest to be explored further, it would indeed be more effective if the study on broad themes such as this could be opened first with a selection of priority themes that were urgent and possible to be carried out in the future as opening the way.

Convergent photography feels special because of its extraordinary appeal. It seemed to trigger a large-scale exploration of the photography community to elaborate all boundaries that arise in the process of photography creation. Cross-linking occurs not only between camera systems but also extraordinary exploration in an unprecedented camera format. Just to mention one example is merge of a view camera system (large format) in a DSLR body (small format). Convergent photography in this study is limited as a phenomenon of convergence because of breaks the barriers that clearly divide still photography and motion photography. In the practical level this concept is manifested in the practice of photography which captures photos and / or records video at the same time from the same camera. This study endeavors to be a simple reflection related to the map of silent / moving photography relationships. This paper is the first part of my broader research, specifically aimed at finding answers to the question of how the timeline formation of the still / motion photography relation from its beginning to the disruptions era?

### Literature Review

Convergence has become a special word that is often discussed in every occasion. But studies of convergence related to photography are generally still very limited. From a search so far, only an article entitled 'Convergence camera and the new documentary image' is found. This research is more to examine the hypothesis of images from convergent cameras that are considered to lack the 'observational' perspective in the production of documentary films (Eriksson, 2012).

Convergence research is mostly carried out in the realm of media convergence which is really attracting attention. Not only in countries with established media developments, but also quite a lot is implemented in Indonesia. Starting from Garcia-Aviles who saw a comparison of the development of media convergence in three European countries. This study also compared three newsroom entities, namely El Mundo (Spain), Die Welt (Germany) and Der Standard (Austria). The study was conducted twice, to compare with the findings of the data carried out five years earlier (García-avilés et al., 2014). Previously, media convergence research in the UK through interviews with 20 journalists conducted between 2002 and 2003 (Saltzis & Dickinson, 2008). While other studies on similar topics, carried out in Canada (Winseck, 1999).

Similar research is also pretty much done in Indonesia. In 2012 alone, four scientific journals were discovered from this research. First, research from the University of Indonesia, which takes the object of the Tribune media network (Nastiti, 2012). From BPPKI (Research and Development Center for Communication and Information) Bandung there are two studies with the title 'Media Ecology in the Era of Convergence' (Haryati, 2012) and 'Development of Digital Newspapers in the Era of Convergence' (Praditya, 2012). In 2014 published research 'Diffusion Study of Media Convergence Innovation in 'Pikiran Rakyat Daily' (Resmadi & Yuliar, 2014). In 2016 two journal publications were titled 'Media Convergence of Local Newspapers' (Khadziq, 2016) and 'Newspapers and Media Convergence - Qualitative Descriptive Study of Media Convergence in 'Solopos' (Prihartono, 2016).

From the several convergence studies above, almost all of them emphasize the topic of their study around the issue of integration of new media with old media with various processes, and or related to the issue of ownership of the industry. A convergent camera study to examine the results of images that are considered lacking in 'observational' perspectives in the production of documentaries that worship the authenticity of facts. But research on media convergence that

specifically highlights the phenomenon of waning boundaries separating still photography and motion photography, has not yet been discovered in a search so far.

### **Research Method**

The type of data referenced and presented for this research is qualitative data, the main step of which is to study literature. The work referred to in this research is mainly digital content that has been published on the internet, which we also treat as cultural objects which are primary data. Literature study is intended primarily to obtain data from study results that are relevant and significant to the achievement of research objectives. Literature study is also intended to get the legitimacy of the concept and theory footing, as well as to examine its practical level in the field.

Convergent photography is within the scope of the creation process of two very broad and diverse domains, and in creation at the amateur, professional and industrial level as well. The complexity and diversity of the field of creation such as this makes it a challenge in setting research samples. The review of the works that have been presented makes it easier to map and create timelines, categorizing and enriching observational material. Therefore data analysis has been carried out since and during its collection, by utilizing qualitative research applications that are quite powerful, such as NVivo and Mendeley. This method is expected to anticipate the possibility of delayed schedule due to causes that are less predictable beforehand.

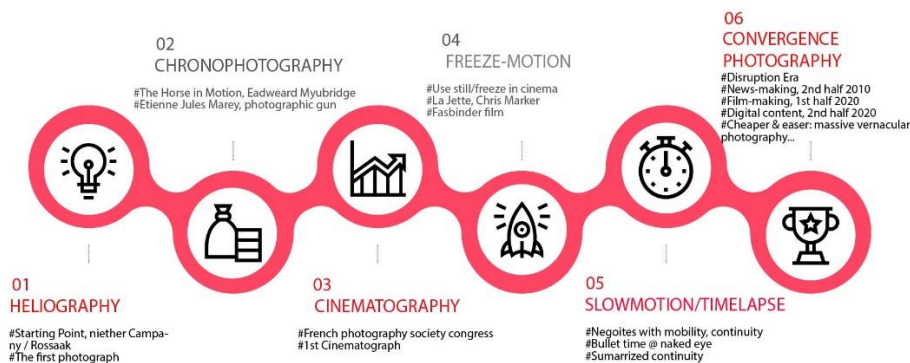
### **Discussion**

This study aims to answer questions related to the dynamics of the relationship between two 'siblings', namely photography and cinema. Relationships that often experience ups and downs. A topic of strategic study, by the theorist theorist Eivind Rossaak stillness / moving field (Rossaak 2011, 13). While Tom Slevin is watching the moment of increased academic attention on this topic in response to the perceived obsolescence of film as an analog medium in the era of digital reproduction (Slevin 2010, 65).

Cinematograph was introduced by Lumiere brothers in the French photography society congress in Lyon Paris on June 11, 1895 (Campany 2008, 7). Campany emphasized that the moment was the most significant achievement of the history of photography and cinema relations (Campany 2008, 8). A fragment of a very long time indeed. While Rossaak even mererefers the still motion relationship must be tracked in a very early time. Even the roots can be drawn into the period of precinema with the cinematoscope phenomenon (Rossaak 2011, 11).

Between 1826 or 1827 Joseph Niepcore Niepce was open the window of his house in Saint Lopue de Varennes, and with his camera obscura capturing a panoramic view of one of the corners of the city in France, which later became known as the first photo (Stulik, Kaplan, & Khanjian, 2013; Stewart, 2019; ("Milestones in Photography -- National Geographic," n.d.; ("[Horse in motion, galloping]," n.d.; "The Niépce Heliograph," n.d.; "Niépce's Catalog of Works - Nicéphore Niépce's House Museum," n.d.). The exposure time is definitely longer than today's photos. A very long exposure time said Stulik (Stulik et al., 2013), while Grundberg said that the exposure time was about eight hours, during which the sun moved from east to west so that it appears to shine on both sides of the building (Grundberg, n.d.). This study sets this moment as a foothold. Do not use the moment of Lumiere brothers cinematograph findings such as Campany, because there are other creative processes that precede it which is quite significant. But it will also not go as far as Rossaak's search because its significance and urgency are weak for this particular study.

TIMELINE OF RELATION STILL/MOTION PHOTOGRAPHY



**Figure 1:** The Timeline of Relation Still/Motion Photography

Source: <https://www.freepik.com>, with modification by Author

Eadward Muybridge, funded by Senator Leland Stanford who 'obsessed' with the charm of a racehorse, photographed running horses in farm of the Stanford University's founding. Myubridge uses a number of view-cameras to capture a series of running horses. The result came to be known as 'The Horse in Motion' (Shah, 2018; Phippen, 2016; “[Horse in motion, galloping] | Library of Congress,” n.d.). Myubridge's work marks the intensity of the era of chronophotography. The term chronophotography was introduced by Étienne Jules Marey to describe his photographic work on movement, and in 1889 by the International Photographic Congress it was declared the name for all sequential sequential photographic processes (Rossell 2013, 10). In addition to "The Horse in Motion", Myubridge's landscape works, especially in Yosemite in 1867 and 1872, describe the chronophotographic experiments he undertook (Latsis 2015, 1).

Marey also contributed impressively in this era. In contrast to Myubridge, which was driven more by his art, Marey's work was related to science. He wants his work to provide measurable and indisputable scientific facts about human and animal movements. He wanted to know how the movement occurred, not what it was like. Marey designed a "photographic gun" which revealed more accurate movement documentation. Marey exposes these images on the same plate making it easier to observe (Robinson, 2017; “Etienne-Jules Marey | Chronophotograph | The Met,” n.d.; Lienhard, n.d.; “Making Modernism: Muybridge and Marey | Photoworks,” 2010).

The relation of still / motion photography feel 'warmed up' again in slide-motion film works. Based on Ira Koningsberg's definition of slide-motion film is "A film, generally a documentary, which uses a series of still images such as filmographs, where the camera appears to move between image elements through a panning or zoom lens" (Hausken 2011, 86). The film *La Jetée* (1962) by Chris Marker is often referred to every time there is a film that uses still images, because *La Jetée* is also a symbol of the style of film in which photo-stills are used to make fiction films. Becomes "La Jetee-style" (Hausken 2011, 85). The film is called a masterpiece and is a landmark for making science fiction films, with 28 minutes of storytelling almost entirely in frame still (*La Jetée (The Pier) (1962) - Rotten Tomatoes*, n.d.). A hypnotizing and captivating story that can help us explore the complex relationship between photography and cinema (Felici, 2011).

A similar work was made by young filmmaker Jonás Cuarón titled *Ano Una* (2007). Interesting idea. Tells of a Mexican child with one-sided love. The twist is the presentation as a "slideshow" narrative. The effect is not as deep as La Jette's *Chris Marker*, more like a love story in a photo in a teen magazine. But it's entertaining, and what surprises us is like forgetting to watch still images. The brain acclimatizes (Bradshaw, 2008). The film follows La Jette-style. Visually it is clearly seen in common, but the audio is like a live action film, with music, diegetic sound, sound effects, and, unlike *Chris Marker's* well-known *La jetée*, *Ano Una* even contains dialogue (Rossaak 2011, 19).

The next narrative style in the dynamics of this relationship is the freeze-motion approach in the work of Rainer Werner Fassbinder, a German film-maker who died at a young age of 37 but with an extraordinary legacy of work, both in terms of quantity and style and the material of his storytelling. In 13 years of his short career, Fassbinder has directed 40 feature films, countless TV series and drama adaptations (Patterson, 2017). Fassbinder is the only director we can put forward to represent this approach. But freeze-motion as his unique film-speaking style seems to sink (Rossell, 2013). Could it be because of the controversial personal life bias? His addiction to alcohol and cocaine is widely known, as well as his bisexuality and the tendency to cruelly manipulate anyone who enters his orbit (Gilbey, 2017). Freeze-frames for sudden pauses and interruptions as the Fassbinder style are rarely recorded until now, perhaps because they rarely appear in the literal sense. In the film Fassbinder, freeze-frame as a specific form of visual stagnation can only be found as a figure of pause or sudden interruption, usually only found at the beginning or end of the film (Blümlinger 2011, 77).

The SlowMotion - TimeLapse approach becomes the next narrative style in the context of still / motion photography. Regarding slow-motion Rossaak argues "One of the most striking features in contemporary cinematic practice in cinemas, art galleries and new media platforms is the frequent use of slow motion and other delay techniques". It is as if the moving image has become increasingly updated to show its ability to keep moving, or move in a way that is barely visible. Some works of cinema, especially those in galleries and museums, seem to excel in displaying the invisible differences between motion and silence, frame still, the freeze effect, slow motion effect, and even stuttering" (Rossaak 2011, 12). Rossaak cites art historian Boris Groys: "contemporary cinema about delay and slow motion in *The Matrix* and *24 Hour Psycho* - negotiating with its other - immobility - as a way to understand its relationship with the two forms of prior representation and with the mediascape of contemporary consumers." These two works can also be considered to represent one of the most striking features in contemporary cinematic practice that often uses slow motion and other slowing techniques (Rossaak 2011, 12).

While in other parts there is a time-lapse approach which also explores elements of time specifically. This seems to be another color in the dynamics of the still / motion relation in the time of the contemporary cinema. Become one of the most striking features of cinematic practice in cinemas, art galleries and new media platforms, after a century since its birth. Whereas in slow-motion narratives negotiate immobility (Rossaak 2011, 11), in contrast time-lapse negotiates mobility, especially in relation to narration of film time flow. The feature is capable of slow-motion visualizing a very fast time travel into motion that is able to be captured by the naked eye, for example, a 'bullet-time' of two the film examples above, namely '*The Matrix*' and '*24 Hours Psycho*'. While time-lapse on the reverse side is a feature to condense time until a long fragment of time can be presented in a short moment. The time-lapse approach that is now rife applied in the latest cinema, is actually an old technique whose roots can even be traced since the Myubridge period (Seaton, 2018; King, 2010).

The era of disruption gave rise to another relation, namely convergent photography, which refers to the practice of photography both photos and videos carried out in the same

camera. Photos and videos can be created using the same camera. This technology found momentum in the performance of DSLR cameras from two camera brands that happened to be launched at almost the same time in 2003 (Campbell, 2013). The process of creating a video medium especially get extraordinary benefits from this technology, which has led to the emergence of a popular terminology, namely DSLR Cinematography (Lancaster, 2018). Its popularity then led to the emergence of other variants namely mirrorless cameras which are also popular for film-making (Yoon & Anderson, 2014). Converging photography is being applied in mobile devices (Villi & Stocchetti, 2011), until finally it also gave rise to a kind of mobile cinematography movement (with several aliases) whose popularity is not inferior to DSLR cinematography or even exceeded it (David, 2015; (Keep, 2014).

The dynamics of the still / motion photography relation when mapped can be drawn following the following historiography: heliography [1], chronophotography, stop-motion cinema [2], cinematography [3], still-freeze motion cinema [4], Slow-Motion - TimeLapse [5], Convergent Photography [6].

### Conclusions

In the span of time between the two significant stages of historical photography, namely heliography and convergent photography, there are four very impressive stages / achievements, as an effort to understand the relationship between photography and cinema as its siblings. Starting from chronophotography, cinematograph, still/freeze motion, and slowmotion – timelapse.

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# CITY BRANDING STRATEGY THROUGH PERFORMING ARTS (URGENCY OF CULTURAL FESTIVALS IN SOLO CITY)

Iwan Budi Santoso

Faculty of Performing Arts, Indonesian Institute of Art Surakarta, Indonesia (iwanonone@gmail.com)

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**Abstract:** *City Branding Strategy through Performing Arts (Urgency of Cultural Festivals in Solo) reveals the phenomenon of the urgency of festival existence in Solo. Festivals dominated most of the cultural events in the Solo City of 61 calendars of events in the form of performing arts. In the spirit as a mean of finding alternative resources, performing arts festivals in the City of Solo are also used as a strategy for branding the city.*

**Keywords:** *Festivals, Performing Arts, City Branding*

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## Introduction

The festival is now an urgent need for the city. The need for organizing these activities is as pressing as the need for facilities and infrastructure for the welfare of the community. Festival activities that have been held have proven to contribute well in urban development efforts, and can even drive the optimal economic wheels. This is consistent with Steinhoff's opinion if basically, a business entity can consist of the ability to manage places and events consisting of sub-fields such as empowering attractions, concerts, sports championships, and cultural festivals (Atmojo and Wijaya 2019). On the other hand, the festival is also an effective alternative solution for cities (maybe also regions) that have limited natural resources for economic resources from agriculture or industry. The value of benefits and alternative solutions is when it makes the implementation of these activities become urgent for cities in the current era.

Citing the opinion of Fallasi, that the festival can actually be interpreted as an event or important event as part of a social phenomenon that can be found in all human cultures (Wahyudi 2014). This activity of cultural events in a citizen's life is not only talking about its function but also its meanings and impacts. The existence of the festival is now developing so rapidly in various countries around the world. Such conditions occur because of the many value benefits that are felt directly to city life. The performances have touched on various aspects of life such as social, cultural, economic and even religious. This is what then makes organizing the festival a necessity for cities in various countries of the world.

There are several types and kinds of cultural festivals held in many cities in some countries of the world. Among these are film festivals, music, culinary or food, arts and so on. Each type of festivals can have other classifications, for example for arts, including music, dance, and so on. Festivals that are held are usually exploring the cultural resources, with the hope it can raise the local cultures expected to become an entity of the city.

Indeed, the current development in developed countries, the potential of festival activities have been managed in such a way as media for promotion and branding in the aim of attracting tourists. Several countries in Europe, Australia and Asia have proven the value of organizing festivals that can encourage increased foreign exchange to become the driving wheel of the economy. Research conducted by the world tourism organization in 2000 has clearly shown that there is an escalation of city tourism in Europe in 2003, it increased by about 4%. This time, the biggest cities in Europe depend on the comparison of assets and brand strength.

As a result, the name of Paris emerged as the city with the number one city branding in Europe, followed by London (UNWTO 2014). This inevitably becomes the importance of organizing events for cities in the world, including cities in developed countries that have survived economically.

Furthermore, festivals become a trend and become a mandatory requirement for cities that want alternative resources. Indeed, the festival if appropriately managed will become a bridge for the city or region in achieving development progress. As the existence of the festival can have many functions, one of them is becoming the critical way which can support the sustainable development. On the other hand, festivals can also be a mean of community togetherness since organizing it will stimulate community involvement. The social events contained in the events can spark the spirit of community togetherness, especially in the efforts of city development. Likewise, the existence of events or festivals does indeed have a lot of added value in the current era.

One city that makes festivals an urgent activity is Solo City or the City of Surakarta. The Surakarta City Government even positioned cultural life, following art as expressed, becoming one of the crucial pillars in building the image of the city. Since then, various forms and types of performing arts have been performed as part of organizing cultural events in a festival format. Various events held in the city of Surakarta ranging from festivals to carnivals, ranging from exhibitions to workshop. All presented with the same passion; in the aim of generating a dual effect on carrying capacity or support system of development and progress of the City of Surakarta.

Cultural events held in the city of Surakarta have many types and varieties with different themes and materials. One of them is a festival with performance art as the material and strength of its implementation. The holding of this performing arts event becomes even more exciting because it also functions as a means of imaging the city or better known as city branding.

### **Literature Review**

This paper will examine the strategy of branding the city through performing arts (festivals) as a means. Then individually, the literature will be explained first about the festival, imaging the city and also the performing arts.

Quinn, in his writing "Arts Festivals Urban Tourism and Cultural Policy" (Quinn 2010), talks about urban art festivals that refer to neo-liberal culture strategies. The city festival has now developed into a role model of the urban tourism sector and has become a reference for determining urban policy. In its development, it needs the right strategy when building urban festivals, with the risk of challenges in competitive tourism industries, it needs coherence of a set of clear objectives with an established policy framework. Festivals play an essential role in the functioning of society because the program is major social construction, within the culture of the community itself. The existence of events is quite diverse from rituals, ceremonies or symbolism that have cultural significance to the supporting community (George, Jones, and Yang 2012). The uniqueness of the festival can turn space into a liminal zone, with the norms, values, and etiquette of the unique performance of its people. There is an expectation of each event or activity that is determined by the symbolic interaction of the audience. This hope will later become a multiplier effect and expected to emerge from the holding of the festival.

Sapardi Djoko Damono (Sedyawati and Damono 1983) said that performance art is a branch of art that has three elements, namely director, performer and audience. Murgiyanto explained that performance art is a spectacle that has artistic value where the spectacle is presented as a performance in front of an audience (Murgiyanto 1996). Performing arts studies are a new discipline that brings together the arts (musicology, dance studies, theatre studies) at one point and anthropology at another point in an interdisciplinary study (ethnomusicology,

dance ethnology and performance studies). While Kusumastuti cites the opinion of Goldberg (Kusumastuti 2014) states that performance art is an art that can be presented alone, groups/groups with lighting, music or images created by the artist himself or in collaboration, and performed in places starting from an art gallery or a museum for an "alternative room", a theatre, cafe, bar or street corner. Murgiyanto also stated that performance art is a spectacle that has artistic value where the spectacle is presented as a performance in front of an audience. Performing arts cannot stand alone; therefore this art is called a sophisticated art form. One branch of this art also often refers to art that is conceptual which initially grew only in fine arts but lately began to penetrate contemporary art.

City imaging is also commonly known as city branding. Widodo and Mite Setiansah in "City Branding Strategy Based on Local Wisdom, Case Study in Solo City, Central Java and Badung Regency, Bali", said if city branding is an effort to create a brand or identity of a city. Through the creation of the city's identity what is expected is the appearance of an image of a city that gives rise to a positive image for all who see it (Widodo and Setiansah 2014). Imaging the city will be associated with a two-way process between the impressions with the city where the impression is related to many people, not individuals. Mulyandari said that images require the identification of an object to be recognized as a separate entity (Mulyandari 2011). The image also includes a spatial relationship (space) or object pattern for the observer where the objects must have both emotional and practical meanings. While the city is an area that does not have agricultural activities and more as a place of government services, social services, and economic activities in the arrangement of the function of the region (Undang-Undang 1999). Thus city branding is a two-way message about objects as city entities that are expected to influence many people both practically and emotionally.

Sukmaraga and Nirwana said that city branding is a network of associations or perceptions in the minds of consumers (tourists, investors, etc.), so that city branding can be interpreted as a network of associations in the minds of consumers based on verbal visuals and behavioural expressions of a place that is realized through the objectives, communication, values and general culture of stakeholders, as well as the design of the place or city as a whole (Sukmaraga and Nirwana 2019). Likewise, Saputri said that city branding is an easy way for cities to introduce city brands to target markets by using sentence positioning, slogans, icons, exhibitions, and also through various other media (Saputri, Fauzi, and Irawan 2018). The city branding strategy has recently been applied in many cities in Indonesia, including as a purpose to promote tourism potential. Cities in Indonesia that implement city branding include Solo City with the Spirit of Java as its positioning.

### **Research methods**

This research was built using qualitative descriptive methods. The nature of this study is not to question the relationship between the variables found and generalize to explain the antecedent-independent variables that cause a symptom of social reality can occur. Therefore, qualitative descriptive research does not need to do hypothesis testing. In brief, the way this research works is done by exploring and clarifying social phenomena by describing some variables related to the problem or unit under study (Mulyadi 2011).

Regarding research data obtained by in-depth interviews and documentation, the data is determined through a purposive method which is continued with the snowball technique. Triangulation is used to get data validity. Like Miles and Huberman, the data analysis technique is carried out by the steps: data reduction, data presentation, and concluding (Rahayu and Nurharjadmo 2017).

## Discussion

The City of Solo originally needed the festival as an alternative resource. The need becomes necessary because of limited natural resources as other regions around it. Alternative natural resources developed for the economic sustainability of the people in Solo City are an integrated activity. This agrees with the thoughts of Amir Solihin and Sudirja, that the idea of integrated natural resources management is an alternative effort that can be considered to be implemented to improve the regional and national economy (Amir Solihin and Sudirja 2007). Like the city of Solo, which has no agricultural and industrial areas, it must rely on the service sector as a source of life. In this sector, then it emerges the ideas to hold the festival by exploring its cultural aspects.. The city of Surakarta which has two palaces namely the Keraton Surakarta and the Kadipaten Mangkunegaran is indeed known such a wealth of Javanese cultural life; even it could be said as one of the sources of Javanese culture. The idea to explore the strength of cultural tourism and the history of Solo, which is old and has a high exotic value, is similar to the idea of developing the Old City in Jakarta (MZ and Marzuki 2019).

Just a little bit of information, Solo is the name of a city in the province of Central Java. Solo City is also known as Surakarta City. In the book, *Selayang Pandang Kota Surakarta* (Surakarta 2012), "Solo" or also "Sala" is a hamlet chosen by Sunan Pakubuwana II to establish the new palace of the Keraton Surakarta (1745) after the burning of the Kartasura Palace. In the book *Leader is a Waiter* (Irawan and Others 2015) the relationship between Solo and Surakarta is explained quite interestingly. The city of Surakarta was born from the spirit of "Sala", the great state that inspired the emergence of glorious cultural peaks in the next period. History has recorded the existence of cultural peaks that once became a marker of that era. Starting from Sala as a village then developed into *kutha Praja* or *kutha gora* and so on into a city. All of these events and cultural relics of the past continue to be born flowing through the cycles of time, to become a collective force and then shape the character of the City of Surakarta as it is now.

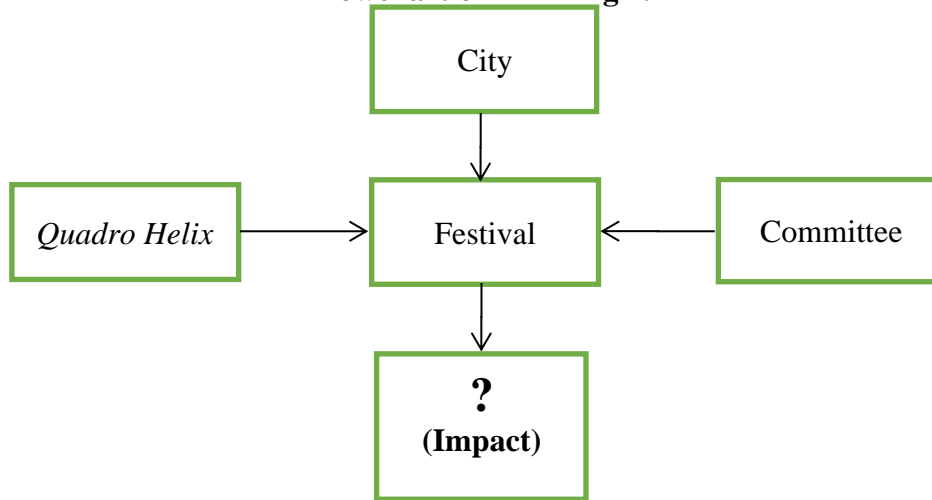
The history reveals that the birth of the City of Solo began with the spirit of its (Javanese) culture. Solo City before becoming a central city was *kutha praja* or *kutha gora* as a kingdom called Keraton Surakarta Hadiningrat. As a 'capital city,' you can certainly imagine the dynamics of people's lives, including the cultural dynamics and expressions in the field of art forms. So the growth and development of the arts, including the performing arts in Solo, have been going on for a long time. Then, if its life nowadays becomes more dynamic, it is possible that it cannot separate from the historical legacy and its long process from the past.

The historical journey from the hamlet to the capital of the kingdom is what makes the city of Solo becomes so rich in material or cultural festival themes. Thus, it can be predicted that there are so many festivals or cultural events held in Solo. Data from the Surakarta City Tourism and Culture Office states that in 2019 61 more events were included in the Surakarta City Calendar of Events. Most of the events held are cultural events that prioritize the local genius of the Surakarta City community's culture as its foundation. The cultural event which was held mostly took the form of a performing arts festival.

There are many flagship events of the performing arts festival in the city of Solo which have been known in worldwide, and the ideas also explore the local culture. Some of the leading events include the Solo Batik Carnival (SBC), Solo International Performing Arts (SIPA), Solo Keroncong Festival (SKF), Jenang Festival and so on. The activity or event is said to be superior because it involves *Quadro helix* elements, namely government, universities, community or society and entrepreneurs. Also, it is said to be a flagship event as well because it has lasted more than three years, and the last has become an icon of the city. There are similarities in the characteristics of the holding of the flagship events of the performing arts festival, which is always there (using) the stage, talents or delegations, content or performance material and of

course also the audience that can reach thousands of them. Another similarity is in the spirit of its implementation, namely providing support to the life of the organizing city by providing positive economic, social and cultural impacts. The flow of thought can be seen in the 1st, and second thought flowcharts as follows.

**Flowchart of Thinking 1.**



**Flowchart of Thinking 2.**



Thus the presence of the festival is also an effort to explore resources from the cultural life of the people of Solo. Even with the mission of making performing art as a city support system, making cultural events have become a new resource for the city of Solo beside the existing resources. As the performing arts in special events have a goal not only to be success on stage, but also in the field of citizen's life aspects. Such success is meant to be a multiplier effect, be it in social life, economics to education. Hotel occupancy rates have increased, trade

has increased so that there will be school integration in the community. This is then intended as a dual effect.

Organizing cultural events in Solo is also expected to be the purpose of city branding. Moreover, in every performance, festivals including leading ones such as Solo Batik Carnival (SBC), Solo International Performing Art (SIPA) and Solo Keroncong Festival (SKF) always involve all components of the community. This togetherness will have an impact on the image of the city to support the city destination branding program. Branding this city becomes essential, considering that as a city that relies on services in its life, the image of the city must be well preserved. With the performance of cultural events, the impacts that will arise include the city being in a safe and comfortable condition so that it can hold a festival that involves many people and many circles. Thus, activities or festivals with performing arts as the primary media are also used as a city branding strategy.

### Conclusion

The festival which is held in the city of Solo is part of an intelligent strategy that is also to answer the challenges of the times, especially challenges in the world economy. As it is known later in the economic world emerged creative (economic) industries which were suspected to be the fourth wave of world industrial civilization. That is if it is assumed with Alvin Toffler theory when 1980 revealed the division of world industrial civilization into three waves. The first wave is the wave of agricultural economy. Second is the wave of industrial economy. Third is the wave of the information economy. Now, the creative industry (economy) will be the fourth wave and will soon be grounded in the world economic civilization. From the mapping carried out by the Ministry of Tourism and Creative Economy (Kemenparekraf: now the creative economy stands alone as the Creative Economy Agency or Bekraf) performance art is one of the 15 sub-sectors of the creative industry or creative economy (Armawi 2007).

Then the coming of the creative economy wave becomes a great opportunity for the city of Surakarta as a potential to find new resources for the survival of its people. Because the city of Surakarta has more potential in a creative economy that is based more on ideas and creativity. As a city that is also the centre and source of Javanese culture, Solo City has a lot of potential in the cultural field (Java). Moreover, the cultural aspect will become the potential field that emerges a lot of ideas related to the creativity in order to enhance the values of creative industry (creative economy). One more potential of the creative economy in the city of Solo is the performing arts. A total of 61 cultural events held every year are one proof of the potential to escalate performing arts festivals in the city of Surakarta.

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# HISTORIOGRAPHY OF DRONE: FROM MILITARY TO CINEMATOGRAPHY

Firdaus Noor

Faculty of Social and Political Sciences, Universitas Pembangunan Nasional Veteran Jakarta, (UPN VJ), Indonesia, (E-mail: firdausnoor@upnvj.ac.id)

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**Abstract:** - *Now the drones are developing smaller and faster, the same as the shutter speed on the camera. Drones can fly low without the downward pulling force found on helicopters. They can fly around objects, have manoeuvrability, and can take pictures straight ahead or straight down. Perspective drones initially referred secretly surveillance that constructed when the use of drones was used by the military to observe from above.*

*This article contains an exploration of the historical journey of unmanned aerial vehicles that can fly automatically with a control system in it, or popularly called a drone. Some crucial events in the evolution of unmanned aerial vehicles (drones) starting from the idea until entering the 21st century will be written in this article.*

**Keywords:** *Historiography, Drones, Aerial, Cinematography*

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## Introduction

Human efforts to fly tested since the beginning of the history of human civilization itself. The desire to fly has been tested since ancient Greece by Daedalus and Icarus, then continued the bird anatomy project by Leonardo da Vinci in 1452-1519 and Montgolfer in 1783. Not stopping here, efforts continue with the desire to create unmanned aircraft that can be flown more easily and lighter by Santos-Dumont in 1899 and Zeppelin 1900-1909. The emergence of unmanned aircraft that could come remotely from Otto Lilienthal in 1890-1896, then continued to be rapidly developed in two World Wars (WWI and WWII).

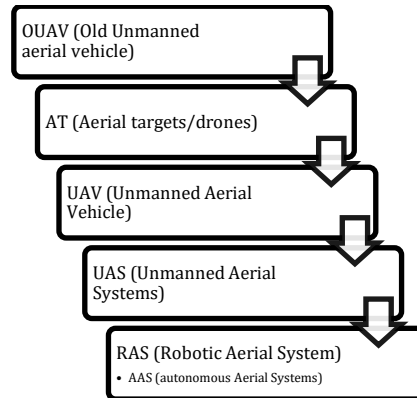
Unmanned aerial vehicles are known by many names and acronyms from time to time, namely; Drone, Remotely Piloted Vehicle, Unmanned Aerial Vehicle, Uninhabited Combat Aerial Vehicle, Remotely Piloted Aircraft, Remotely Piloted Helicopter, Aerial Robotics, and Micro Aerial Vehicle.

Drones, or also known as unmanned aerial systems or long-haul aircraft systems, have seen very few differences, which have traditionally been used for military surveillance.

In recent years, drones have provided unprecedented benefits in specific sectors such as aerial photography and film making. The use of drones has had a significant cost reduction compared to the old way of hiring an original helicopter. Drones are currently widely used in various sectors. Moreover, this is just the tip of the iceberg.

Drone technology will have a fundamental impact on society, and this trend will go forward over the coming decades. All roadmaps have agreed to this statement. According to Sachs, the total market size of USD 100 Billion will be reached by the drone market before 2020. The military sector will be the most of sales market for this equipment, but the sharpest increase will come from the business and civilian sectors, which expected to grow at an annual rate of more than 15 % (Santamarina and Segarra 2018).

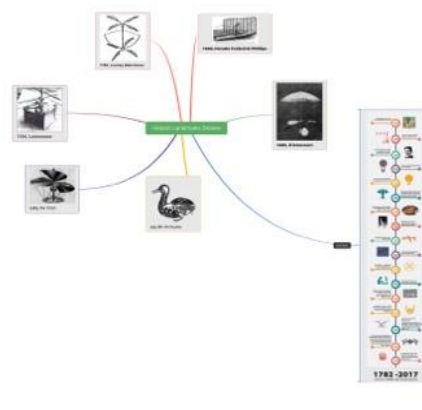
Technological evolution influenced the development of drone aircraft, to achieve intricate designs over the years (Vasile, 2017), evolution illustrated through the following chart:



**Figure 1:** Evolution of drones

At first, when most people hear the word 'drone', some relate it to the military, also think about the presence of the enemy. In its development, the ability to install cameras in unmanned helicopters is not only a gift for the military industry but also a revolution for film creators. The word "drone" itself appeared after the first World War when the British Royal Navy developed many unmanned aircraft, and in 1935 an unmanned aircraft was named DH.82B Queen Be or queen bee. Finally, the navy gave the name "drone" which means male bee.

Several important events in the evolution of unmanned aerial vehicles (drones), from ideas to the 21st century, will be written in this article, outlined in the following figure:



**Figure 2:** Historic Landmarks Drones

### Literature Review

Research on historiography investigated by Tim Hatcher (Hatcher 2013) which made a conceptual foundation. That historiography can inform the current situation, and also individuals can influence the course of events, both present and future through the process of reconstruction (Lockyear 1984).

While history is at least in the context of the historiographic notion of Historian traditionally defined as a unit consisting of ideographic facts (Ja'ger& Ru'sen, 1992), Cybernetician Heinz von Foerster reminds us that what is called fact automatically raises doubts. In his consideration, history is a process of interpretation of continuous evolution: "History is rolling and different, different, different and different" (von et al. 1997).

Previous studies conducted more exposures with a focus on the development of armed drones with the primary function for surveillance (Afxentiou 2018) (Greene, D 2015a) (Anon 2014a) (Satia 2014), while the history of how drones develop for other sectors, especially in the field of cinematography has not been explained in detail.

## Methods

In this study, the authors analyze and select various sources, both primary and secondary, from various kinds of literature. This study is using historiography method because it provides a way for researchers to understand actors as well as the context of action. Every source checked, confirmed, and analyzed for suitability as a source that has evaluated (Handlin et al. 1970).

## Results And Discussions

### *Drone Mythology*

To begin this article, it will begin with a description of the idea of humans to be able to fly like birds in the sky while packing their wings that are similar to the figures of drones that have been carried out since the beginning of human civilization itself. (Kane and Vose 2007).

In ancient Greek and Roman literature, stories have been found about human attempts to fly, including Phaeton, the son of Apollo who flew in the sky. In ancient Egyptian times, there was known to be Khensu, a winged god since 1000 years before Christ, as well as Cherubim, a winged bull with a human head from Assyria. In Greek mythology, the name Icarus is known to be able to fly, but because it flies too close to the sun causing its wings to melt and fall into the sea. While in the story of 1001 nights, known as the flying carpet or the flying carpet. In the wayang story, also known as Gatot Kaca, a knight who is valiant and can fly. In Mahabrat's story, the Pandawa family consists of 5 siblings, namely Yudistira, Bima, Arjuna and the twins Nakula and Sadewa. Gatotkaca is the son of Bima, the second knight known as a knight who is steadfast in his stance with a high posture. Because it is not brave and can fly, likewise in ancient Greek mythology, it was known that the god Icarus had wings and could fly across the sky.

### *Middle Ages*

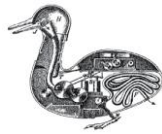
Human efforts to be able to fly continued in the period after the birth of the Prophet Jesus, recorded among others Bladud, king of England in 863 BC suffered a broken neck when trying to fly using wings made of bird feathers. Likewise Oliver, a monk from Malnesury in 1065, prepared a pair of wings to be able to fly, but failed and he met his death. A philosopher and at the same time a British scientist, Roger Bacon in the 13th century said that basically humans will be able to realize their ideals to be able to fly, but may God have not given their knowledge to be able to carry out these ideals (Kane and Vose 2007).

Leonardo da Vinci, in the early 16<sup>th</sup> century (1452-1519), a genius from Italy, was a prominent scientist in the Renaissance who first studied bird anatomy and investigated how birds could fly. He was the first to write a theory about the mechanism of flight in 1505. He also designed a flying machine based on the structure of the bat's wing.

### *Evolution of Drones, First Project*

The first significant contribution to the breakthrough of the mechanism of flight engines occurred during the Pythagorean period and was associated with the Archytas of Tarantas, **Italy**. Applying a series of geometric concepts, he was able to create the first UAV in 425 BC, as a bird that could not fly using a mechanical mechanism placed in its stomach.

In 400 BC, the State of China had documented the idea of a device capable of reaching flights vertically. Leonardo da Vinci designed an aircraft that was able to ride vertically in 1483, based on the considerations of some experts as a picture of helicopters today. In 1508 da Vinci continued to design an engine propeller containing a dual crankshaft mechanism using a cable.

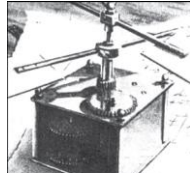


**Figure 3:** The first drone, Archytas of Tarantas

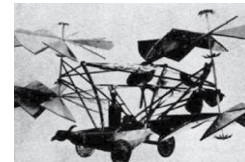


**Figure 4:** Da Vinci's propeller

In 1754 a Russian Polymath, Mikhail Lomonosov designed an axial booster, then in 1783, George Cayley designed a convertible that was still in the form of an idea because the size of the propulsion system was at the same time only available for steam locomotives.

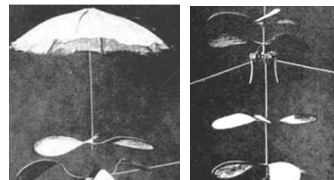


**Figure 5:** Axial rotors, Lomonosov



**Figure 6:** Convertoplan, G. Cayley

In 1840, Horatio Frederick Phillips designed an engine capable of taking vertical flight routes. This machine contains a small kettle to produce steam. Then in 1860 Pontoon d'Amecourt flew smaller helicopter models using steam.



**Figure 7:** Mini helicopter, D'Amecourt - 1860

### *First use*

On June 5, 1783, the Montgolfier brothers from France experimented with the use of hot air balloons which were 35 feet in diameter and filled with hot air, succeeded in broadcasting as high as 6000 feet (1800m) and flying horizontally as far as 7500 feet. (Papilaya, 2015).

In subsequent experiments precisely on September 19, 1783, the balloon managed to transport a sheep, a chicken and a duck. It was the beginning of the first flying machine made by humans that could be developed for air transportation.

The use of unmanned aerial combat vehicles was first carried out in 1849. At that time, Austria attacked the Italian city of Venice by using 200 pilotless balloons containing bombs equipped with time devices. Then 51 years later, Nikola Tesla (1856-1943) presented the concept of wireless balloon control. In 1915, there was an unmanned aerial vehicle battle.

### *World War I*

Unmanned vehicles were later developed for military purposes by Germany at the outbreak of World War I. The use of blimps as bombers was successfully executed on September 8, 1915 to drop bombs on the city of London.

In 1916, an attempt was made to use unmanned aerial vehicles known as "air targets" by Archiband Montgomery Low (1888-1956), targets controlled from the ground by Hewitt-Sperry automatically integrated into a remote control of unmanned aircraft. This event is known as a "floating bomb".

In November 1917 Kettering Bug aircraft also known as "air torpedoes" flew in automatic mode as a representation of US forces. In 1917, after the warplane conversion took place, the standard Type E-1 was confirmed on drones.

### ***World War II***

In June 1944, Germany used Fi-103 type drones during World War II, known as cruise missiles. In October 1944, the first battle mission and UAV use were carried out from Balla Island, Japan. Ten bombs detonated aboard the TDR-1 made by the US Navy's Interstate Aircraft Company. In 1944, the Aphrodite project was held, a program that converted US B-17 and PB4Y-1 into drones that flew with bombs. This project was then used for nuclear testing in a classic mission called "dirty".



**Figure 8:** Fi-103



**Figure 9:** TDR-1

### ***Postwar Period***

In April 1946, drones first flew and were used for scientific research. The type of drone used in this project, Northrop P-61 Black Widow, serves to collect weather and wind data in the United States. In 1951, the jet engine was first used, this project was named Teledyne Ryan Firebee type I. First flight of an unmanned aircraft to spy on a radio happened in 1955. Northrop SD-1 Falconer, later used by the United States Army and a British company, Beechcraft.

In 1959, unmanned flights were given the name UAV ((Unmanned Aerial Vehicle), currently popularly known as drones. In 1960, the launch of the UAV program codenamed "Red Wagon." In August 1960, the first unmanned Gyrodine QH-50A helicopter flight took place in Maryland (Vasile, 2017).

In August 1964, the US Navy and North Vietnamese Navy engaged in a drone conflict in the US Tonkin Bay. From 1964 to the fall of Saigon in 1975, the Strategic Reconnaissance Wing 100 3435 launched drones to conduct surveillance in North Vietnam. US Navy lost 554 unmanned aerial vehicles in that mission.

In 1966 the Lone Eagle project also called the Compass Arrow project initiated a surveillance mission carried out by drones to China, so that the US Air Force launched a D-21. To carry out high-altitude photo reconnaissance missions.

### ***Drones in Military***

As Wall and Monahan wrote, the drone is "A prism to make theories about the technological politics of war in a government."(Greene, D 2015b). Drones see human life through target calculations, and the trajectory shows the logic of the Global War Against Terror, which develops into battle. The production of drone-centric culture then becomes a political provocation, to a demand to see the world as the drone sees it, then raises the question of how and why they do it.

In a study conducted by Daniel Green of the University of Maryland in 2015 stated that the United States is leading a campaign to track reconnaissance targets globally using unmanned aerial vehicles, or also widely known as 'drones'. The Obama administration uses two main justifications to start the war using drones: first: the mandate of the global Air Force Authorization (AUMF) in 2001 to hunt down terrorist threats against the US, and secondly;

Situational constraints in pursuing specific targets in remote areas outside the control of the state government and many missions that are beyond human reach (Greene, D 2015b).

Satia (2014) mentions that during George W. Bush's presidency, Secretary of Defense Robert Gates launched a secret program that placed hundreds of reconnaissance aircraft and unmanned attacks into the skies over Iraq, Afghanistan and Pakistan. At that time, the use of drones increased dramatically, when Barack Obama took office (Satia 2014).

In 2013, President Obama declared that war using unmanned aircraft was an appropriate tactic and was applied intelligently and proportionally. According to Obama, this tactic can minimize risk of civilian casualties compared to conventional airstrikes or missions by humans. Before the 9/11 attacks, most drones were used for surveillance and were used sparingly, so there was no risk of violating national sovereignty (Greene, D 2015b).

The Bush administration has gradually increased the use of drones in surveillance and attacks on high-value targets (Scahill, Jeremy 2013). Especially after the election of President Barack Obama, this workload was transferred to unmanned aircraft. One of the main attractions of this technology is their ability to move from the role of intelligence and surveillance to the position of hunters as needed in operation. At least 59 operators worked together to launch a pair of drones, from military bases in Afghanistan after the 2001 invasion, or CIA bases in Pakistan taken after Al Qaeda fled from Afghanistan to Waziristan (Scahill, Jeremy and Greenwald, 2014) The type of drone is grey named MQ-1 Predators, has a length of 8.2 meters and a wingspan of 14.3 meters, weighs no less than two tons, a propeller powered by Rotax engines from Austria, allows the drone to reach cruising heights less over 4500 meters for up to 14 hours. During its development, the MQ type drone was able to fly for more than 40 hours and flew as far as 1200 miles, Iranian General Qasem Soelaemani was killed in the vessel by the MQ-9 Reaper drone in early January.

In Pakistan itself, the CIA is currently under the Bush administration. launched 51 drone strikes between 2004 and 2009 (Anon 2011), meanwhile the CIA while under Obama administration launched 339 drone strikes between 2009 and 2014 (Anon 2014b).

In his article, Afxentiou (2018) concludes that the deployment of drones to arm the military, effectively reproduces the historical and substantial conditions of terrorist violence. The idea that drones turn air power into the individualized and strictly killing, is not an accomplishment of technological innovation (Afxentiou 2018).

Indonesia's first military drone prototype, Elang Hitam, was introduced at the end of December 2019 last. The unmanned aircraft developed by the Unmanned Aircraft Consortium is capable of flying non-stop for over 24 hours with a cruising altitude of up to 23,000 feet. Besides, other Indonesian-made Drones in the form of Light aircraft (PUNA) Light type which is applied for remote sensing and mapping and has been certified as a military product by the end of 2018.

### ***Use of Drones for Cinematography***

Aerial views using unmanned aircraft unite flight with cinematography. This is made possible by the availability of small high-resolution cameras that are portable, lightweight, and affordable. These characteristics allow the camera to be attached to a drone, allowing it to fly low or high and being able to record from an aerial point of view. Before entering the cinema, aerial views generated by drones refer to aerial photography.

### ***History of Aerial Photography***

Aerial photography was first taken in 1858 by Gaspar Felix Tournachon, also known as Nadar. The photo was taken from an air balloon at an altitude of 1200 feet above the city of Paris (Zulikha, 2009).



**Figure 10:** A copy of Nadar's first aerial photo

Source: <https://dronecenter.bard.edu>

In 1889 Arthur Batut took aerial photographs of Labruguiere, France. Using a swift afterward, the Bavarian Pigeon Corps in 1903 used pigeons to take aerial photographs. Using small cameras that are lightly fastened to pigeons before they fly. Then the camera is set to capture images automatically every 30 seconds. At that time, this technique was considered an innovative way of taking aerial photographs compared to using air balloons that were deemed to be dangerous as well as using unstable kites (Hemphill, 2006).

In 1906, Albert Maul, took aerial photographs using a rocket driven by compressed air. From a height of 2600 feet, the camera was removed from the rocket and landed using a parachute. Then during World War I, aerial photography became known as a military operational tool. The aircraft is used to get photos of movements in enemy territory. During the war, the use of aerial photography quickly developed with the use of surveillance aircraft equipped with cameras to record enemy movements and defences. At the beginning of the conflict, the use of aerial photographs was not entirely felt important, until surveillance was carried out by making sketch maps from the air.

Frederick Charles Victor Laws began an aerial photo experiment in 1912 through the use of the no.1 RAF squadron by taking photographs of British Beta aircraft. He found that article photos taken overlapping 60% could be used to create a stereoscopic effect when viewed with a stereoscope to generate a depth perception that could help in cartography and intelligence purposes by using aerial photographs. The Royal Flying Corps reconnaissance pilots began using cameras to record their observations in 1914 and at the Battle of Neuve Chapelle. One year later, the entire German trench system was captured on camera.

With the help of Thornton-Pickard company, Captain John Moore-Brabazon created the first recorded aerial camera in 1915, which turned out to significantly improve the efficiency of making aerial photographs. The camera is inserted into the aircraft floor and allows the pilot to record at intervals.

In 1916, the Austro-Hungarian Monarchy made aerial photographs over Italy with a vertical camera axis for map-making. Aerial photographs made by Cotton at that time were considered very advanced. He pioneered the technique of photographing from high places with high-speed stereoscopic photography techniques that play a role in revealing the location of critical military and intelligence targets.

Entering World War 2, in 1939, Sidney Cotton and Maurice Longbottom were the first to suggest that air reconnaissance was more suitable for small aircraft that was fast and capable of high flight to avoid detection and interception. Although this seems natural now. Modern reconnaissance tasks carried out with fast aviation and capable of the top flight, at that time was a radical idea.

By the end of the war, aerial cameras had evolved dramatically with increasing size and depth of focus. Aerial photography is increasingly being used because it has proven essential

for military needs; the two warring parties had taken two daily photographs of the entire battlefield and had received more than half a million photos since the beginning of the war. In 2005, McFayden began another way when he had a brilliant idea to use drones to take aerial photographs.

### *Drones for Films*

Aerial filmmaking took place during the first world war and second world war; this phenomenon was also popularized in the 1950s and 1960s by Hollywood films namely *The Birds* (1963) and *The Sound of Music* (1965). Images taken from helicopters have become popular as compelling images or images used for the opening part of a film such as those in Stanley Shrike's *The Shining* (1980) film or *Jurassic Park* (1993) by Steven Spielberg. (Binns, 2019).

According to Wilbur Wright und seine Flugmaschine, the first use of film cameras mounted on an aircraft was on April 24, 1909, over the city of Rome by using a short silent film for 3:28 minutes (Papilaya, 2015).

In his thesis study, Gibb wrote one of the first journalists to use a camera-equipped drone to record the impact of the EF4 hard tornado that tore Tuscaloosa, Ala, in April 2011 was a freelance photo journalist and producer for CNN, Aaron Brodie (Gibb 2013).

The use of drones has significantly benefited for the film industry. The drone has been used for film making since the technology was developed from the beginning. Film that used drones in Hollywood namely *The Wolf of Wall Street* in 2013 and then in 2014 *The Expendables 3*, in 2015 there were *Chappie*, *Specter* and *Jurassic World* and also in 2016 there was *Captain America: Civil War* (Flynn 2016),

Drones flood American popular culture. Filmmakers included drones in their 2013 film, *Oblivion*, starring Tom Cruise. The film *Zero Dark Thirty*, which tells the story of "the biggest hunt in history," when the CIA chases Osama Bin Laden, shows drones and more drones (McKinnon 2014).

How Galvane and Lino (2017) in their article suggested that we move several drones to film with a different cinematographic perspective (Galvane et al. 2017),

Then the Bonatti team in 2018 developed a method for making aerial films with exciting shots by filming human actors, cars and bicycles that performed different movements between obstacles and using various types of shots (Bonatti et al. 2018).

Since 2015, there have been filming productions taken entirely using drones, and there have been unique film festivals for drones, namely the *Flying Robot International Festival (FRIFF)*, which is a celebration of air cinematography by awarding prizes in different categories (Santamarina and Segarra 2018).

In 2014, *Sky Fall* was the first James Bond movie which using drones. *Sky Fall* involving drones after the United States aviation agency, the Federal Aviation Administration (FAA), allowed drones to work for the Hollywood film industry.

High-speed aerial footage recorded by drones in the early scenes of the film was able to make a buzz in Hollywood, this film also received an Oscar in 2014 for the flying cam category.

In Indonesia, drones are starting to be used for filmmaking needs in 2014. The documentary film from the *Blue Indonesia Expedition* produced by Watchdoc and directed by Dandhy Dwi Laksono in 2015 is one of the movies that utilize drones in the production process. In 2016 the government issued a regulation related to the use of drones in Indonesia. When the author made this article in a co-19 pandemic situation Drone has been widely used to help human activities and can replace the role of humans in conditions full of risk, such as spraying disinfectants.

## Conclusions

After examining the historiography of drones from the emergence of the idea of humans to float and soar high up to the creation of drones for the military and as a visual language in cinematography, the authors conclude that drones are the perfect posthumanism cinematographers, in which there is technology to fly, wireless control, the ability to take pictures, and colour sophistication, all of which become a new perspective on the world. The point of view that is born by the drone gives birth to sharp eyesight, far-reaching, and strong feelings beyond the five senses.

In the end, the drone invites us to think beyond mere representations of technology that provide vivid images of reality that cannot be reached by personal views in general.

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## BLACK ATHEIST: ASPECTS OF COMMUNISM IN LANGSTON HUGHES'S SELECTED POEMS

Ali Kareem Sameer<sup>1</sup>  
Hasan Hadi Ali<sup>2</sup>

<sup>1</sup>Ministry of Education, Anbar Education Directorate, Iraq, (E-mail: alialfalluji@gmail.com)

<sup>2</sup>Ministry of Education, Anbar Education Directorate, Iraq, (Email: hasan\_hadi7811@yahoo.com)

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**Abstract:** *This paper aims to study the perspectives of communism as a dogma in Langston Hughes's selected poems. Hughes was an African American poet who observed communism as an outlet for his problems and suffering under the social prejudice of whites. He reflected the impact of discrimination in part of the race and social segregation in most of his poems. Hughes embedded communist aspects in some of his poems like Good Bye Christ, as an outcome for the recurrence of the daily conducts of discrimination and racism against Afro-Americans. Thus, this paper is conducted in the light of "Speaking out for Justice" to denote the injustice situations of the dark-skinned people via adopting atheism in an idealized society, America. Some questions will be articulated to uncover the ideology of Hughes in discussing his issue as such how did Hughes reflect communist trends and religious tensions in his poetry?*

**Keywords:** *Atheist, American Dream, African- American, Communism, Religion.*

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### Introduction

Communism is a term that refers to the effect of capitalism on society which brings inequality and suffering of a powerless group of people. Racism and social inequality play an effective role in the United States where black people suffer for centuries till the present time because the religious institutions exploit black people under the umbrella of religion. So, many writers and activists attempt to call for a protest to overcome oppression of injustice system and among of those activists is Langston Hughes who called for the improvement of the corrupted religious institutions of the white society. Thus, the poems of Hughes have been considered a significant part of American Literature (Rampersad, 1997:4) since they have reflected social discrimination against black people. Besides, his poems emphasized that a dream can be fulfilled in case if black people united and fight for achieving their dreams, which means the American Dream. This paper focuses on the question of how Hughes believed in Communism as the only strategy to overcome discrimination and social segregation mentioned above: and he adopted Communism in his own life as well as poems?

Hughes regarded communism as a chance to bring communities with all their differences together. Furthermore; he believed that Communism is the only way to achieve justice, freedom, and his dreams beside the dreams of all black people. Hughes was being considered the most considerable and controversial poet in the first half of the twentieth-century in the United States. According to Arnold Rampersad (1997), "he was possibly the most original of African American poets and...variety of his work, assuredly the most representative of African American writers"(Rampersad, 1997: 4). Langston Hughes was first known as an important literary character in the 1920s, an era that had been realized as the Harlem Renaissance due to the number of arising black writers in poetry. The racial boundaries of American society had been questioned by Langston Hughes, and he had become an icon in the struggle for equality of rights. Focusing on racial equality was repeatedly theme in African-American writers, Hughes's poems stirred the issue of equality; it came from his personal

experiences and symbolizing his ideology on the race issue, which he had experienced and changed his lifestyle.

According to Henry Gates (1993), “Hughes was active in social and political issues, by using his poetry as a vehicle for cultural protest and fighting social segregation with his writings.” (Gates, 1993: 2). Moreover, the objective of Hughes's poems is to display how various economic, political and social factors that have affected Hughes's ideology in writing different sorts of poems consisting of communist trends and influences in America. The black people had faced a harsh treatment from whites in the field of labouring since generations till the present time. This unfair dealing with black colour people urges Hughes to portray his suffering in his poems like *One More ‘S’ in the U. S. A*, *Ballads of Lenin*, *As I grow older*, *Democracy*, *Goodbye Christ* and *Justice*, to prove how Communism created a religious tension which made him deny all his beliefs in Jesus Christ.

### Hughes’ Communist Trends

Communism is a doctrine that aims to establish equality and balance in the society as well as the fair distribution of the wealth and natural resources of a society. Communism is "a kind of socialism—a higher and more advanced form that aims to improve the conditions of working-class people" (Dagger& Ball, 2019: 3). Hughes believed that the working class has to rise against the capitalist owners because they deprived them of their social rights and democracy. And then, they could set up a new society without the control of the whites. In contrast, communists show that the capital economic and political regimes are to be overthrown by a revolution.

Hughes’ poetry could be seen that he believed in Communism as a savior structure that enhances equality and looking for eliminating social distinctions. Besides, Hughes suggested that black people have to fight for their rights as American citizens and no more to be slaved for Whites and they should have own their business. This policy, which had been adopted, came with poor outcome due to this disingenuous strategy like what happened to the Soviet Union when poverty became so widespread because rebellions had resulted in the disintegration of the Union. Hughes's goal is to convince Americans of the promising of Communism which is different from the myth of the American Dream that failed to grant them their rights and freedom in America.

However, Hughes wrote many pomes that showed his belief in Communism and its characteristics, but the important one to start with is: *One More ‘S’ in the U. S. A (1934)*. This poem reveals the objective of the poet to call for a revolution in America and change the social hierarchy in this the country and making it another Soviet. In this context, Hughes wrote:

"Put one more s in the U.S.A.  
To make it Soviet.  
One more s in the U.S.A.  
Oh, we'll live to see it yet.  
When the land belongs to the farmers  
And the factories to the working men —  
The U.S.A. when we take control  
Will be the U.S.S.A. then"  
(Dawahare, 2003: 107)

Hughes predicated that tomorrow will be for black people when they will get their full rights as Whites. He was certain that the situation will be changed and the social status of the black individual will be amended rather than to be discriminated and live in poverty. Some

critics claimed that Hughes through this poem, call for a rebellion against the government and its policy because he did not mention Whites who were not working at that time and this could be regarded as a racism against whites. However, Hughes believed in Communism, not as a doctrine, but he admired the goals of Communism which manifests the equality and rights to all classes of society. Preoccupying with the soul of Communism also could be seen in his language, expression, and theme in the poem *Ballads of Lenin (1938)*. In this poem, Hughes spoke through the persona of a peasant, and to him a peasant is a low-level class, by describing a worker who works hard in muddy soil attempts to achieve a social status in the American society. In this respects, he penned:

“I am Ivan, the peasant  
Boots all muddy with soil.  
I fought with you Comrade Lenin.  
Now I’ve finished my toil.  
Comrade Lenin of Russia,  
Alive in a marble tomb,  
Move over, Comrade Lenin,  
And give me room.  
I am Chico, the Negro  
Cutting cane in the sun.  
I lived for you, Comrade Lenin.  
Now my work is done.”  
(Rampersad, 2001: 140)

The fantasy of Russia as a racial heaven was maybe one of its best, both as a dream to Afro-American writers over the diaspora and a technique in the African-American struggle for political acknowledgment and recognizing their rights. Hughes inferred that the Soviet Union was simply part of a long journey of black imaginative and political rebellion; as he mentioned in this poem (Wilson, 2017:6). He also remarked that his life is for the sake of Lenin, in other words, he concentrated on the idea of Communism via the use of the word Comrade that is used by communist members. It is obvious that Hughes focused on the life of farmers or working-class because they were more marginalizing people. Here, the idea has been associated with the goals of Communism as well as his new ideology in fighting racism by Communism.

Hughes attempted to describe the circumstances of black people in the shade of racism and social discrimination. His poetry has implied the lives of the working-class, specifically Blacks in America whom he portrayed in full of struggle, joy and music. He had faced the racial stereotypes from his childhood when he could not find a place in the hostel of the university, when he was at college. At that moment, he understood that it is difficult for a colored-man to live in America. He came with different style to assert his position in society as an artist and an activist. According to John Smethurst: “what is formally more interesting regarding Hughes's poetry, in the 1930s, is the wide variety of voices, styles, and themes in the late 1920s and early 1930s” (Smethurst, 1999: 3). Thus, the last two lines in this poem reveal Hughes's admiration of Communism and his work cannot be done without it.

Accordingly, in his poem *As I grow older (1925)*, he emphasized the idea of his dream that has not been accomplished because of racism and segregation. He described the darkness surrounded him like a thick wall that preventing him from achieving his dream. Perceiving Hughes' poem, being black or from the working class, it is an undesirable life because it is life without fulfilling one's dreams or hopes. Hughes stated:

"It was a long time ago  
I have almost forgotten my dream  
But, it was there then,  
In front of me,  
Bright like a sun –  
My dream  
And then the wall rose,  
Rose slowly,  
Slowly  
Between me and my dream  
Rose until it touched the sky  
The wall.  
Shadow.  
I am black"  
(Rampersad, 2001: 38)

This poem sheds light on Hughes's success in conveying his questionable message through noteworthy symbolism and similitude. Hoyt W. Fuller explains that Hughes attempted to be identified with black people because he believed that doing such a thing is more "truth and sophisticated" (Fuller, 1968: 5).

Indeed; Hughes explained the hardships of being black and lived in white society. He shared radical politics and participated in writing about democracy and methods of achieving individuality. In his poem *Democracy (1949)*, he showed a sense of pessimism in which freedom will not be achieved now, but may be in future. It is obvious that Hughes emphasized on the meaning of equality, and sharing rights among people.. He said:

"Democracy will not come  
Today, this year  
Nor ever  
.....  
I want freedom  
Just as you".  
(Rampersad, 2001: 170)

Hughes used his poetry and prose as a vehicle to clarify the beauty of colour people, their strength and suffering. So, he uncovered the lost dream of achieving democracy and opportunities of the black individual due to racism and religious institutions of America.

Finally, Hughes could stir the hearts of black people in the United States via his perspective which expressed through his claim for equality and freedom for Blacks. Unfortunately, many politicians of the United States comprehended this perspective as a communist trend so that Hughes was accused of being communist. He was under an extraordinary investigation from the "McCarthyism Committee" and he was blamed for adopting communist aspects in his poetry and conduct. Once, he admitted to Arthur *Koestler* the cause that pushed him to join the Communist Party, so that he stated, "It was based on strict discipline and the acceptance of directives that I, as a writer, did not wish to accept" (Wilson, 2017:3).

### The Religious Tensions in Hughes's poetry

Studying the poetry of Langston Hughes closely, a reader can realize almost bipolar usage of religion within his poetry. Firstly, Evangelist Aimee Semple McPherson denounced Hughes from her Angelus Temple pulpit as a “radical and anti-Christ,” by explaining that some critics criticized Hughes's poem *Goodbye Christ* (1932) as if it were written by a new devil, of black colour, referring to the poet. She said that “there are many devils among us, but the most dangerous of all is the red devil. And now there comes among us a red devil in black skin!” (Best, 2013: 2). This can be a reaction to Hughes's poem which is regarded to be anti-Christ and has a reference to atheism. In this poem, Hughes stated:

Listen, Christ,  
 You did alright in your day, I reckon —  
 But that day's gone now.  
 .....  
 The popes and the preachers've  
 Made too much money from it.  
 They've sold you to too many  
 .....  
 Goodbye,  
 Christ Jesus Lord God Jehova,  
 Beat it on away from here now.  
 Make way for a new guy with no religion at all—  
 A real guy named  
 Marx Communist Lenin Peasant Stalin Worker ME—  
 You're getting in the way of things, Lord.  
 (Rampersad, 2001: 228)

In the above lines, Hughes presented the replacement of Christianity and saints to exchange them with communist symbols. He concentrated on these communist aspects as solutions for his woe of being as a workman and no one will sell him. Actually, *Goodbye Christ* has created controversial discussions regarding Hughes's political efficacy of poetry and the position of Christianity. Many critics regarded this poem as a statement of Hughes's “Atheism” or an indication of his membership in the Communist Party (Rampersad, 2019:8). At that time, he questioned God why black people were *chosen* to bear the heavy burden in striving for social, economic, and moral acceptance. According to Hughes' ideology, he criticized the distressing conditions of life in America which came as a significant doubt in religion, especially toward those individuals who exploited Christianity as a shroud to justify their harsh treatments against black people. In this poem, Hughes releases his psychological problems that infect his own life only because of his blackness. Hughes also makes use of expressions of outrage against the policy and the mentality of the government which clarify his political stance.

It was, rather, a denunciation of what Hughes has comprehended to convict the corrupting consequences of capitalism on American churches, which provide a profitable sum to corrupted clergymen. The poem is integral to a culture of complaint and critique among clergymen as well as laypeople who accused American churches for social inaction during the Great Depression. According to the poem, it is apparent that Hughes does not need Christ anymore and He has to take all saints and corrupted religious institutions. Hughes claimed that Marxism and the aspects of Communism will replace Christianity, “when religion used and has been marketed for greed” (Best, 2013: 5).

Likewise, in his poem *Justice* (1938), Hughes depicted the absence of justice in the presence of the corrupted religious institutions which exploited black individuals with several aspects of racism. Hughes asserted this impact when he compared justice to blind-goddess, he said:

"That Justice is a blind goddess  
Is a thing to which we black are wise:  
Her bandage hides two festering sores"  
. (Rampersad, 2000: 160)

In these lines, the poet portrayed the life of Afro-Americans lacking justice by indicating that there will be a revolution which will remove the corrupted religious institutions and clergymen. For Hughes, the conditions of black people were very miserable and full of sorrow. The poet wanted to deliver his message that such life and circumstances had required a democratic system that could guarantee equality and freedom for black people. He believed that a revolt against such mess is the solution for black people to obtain equal rights. So, many clergymen such as Evangelist Aimee Semple McPherson accused Hughes to be atheist and obtained Communism instead of Christianity.

Finally, religion is frequently understood as a medium, or an ideology, in which groups reach power and material resources within the nation-state. For Hughes, religion is denied since there has no equality among people of different colours and races. So that "religion becomes an oppositional political medium and thus prone to violence under conditions of material want and inequity" (Friedland, 2009: 47).

### Conclusion

Hughes reflected the aspects of Communism by calling for Communism, as a perspective expressed through his claim for equality and wealth that shared among people. Many politicians of the United States express this perspective as a communist trend so that Hughes was accused of being a communist and atheist for adopting the communist aspects in his poetry. Hughes explained his appeal of Communism because of the political and social marginalization. He revealed his repudiation of religious institution in a unique style through his poetry. Hughes's poems like: "One More 'S' in the U. S. A", "Ballads of Lenin", "As I grow older", "Democracy", "Goodbye Christ" and "Justice" beseech the African-Americans to replace Christianity for the sake of Communism to achieve the rights of black man in America. According to the poems that have been studied in paper, Hughes may believe in Communism as an outlet for the miserable state of black people in America, but he was never one member of the Communist Party. In addition, he adopted only the communist aspects as he declared formally after the investigation of the Congress Committee that he was not a part of the communist party and he would never be because he was an American man.

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## TRANSFORMATIONS'OF THE DIDONG GAYO ACEH

Amris Albayan

Program Pascasarjana Institut Seni Indonesia Surakarta (E-mail: amrisalbayan@gmail.com)

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**Abstrak:** Kebijakan pemerintah yang berlaku di Gayo sangat mempengaruhi terjadinya transformasi pada kesenian Didong. Dinamika sosial yang terjadi pada masyarakat Gayo sejak revolusi tahun 1945, turut pula mengubah struktur kesenian Didong. Sejak dari awal pertumbuhan seni Didong hingga kini telah mengalami perkembangan hingga pembaharuannya. Hal tersebut membuktikan bahwa sistem pemerintahan yang berlaku dimasanya sangat mempengaruhi terjadinya transformasi kesenian Didong. Fokus kajian yaitu peran kesenian Didong di antara masa orde lama, orde baru dan setelah reformasi hingga sekarang. Di masa orde lama kesenian Didong lebih kepada semangat gotong-royong, bela negara dan pembangunan. sedangkan dimasa orde baru lebih kepada mengkritisi, dan setelah reformasi kesenian Didong terlibat di dalam dunia politik. Terjadinya Perubahan dari masa ke masa telah mempengaruhi perubahan fungsi kesenian Didong. Hasil kajian ini bahwa terjadinya transformasi pada kesenian Didong Gayo sangat dipengaruhi oleh kebijakan pemerintah yang berlaku dimasanya.

**Abstract:** Government policies that apply in Gayo greatly affect the transformation of Didong art. The social dynamics that have occurred in the Gayo community since the revolution in 1945 also helped change the structure of the Didong art. Since the beginning of the growth of the Didong art, it has been experiencing development until its renewal. This proves that the government system in effect at the time greatly influenced the transformation of the Didong art. The focus of the study is the role of Didong's arts between the old order, the new order and after the reformation until now. In the old Era Didong art more to the spirit of mutual cooperation, defending the country and development. Whereas in the new orde era it was more critical, and after the art reforms Didong was involved in politics. The occurrence of changes from time to time has influenced changes in the function of the Didong art. The results of this study indicated that the transformation of Didong Gayo art was strongly influenced by government policies in force at the time.

**Keywords:** Transformation, Didong Gayo, Government policy.

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### Introduction

The term transformation refers to the process of change, which can be in the form of form, nature, function and so on, (Yandianto, 1997: 208). So changes that occur in one culture either changes in people's social life or changes in folk art can be mentioned a form of transformation.

The characteristics of transformation included by a). The existence of differences. it is the most important aspect in the transformation process. b) There is a concept of identity or identity that becomes a reference for differences in a transformation process. c) Historical, the transformation process always illustrated the existence of historical differences or different conditions in different times. (Ernita, 2012: 113).

Seeing the changes that occur in traditional art is a natural thing. In general, traditional art is a cultural heritage of the previous generation, so that there are some arts that have changed, are lost and some are still maintained also developed so that it can be witnessed by subsequent generations. In this case one of the traditional arts that still survive and witnessed is Didong Gayo Arts'.

Didong Gayo Art is a traditional culture from located in inland areas of Aceh province, Indonesia. It played by men consisting of *Ceh* (poet) and *Penunung* (followers) who consist about 15-30 people, even more. Property used in this form is a small pillow about 15 cm and patted by hand. There are also 30 ordinary members who use pillows around 20 people clap with no pillows.

In progress, Didong art was displayed in Moslem Special day, traditional ceremonies like a marriage, circumcision, build a house, the harvest party, welcoming guests and so on. The members didong usually choose an appropriate theme with a ceremony held. In a ceremony marriage for example, which will soon be referred a puzzle which refer to the rules and customs marriage. Thus, one of members didong called *Ceh* (Syeh) have to have deeply about the details of the customary of Marriage.

This traditional art now has a lot of charter to various issues at the community gayo in general. As written by melalatoa (2001) the Didong arts' Has many functions. There are 1) Didong arts' as entertainment. 2) The fulfillment of the need for beauty and aesthetics. 3) Preservation of the cultural. 4) Social fund raisers. 5) means of lighting. 6) Criticism and social control. 7) The spacecraft maintain social structures.

As we know originally, Didong art functions mentioned by Melalatoa. Clearly seen, that function didong having connection with the development of social society gayo. As mentioned by the Bupati of central Aceh; Nasaruddin (2015) in the opening Didong Jalu performances', He said that "*society development certainly more or less affected the shape of native of art didong generations inherited*".<sup>1</sup>

But, Didong art functions' at this time has been different from the past. Now didong art act as entertainment for certain interest good political or interests of an individual. Functions as preservation, culture development, of lighting, criticism social control, maintain a social structure. These functions very rarely use for public interest of Gayo. So in short, in this case there has been a lot of criticism from the actors and connoisseurs. Especially, criticism in a Transformation in traditional Didong arts' performance.

Observing the performance of Didong's art was also contested. This performance is marked by the appearance of two groups (Didong Jalu) on one stage. Groups that compete will throw each other puzzle and answer them in turns. The duration of time used is around 20-30 minutes in one Didong group and then continued in the next Didong group. This show keeps on alternating from 08.30pm- 04.00 am WIB.

The Gayo community's interest in Didong art is sometimes often used for the interests of individuals both politically and the interests of the community, thus making a great influence on the transformation in the development of Didong art. Glancing in the development of this art and focused on the transformation of Didong's arts' development.

Nowadays, the viewers of the Gayo community on the use of Didong art have been eroded little by little. Some writings that I found in social media such as Yusradi Usman Al-Gayoni who wrote the results of his interview with an artist Abdul Latif, in the social media Lintas Gayo, (October 21, 2010), He mentioned that in the development of Didong art, a *Ceh* and Didong groups now mutually disgrace. The language used, also the language "*vulgar*," direct, and tends to be rude. A *Ceh* rarely philosophized, used philosophy of language, polite language, and no longer used symbols in the world of Didong arts'.

Furthermore, the results of Lintas Gayo's interview with the poet Didong; Ecek Bahim, (1 October 2012), he said that Didong art which played by young generation in this Era, from the "deepening" alone has begun to curse each others, then the language used is even more painful. It reiterated again in the media article of Lintas Gayo by Salman who saw the shift

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<sup>1</sup>Nasaruddin, media online Lintas Gayo, 21 oktober 2010.

(June 25, 2014), *Ceh* Didong used to dare to criticize, even though the Regent and the great *Ceh* did not dare to criticize other *Ceh*. But now all has different, insinuating that another they brave, insinuating the regent, they have no brave to critic. For examples, like *Ceh* Daman who dared to criticize the Government and even thrown into prison. Further expressed, Didir's self was self-criticized for all, but now it is more to lick important people even though they are not in accordance with the actual conditions.

From this background, the problems that occur in the Didong art transformation, with these changes will be limited between the old Era, the new Era and after the reformation till now in this 5.0 Era.

### Method

The curiosity about transformation in the development of Didong's art which has changed at every time, of course there are those that influence the occurrence of Didong's art change. So it is necessary to have an approach through cultural studies to see the factors and behind the changes that have transformed in Didong art.

This research used qualitative methods to collect data obtained in the field. Then also used the historical approach to find data related to the previous, both culture and art Didong itself. So you can see what happens to the changes between the times.

### Discussion

Perubahan yang terjadi dalam kesenia Didong Gayo tersebut dari masa orde lama, orde baru hingga revormasi yang dipengaruhi oleh kebijakan pemerintah dimasanya. Hal ini akan dibahas dari beberapa data yang sudah diperoleh.

The changes that have occurred in the arts of Didong Gayo from the old order era , new Era till reformation, it is much been influenced by the policies the government at that times. This will discussed from some data was also obtained .

During the old Era, it Talking about the function of the Didong art in the Gayo community was inseparable from the social life of the Gayo community itself. This is in line with what was said by Agung Suryo Setyantoro that in the period after the proclamation, Didong's performing arts were used as a means for the government to bridge information to the villages, especially in explaining about Pancasila, the 1945 Constitution and the spirit of the country. In addition, Didong was also used to develop a spirit of mutual cooperation, specifically to raise funds to build schools, madrassas, mosques, and even bridge construction (Setyantoro 2014: 4.12).

From the results of the interview with the artist Gayo Hakimiadi, (2019), it was stated that "Didong's art in the independence era helped in regional development". This means that the function of Didong art is that there is an influence of government policy during the old order or after independence which included Didong's traditional art in bridging information to the villages. Here it is seen that the government policy that applied at that time was very closely related to the art of Didong Gayo, so that Didong's function after independence was very petrified in conveying government information or helping in regional development.

Didong arts' in assisting regional development, one of which is data from *Ceh* man figures' in helping development in 1942-1969. Didong group held a Didong match with many Didong groups in Gayo, including there was a way to raise funds used for the construction of several mosques, shelters, and schools. <sup>2</sup> As the development of the era, the function of Didong's art also continued to change along with the views of the community towards changes in technology and knowledge that developed so that it influenced government policy in its time.

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<sup>2</sup> Melalatoa, 2001, *Didong pentas kreatifitas Gayo*, yayasan Asosiasi Tradisi Lisan dan yayasan obor Indonesia.

Article in the *Lintas Gayo* newspaper, (27 Mai 2015) in response to the talk of the Central Aceh Regent Nasaruddin in the opening of Didong Jalu who said that "the development of the community certainly affects the original form of Didong art which has been passed down from generation to generation. This means that the changes that occur in the community certainly has a policy influence that affects it, so if the changes that occur in the Didong art certainly there is a factor of power that applies in the community, so that it has affected the changes in the Didong art. In principle, Didong art has followed the changes that occur in society.

In its development, not only is it good to be seen by the community from the writer; Salman Yoga (*Lintas Gayo* 16 January 2013), He claimed that Didong has also changed its function in several periods. *The first period*, Didong functioned as entertainment media, was shown to enliven marriages, circumcisions and celebrations and other gayo traditional events. *The second period*, at this time of hostility and physical conflict between the tribes channeled in the art of Didong. Didong's poems began to make sarcastic insinuations, bringing down opponents through poetry and songs, praising the village and the greatness of oneself. *In the third period*, Didong has began to become a community mobilizer and as a medium of social control, revealing the real problems of life that were religious, social and governance. In the fourth period, Didong became a mediator between the government and the people, between ulama and umara, between cultures and other cultures. In this period Didong also served as a history book, communicating important events that occurred in the past, both regional and national, religious as well as become a source of value in Gayo culture. The fifth period, this period is the period of anti-climax of the art of Didong throughout its history.

Besides, summarizing the roles and functions of the four previous periods, Didong has also experienced changes in the patterns and forms of disclosure. The changes referred to are poems used as imaging media, praising certain public figures and individuals, exploring program excellence and promoting achievements, politically important mouthpieces for the leadership and regime image. Didong is more often exhibited to gather the masses as a medium of particular interest.

If we saw at the developments above that there has been a shift through propaganda for certain interests, so that Didong art does not only function for good, the division between fellow Gayo people is also raised through Didong art. The implementation of cultural activities, in this case especially in Didong activity, of course there is government interference. This means that the occurrence of upheaval in the Didong match was greatly influenced by government policies in his time.

Melalatoa (2001), said that Didong's function for the gayo community continues to change, following the rhythm of the development of its society, by changes in technology and knowledge that are developing globally. There are seven functions he claimed. 1) Didong as entertainment. 2) as the function of fulfilling the need for beauty and aesthetics. 3) as culture preservation. 4) as social fund seekers. 5) a means of lighting. 6) as criticism and social control. 7) as a vehicle to maintain social structure. What Melalatoa declared was clear that the function of Didong was inseparable from the social life of the Gayo people

From these explanations of Didong arts' above, it was clear that the transformation of Didong arts' were very much influenced by the policies the government to for certain purposes.

## Conclusion

To sum up, One who sells himself to the Gayo community togetherness which had been included in the arts of . The life of the people Gayo as also human life in general. as other group in general culture, Gayo community also has culture and arts in expresses a sense of its beauty.

In the community of Gayo, an art was listed in the arts of Didong who an early form of art Didong was only for entertainment.

The policy of government that applied in Gayo was also influence by the changement that occur in the Didong arts'. The social dynamics that have occurred in the Gayo community since the revolution in 1945 also helped change the structure of the Didong art. What can be witnessed today in every village where the population consists of several divisions or tribes has become a member of Didong, even through the art of Didong the division or tribal ties have become almost disappear. So, the conflict between the divisions or tribes disappeared and the unity of the village was strengthened. Since the beginning of the growth of the Didong art, it has been undergoing development and renewal. This proves that the government system in effect at the time greatly influenced the transformation of the Didong Gayo arts'.

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