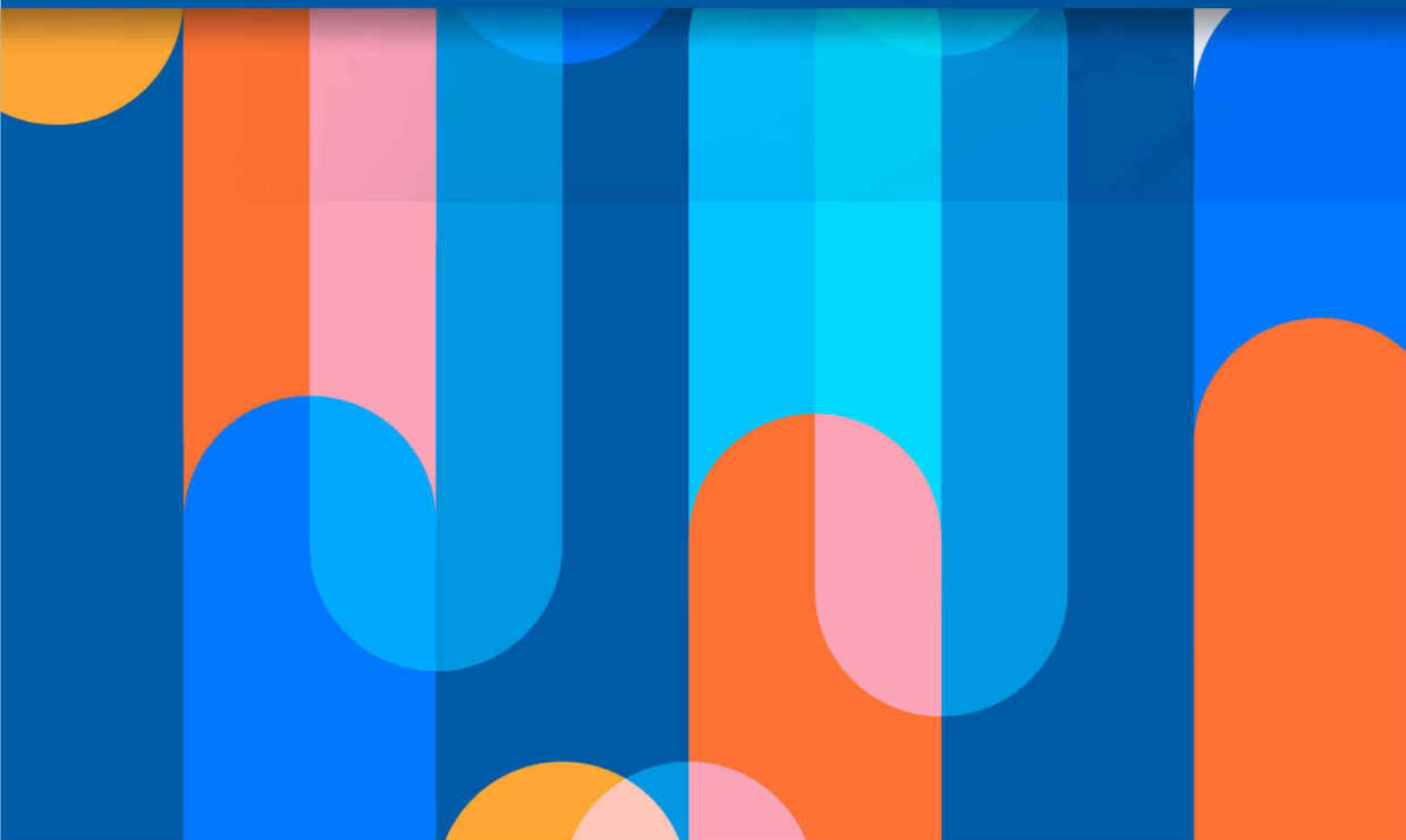# INTERNATIONAL CONFERENCE ON CULTURE AND EDUCATION (ICCE) 2023

CULTURE JOURNEYS, BACK AND FORTH: FROM LOCALITY TO GLOBALITY

UNIVERSITAS NEGERI YOGYAKARTA

Yogyakarta, May 25, 2023

INTERNATIONAL CONFERENCE ON CULTURE AND EDUCATION (ICCE) 2023

"CULTURE JOURNEYS, BACK AND FORTH: FROM LOCALITY TO GLOBALITY"
UNIVERSITAS NEGERI YOGYAKARTA

CINE CLUB, FBSB UNIVERSITAS NEGERI YOGYAKARTA
Yogyakarta, May 25, 2023

UNDANG-UNDANG REPUBLIK INDONESIA NOMOR 28 TAHUN 2014
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BAB XVII KETENTUAN PIDANA

Pasal 112

Setiap Orang yang dengan tanpa hak melakukan perbuatan sebagaimana dimaksud dalam Pasal 7 ayat (3) dan/atau Pasal 52 untuk Penggunaan Secara Komersial, dipidana dengan pidana penjara paling lama 2 (dua) tahun dan/atau pidana denda paling banyak Rp300.000.000,00 (tiga ratus juta rupiah).

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(3)   Setiap Orang yang dengan tanpa hak dan/atau tanpa izin Pencipta atau pemegang Hak Cipta melakukan pelanggaran hak ekonomi Pencipta sebagaimana dimaksud dalam Pasal 9 ayat (1) huruf a, huruf b, huruf e, dan/atau huruf g untuk Penggunaan Secara Komersial dipidana dengan pidana penjara paling lama 4 (empat) tahun dan/atau pidana denda paling banyak Rp1.000.000.000,00 (satu miliar rupiah).

(4)   Setiap Orang yang memenuhi unsur sebagaimana dimaksud pada ayat (3) yang dilakukan dalam bentuk pembajakan, dipidana dengan pidana penjara paling lama 10 (sepuluh) tahun dan/atau pidana denda paling banyak Rp4.000.000.000,00 (empat miliar rupiah).

INTERNATIONAL CONFERENCE ON CULTURE AND EDUCATION (ICCE) 2023

"CULTURE JOURNEYS, BACK AND FORTH: FROM LOCALITY TO GLOBALITY"
UNIVERSITAS NEGERI YOGYAKARTA

PREFACE

With immense pleasure and profound sense of academic purpose, we are very pleased to introduce the proceedings of the International Conference on Culture and Education (ICCE) 2023 hosted by Universitas Negeri Yogyakarta. This year's conference is artfully themed "Culture Journeys, Back and Forth: From Locality to Globality" with 7 thought-provoking sub-themes which encapsulated the vibrant tapestry of culture and education in the contemporary world. The 7 sub-themes are: 1) Language and Art Learning Cultivation; 2) Revitalizing Local Culture Towards Globalization; 3) Identity and Cross-Culture Awareness in the Global World ; 4) Cultural Diversity and Equality; 5) Crisis, Cultural Resilience, and Youth in the Digital World; 6) Empowerment, Negotiation, and Positioning of Local Wisdom in the Global World; and 7) Critical Perspective on Globalization of Culture.

This conference was opened by Prof. Dr. Suminto A. Sayuti followed by other speakers which are KPH Notonegoro, Elisabeth D. Inandiak, Indriyo K Sukmono, Prof. Yoshitaka Kozuka, Ph.D., Prof. Dr. Novi Anoegrajekti, M.Hum., and Shei-Chau Wang M.F.A, Ed.D. After the presentation of the main speakers, the participants then presented their papers. The conference was conducted in seven parallel session, which was not limited on a specific sub-theme, to provide each paper with sufficient time for presentation and to accommodate all of them within the overall time allocation. Thirty four papers were then collected into the proceedings. Most scholars seemed to delve into the dynamic interplay between language, art, and learning, shedding light on the cultivation of these crucial elements in our educational landscape. There are thirteen papers within this area which collectively underscore the importance of language and art education in shaping cultural narratives and promoting inclusive learning environments.

Following the first sub-theme, eight scholars explored the second sub-theme of the challenges and opportunities in preserving and reinvigorating local cultures. They collectively emphasize the dynamic interplay between preserving local heritage and presenting it on a global stage, providing valuable insights into cultural sustainability in an interconnected world. Two distinct papers shed light on the challenges and strategies related to multicultural experience which underscore the significance of addressing cultural identity and cross-cultural understanding in both higher education and childhood development. Other three scholars contribute to the sub-theme of cultural diversity and equality by exploring different facets of cultural diversity and its implications for equality. Meanwhile, only one scholar has delved into the fifth sub-theme of this conference by examining the impact of the COVID-19 pandemic on the learning process in Indonesia.

In the context of empowerment, negotiation, and positioning of local wisdom in the global world, two papers have shed light on the sub-theme by illustrating the complex interplay between local wisdom and global forces. Lastly, three scholars have delved into the theme of critical perspective on globalization of culture. These three papers collectively offer a critical lens through which to examine the globalization of culture. They emphasize the role of literature in disseminating and challenging ideologies, showcase the interplay between historical narratives and fiction, and underscore the significance of everyday discourses in shaping sociocultural dimensions.

We would like to extend our heartfelt gratitude to our fellow members of the committee for their work in conducting the events so that people were encouraged to participate. Heaps of thanks also go to the session chairs for their support. We also acknowledge the authors who have contributed a lot with their articles, without which there would have been no conferences. We also acknowledge the very important contributions of all the reviewers, translators, and proofreaders in preparing the conference proceedings. Together, we can illuminate the path forward in our exploration of culture and education.

Editors

RUNDOWN
INTERNATIONAL CONFERENCE ON CULTURE AND EDUCATION (ICCE)
THURSDAY, MAY 25, 2023
CINE CLUB, FACULTY OF LANGUAGES, ARTS, AND CULTURE UNIVERSITAS
NEGERI YOGYAKARTA

TIME	AGENDA	PIC
07.30 – 08.00	Registration	
08.00 – 08.30	Opening Ceremony The National Anthem 'Indonesia Raya' Sekar Pudyastuti Dance Report by Conference Chairperson Opening Speech by Dean	MC Dr. Birul Walidaini, S.Pd., M.Mus. Dra. Titik Agustin, M.Pd. Dr. Kuswarsantyo, M.Hum. Prof. Dr. Sri Harti Widyastuti, M.Hum.
08.30 – 09.00	Keynote Speech	Prof. Dr. Suminto A Sayuti
09.00 – 09.15	Coffee Break	
09.15 – 12.00	Plenary Session 1 KPH Notonegoro (Kraton Yogyakarta, Indonesia) 09.15 – 09.45 Elisabeth D Inandiak (France) 09.45 – 10.15 Indriyo K Sukmono (Yale University, USA) 10.15 – 10.45 Prof. Yoshitaka Kozuka, Ph.D. (Aichi University of Education, Japan) 10.45 – 11.15 Question & Answer 11.15 – 12.00	Moderator: Dwi Wulandari, M.A.Ed., M.Pd.
12.00 – 13.00	Lunch Break	
13.00 - 14.30	Plenary Session 2 Prof. Dr. Novi Anoegrajekti, M.Hum. (Universitas Negeri Jakarta, Indonesia) 13.00 – 13.30 Shei-Chau Wang M.F.A, Ed.D. (Northern Illinois, USA) 13.30 – 14.00 Question & Answer 14.00 – 14.30	Moderator: Basikin, M.Phil., M.Ed., Ph.D.
14.30 – 16.00	Parallel Session	
16.00 – 16.30	Wrap Up Session	
16.30	Closing	MC

LIST OF PARALLEL PRESENTERS

Parallel Room 1

No	Nama Lengkap	Instansi	Moderator dan LO
1	Faizal Erlangga Makawi		Ari Kusmiatun
2	Lilies Youlia Friatin		
3	Enis Niken Herawati		Zesta Cantika
4	Wening Sahayu, Lia Malia, Sulis Triyono, dan Rahma Kurnia Novitasa		
5	Ari Kusmiatun		
6	Herman, Sri Hertanti Wulan		
7	Sukarno		

Parallel Room 2

No	Nama Lengkap	Instansi	Moderator dan LO
1	Anwar Efendi		Avi Meilawati
2	Yeni Artanti		
3	Dwiyanto Djoko Pranowo		Finastika
4	Beniati Lestyarini		
5	Ari Purnawan, Agus Widyantoro, Jamilah, dan Basikin		
6	Rahmat HIdayat, Jimat Susilo, Susi Darihastining		
7	Avi Meilawati		

Parallel Room 3

No	Nama Lengkap	Instansi	Moderator dan LO
1	Wiyatmi		Ari Nurhayati
2	Nurhadi, Wiyatmi, dan Muhammad Rasyid Ar-Ridho		
3	Dr. Hartono, M.Hum., Dr. Else Liliani, M.Hum., dan Prof. Dr. Suroso, M.Hum.		Putri Palupi
4	Nurhidayati dan Sri Harti Widyastuti		
5	Ari Nurhayati		
6	Abdul Hafid		
7	Dwi Susanto		

Parallel Room 4

No	Nama Lengkap	Instansi	Moderator dan LO
1	Pudji Rahmawati, Muchammadun, Ariza Qurrota A'yun, dan M. Zainul Firdaus		Titik Putraningsih
2	Suryo Ediyono		
3	Erna Istikomah, S.S., M.A.		Fayza Amma
4	Ismadi		
5	Marwanto		
6	Kuswarsantyo		
7	Titik Putraningsih		

Parallel Room 5

No	Nama Lengkap	Instansi	Moderator dan LO
1	Yuli Sectio Rini		Wenti Nuryani
2	Arina Tunjung Daryanti		
3	Kusnadi		
4	Rumiwiharsih		Dela Vitra
5	Trie Wahyuni		
6	Alisa Berliana Amrianti		
7	Wenti Nuryani		

Parallel Room 6

No	Nama Lengkap	Instansi	Moderator dan LO
1	Dr. Dra. Heni Kusumawati, M.Pd., Panca Putri Rusdewanti, S.Pd., M.Pd., Drijastuti Jogjaningrum, S.Sn., M.A., Dr. Fu'adi, S.Sn., M.A.		Birul Walidaini
2	Ayu Niza Machfauzia		
3	Birul Walidaini, A.M. Susilo Pradoko, dan MG. Widyastuti		Baiq Shaqina
4	Sritanto		

Parallel Room 7

No	Nama Lengkap	Instansi	Moderator dan LO
1	Akbar Kuntardi Setiawan		Tresna Maya Sofa
2	Tri Kusnawati		
3	Roswita Lumban Tobing		Putri Palupi
4	Tresna Maya Sofa		

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KEYNOTE SPEECH

Yogyakarta's traditional culture in quest for global recognition: Challenges and Opportunities

Kanjeng Pangeran Notonegoro
Kridhamardawa
Karaton Ngayogyakarta Hadiningrat
Yogyakarta, Indonesia

ABSTRACT

In 2005 the Provincial Government published its vision to make Yogyakarta as cultural center in Southeast Asia by 2025. That deadline is now approaching yet there is no indication that this vision would materialize. What are the challenges in achieving this vision? Are there opportunities that should have been capitalized to achieve this effort? This paper presents a reflection on the above question based on 4 years of experience in promoting Yogyakarta's traditional culture.

Keywords: culture, globalization of culture, critical perspective, revitalizing local culture.

"By 2025 Yogyakarta Special Region becomes a well-known education and cultural centre as well as tourism destination in Southeast Asia within a community that advance, independent and prosperous" [1].

RECOGNITION VS DOMINANCE

Cultures around the world would not acknowledge that they strive for global dominance while in practice it is exactly what they are doing. We now live in an era when military power is rarely used as a tool to seek for dominance. As a matter of principles, world citizen can no longer accept colonialization by means of military aggression. What happened in Ukraine at this moment can attest to that. For centuries up to 100 years ago, it was not the case. In fact, it was accepted as the norm that countries with military power would normally seek to widen its territory or through military occupation. Indonesia knows this from experience.

Seventy years ago, just after the World War II – we witnessed how the strive for global dominance happened in a different format. Colonialization was replaced by political alliance to strive for global influence. Countries around the world formed treaties and pacts behind ideological principles and try to influence other to be part of their alliance. Indonesia was very much aware of this and has been a founding member of the third pact which promotes neutrality. This did not last very long, by the 90s this ideological and political dominance is no longer the trend.

What come next is economic dominance. Countries who did not take part in the cold war have dedicated their focus and attention to build their economies and started their economic expansions to other countries by flooding the world with their products. This was quickly followed by other countries. Again, the strive for global dominance took place in a different game. Indonesia – realizing that it is at the recipient end of this game – tried to deflect this by campaigning for consumption of domestic products. To certain degree this strive for economic dominance is still happening now, yet we also see a transition toward something else that is new and surprising. This might well be the byproduct of economic dominance that has gain a life on its own and breathe a new nuance to the strive for global dominance.

What we've seen since early 90s perhaps was quite interesting when Hongkong's movies start earning its place and gained recognition in the world's stage that used to be dominated by Hollywood's blockbusters. By the time "Crouching Tiger Hidden Dragon" earned 10 Academy award nomination in

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the year 2000, we realized that the game has slowly changed. Since then, we see the rise of J-Pop culture, K-Pop culture and perhaps recently M-Pop culture striving for world dominance. American music industry used to have a very close market due to among others the language barrier. That barrier has now been crossed. In 2020 we see how K-Pop fans managed to disrupt Trump's rally. This is something that we would not have fathomed just a year before it happened.

These days, we can argue that Korean culture has been successful in its strive for global dominance. Korean music, TV series/drama, Korean Food, even Korean language is quite well known amongst the younger generation. Even here in Yogyakarta, there are youngsters who are more familiar with *Hangeul* than Javanese characters, similarly with Korean dance.

How did they become so successful?

If one has to guess, then the first step toward this success must have been a conscious vision to achieve global recognition (read: dominance). This kind of thing does not happen by chance or haphazardly. This must have been intentional with strategies carefully designed to reap the benefits of being world leader in culture. There are a lot of benefit in having a culture that is respected or adopted by people around the world. Influence is one of the obvious reasons, just like what happened with the Trump's rally. Influence leads to political power, and political power opens opportunities for rewards. If we think about the current K- Pop Generation and how they will be leader in 10-20 years' time, how would that affect Korea's position in international standing. Will they have more influence in setting global or even domestic agenda? Will it contribute to Korean's diplomacy toward promoting their national agenda and interests? On top of that, there are also economic benefit from being cultural leader. Apart from the obvious sales of performance arts products, we can see how Korean Brands start dominating industries like automotive, cosmetics, garments etc.

What is missing in Yogyakarta?

Yogyakarta has made this intention very clear albeit in a smaller scope as stated in the Long-term development Vision for 2005 – 2025 quoted at the beginning of this paper. 2025 is now just around the corner yet I think we are still far away from being a cultural centre in Southeast Asia. On the contrary, we observed some rise of cultural influence from Thailand, the Philippines and Vietnam. Obviously, intention alone is not sufficient. It needs to be followed through by commitments and investments.

A thorough study would be required to collect data on the governments and other stakeholders' commitments as well as investment on cultural development. Such a data would then need to be analyzed to measure the return of those investments. In the absence of such study, this paper would like to present an experience-based opinion on challenges and opportunities. The opinions presented therein would not be supported by empirical data or an academic study but merely a synthesis of what the writer has experienced during the four years journey of promoting Yogyakarta's traditional culture, particularly those which is practice in the Royal Palace.

CHALLENGES IN PROMOTING YOGYAKARTA'S CULTURE

There are several challenges for promoting Yogyakarta's traditional culture apart from the obvious reason that it is an acquired taste (to be discussed in the later part of this paper.) As this paper is all about writer's reflection, the challenges outlined would be purely based on the writer's experience of working on this issue in the past 4 years. This experience might differ from others. Consequently, this are pure opinion and to some degree assumptions based on day-to-day experience that is not supported by academic research.

Barriers within the culture

One aspect that often came out as the biggest challenge in promoting Yogyakarta's culture to gain world's recognition is the **inherent trait** within the culture itself. Javanese in general and perhaps even more so in Yogyakarta are not accustomed to promoting themselves. To some degree, promoting our own beauty and achievement can be considered *sombong* which is not a good quality for Javanese. There is

no sufficient translation to this word in English. Most translations would describe this word *sombong* as being proud of themselves which is not adequate because it is OK to be proud of yourself to some degree. People should be proud of themselves as long as they're not undermining other by doing so. *Sombong* is altogether a different adjective, and there are a lot of Javanese teaching that prevent them from being *Sombong. "Aja adigang, adigung adiguna"; "Aja agul-agul"* and so on and so forth. This inherent trait prevents Javanese from taking center stage in various circumstances. It is also the reason behind lack of initiative and leadership inJavanese culture.

Another inherent trait, which is particularly relevant in Yogyakarta is the culture of exclusivism. For centuries some of the cultural practice in Yogyakarta are limited to the elites. For example, one of the greatest heritages from our ancestor is Gamelan. In the past this practice is limited only within the palace wall which was then extended to the courts of the princes and palace officials in the regencies. Likewise, Yogyakarta traditional dances were limited for the palace rituals until less than 100 years ago. Granted nowadays, this practice has been abolished and people of various social strata has access to practice these valuable heritages. The government of Yogyakarta has even ensured that a set of gamelans is made available for every village and school throughout the province. Yet it will take a while before this become the common practice and the province can cultivate a culture of innovation through exchanges and collaborationsin these fields.

The tradition of communication

Along with the elitist traditions, came the culture of secrecy. People in Yogyakarta believes that cultural performance is not commodity to be sold, left alone promoted for the consumption of international audience. "Ora mung tontonan nanging ugi tuntunan" It is not just a performance but also a teaching. This principle creates a significant barrier for promotion traditional cultural practice. Since they are not only about performance but also about teaching, some form of performance arts relies a lot on narratives which are presented in the form of sindenan (lyric), Pocapan (dialogues), and Kandha (Oration). Traditionally they are all communicated in high Javanese which even the younger generation of Javanese might find it difficult to understand, left alone a foreigner who does not speak Javanese. Yet most classical performers in Yogyakarta, this is a matter of principles that is non-negotiable.

This principle defies all the basic premise about cultural performance. In Yogyakarta, the quality of a performance is measured from aesthetic lense. More than that it is about communicating *rasa* which is very subjective and difficult to measure. Therefore, the older generation cultural perfomer in Yogyakarta never seek to widen their fan base and seek for audience appreciations. It is always a good thing when a performance is enjoyed by its audience, but it is not the reason why the performers perform.

Certain cultural performance like dance is still being seen as a "*laku"* or spiritual journey where the performers try to invoke divine intervention or seek for enlightenment. So, it doesn't really matter if the audience enjoy the performance. What matter most is if the perfomers can gain spiritual experience while performing. *"Ora perlu apik sing penting isa dirasakke."* In some rare case when the audience manage to connect with the performers and embark on a similar spiritual journey, that is considered as a bonus but not the objectives.

As a result, there is a bit of tendency to be **complacent** in producing some cultural performances. Why? Because such performances would never be benchmarked against audience response or reactions. Is it wrong? No! It's just different and that difference contributes to the challenge in promoting traditional culture to take the world stage. This is in fact quite unique to Yogyakarta. As an illustration, both Yogyakarta and Surakarta have the same cultural performance called "Wayang Wong" or traditional theatrical dance. In 1911, the Surakarta based "Wayang Wong" has started to be performed in public and commercialized. As a result, a lot of innovation were made to cater to audiences' preference. To this day, the "Wayang Wong" in Yogyakarta is still considered as "Lelangen Dalem" or own by the King. While some values have definitely shifted, there is still a lot of hesitance toward full commercialization of such performance as a cultural commodity.

Lack of business case
This hesitance has also made Yogyakarta unable to grasp the sense of necessity to promote its culture into world stage. The business case for promoting its own culture has just never been internalized by the actors. Again, for Yogyakarta people, it is not about the audience, it is about us the performers and the owner of such traditions. While these principles might hold true in the past because exclusivism, secrecy and self-complacency creates curiosity in general public. It is not always the case nowadays when the public has access to too many options of cultural values from all part of the world with just one tap of a finger on a mobile phone. As a result, when the older generations tried to maintain the exclusivity of some cultural traditions, the younger generations have turned their head toward something that is more to their palate because they can better relate, easier to understand, and increase their social standing. Understanding traditional culture and being able to perform traditional dance is not always considered as cool by the younger generation these days. If traditional Yogyakarta's culture is not considered "cool" in Yogyakarta, how can it be "cool" in other part of the world?

Attempts have of course been made to promote traditional Yogyakarta culture to the world stage. However, with the lack of necessity, comes the **lack of persistence**. Sponsored by either the national or provincial government, Yogyakarta often sent cultural delegation to foreign countries to take part in various cultural festival. Yet we've seen how these delegations have changed over time. These days we no longer see these cultural delegations promoting traditional cultural performance but rather contemporary cultural performance. Yes, the line can be very thin between cultural tradition that is packaged in a modern type of performance and a totally new contemporary performance. Unsensitized international audience might have problem in enjoying and appreciating Yogyakarta traditional culture, but it should not be the reason to stop promoting it in international stage and replacing it with a performance that is more palatable for the audience. At one point, the writer has witnessed Yogyakarta delegation that perform Indian dance in an international festival. Which should create an embarrassment because there were representatives from India in the same festival.

This paper is not against some changes, in fact certain changes need to happen when promoting traditional culture for the consumption of worldwide audience. However, these changes need to be carefully balanced to ensure it preserves the traditional values and uniqueness which in itself is the value proposition for securing worldwide audience in the first place. Yet Yogyakarta seems to fail in **grasping these needs of change**. A lot of the actor would take a firm stance against modification of cultural tradition. It's all or nothing. Either you take the whole package as it is or feel free to create something new altogether. There's almost no room for compromise. Which is a paradox in itself because Javanese culture is famous for being *"luwes"*. For example, one of the penultimate Javanese forms of cultural performance is the *"Bedhaya"* dance. In the past, this dance is only performed in the palace and the duration can be up to 4 hours. Nowadays we live in the era of disruption when people's attention span is very short. A four hours *"Bedhaya"* dance will not only be difficult to enjoy, but it might also even become a torture for the audience. Recognizing this challenge, the palace has tried to cap the dance at 1 hour maximum. Yet it is still too long for most younger generation. We have to be mindful that this is a generation of people who can only spare 5 seconds on Instagram reels or Tiktok and swap it for the next reels if it fails to grab their attention within 5 seconds. So for them, 1 hour performance is too long. Especially in a *"Bedhaya"* where nothing happens the first 5 to 10 minutes. In this case, attempts to shorten the *"Bedhaya"* into a 10 – 20 minutes dance while justified have never been successful.

Degree of sophistication
The last challenge in promoting Yogyakarta Culture lies with its **sophistication**. Granted this can be both seen as a challenge and added value. Yet organizing a traditional performance on a world stage is operationally challenging. To experience its fullest potential, Yogyakarta traditional dance needs a gamelan ensemble to perform. This means transporting the gamelan across the borders and bringing along some 26 something gamelan players together with the dancers. It is an operational nightmare for any institution who wishes to promote this traditional culture on a world stage. When you have lack of necessity and lack of persistence, this challenge only is a dealbreaker for most actors. Yes – there are

measures that can be applied to tackle this challenge such as finding a stage in a city where gamelan is available nearby; and collaborating with the local gamelan players. Yet this measure is still limiting Yogyakarta in performing its traditional culture and allowing the audience to experience this culture to the fullest.

STRENGTH AND OPPORTUNITIES FOR PROMOTING YOGYAKARTA'S CULTURE
It is an acquired taste
Apart from the various challenges, this paper would acknowledge a number of advantages which can be seen as opportunities to be further explores. As mentioned in the previous part, Yogyakarta traditional culture is quite sophisticated and focus on "*rasa*" instead of a merely aesthetic aspect. As a result, this culture can be considered an **acquired taste**. This means, though it might be difficult for people to appreciate it, once they managed to do that, they could become a loyal fan and could be a champion for promoting this culture. Just like *"Sambal"* it is not easy to like and appreciate its full taste but once you get into it, a meal is never complete without a *sambal.*

Given this particular nature, Yogyakarta should consider adjusting and modifying its traditional culture into something that is more palatable for inexperience audience. Option to present the full puristic tradition is always available once people get over that first hurdle. Just like sambal you should not offer sambal that is too spicy to someone who never eat it before. Maybe starts with mildly spicy sambal and work the way up. Once they get used to it, we can always increase the level. In fact, offering too spicy sambal to someone who has never tried them before is very dangerous for promotion of sambal itself. People who are traumatized in the first opportunity of trying sambal would likely never attempt to try them again, even worse, they can create negative narrative around that sambal.

Bare International recognition
Javanese traditions–including those from Yogyakarta–have gained some **international recognitions** from World Organizations. Some cultural traditions such as Batik, Keris and Gamelan have been recognized as world heritage. This recognition is a significant political and social capital to promote traditional culture. Yet the writer did not see this recognition being leveraged to promote traditional culture in a world stage. Yet these recognitions have not leveraged to its full potential to promote those traditions on a global stage.

For example, Yogyakarta has not taken those momentum to create a promotion event at the global stage to create a buzz and increase public awareness on those traditions. In most cases, Yogyakarta would send a delegation to perform traditional culture at a world stage only by demand. This is totally different from doing something that is consciously designed to promote the traditional culture using the different momentums such as commemoration of international recognition. India for example, has been successful in promoting Yoga internationally including by convincing the General Assembly of the United Nations to declare International Day of Yoga. Why don't we have International Day of Gamelan or International day of Bedhaya?

Digital technologies
With the free flow of information, we can observe that world audience are hungry for alternatives. They want to see something different, something unique that they never seen before. This type of momentum should be leveraged by investing on promotion of traditional culture in a world stage. The demand is there. So it is up to us to package and place our products in the world market for cultural performance. Yes – it sounded like commercializing our culture, but it is more than that. Cultural dominance is not about economic benefit but mostly about survival in this digital era.

Nowadays, the digital technologies also allow cultural performance to transform. Especially after experiencing two and half years of pandemic when people were forced to stay at home, we can observe some changes in how cultural performances are presented in virtual space. One important aspect is

that virtual presentation also create space for more effective communication. Messages that could not be communicated due to language barriers can be presented in the form of subtitle in various language which allows audience to better understand them. At the same time, the virtual space also allows for realy interactions between the audience and broadcaster. To some degree this is can serve as a good tool to measure audience satisfaction.

We can also be very confident that some of the cultural traditions that Yogyakarta has is **very unique** and does not exist in other part of the world. At most, some of them is shared with other regions in central Java but that's it. This uniqueness is a value that makes these traditional cultures worthy of international recognition. With the free flow of information across the globe and the technology that transcend the boundaries of nations and continents, we have opportunity to present something unique that is of value to enrich the world culture. This uniqueness also eliminate competition because such cultural traditions are only performed in Yogyakarta. These days, with this kind of uniqueness, if we present it right, it has the potential of gaining appreciation. While others struggle to create something unique, we have a uniqueness that is inherent within our traditional culture.

In conclusion, we should all recognize that promoting a traditional culture on a world stage is a very long game. Just like Korea has started investing on promoting their culture twenty years ago, if we invest on the right investment today, perhaps our children would reap the benefit twenty years from now. However, if we focus on the immediate benefits; got dispirited every time we're facing a hurdle; or disappointed when our investment does not present immediate return; then we will not win this game.

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Public Archaeology

Collective stories as a tool for excavating and transforming a national cultural and spiritual heritage into local wisdom for a global future

Elizabeth D. Inandiak and the members of Perkumpulan Rumah Menapo
Village of Muara Jambi, Jambi, Indonesia

ABSTRACT

Wawan and Borju, members of Perkumpulan Rumah Menapo (Rumah Menapo Community), were recalling their childhood memories, just 20 or 30 years ago, when they knew nothing about the precious history of the ruins scattered all over the forest around their village. They used to swim freely in the crystal-clear water of the Batanghari, Sumatra's longest river, and paddle canoes across the current to the other shore where their parents cultivated vast rice fields. Until the late 1990s, forestry and mining companies bought their ancestral lands, forcing reluctant owners to sell their plots by cutting off access to irrigation canals. In a few years, the paradisiacal shore has turned into industrial complexes, severely polluting the water of the river and the air of their village. But it is precisely this massive destruction of their environment that raised their awareness of the richness and intellectual rights of Muara Jambi's villagers over this ancient Buddhist site. Because it is the heritage left by their ancestors, they undertook the responsibility to excavate it with their tools – what they call "public archaeology".

M. Kurniawan alias Wawan:

I was born in 1990 in the village of Muara Jambi in a farming family. When I was four years old, I hadn't gone to school yet, so I often went with my parents to their fields planted with durian, *dukuh* and rambutan trees. There was also a *menapo* in our field. My dad would say: "Let's go and work next to the "*menapo*". At that time, I didn't know what a "*menapo*" was, but I would climb this pile of earth mixed with broken red bricks, just a few meters high, and I would play on its top where wild papaya trees were growing. Years later, I learnt that "*Napo*" in the language of Muara Jambi means the "deer" and "*ma*" means "the location". Indeed, during the annual floods of the Batanghari River that is submerging our village under more than a meter of water, *"menapo"* is the high location where wild animals from the forest used to take refuge. Archaeologists have adopted our local term "*menapo*" to refer to the 84 or more mysterious complexes of red brick temples, surrounded by walls and canals, many of which are still in the state of mounds of earth in the middle of our orchards.

At that time, the people in the village didn't understand what these piles of ruins were. That's why they took the bricks to build their own houses or a mosque. In 1978, the government came and stated it was a cultural heritage. Then the Tinggi temple and the Gedong temple were restored. Since Gedong temple was partly located on my parent's land, my parents had to cede part of their land to the government and got little financial compensation in exchange.

When I grew older, in the morning, before going to school, I usually took a bath in the river. My house was on the Batanghari's bank, Sumatra's largest river. *Batang* means "river" in Indonesian, and *Hari* is Vishnu's 656th name. It was by navigating through this Batanghari stream that Indian religions entered our archipelago from the very first centuries of our era up to the primary forests on the slopes of the Kerinci Volcano. I would bring a bucket to draw the water of the Batanghari River and drink it because the water was still green and clean. It was still crystal clear.

There were lots of boats crossing and rowing because there was no road back then. People went to Jambi City using the river. My dad told me that the village had no motorboats in the 60' and 70'. So, they would paddle to the city. If they left in the afternoon, they would arrive in the city the following day. They would use flashlights and oil lamps when heading at night. Today, it takes only 30 minutes by motorbike to reach Jambi.

After coming back from school, I went on a boat with my grandmother to the other shore. The bank was full of mango trees, and behind those trees grew vast rice fields belonging to the villagers. My grandmother also had a rice field. Sometimes, with my friends, we paddled on a small boat crossing the river and climbed up the wild mango trees in the middle of the bushes. We were not afraid of snakes. We played on the riverbank, which was very steep, and the clay was smooth and slippery, so it was like a water boom, like a natural slide.

Our childhood paradise changed in 1999 when mining companies started opening coal stockpiles on the other shore and built fences around, cutting off the road we usually took. Then, from 2003 up to 2010, left and right, there were more open-pit coal stockpiles because the mining companies bought the land from our community. My grandmother also sold her rice fields because she needed money for eye surgery. Now here we are, suffering from the black clouds formed over the Batanghari when the trucks unload the coal onto the giant barges. The dust falls on our houses in oily toxic rain, penetrating our eyes and lungs. I regret. We can't blame those who have opened the coal stockpiles. It's our fault. Why did we sell our land to them? We could have grown beautiful orchards on the other shore or replaced the mango and papaya trees with rubber trees that do not damage the soil, unlike palm trees. I feel we were back in the Dutch era, being forced to give in to land brokers who cheated on us. A land broker would come to a villager and say: " I want to buy your rice field. I offer you 50,000 IDR per meter". The villager would answer: "No! I don't want to sell my land." But the land broker would lie: "The farmer next to your rice field sold his land to me already." The villager was afraid that he was no longer have access to his rice field so he would sell it to the broker. Or the broker would say: "If I turn your rice field into an oil palm plantation, you can become the security guard." How narrow is our mind that we were ready to give up our land to be employed as a security guard on it? However, it was also due to the lack of regulations in our village. Fortunately, since 2012, no land can be sold anymore on the site because it has become a national cultural heritage.

For us, Muara Jambi villagers, "heritage" has a broader meaning. It encompasses the architecture of our wooden houses built on stilts, which are now starting to be lost by concrete constructions. Why? Some villagers say because of the scarcity of wood. But the actual reason is that we want "instant" houses. This desire for "instant" life is starting to have a big influence on our village; it erodes our local heritage and lifestyles that used to follow the cycle of natural seasons. "Heritage" for us also means preserving human beings themselves from the mindset of narrow views. Tolerance is an inherited science from our ancestors. But which ancestors? From the Buddhist time, more than 1000 years ago? Or just our recent Malay Muslim ancestors? The villagers above my age still hold on to their ancestors long before Islam. But for those who are my age, their ancestors are from Malay Islam. Because first, the interest of the so-called millennial generation in studying culture and history is very limited. The paradox is that the older generation barely knew about the site's ancient history. But they were more open to the ancient Buddhist heritage stored in their subconscious collective memory.

It is precisely this massive destruction of our environment and traditions that raised my awareness of the richness and intellectual rights that we, Muara Jambi villagers, have over this ancient Buddhist site that is being left to us as a heritage by our ancestors. Thus, it is our responsibility to excavate it with our own tools – what Borju, the president of our Perkumpulan Rumah Menapo, calls "Public Archeology".

Mukhtar Hadi, alias Borju:

I was born in 1983. My grandfather came from India, married a Malay woman, and settled in a wooden house built on stilts along the Batanghari River in the village of Muara Jambi, whose inhabitants are all Muslims.

We, Muara Jambi villagers, have always been regarded as outcasts by the provincial authorities. The governor himself used to dissuade his guests from going for a walk alone in our village. He would give them an escort of several army people to protect them against "this population of robbers and outlaws". We were accused of stealing fruits from trees in our own orchard that the authorities claimed as part of the archaeological site and of demonstrating against the coal companies and the palm oil plantations. We were also looked down upon by the Archaeology Department, who employed us as cheap labors and suspected us of stealing the valuable artefacts found by excavating. But when we handle some of our findings to the archaeologists, we will never get any feedback about those ancient objects' historical or religious meaning. As if we had no right to know, as if knowledge belonged to academics alone and not to "uneducated village people".

Everything changed in November 2010 when the Jambi Provincial Government organized a seminar about Muara Jambi as a tentative candidate for UNESCO World Heritage. A "rumor" had started circulating among unformal international scholars that this 4.000 hectares of ruins might be the remains of the largest Buddhist monastic university in Southeast Asia between the 7th and 13th centuries. The university is known as a "confluence of knowledge" that flourished at the crossroads of the Buddhist Sea Route, which took over from the continental Silk Route in the 7th century. Scholars and religious masters from China and India came here to study by sailing through the Malacca Straits and up to the Batanghari. A route that could be called "the Gold Route" because merchants from all over Asia rushed there to seek this precious metal. Hence the name of Svarnadvipa, which in Sanskrit means 'the Island of Gold', was used to refer to the now Sumatra Island. Its Mahayana and Tantric teachings radiated until Tibet. Around the 13th century, this great university sank into oblivion.

One of the most brilliant speeches of the seminar was held by Prof. Dr Mundardjito, a senior archaeologist from Universitas Indonesia, Jakarta. He stressed that the construction of Muara Jambi, which lasted over several centuries, must have required a multidisciplinary knowledge to adapt to the complex geography of the site: rain forest, swamps, and river with monsoon floods. Therefore, to unfold what Dr Mundardjito described as the "identity card of Indonesia", a multidisciplinary approach was required: archaeologists, historians, epigraphists, environmentalists, architects, spiritual masters and village communities living on the side with their local wisdom.

My friends from the village and I were not invited to the seminar as speakers. We just attended it as part of the audience. But as activists, we were actively listening, and the speech of Dr Mundardjito struck us. It suddenly freed us from the stigmata of outcasts, outlaws and ignorant farmers in which local authorities and the academia had frozen us. It granted us the duty and the legitimacy to continue our commitment to explore, preserve, and develop the intangible wealth of "our home", the Murara Jambi site.

From that moment on, we began to dig into our own history. Our grandparents told us how our ancestors were lepers treated as outcasts by the neighboring villages. They were driven into the depths of a forest full of haunted ruins, a cursed place abandoned for centuries: Muara Jambi. On the last night of Ramadan, the unfortunate lepers still dared to join the takbiran procession by wearing masks and long rags to hide their sores. They carried a rattan basket on their backs where any compassionate soul would dispose of food.

Thus, to celebrate the memory of our leprous ancestors, we began to make tormented masks out of dry pumpkins, which the children carry each year on the last night of the fasting month in a joyful procession through the village. The pumpkin mask contains a deep philosophy. First, it has hair made of palm fibres which is the material for making brooms. The function of the broom itself is to clean. We as humans have to clean our hearts. Second, in the old time, the villagers used the dry pumpkin as a calabash to keep the drinking water cold. So, pumpkins reflect that we need coolness for well-being, to be able to share and benefit each other. The masks remind us about the terrible fate of the exiled lepers. So, the

pumpkin mask teaches us that as living beings, we must always be able to humanize humans. Art must be part of the daily life of our society. We wish every house in the village to have one pumpkin mask so that all the people of Muara Jambi will feel proud of their leper ancestors, be confident and have the responsibility to maintain that legacy.

In 2012 we organized ourselves in a more structured way by creating the Padmasana Foundation, which has been renamed Perkumpulan Rumah Menapo in 2019, to develop and apply our concept of "Public Archaeologists". We want to raise awareness among the villagers of Muara Jambi about their intellectual rights. They have the right to know who their ancestors were who bequeath this amazing legacy.

This awareness about our heritage grows from the place where we are born. The first womb is our mother. The second womb is the primal ground we step on. This awareness arises when we have the desire to know about this legacy and want future generations to be able to enjoy it too. So, we have to protect it, but, in the meantime, we have to "update" it by using videos, the internet, and social media, so that young people stay interested and find peaceful and creative tools to face the new challenges of our modern time.

For instance, in September 2019, the entire province of Jambi was invaded by smoke from huge forest fires, as in other regions of Sumatra and Kalimantan. A new Indonesian word was born from this environmental crime: *karhutla*, an acronym formed on the term *kebakaran hutan dan lahan,* or forest and field fires. Challenging the disaster, we revived an ancient ritual: *Larung Sungai*. Under an orange sky blurred by a screen of suffocating smoke, the villagers of Muara Jambi embarked on two long motorized canoes to throw offerings into the river. All wore pumpkin lepers' masks modified into fire masks.

Perkumpulan Rumah Menapo also supports the revitalization of *Zikir Bardah*. This tradition of *shalawat* (praises) to the Prophet Muhammad SAW was inherited from Raden Mattahir, a Malay prince who was chased by the Dutch colonial army in 1907, who ran to Muara Jambi with drums, zither, and gongs, hid in the village and mingling with the community. In the past, during the planting season, the musicians of Zikir Bardah played on the edge of the rice fields all night to ward off wild animals and insect pests while entertaining the farmers until dawn. The gongs were also struck as a warning sign when someone was missing, when a house was on fire, or when the Batanghari River overflowed. Zikir Bardah is also related to the finding of a bronze gong with a Chinese inscription, dated 1231, at the Kembar Batu temple in the early 1980s. The same as that used by the players of *Zikir Bardah*, this ancient gong is a hanging gong.

We also collect *seloko,* short Malay-language poems that act as customary law, as a way to calm lust and strengthen relationships. The word *seloko* comes from *sloka*, a Sanskrit term used by Buddhist masters to convey their teachings. Unfortunately, this beautiful poetical tradition is no longer taught at Jambi public schools. That is why we are trying to make this legacy part of the school curriculum, and in our community, we are opening classes for kids and adults to preserve the *seloko* and create new ones that match our modern way of life.

Perkumpulan Rumah Menapo has already listed more than 180 wild medicinal plants that grow in the site's forests. Some of these herbals, like the betel leaves, are identical to those engraved as healing mantras on tiny scrolls of tin, dated from the 9th century or so, found by the villagers in the Batanghari River. Others are part of the "Jalur Rempah" (Spices Route) launched by the Indonesian government. The Covid-19 pandemic has awakened Muara Jambi's inhabitants a new interest in these medicinal plants and the urgent need to preserve and develop this precious heritage of our village. We are now completing the inventory of these endemic medicinal plants by taking photos, drawings and adding the local and scientific names to create a data bank in the form of a small herbal encyclopedia. We conduct interviews with medicine men and women from the village who still have some knowledge of these endemic plants and also with some experts from Jambi, Indonesia and abroad (Chinese, Indian, Tibetan, and European). We introduce TOGA (Tanama Obat Keluarga/Family medicinal plants) to the children of our informal School of the Universe and the local community by providing seeds, pots, fences and organic fertilizer.

In 2018, we published a book: "*Mimpi-Mimpi dari Pulau Emas" ("Dreams from the Golden Island"*), a story in four languages (Indonesian, Chinese, English and French) illustrated by the young

artists of our village. This book is a bridge between the Buddhist past and the Muslim present. It is also the "identity card" of the inhabitants of Muara Jambi, allowing them to be recognized by the Indonesian authorities and UNESCO as the guardians of the site and the explorers of its treasures.

In 2022, "*Dreams from the Golden Island*" served as the basic screenplay for the web series *"Muarajambi Bertutur",* commissioned by the Directorate General of Culture, Ministry of Education, Culture, Research and Technology, and produced by Nia Dinata. *"Muarajambi Bertutur"* is designed for a national and international audience.

Since 2012, all these activities have been run with no physical building. They were all organized outdoors or scattered at villagers' homes. They were intangible foundations patiently built over a decade. This year, we have just completed the construction of a tangible community centre in situ. It is a humble miniature replica of the first ancient "green university" at the crossroads between India and China. It included the rain forest as an orchard, a library, a living pharmacy and a haven of meditation on its campus.

This house of local wisdom and world peace which we named "Rumah Menapo", aims to support the village economy, educate the heart, combat historical amnesia, and transmit the culture of peace and respect for nature.

Now we no longer face social and environmental problems with frontal and extreme resistance but instead with art, video, poetry, theatre, and education. In doing so, we peacefully convey to people all over the world the conflicts and challenges of the Muara Jambi Temple site and its amazing beauty.

D.A.M.A.I: Making peace with culture in language teaching

Indriyo Sukmono
Yale University

American sociologist Milton J. Bennet used the term "fluent fool" to describe an individual who does not develop social competence and cultural understanding alongside their language fluency (Bennet 1993). Thankfully, fluent fools are only as foolish as their teachers.

The integration of culture as a general requirement for successful language teaching has long become a standard in academic circles. What most assume is still in question is the range and breadth of culture to apply; the what and where, instead of how. It remains the norm to consider culture as a supplement to plug into syllabi, rather than the foundational thread connecting everything together. In mitigating any growth in this direction, I propose a shift in perspective towards culture. Culture is not a simple bullet in our syllabus, isolated to advanced classwork, or to be displayed in an annual performative showcase. Rather, it is an overarching consideration that should saturate all aspects of both our teaching and personal sphere of identity. To convey these ideas in a more digestible way, I wish to share an acronym that encapsulates the spirit of cultural integration within the conception of teaching. This acronym is *D.A.M.A.I*; *D(amai), A(nalisa), M(emilah/memilih), A(ktualisasi), I(nisiasi)* - translated in order respectively as peace, analysis, sorting, actualization, and initiation. By considering these steps when developing instructor identity and teaching approach, we can begin to apply culture more meaningfully in our language teaching.

(D)amai, translated as peace, seems like a rather surprising place to take a discussion about language teaching. However, I believe this is a crucial first step in establishing the sort of identity which is most effective in teaching. This alludes to two main elements which we must be at peace with- firstly the necessity for an external instructor identity, and secondly, the definition of our function as cultural representatives. Adopting the very spirit of what it means to be a teacher requires a certain attitude. In the absence of suitable personal charisma, even an objectively perfect teaching plan is inadequate. In recent years, there has been much work on the significance of incorporating emotions in language teaching. Emotions play a crucial role in impacting motivation, encouraging engagement, and general receptivity for language acquisition. Various practical strategies can be considered, including encouraging personal connection, and promoting emotional competence (Richards, 2020). I want to emphasize the need for educators to create an identity not only ideal for creating a positive and emotionally supportive learning environment but also one which is most optimal for cultivating positive networks. This is not to say that individuals who are antisocial, cold, or reluctant cannot be educators, but rather that an ideal external identity must be reflected on and then created when approaching the profession. In this process, one does not need to fundamentally change their being, but rather slowly absorb the intent behind ideal behaviors in the teaching space. While a naturally standoffish personality cannot fundamentally shift to be extroverted and bubbly, it is possible to recognize the social importance of being socially warm as an educator and be at peace in integrating this consideration into the creation of our external self. The second aspect we must be at peace with is the limitations of ourselves as cultural representatives. In the 1970s, there was already a significant ideological shift in denying the existence of absolute cultural truths (Stone, 2023). Even as native speakers of the language we are teaching, we hold no truths. The unique challenge of language teachers abroad specifically, is the acknowledgment of how our physical detachment from homelands diminishes our cultural relevance as representatives. We are all representatives of a certain place and time. This limitation cannot and should not be inflated, even in the interest of simplifying our teaching processes. Considering ourselves as singular cultural gateways and developing creative solutions to our limitations will alternatively generate a more robust outlook. More detailed explorations of this particular process will be discussed later.

Having laid the groundwork to understand one's identity as a pivotal vector of cultural transmission, we can move on to *A(nalisa)*/ Analysis; that is cultural analysis. This is not a section that

aims to debate the nuanced theoretical meaning of culture, but rather how to place it in teaching. We can briefly acknowledge the breadth of what "culture" applies, as well as how we unintentionally simplify its range for digestibility. To provide a visualization more efficiently, we can refer to Edward T. Hall's iceberg model of culture; a conceptual framework that highlights the visible and invisible dimensions of culture. The iceberg model of culture suggests that culture can be divided into two layers: the visible aspects above the surface and the majority hidden beneath the surface of general cultural awareness. The visible aspects represent the observable elements of culture, such as clothing, food, and performance, which are readily visible to outsiders and are often the focus of superficial cultural understanding. The larger portion of the iceberg beneath the surface includes values and beliefs like group norms, social hierarchies, notions of modesty, and the like (Hall, 1976). At first glance, the iceberg model of culture provides a valuable framework for understanding the visible and invisible dimensions of culture. However, this simplifies cultural aspects into the "visible" and "invisible", when, in actuality, our approach to these facets can determine the depth of value and visibility they add to teaching. Often, teachers feel that in beginning language teaching, we start with the surface level, and then dive below the surface parallel to increasing language acquisition level. Thus, the plugging in of "culture capsules" becomes the manifestation of cultural compartmentalization (Stone, 2023). This refers to the tendency to treat culture as an isolated component from other aspects of teaching and learning rather than being integrated organically throughout the learning process. Cultural compartmentalization often manifests as distinct and isolated cultural lessons or activities, thus the term "capsule." This compartmentalization can create a fragmented understanding of culture and limits learners' ability to fully grasp the interplay between language and culture (Stone, 2023). For example, a typical surface-level discussion on food can ascend from its shallow depths to be more meaningful overturning the iceberg. Instead of simply introducing national dishes, we can reflect together with students on the language of regional differences, comparing staple crops in the development of cuisine, dining etiquette, and the like. It is not enough to assume that these directions in cultural consideration will develop naturally in advanced classes and thus will eliminate the need to address them in the beginning stages of learning. Even the most novice student can process how these nuances exist within their own cultural and linguistic context. Therefore, though their vocabulary in conveying this nuance is limited, the reflections fueling their communication can be surpassingly profound.

Now better understanding both one's limitations as a vehicle of cultural enrichment, and yet the pervasive requirement to saturate cultural relevance into almost every step of the teaching process, decisions must be made in filtering and choosing approaches for teaching. This is the *M(emilah/memilih)*, or the filtering and sorting stage. What aspects and specific representations of cultures will you integrate into your curriculum? The assumption that teachers must be one-stop-shop specialists for the target language's culture poses an obstacle in curating culturally rich instruction (Byram & Kramsch, 2008). The particular result of this difficult approach is the masquerading of ethnocentricity as cultural fluency. A focus on professional development on acknowledging one's limitations can more significantly increase intercultural awareness and the development of a curriculum emphasizing experiential learning (Stone, 2023). I will utilize myself as an example, as a teacher of Bahasa Indonesia. Behind my identity as an Indonesian, I have an ethnic identity as a Javanese majority person. Behind my identity as a Javanese, is my identity as a regional native of Banyumas, an outlying Javanese minority in the southwestern part of Central Java. And behind that regional specification is then my social and academic upbringing, along with my religious minority status and family history. I cannot be a teacher of a whole undefinable cultural world but rather can accept these limitations to be a singular gateway into the archipelago. By making clear our representation, and thus both creating a more intimate interaction with culture for students and developing creative solutions in supplementing cultural experiences/ knowledge, educators can more effectively place themselves in their teaching. Examples of cultural significance are to be placed as representations of my interactions with my broader native culture, and it is up to students to place that in their own realities and their exploration of culture beyond our combined perceptions.

The second-to-last step of *A(ktualisasi)*/ actualization in our *D.A.M.A.I* process is somehow one of the simplest. Before the full implementation of a carefully curated plan, how can we expand the

perspective of our necessary targets and impact? We start with our limited perspective within the classroom, our curriculum, teaching methods, personal bearing, and material. These are generally the bulk of focus for the everyday educator. However, I believe that the key to becoming an impactful and effective teacher is realizing the importance of an external sphere; the institution in which you teach, the campus community, the language program, native government participation, diasporic community connection, participation in a broader student experience, and more. Realizing that there is a cycle of impact directly tied to our interactions, material integration, and level of involvement between these spheres means that simply focusing on class development is not enough. Taking language beyond the classroom places it in-reality, and allows students to integrate their learning in applicable ways through participation in cultural activities, interaction with language communities, consuming cultural products, performance, etc. Additionally, beyond the identification of a limited classroom sphere and external world sphere, is identifying aspects that can transcend them efficiently. What aspects that start in the classroom can be brought out of it to fulfill the cycle of impact? This is the culminating step into initiation.

Finally, *I(nisiasi)/*initiating your carefully arranged approach to daily teaching, is to breathe life into the process as an architect of living culture. In tackling the issues present in teaching while utilizing culture, we must remember the importance of learning a language by using and experiencing it, not by just talking about it (Stone, 2023). The approach has been clarified, but I find that examples will be the most useful here. Take the example of batik, the iconic Indonesian textile designated to UNESCO's list of Intangible Cultural Heritage of Humanity in 2009. I provide visual cultural representation by wearing it daily in the classroom, where students also practically learn about its cultural significance, production process, regional variance, and utilization. Outside the classroom, they recognize firstly myself and then also community members through batik and Indonesian textile influence in mainstream America.

They experience batik culture personally through facilitated opportunities to wear it themselves, especially in cultural festivities in which they live through the nuances of its usage in context. They introduce it to friends, compare actively to their own textile traditions, and place it in a new expanded reality. The impact goes on and on, cycling once again into the classroom where they can express this enhanced cultural experience in intent if not perfect linguistic capability. Similarly, this is how simple discussion on fruit or folklore can transcend the classroom and engage students with language meaningfully. By truly saturating teaching with the prescribed strategies for cultural integration, this is how simple lessons become opportunities for expanded reflection and language improvement alongside cultural literacy. In my beginner classes, one lesson in the Ramayana epic yielded a written recreation using gender-switched narratives befitting the progressive gender theory explorations of the current generation. The main male character Arjuna became a female "Arjuni". Similarly, a simple discussion on native Indonesian fruit turns into a Hari Pisang (Banana Day), introducing the range of banana species native to the tropics. An entertaining exploration of a basic fruit in the classroom expands into reflections on the agricultural impact of various countries, as well as even one's personal experience in the mundane task of grocery shopping as compared to other cultures. The possibilities are endless if we can stop underestimating the potential impact of a new cultural approach to teaching. To top it all off, the inclusion of *ngobrol* sessions with native Indonesian speakers (part of internship activities by UNY students in the BIPA Program with language students in the Yale Indonesian Language Program) further roots students' language understanding in living usage. The opportunity to engage with local diaspora from varied ethnic, religious, and historic backgrounds enriches the tapestry of cultural range. Additionally, the inclusion of this simple activity promotes speaking practice in context, builds students' investment in language learning through personal relationships, and strengthens networks between language programs and the larger community. The possibilities are endless if we can refrain from underestimating the potential impact of a new cultural approach to teaching.

In the end, only a tiny fraction of my own students will go on to visit Indonesia, or at least had not considered it a serious priority when first embarking on their language-learning journey. Integrating culture meaningfully through *D.A.M.A.I*, I can at least increase the chances of fostering an authentic curiosity, leaving roots for humane understanding, and placing language in a living reality not so different from their own. This impact only grows the longer we can foster students in this conducive environment,

along with our personal improvement. In considering these steps to developing a more nuanced instructor identity and teaching approach, I anticipate *D.A.M.A.I*; *D*(*amai* - peace), *A(anlisis* - analysis), *M(emilah/memilih* sorting), *A(ktualisasi* - actualization), *I(nisiasi* - initiation) to be beneficial for the use of future successful educators. As for myself, over two decades in refining this approach have proven its effectiveness in enriching both my experience as an educator and the growth of student interest and investment into my own institution's Bahasa Indonesia program. What started as a singular class of two students in 2001 has now become a robust offering with an enrollment interest surpassing maximum capacity every semester for the last decade. In *D.A.M.A.I*, I hope that others may find similar success.

Terima kasih dan Salam D.A.M.A.I.
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Locality and globality: Revitalization of local culture towards globalization

Novi Anoegrajekti[1]* and Sudartomo Macaryus[2]
[1]FBS Universitas Negeri Jakarta, Jalan Rawamangun Muka, Jakarta Timur 13220, Indonesia
[2]FKIP Universitas Sarjanawiyata Tamansiswa Yogyakarta 55167, Indonesia
*Coresponding Author; Email: novi_anoegrajekti@unj.ac.id

ABSTRACT

Technological advancement has given the society ease in doing mobilities and accessing information quickly. The present article tends to explore and revitalize the potentials of local cultures to be socialized globally. The focus of the study lies on the traditional art that tends to develop according to the market demands. This tendency causes the traditional art to leave out basic rules which become the standard features of the traditional art, including the *terop gandrung* dance. In 2002, the *gandrung* was established as the tourism mascot of Banyuwangi Regency. *Gandrung*, as a traditional art, is rooted in the warring art which develops into a socializing art and, subsequently into performing art. The fighting values can be seen in the song lyrics sung in every *gandrung* act, from *topengan*, *jejer*, *repen*, *paju*, to *seblang subuh*. It is therefore rightly perceived that revitalization is needed for the *gandrung* so that the values contained in it will be passed to the society through young *gandrung* dancers. Results of the discussion show that doers of the *gandrung*, people of cultures, the government, and academicians, agree to pass the *terop gandrung* to the younger generation by way of training using the "nyantrik" method in which the trainees are involved in the training activities and performing in the hired occasions received by the senior gandrung dancer who becomes their trainer. Training materials include dance movements, vocal management, and *terop gandrung* ethics.

Keywords: local culture, gandrung art, globalization, revitalization, digital technology

INTRODUCTION

Cultural contacts continually proceed locally, regionally, nationally, or internationally. The region of Banyuwangi is inhabited by Balinese, Chinese, Madurese, Mandarese, Javanese, and Sundanese. Therefore, there are cultural interactions that happen at the national level. And then, the cultural activity Banyuwangi Ethno Carnival involves the participation of foreign tourists and is digitally covered internationally which shows the trend in international involvement. Cultural contacts which are continually happening have the potential to result in cultural interactions, changes, and existential processes.

The theme selected for this academic forum represents cultural dynamics which continually proceed that is referred to as the process of becoming (Volk, 2017). The movement to become is a process which continues to run towards thoroughness (Erixon & Green, 2020). The cultural journeys to and for goes from locality to globality. The phrase "from locality to globality" implies the movement from the origin to the end goal, that is, from the local to the global levels. This movement is characterized by two processes, namely globalization and internationalization. Globalization is a process of movement from the local to the global levels which requires a total commitment to international marketing. Globalization in product marketing is such as *Nike*, *Levi's*, and *Coca-Cola* which has reached the global level. Internationalization is a process of movement from the local to the global levels which is accompanied by the adaptation of each nation (Vignali, 2001).

The movement "to become" occurs internally and interactively through cultural contacts locally, regionally, nationally, or internationally. Departing from Vignali's opinions (Vignali, 2001), the international identities of each nation begin from properties such as language, rituals, arts, clothing, culinary, and traditions. Meanwhile, globalization places the globe or earth as one unity. Technically, internationalization and globalization receive supports and endorsements from new inventions in transportation and communication which, by Haryatmoko, are called short-time logics (Haryatmoko, 2023) and, more extremely by Hudson in the first chapter "The Death of Distance?", as from villages to cities, from the rural village to the global village" (Hudson, 2006).

Globalization substantially influences the world economy. Business makers therefore need to understand the influences of the local-global identities of prices and consumers' behaviors (Yang *et al*., 2019; Volk, 2017). In culture, just as in the law of nature, strengths will move from the places that have high pressures to the places with low pressures. Pressures in the field of culture are creation, motivation, and promotion in the sense of rituals that are conducted continually by culture doers. The same thing happens for creation, motivation, and promotion in the sense of local traditional rituals and traditional arts. Further, relations between the felt cultural distance and the journey attitudes are "elastic contacts" (Fan *et al*., 2023). This empirically supports the co-existence of the paradoxical effects of cultural distance on the journey attitudes. Implications are given to the policy makers, practitioners, and the local community concerning the accomplishment of the tourist-host ties that are continuous.

Research by Pfotenhauer, Wentland, and Ruge (Pfotenhauer *et al*., 2023) in a German farming area finds that, through cultural lenses, innovation stops to become the main source of changes and social disturbances, but it can be understood as a mode of social-cultural reproduction which tends to bow to tentative and limited experiments. Initiatives of innovation cannot too radically violate the existing social norms and rules without staking public support or legitimation producing trade-offs between proposing innovation and assuring continuity. The study also gives further support to constructivist approaches to innovation studies which emphasize plural perspectives and social reasons for the rationalization, implementation, and evaluation of innovation.

Results of the study by Rahmawati (Rahmawati *et al*., 2023) place three powers in the development of cultures to endorse ecotourism, namely the Government, academicians, and business makers. Meanwhile, the study by Anoegrajekti *et al* finds the need for the involvement of the state, culture doers, academicians, business makers, and clerics (Anoegrajekti, 2016; Anoegrajekti, Asrumi, *et al*., 2018; Anoegrajekti *et al*., 2020). This, at the same time, becomes the dynamics of the revitalization and, in the practices in Banyuwangi, becomes efforts of the optimization of the potential for local cultures to move towards global cultures. It is therefore understood that revitalization and optimization are done by improving the quality of performances for the feasibility to be introduced to the world community. Technically, revitalization and optimization are done by making use of the digital technology as it has the capability of penetrating into space and time.

Focusing on locality, (Wahyuni, 2017; Anoegrajekti, Sariono, *et al*., 2018) place local cultures to have the feasible potentials to be lifted and introduced to the global community. This can be seen in the efforts of the government of Banyuwangi Regency to stage Banyuwangi Ethno Carnival running since 2011 (Anoegrajekti, Asrumi, *et al*., 2018). This cultural event in the form of fashion initially raises pros and cons, but thanks to the resolute effort and hard work of the government and community, it has become one of the great world fashion events. Local cultures are revitalized and packaged in a modern manner by using digital technology that can be accessed globally. It has acquired reasonable results and become the pride of all, especially the Banyuwangi people, and the Indonesian nation in general.

Subsequently, improving the cultural inheritance values of agricultural cultures can support the development of the local social economy. In the meantime, cultural memories and values cannot be separated, as mentioned by Zheng *et al*. (Zheng *et al*., 2023; Liu, 2016; Ratcliffe *et al*., 2019). The present study is intended to innovatively develop a scale of the memories of agricultural cultural inheritances, enrich the theories of cultural memories, broaden the visions of research in agricultural cultural inheritances, and offer references useful for the inheritances of the cultural field and value promotion.

METHOD

The study was ethnographic research using the qualitative method (Anoegrajekti & Macaryus, 2018) started by providing reference data obtained from the preliminary reading of the literature sources on the local-global dynamics. The reference data were completed with field data collected through in-depth interviews, focus-group discussions, observations, and participation (Spradley, 2016). The entire data was an accumulation of research proceedings which had started since the early 2000s. The next phase was data identifying and classifying carried out by examining the specification of the data in terms

of representing the signs of the locality, globality, and dynamics directing to the development of global cultures.

Data validation was carried out through triangulation of sources, i.e., comparing data across informants. Data were analyzed and interpreted continually starting from the very early phase of the acquisition of the preliminary data collection (Sutopo, 2006). Data interpretation was done by placing each unit of data as a cultural mark which were interrelated with each other and which, together, built a holistic cultural entity.

FINDINGS AND DISCUSSION

The regency of Banyuwangi has a fertile agricultural area. This fertile region is one of the occupation concentrations of the *Using*, who identify themselves as the indigenous inhabitants of Banyuwangi originating from the glory of the great Blambangan kingdom in the past. Other than the *Using*, Banyuwangi Regency is also inhabited by Balinese, Bugisnese, Chinese, Javanese, Madurese, Mandarese, and Sundanese. The heterogeneity of the community has made the *Using* people open to the variety of ethnicities and innovation in various life fields such as rituals, work, education, building architecture, and arts, including the traditional art *gandrung* which has been revitalized. The dynamics and considerations in revitalizing the *gandrung* from the local to the global level can be seen in the following section.

Findings

Research which has been done since the early 2000s has found some facts about the traditional art of gandrung. Historically, *gandrung* has undergone metamorphoses from being a warring art, to a socializing art, and, presently, a performing art. The trace of *gandrung* as a warring art can be found in the song lyrics that accompany each act, especially the one at the beginning of the performance, called the *jejer* and *seblang subuh*. The lyrics in the *Jejer*, accompanied by the song "*Padha Nonton*" [all watch] presents heroic messages for and on the heroes, who fight in the battle fields (Anoegrajekti, 2010; 2019). The messages are encrypted in song lyrics which need to be understood lexically, symbolically, and in the historical context, which refers to the great battle *Puputan Bayu* (1771–1772). This short battle takes a large number of casualties, especially on the side of the warriors of Blambangan.

Consequently, the knight warriors who are safe withdraw and saunter in various places to hide. This event leads to the creation of the traditional *gandrung* which is performed from village to village. All the dancers are men who are strong enough to make the journey from place to place. The accompanying musical instruments are limited in number; a two-headed drum, violin, small gong, gong, and *kluncing*. The violin serves as the melody while the other four support the orchestration. The compact and limited musical instruments make it easy for the group to move around in their journey.

The message that is concealed in the song lyrics can be deciphered easily by the hiding warriors but cannot be understood by the enemy soldiers (the Dutch VOC). The spirit, strategy, and tactic of using the traditional art as fighting media show the quality of the appreciation on the art, culture, aesthetic, and capacity of the knight warriors of Banyuwangi in weaving communication and strength in fighting against the colonist soldiers who are armed with more advanced weapons.

Post Regulation *Gandrung*

Post regulation is issued by the Letter of Order of the Regent Number 173, year 2002 concerning *gandrung* as the tourism mascot of Banyuwangi Regency. The decree is followed by training activities for professional *gandrung* dancers given by the Government of the Regency through the Office of Culture and Tourism. Training is carried out in the hall of the Culture and Tourism Office covering dance movements, vocals, and professional ethics of the stage or professional *gandrung*. The program is taken by many trainees who have the intention to be involved in the dynamics of the development of the *gandrung* art in Banyuwangi. In general, trainees find it hard to learn the vocals to comply with the accent style of the Banyuwangi *gandrung*.

The training should proportionally be placed as the initial phase for a dancer to grow to be a professional *gandrung*. In this case, completing the training means that the dancer has the legitimation to develop independently. However, quite a number of the trainees stop training before they complete it because they are not able to find members to form a group or join into an existing group. This has the consequence that the training does not seem to contribute much to the elevation of the quantity and quality of Banyuwangi professional *gandrung*. In some instances, the souvenir they get from the management, a set of gandrung costumes, is not used and they end up selling it to other people. They are not successful in developing themselves to be independent *gandrung* professionals.

In a regular program schedule, the government of Banyuwangi Regency holds a fashion carnival based on the *gandrung* traditional art by the crown rubric of *Gandrung Sewu*. This rubric means 'a thousand *gandrung*', a large number because there are always more than a thousand *gandrung* groups that participate in the carnival. The festival *gandrung sewu* has been held yearly since 2012. This has strengthened the pronunciation of the *gandrung* as the tourism mascot for the regency of Banyuwangi and as the regional identity of the region. The dancers of the *gandrung* groups are recruited from schools of various levels, art studios or groups, and community members. This festival has become a medium for the internalization of the traditional arts that become the markers of Banyuwangi.

Following Regent's Regulation Number 147 about the stipulation of the *jejer gandrung* as the welcoming dance of Banyuwangi Regency, efforts of preserving the dance have been continually done with some modifications. One modification has been the change color of the dancers' costume to skin color when performing in the hall of the Regent's office.

Table 1. Dynamics of the *Gandrung* after the regulation

No	Dynamics after Regulation	Organizer	Evaluation
1	Training of Professional *Gandrung*	Office of Culture and Tourism Banyuwangi Regency	Needs closer monitoring, evaluation, and advocation as follow-ups.
2	Festival of *Gandrung Sewu*	1. Work Unit of Banyuwangi Regency 2. Art Council 3. Artists and Culture Watchers 4. Banyuwangi Communities	1. Creativity improves from being an art dance to one of historical and heroic local dance. 2. Significantly increases the number of tourism visitors.
3	Preservation of jejer gandrung dance as welcoming dance of Banyuwangi Regency	1. Protocol Team of Banyuwangi Regency 2. Performing Groups of *Jejer Gandrung* dance	1. Modification of the *gandrung* costume by covering the body as a compromise to religious teachings and beliefs. 2. The provision of a socialization and promotion office for guests and tourists to Banyuwangi Regency.

Gandrung and Rituals

The performance of *gandrung* traditional art di Banyuwangi has become part of various community ritual processions. In the ritual ceremonies of *Petik Laut Muncar*, *Keboan Aliyan*, *Barong Ider Bumi Kemiren*, and *Seblang Bakungan*, the gandrung dance is performed. The ritual *bersih desa* [cleaning village], held by community members, was intended to present gratitude to God the Almighty for the abundance of harvests (rice for the agrarians and fish for the fishermen), safety, and health enjoyed by the community. The ceremony also contained the expectation that the same grace would come from God the Almighty in the coming harvests in the following year.

In response to the Covid-19 pandemic, the community maintained the organizing of the thanksgiving ceremonies, though in somewhat simpler forms, of the navy-based traditions in the

fishermen community of *Muncar* and the rural agrarian communities of *Aliyan*, *Bakungan*, and *Kemiren*. The performing of the ritual *petik laut* in Muncar, for example, was held in a simple way with a limited number of programme items and participants. Still, two *gandrung* dancers were presented in the land procession, carrying the ritual offerings from *Barak Kalimoro* to the fishermen dockyard of Muncar and the sea procession, accompanying the ritual offerings from the dockyard to the disposal site, border between Bali Strait and Hindia Ocean. The navy-based Muncar *petik laut* ritual, as *bersih desa* ritual, was an expression of the thankfulness of the community members to God the Almighty for the abundance catches of the fish while also praying that, next-year, the same catches, safety, and health would be given.

In Aliyan, the ritual ceremony *Keboan* [of buffalo] is held once a year in the Javanese month Sura. The ceremony is joined by community members who wear the costume of a water buffalo, the whole body is smeared by blackish powder to imitate the skin of a water buffalo. The proceeding of the ritual ceremony takes heed of aesthetic countenances so that it can be enjoyed by the bystanders. The ritual begins with a ceremony in the yard of the village hall during which a *jejer gandrung* dance is performed. Meanwhile, in Bakungan, the staging of the *Seblang* dance is done in the *bersih desa* ritual of the rural agrarian community. The *jejer gandrung* dance is also part of this ritual ceremony and is given one day before the main day. A *gandrung* dancer performs the *gandrung* in the procession along the way to the graveyard of Buyut Witri, a former *seblang* dancer who has a high power. It is said that such a *seblang* dancer can fly and vanish from sight. The Bakungan *Seblang* ritual is held once a year in the month of Besar [Javanese] or Zulhijjah [Islam].

In the village of Kemiren, the ritual *Barong* is held once every year on the second day of the Eid Fitri (the Muslim holiday). The ritual is based on the rural agrarian culture and involves every *barong* group that is found in Kemiren, i.e., *Barong Tua* (*Old Barong*), *Sapu Jagad Barong* (of the young people}, and *Barong Cilik* (consisting of children—Elementary and Junior High School students). One of the activity items in the ritual is walking in procession around the Kemiren village accompanied by the *gandrung* dancers performing their dances.

Table 2. Rituals and Participations of the *Gandrung*

No	Ritual	Village	Time of Event	Participation of *Gandrung*
1	*Petik Laut*	Muncar	Javanese month of Sura	1. Staging dances in Barak Kalimoro 2. Land procession from Kalimoro to the fishermen dockyard of Muncar 3. Sea procession to the place to dispose the offerings 4. Visit to the graveyard of Mbah Agung Kalong in Sembulungan cape
2	*Keboan*	Aliyan	Javanese month of Sura	Staging of the *jejer gandrung* dance in the front yard of the village hall marking the beginning of the *keboan* ritual
3	*Seblang*	Bakungan	Muslim month of Zulhijjah	1. Staging of the art studio-based *jejer gandrung* dance event item of appreciation of art and culture 2. Accompanying the procession visit to the graveyard of Buyut Witri together with the *Seblang* dancers
4	*Barong Ider bumi*	Kemiren	Second day of *Eid Fitri*	Accompanying the *ider bumi* procession going around the village Kemiren.

Gandrung and Market Demand

As an art industry, the *gandrung* performance has a dependency on the market. And, as an ecosystem of the *gandrung* traditional art, the market includes the hirer, audience viewers, and *pemaju* viewers who directly involve themselves in the acts of *repen* and *paju*. Market is inclined to place the

gandrung performance as an entertainment art. Therefore, the staging of the dance is directed to the effort to entertain so the audience will get enjoyment and be entertained. This fact shows the dynamics of the *gandrung* be performed by the standard tradition and, simultaneously, follow the market demand. There are presently five *gandrung* dancers who perform by the standard style; they are Madam Darti who is no longer active, Madam Mudaiyah (still active), Madam Siti (still active), Madam Sunasih who is partly active (she is only willing to be hired as a singer), and Madam Temu who is still active.

The tendency that is observed by *gandrung* senior artists is as follows. First, generally, young dancers do not have the complete mastery of the classical songs that are inherited by their ancestors. What happens, then, is that they leave out the acts that have songs they cannot sing, especially the *seblang subuh* act. Meanwhile, for songs with long verses, these young dancers tend to cut them short and perform the songs they can sing well. For example, for the "*Padha Nonton*" episode, which originally consists of six verses, only two are performed. This actually has another reason. The shortening of the six verses to two is done in order that they can come to the most awaited act of *repenan* when the dancers come down from the stage and continue dancing along the isles on the floor where the audience are seated. Secondly, the Gandrung performance is hired for a short show such as in restaurants, hotels, farms, tourism sites, etc. Or, it is performed as a cultural tourism package. In these packaged performances, the group usually performs the *jejer gandrung* episode soon followed by the *paju* phase when dancers come down to the floor to give the opportunity for the individual audience members to dance with the artists.

Regardless, people of the culture and admirers of the *gandrung* traditional art who watch the performance by senior artists usually yearn for the staging of the *terop* [court] *gandrung*. The *terop gandrung* is one that is performed on a stage that is specifically built for the dance and presents the *gandrung* performance in the complete acts consisting of (1) *topengan*, (2) *jejer*, (3) *repenan*, (4) *paju*, and (5) *seblang subuh*.

Table 3. Dynamics of the Terop Gandrung Performance

No	Dynamics of the Performance	Cause	Modification Object
1	Mastering the songs	1. The song is too long 2. Wanting to get to the *repenan* soon	The song "*Padha Nonton*" is sung in two verses out of the original six
2	Leaving out acts	1. Not mastering the *topengan* dance 2. Not mastering the *seblang subuh* song 3. To audience, too much time is spent on *repenan* and *paju*	1. *Topengan* 2. *Seblang Subuh*
3	Short hiring	Hosts: (1) restaurants, (2) hotels, (3) tourism sites, (4) organizer of cultural tourism packages, (5) corporations	1. Performance of *jejer gandrung* dance 2. Subsequent *paju gandrung* event to give opportunity for audience iindividuals to dance with artists

Discussion

Observing the dynamics of the *gandrung* traditional art which occur in the society, doers of the *gandrung* art, viewers of the *gandrung* art, doers of culture, the government, and academicians agree on the efforts of preserving the standard *terop gandrung* which maintains the complete acts of *topengan*, *jejer*, *repen*, *paju*, and *seblang subuh*. The activities for accomplishing this purpose are offered on the basis of the following considerations.

First, the *gandrung* traditional art, having the historical root as a struggle art, represents the spirit of patriotism and strategy in making use of the potential of local cultures as a fighting medium. This spirit

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of patriotism needs to be internalized, guarded, and developed in order to be a source in state defense while still honoring the freedom and independence of other countries.

Second, the classical songs as accompaniment of the *terop gandrung* dance inherited by the ancestors in the *Using* language express the experiences, knowledge, attitudes, and behaviors of the society in making use of the potentials of the language, culture, and natural environment to cope with life problems. Inheritance and mastery of these local lexicons open the alternatives for the development and use in various fields, especially in arts and oral traditions.

Third, the status of the *gandrung* traditional art that has been established as the tourism mascot of the regency of Banyuwangi has a legal umbrella in the form of a Letter of Stipulation of the Regent of Banyuwangi. Therefore, the *gandrung* dance has the potential to be the basis for the development of creative industries to improve the welfare of the society.

Fourth, the *terop gandrung* dancers who master the standards of the performance are left to only five in number. Therefore, their expertise and skills need to be passed to younger *gandrung* dancers who have the interest and motivation to develop themselves to become professional dancers of the *terop* dance. Besides the technical realization of inheriting the tradition, documentation needs to be done through academic articles and other publication items of results of on-line recordings by making use of the digital technology that can be readily accessed by the society on a global level.

Fifth, the doers of the traditional arts (*gandrung*, *panjak*, *pemaju*), culture people, Council for Blambangan Arts, the Government (Office of Culture and Tourism of Banyuwangi Regency), community leaders, and academicians agree on the inheritance and preservation of the professional *gandrung* in order that the structure, values, and moral messages of the tradition are guarded and have the potentials to strengthen the characteristics of the society in Banyuwangi, specifically, and Indonesia, in general.

Sixth, the inheriting of the traditions can be done through the method of the "*nyantrik*" intership boarding. The learning participants stay in the house of the senior dancer tutor and learn complete aspects of vocal management, dance movement management, and *terop gandrung* ethics. They come with the tutor, when hired by a host, to practice their skills. In this "nyantrik" method of learning, the tutor, as a *gandrung* senior, has the responsibility to promote and popularize her trainees, while, on the other side, the trainees get the opportunities to be members of an established *gandrung* group belonging to the senior tutor.

Revitalization: locality towards globality

Revitalization is done through training as a medium for the inheriting of the standard *terop gandrung*. The training is carried out through the "*nyantrik*" method where, as described above, the trainees stay in the house of the *gandrung* senior dancer tutor and learn and practice principally everything needed to become a professional *gandrung* dancer. Other efforts of revitalizing the tradition done by the government include the fashion activities of *Gandrung Sewu*, *Banyuwangi Ethno Carnival*, and *Kuwung* Festival. As part of the Banyuwangi festival activities, these three cultural events can be accessed on-line by the global community. In this manner, the general public has the opportunity to select the event they want to attend. The global move of the *gandrung* traditional performance proceeds by promotions through the use of digital technology.

Specifically, for professional *terop gandrung*, a special effort is needed since it has not got a space for socialization and promotion in the global society. It is for this reason that the inheriting of this *terop gandrung* tradition is done through training of the dance through the following four phases.

The first is the pre-training phase which consists of recording the musical accompaniment of the dance conducted by Madam Temu and Madam Mudaiyah. Results of the recording are used by the trainees to practice the *Gandrung Temu* and *Gandrung Mudaiyah* dances. The recording will include the five gandrung acts of (1) *topengan*, (2) *jejer*, (3) *repenan*, (4) *paju*, and (5) *seblang subuh*. The initial step in globalizing the results of the recording is uploading it onto the YouTube canal so that it can be accessed easily by the global community.

The training phase consists of using the recording of the dances in YouTube for independent practices by the trainees. In this case, the trainees have their own schedule to practice. Meetings with the senior dancers are used as venues for the trainees to have independent practice, try-out, consultation, and evaluation. Opportunity to practice with the senior dancers is also used to practice singing the songs in the standard style as inherited by the ancestors.

The third is the performing phase which can use the schedule developed by the Government in the Calendar of Banyuwangi Festivals year 2023, such as 'A Week in Kemiren, June 22–25, 2023'. This way, the cultural event 'A Week in Kemiren' is filled with the performances of *tumpeng sewu* and *barong* and *terop gandrung* performs three new dances which are the results of the training during the month of May to the middle of June 2023.

The last phase, the post training phase, consists in the follow-up activities of advocacy by the research collaborator of the Kemiren village, Mr. Purwadi. The post activities provide monitoring and advocated by the appointed person because young gandrung dancers, output of the training, need supportive endorsement from the family, society members, and individuals who have concern and influence in the development of the gandrung art tradition.

Socialization and promotion of the local traditional arts towards the global level are conducted through digital media. Content materials uploaded on YouTube, for example, can also be used by members of the society for practicing dancing individually and independently. Five sets of content materials in music accompaniments and dances performed by selected *gandrung* groups in Banyuwangi should be quite adequate for those who want to practice independently or with senior dancers.

CONCLUSION

Globalization opens up to the possibilities of the building of cultural contacts among the global, national, regional, and local levels. Globalization can also become a medium for the continual internalization and implementation processes as expressed by the plead to "think globally and act locally". Global thinking represents openness of community members towards global cultural dynamics. Through continual cultural contacts, new findings have the potential to be absorbed as knowledge and applied as practices in the efforts to reach the realization of the improvement of the quality of life and degree of humanity of the Indonesian people. Acting locally assumes the adoption of attention, knowledge, understanding, and application of local potentials in resolving the various problems in the local community such as, for example, in the case of the *gandrung* traditional arts.

The development of local cultures contributes to the strengthening of cultural contacts and dialogues interactively, to and for, and inter-understandingly, receiving among each other. The State needs to be present as a form of juridical acknowledgement and legitimation to various cultural activities in the society. Cultural dynamics needs the synergetic collaboration among the community members, doers of culture, academicians, religious leaders, and the State. Cultural globalization occurs by taking part in cultural activities outside and presenting cultural doers inside.

As in this present study, the chain of the gradual revitalization activities of the *gandrung* traditional art undergoes the phases of going towards globalization through publication processes. The global community members obtain access to all the results and processes through YouTube and share them with family members, friends, and associates.

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Seeing ≠ Believing: Flow of Cultural Authenticity

Shei-Chau Wang
School of Art and Design, Northern Illinois University, U.S.A.

Have you ever queried what you read, what you saw, what you heard, what you said, and what you taught? Being educators in higher education, our primary responsibility is to foster students of the younger generations to critically inquire, practice, understand, and apply knowledge and skills to develop their ways of thinking, believing, and questing values in life, which echoes UNY's mission of character education. Do you often examine the contents you have taught being proper or accurate? Living in this rapid, fast-paced, and high-tech-driven global society, information through digital, virtual, and AI technologies has changed the nature and format of teaching and learning. Such a change allows people to learn whatever and whenever online via a small screen on their hands. The enormous amount of information coming from all over the world virtually has made seeing not always be believing. Thus, it is imperative especially in academic training that we constantly challenge ourselves to be updated and upgraded when being exposed to trendy phenomenon.

"Fusion" is an inspiring idea of intercultural and cross-border approaches in creative industries and subjects of fine and applied arts, music, dance, theater, film, communication, or literature. In any cultural activities you have experienced, have you ever questioned or challenged their authenticity? The form and content of the arts in their origin contain cultural context of the place, especially the uniqueness and value within their tradition.

Therefore, if the same art form is copied, imitated, or transplanted in a "foreign place" different from its original cultural environment, would the essence of such art and culture remain intact? Would it be proper to compare accuracy and purity of the "native" art form with the "transplanted" one? Since "repeating" an art outside of its cultural origin is often hindered by the constraints of time and space with situations such as adaptation, substitution, and misinterpretation, it becomes inevitable that such "transplanted" art deviates from the original appearance (Fox & Short, 2003; Short, 2006) where assessment of authenticity can be quite problematic because one's cultural identity, whether insider or outsider, is often in flux when making any judgment on cultural-related topics. Scholars have defined cultural insider/outsider in various ways (Greenwood, 1982; Lipsmeyer, 2006; Liu & Burnet, 2022; Mackinlay & Powell, 2016); for the purpose of this essay, I summarize and simplify the definitions as follows: A cultural insider is a person who lives in or comes from a culture of origin and may or may not have some degree of knowledge or understanding about this culture. In contrast, a cultural outsider is a person, as a foreigner, who is not from the culture of origin and normally is not familiar with the culture at the beginning. For cultural outsiders, knowledge or understanding of the culture is gained through serious studies of the culture. With these definitions, I will discuss the flow of authenticity in three different cultural contexts:

1) a cultural insider teaches familiar cultural contents to students who are cultural outsiders,
2) a cultural insider teaches familiar cultural contents to students with the same cultural background, and
3) a cultural outsider teaches foreign cultural contents to students who are also cultural outsiders.

Before going further with these three scenarios, I would use an ancient Indian parable, "Blind Men and an Elephant" to remind us of the powerful impacts of blindsides, biases, and limitations on guiding students to learn cultural contents:

> Three blind men who have no knowledge about what an elephant is like get together in front of one elephant, trying to feel what the animal really is by touching it. Each of them touches only one part of the elephant body, such as the leg, trunk, and tail, then describes what his "view" of the elephant is from the very limited experiences of touching.

The moral of the parable is that people tend to claim absolute truth based on their limited, subjective experience as they ignore other people's limited, subjective experiences which may be equally true. When it comes to the discussion of cultural authenticity, any subjective truth as such, if not held carefully, can easily lead to misconception and unnecessary arguments.
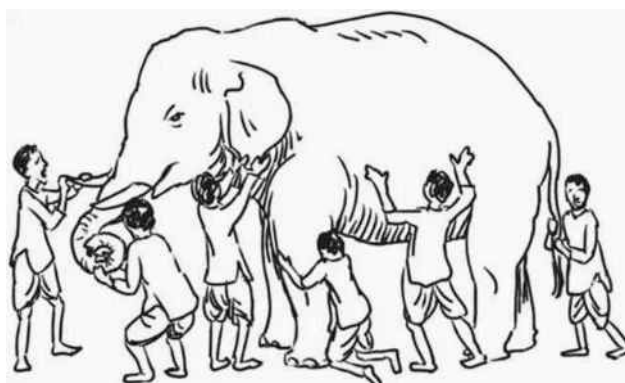
Figure 1. Blind Men and an Elephant

Scenario I

Many years ago, I taught beginning design courses for the first-year college students in the School of Art and Design at Northern Illinois University. One assignment/in-class activity was the "name-logo design" that asked students to practice using lines and linear designs to creates two sets of logos, one based on their English name, the other inspired by their Chinese name, to which I assigned them along with a Chinese calligraphy unit where the aesthetic concept and basic techniques of traditional Chinese art was introduced. I started with presenting "the spirit of the four writing treasures," four essential items for scholarly activities: brush, ink stick, paper, and ink slab, to provide my students with authentic and physical experience of using these items. I then explained how each element of the writing system, i.e., stroke in a character, could be utilized and maximized to achieve desired contours and gestures in calligraphic characters. Next, I phonetically translated each student's English name into Chinese characters and gave literal interpretations of each name. Since many Chinese characters are pictorial with references to objects, each student's name turned into some fascinating imageries with endless possibilities of stories. This group, predominantly American-born students growing up in the Midwest of the U.S., paid much attention to syntactical rules when designing logos in English. The designs of their English names were treated as physical manifestations of their "identities" as they perceived themselves. For instance, Brett turned the letter "B" into a muscle chest to represent his athletic appearance and his passion for sports; Fernando M. infused humor with his design, taking his initials "F" and "M" and created a lively expression of his Caribbean heritage. With his skills in drawing cartoons, he concocted a palm tree, two beach umbrellas, a flamingo, and a snake charmer to make up his name. When designing their Chinese logos, however, I noticed an apparent separation between their attachment to their names and these foreign characters "representing" them. Instead, they treated their Chinese names merely as non- subjective linear parts, rather than taking into considerations the linguistic and cultural meanings associated with the characters. For example, Rick's Chinese name was 雷卡. He made a television set with an antenna out of his name by putting the second character on top of the first. Jessica saw three characters of her Chinese name 潔西卡 as straight lines of a tree. Using a (stereo)typical symbol of "Chinese-ness," bamboo, she imagined her name as a forest of bamboo trees and transformed every stroke of the characters into leaves, shoots, and trunks. Even though such placements rendered these Chinese characters meaningless and incomprehensible, since this was not a Chinese language course, I did not correct them but only discussed their formal designs.

Figure 2. Brett's Logo Designs (English and Chinese Versions)
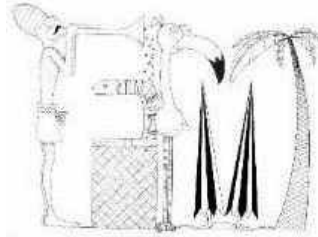
Figure 3. Fernando's Logo Design (Initials)
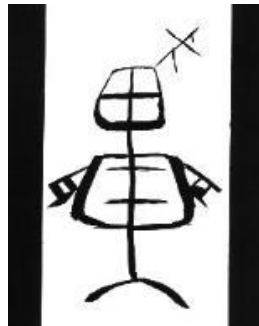
Figure 4. Rick's Chinese Name Design

Figure 5. Jessica's Chinese Logo Design

Scenario II

Several years later, I gave the same "name-logo design" assignment to my Taiwanese students at National United University, with the emphasis on the history and significance of lines and linear designs in Western basic design contexts. Since this group of students had basic knowledge about Chinese culture, I did not spend much time explaining the details of Chinese calligraphy. I noticed that the logos created by this group of Taiwanese students became the "mirror image" of those of American students. Unlike English names, each character in a Chinese name carries a combination of metaphoric or metonymic meanings, and these students approached their Chinese names with deep emotional investment. They contemplated the relationships between their names and their identities before starting their designs. Some even opted to use their nicknames that were more personal and descriptive of them. For example, a student's marmoreal complexion earned her the nickname "Little White" that had stuck with her all her life. She thus turned 小白 into a face, creating a self-portrait

cartoon. With their English names being phonetic translation, however, these Taiwanese students worked with considerably less restriction and emotional attachment.

Figure 6. Chinese Logo Read as "Little White"
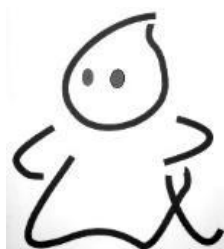
Figure 7. A Logo Design Combining Visual and Textual Meaning of "Water"

Reflection

Students in those two groups shared almost identical yet opposite attitudes toward their names/identities in their respective cultures. This experience presents interesting and crucial issues with broader cultural implications that can further be investigated. One interesting observation is that when dealing with visual and textual symbols different from one's culture, a superficial treatment that ignores the meanings of such symbols somehow prevails. Granted, this was a logo design assignment that required no knowledge or research of the other language; so none of my students attempted to foreground or emphasize the sociocultural significance of their foreign names. Interestingly, it is this "distance" from the unfamiliar symbols or the "detachment" with the contextual meanings of their foreign names that allows my students to freely engage in creative thinking for the design.

However, I argue that there are more complex issues than simply attributing this "disregard" for the cultural connotations of the symbols to one's ignorance of foreign cultures and conventions. The outcome of this assignment exhibits an ambivalent triangular relationship between the product (logo designs), its presenter/producer and its receiver/audience, and the audience's non-arbitrary roles—meaning that the audience does not merely passively receive but actively produces meanings or interpretations of the symbols. So, I cannot help but wonder, what could account for this lack of criticality on the part of the students (the receiver/audience) when being framed within an unfamiliar cultural context? Could we infer from these students' attitude larger implications regarding the ways in which foreign cultures are perceived, processed, and given meanings? And most importantly, how can educators in their curricular design incorporate assignments and exercises to help equip students with the necessary skills to deal with signs and representational issues in this global age?
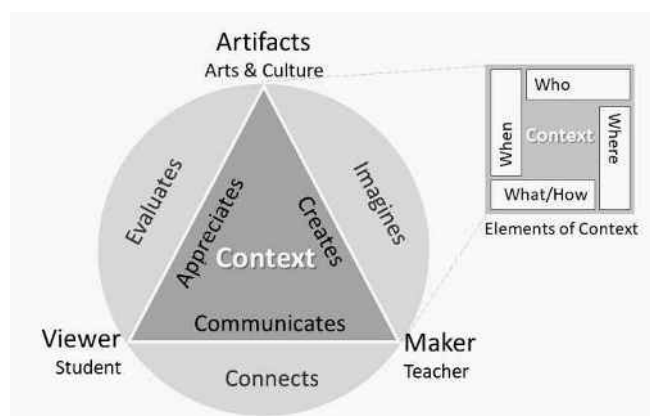
Figure 8. Contextualizing Artifacts

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In both scenarios, my role was a cultural insider, and both groups of students had similar responses to unfamiliar or unattached cultural information. When I introduced Chinese calligraphy and ink painting to cultural outsiders in foreign countries, my cultural identity (place of birth, skin color, knowledge of the contents, language capabilities, etc.) is recognized as an "expert" by cultural outsiders; however, they can hardly tell or challenge whether I am ignorant in Chinese art. Although with this insider's role I could easily claim myself knowledgeable about Chinese art, it is likely that I possess only a limited understanding of the tradition with a possible bias and narrow mindset of this cultural form. Thus, it is important to note that when a cultural transplantation like this takes place, the attitudes, and conditions of both the "giving" and "receiving" parties in such cultural exchanges must be carefully examined.

Note: These two scenarios originally were presented in a co-author book chapter "Resuscitating the Critical Eye: Semiotic Approaches to Teaching Visual Culture in Higher Education" (Wang & Wang, 2004). The current version is modified to address the context of authenticity.

Scenario III

In recent years, pre-service teacher education programs in my university were encouraged to apply cross-cultural approach in curriculum design to enhance pre-service teachers' awareness and understanding about cultural diversity. To meet this requirement, I included various visual cultures around the world in my courses and conducted hands-on activities exposing my students to selected cultural forms. To teach these activities, I switched my role into one of a cultural outsider and challenged myself to not only modify the teaching methods but also adjust available materials to adhere closely to the principles of those different cultural forms. One of the activities I have conducted was Javanese batik. The objective for the batik project was to guide American college students through the process of designing, planning, tracing, coloring, and soaking, to simulate a traditional production of batik.

Identified as UNESCO's intangible cultural heritage in 2009, Javanese batik flourishes in Yogyakarta and Surakarta in Central Java. As most Indonesians know, although the making methods in the two places are somehow similar, the styles in designs, the direction of motifs/patterns, and the combination of colors vary drastically. I explained the details about the traditional batik production with multimedia illustrations, so American students could visualize the complex process of waxing, dyeing, soaking, and drying, as well as the working space and its condition in a batik factory. The highlight of this introduction was to show multi-layered meanings and functions of "time" as an important element in this traditional cultural form so that my students could understand, appreciate, and be motivated to conceive of this traditional craft and familiarize themselves with a foreign culture.

Before implementing this project, I had to deal with some limitations and conditions:

1) All classrooms are smoke sensitive due to university's safety code; therefore, the traditional process of burning wax liquid for blocking motifs is impossible to be applied here.

2) Since heating wax is not allowed in a room, using Tjanting seems neither practical nor necessary.

3) Due to time constraints during regular academic semester, I had only a class meeting time to complete the project, thus, it is impossible to adhere to the multi-layers' procedure of the traditional batik technique. My task was to simplify the process of dyeing fabrics so that American students could complete the batik project in a three-hour class.

To solve the problems, I went through several experiments to find alternatives to conduct my teaching task:

1) I found that the water-based wax used in pottery glazing was an ideal substitute because its burning point was around 60-degree Celsius and could be volatilized when encountering boiling water. The softness and viscosity of water-based wax were similar to traditional wax liquid and could be applied with a paint brush.

2) I had my students use only 8" x 10" square fabrics for the project, a much smaller scale production than the traditional long sheet fabric commonly used by batik shops. Moreover, with a limited time frame, it was impossible to dye and expose layer by layer, thus I had them used pre-mixed fabric paints and hand-coloring techniques to speed up the process and gain controllable outcomes.

3) I asked students to complete in advance their batik motif draft with a color separation plan, so they were able to directly use brushes to fill in colors.

The outcomes of this batik project show variety styles of designs, mainly students' original ideas about patterns, that did not contain any cultural influence from Central Java, which means my modified batik project did not intend to reproduce the original Javanese batik flavor, although it still covered the key elements required of a batik production. In addition to the technical aspects of batik they had to master while completing this project, my students described that the process of waxing and coloring allowed them to indulge in the power of healing, thus resulting in some therapeutic experiences they were happy to enjoy throughout the project while imagining themselves spending hours after hours immersed in a hot and smelling environment to make exquisite, dyed fabrics. With this experience, they expressed that they have developed more respect and appreciation for this unique culture.

Note: The detailed version of Scenario III was included in a journal article in Chinese, "The Flow of Cultural Authenticity" (Wang, 2020). The in-depth cultural context about batik was provided in the original version to introduce this cultural form to outsiders in Taiwan. The current (shortened) version omits the detailed description about batik technique because the majority of readers here are cultural insiders (Indonesian native) and are familiar with batik culture.

Figure 9. American students making their batik project
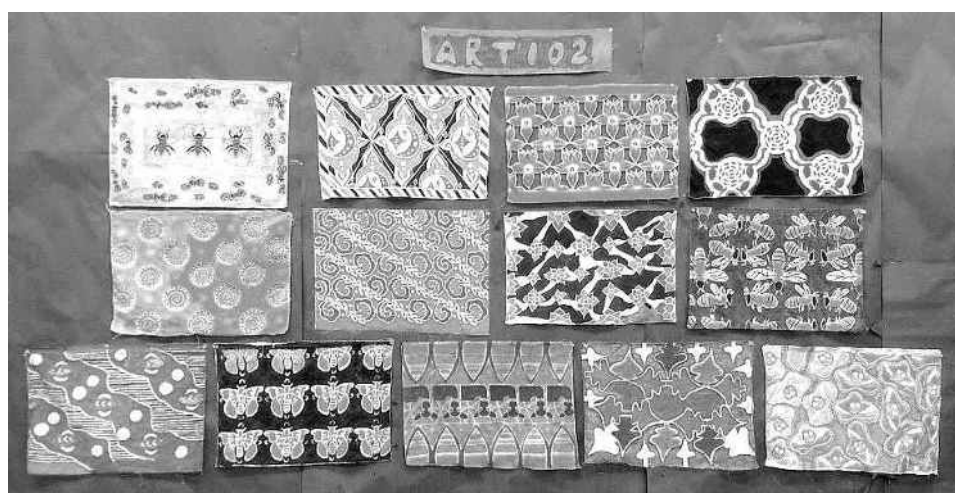
Figure 10. American students' batik in display

Critical Thoughts: Chasing Authenticity?

When viewing an art or cultural performance, we are likely to make a definite judgment about the quality of such work being "good or bad," or like it or not based on our familiarity with the form and content of the artwork. Such familiarity is usually determined by our understanding of the form and reflects our personal cultural taste and competence. Especially, if the performer is not from the cultural origin, we would often unconsciously judge the quality of the performance with the "expertise"

we inherit as cultural insider and critically question how "authentic" the performance is to the origin. It feels as though we naturally fall into examining cultural authenticity in a narrow mindset where the dichotomy of "native" and "transplanted" still exists. The three scenarios in this essay presented different ways to promote culture and discussed how the notion of authenticity shifts or is being redefined in different cultural contexts. My focus was to introduce art and culture in a "friendly" way with contextual culture knowledge and backgrounds, so students would have opportunities to "meet" with different cultures under limited conditions in time, spaces, and resources. This educational approach not only helps students build knowledge but also allows them hands-on experiences to appreciate more about foreign cultures. A symbolic meaning of such approach is to sow potential seeds of art and culture into youngsters hoping that in-depth aspects of cultural and artistic education, such as aesthetics and philosophy, can be established after the seeds have sprouted. By then, they would have their own way to comprehend cultural authenticity.

I challenge educators to be sensitive about contextual significances when introducing any cultures to their students. Even though not all educators are able to correctly understand a foreign culture, they can train themselves to learn a culture critically and holistically. They should not seek for physical authentically in forms and materials, but they should seek for spiritual authenticity in the cultural symbolism. Especially from a postmodern point of view, teaching any culture should be flexible with creative improvisation as illustrated in the Chinese Zen Buddhist parable. A master monk points at the moon and says, "It is so beautiful!" But his disciples look at his finger and respond with confusion, "Oh, it is." (Hua, 2003) I encourage educators to follow the finger and see the moon as the Taoist Chuang Tzu suggested, to see the whole sky not a tiny piece of it through a hollow bamboo tube.

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SUB-THEME 1: LANGUAGE AND ART LEARNING CULTIVATION

The language power of Nyai Ontosoroh in the novel Bumi Manusia by Pramoedya Ananta Toer

Abdul Hafid[1*], Syukur Saud[2], Sultan[3]
[1]Universitas Pendidikan Muhammadiyah Sorong, Jl. K.H. Ahmad Dahlan, Sorong, 984444, Indonesia
[2,3]Universitas Negeri Makassar, Jl. Bonto Langkasa, Makassar, 90222, Indonesia
*Corresponding Author, Email: abdulhafid@unimudasorong.ac.id

ABSTRACT

The purpose of this study is to describe the use of the language of power, and the language of power of Nyai Ontosoroh in the novel Bumi Manusia by Pramoedya Ananta Toer. The method used is descriptive qualitative method, the research data is a sequence containing the use of the language of power, the language of power of Nyai Ontosoroh. The data source in this study is the novel Bumi Manusia by Pramodya Ananta Toer. Technical analysis of data using Roger Fowler's critical discourse analysis model. The results showed that the use of the language of power in Pramoedya Ananta Toer's novel Bumi Manusia is the use of language to describe the Dutch treatment of Indonesia, describe the Dutch colonial power, describe the power of the native kings, and describe the power of Nyai Ontosoroh. Nyai Ontosoh's use of the language of power includes the language of power over individuals and groups. The language of power over the dominating individual is the language of Nyai Ontosoh's power over Minke, Robert Mellena, Herman Mellena, Darsam, his father and mother Nyai Ontosoroh, and Ir. Maurist Melena. Furthermore, The use of the language of power over the colonial (Dutch) community group.

Keywords: *language, power, Nyai Ontosoroh*

INTRODUCTION

One of the most popular forms of fiction today is the novel. The novel expresses a concentration of life in a tense moment, and a firm concentration of life (Semi, 2012). One of the highlight discussion issues in the novel is the issue of women, image, oppression, struggle, resistance, roles, and even the language of power played by women. The depiction of women who are raised in the novel by the author, is not just a story with a fictitious status, but there is an ideology conveyed by the author to the reader, even as a representation of real life in society.

One of the novels that discussed about the issue of women is the novel Bumi Manusia by Pramoedya Ananta Toer which told the story of a character named Nyai Ontosoroh, a female character who is oppressed and seemed to be made a slave to satisfy male desires, without getting proper rights. However, because of Nyai Ontosoroh's ability to use words, she is a successful and powerful woman, one of which is in leading the company. Language that contained ideology has a very important power in order to instill trust and obedience to others (Eriyanti, 2014).

The study on power of language of Nyai Ontosoroh in Pramodya Ananta Toer's novel Bumi Manusia is important for some reasons firstly, the story in this novel is a depiction of women during the Dutch colonial period. Second, the concept of Nyai Ontosoroh's language of power, can be used as a foothold for today's women's movement. Third, the resistance of Nyai Ontosoroh is a correction of today's culture for women who remain silent in hegemony without resistance. (Taqwiem, 2018) the results of the study of literary works (novels) will provide corrections to a culture. Fourth, this novel shows that power and resistance are not only through weapons and physical actions, but also through language.

The study about women in novel has actually been done a lot, including research that conducted by (Mulyaningsih & Rostiyati, 2018) with the title Women in the Dome Novel by Ahmad Tohari. The difference is that Indrya Mulyaningsih and Rostiyati's research examined women universally adapted to the general conditions of women in the novel, while this research focused on the use of Nyai Ontosoroh's power language in Pramodya Ananta Toer's novel Bumi Manusia. Another research that examines women in novels is research (Taqwiem, 2018) with the title Women in the Novel Bumi Manusia by Pramodya Ananta Toer. The difference is that Taqwiem's research focuses on the study of postcolonial feminism, while this research focuses on the use of Nyai Ontosoroh's language of power.

This study aimed to describe the use of the language of power in the novel Bumi Manusia by Pramoedya Ananta Toer. It Described about the use of Nyai Ontosoroh's language of power in the novel Bumi Manusia by Pramodya Ananta Toer. Describe the implications of using Nyai Ontosoroh's language of power.

METHOD

This study used descriptive qualitative method. The data in this study is a sequence of stories in the novel Bumi Manusia by Pramodya Ananta Toer which contained the use of the language of power, the language of power of Nyai Ontosoroh. Furthermore, the data source, Ratna (2012) suggests that the data source is the script. The data source in this research is the novel Bumi Manusia by Pramoedya Pramoedya Ananta Toer. Data analysis was carried out using Roger Fowler's analytical model.

FINDINGS AND DISCUSSION
The Use of Power Language

Sugiarti (2014), basically disclosure in literature was not just a matter of ideas or stories, but also a matter of language struggles, and struggles of thought. The use of the language of power in the novel Bumi Manusia by Pramoedya Ananta Toer illustrates the better treatment of the British by the Dutch towards the colonized country (Indonesia). This is described by the author through words such as the quote below.

> "The train was crawling slowly, spitting out thick, black and heavy smoke, and sluggish. Why doesn't the UK control all of this? Why the Netherlands? and Japan? How is Japan?" (Toer, 2011, p. 177).

The quote above is an illustration of the disappointment of the Indonesian people towards the Dutch colonialists. If the natives could choose, it would be better if they chose to be colonized by the British. Furthermore, the author uses an aesthetically pleasing language to describe the colonial power of the Netherlands with the language of the power of beautiful letters by expert scribes in unfading black ink that penetrates half the thickness of the paper, as the following quote.

The quote above illustrates the disappointment of the Indonesian people towards the Dutch colonialists. If the natives could choose, it would be better if they chose to be colonized by the British. Furthermore, the author used an aesthetically pleasing language to describe the colonial power of the Netherlands with *the language of the power of beautiful letters by expert scribes in unfading black ink that penetrates half the thickness of the paper*,

> None other than your daughter -in -law, my wife, is now threatened with kidnapping, kidnapping a child from her mother, a wife from her husband, and also about to kidnap Mama's jeripaya for more than twenty years without recognizing the holiday. All based only on the beautiful letters of expert writers with unfading black ink that penetrates up to half the thickness of the paper (Toer, 2011, p. 487).

In the novel Bumi Manusia by Pramoedya Ananta Toer, the author also described the power of indigenous kings. The power of the indigenous kings was basically an extension of the Dutch colonial power. Indigenous kings also continued to carry out their culture which must be worshiped by their people like gods, which are described by words must crawl in front of them and raise worship at every point of my own sentence, as the following quote.

> "I'm here, a H.B.S. student, should I kneel in front of him and pray at every point of my own sentence for someone I don't know at all" (Toer, 2011, p. 179).

The statement above was addressed to Regent B. In addition, the power of the kings divided indigenous rights, such as the village head at that time were not allowed to shake hands with the kings, let alone ordinary people. Thus, it can be said that literary works are essentially a reflection of socio-cultural reality. Hafid (2017) novel is a lot of stories about social reality.

The author also with the aesthetic language described the power of Nyai Ontosoroh like in the quote below.

> On the other hand, more people mention his concubines: Nyai Otosoroh, *who is admired by many, beautiful, in her thirties, who controls the entire large agricultural company* (Toer, 2011, p. 25).
> What kind of family is this? Robert Mellena with his piercing glance. Childhood Annelis Mellena. *Nyai Ontosoroh who is good at captivating and grasping people's hearts* (Toer, 2011, p. 40).

From the quote above, it is described about the power of Nyai Ontosoroh with two language models, the first quote is described by the denotative words of Nyai Ontosoroh, the concubine who is admired by many people, beautiful, in her thirties, who controls the entire large agricultural company. Furthermore, the second quote is described in very aesthetic connotative words with the words of Nyai Ontosoroh who is good at charming and holding people's hearts. From these two quotes, it can be seen that Nyai Ontosoroh was a ruler who gained power in various ways. One of them is the language of power as illustrated in the two quotes.

The power obtained by Nyai Ontosoroh in the novel Bumi Manusia is obtained in ways that prioritize leadership and intellectuals. This is shown by Nyai Ontosoroh by influenced people that she is a charismatic and clever woman to use language as a way to gain power.

The use of language power by Nyai Ontosoroh

Nyai Ontosoroh appeared as a wealthy woman who was able to lead a large company called Borderij Buitenzorg. Implicitly, Nyai taught the women, especially Javanese women, that womenwere able to be separated from men's hand, they were able to work the same way even above men. One of the tools used by Nyai Ontosoroh as a source of power is her skill in using words, so that she can easily instill ideology, influence, and bring down her opponents to gain power through language.

The power language of Nyai Otosoroh can be described by her kindness through people. One of them is Minke. Like shown in the quote below:

> "Guest Annelis is also my guest," he said in fluent Dutch. "How should I call? Sir ? Sino ? But not Indo…." (Toer,2011, p. 33).

This word contained an ideological element that indirectly provided a stimulus to Minke, so that Minke entered the influence of Nyai Ontosoroh. To strengthen that influence, Nyai Ontosoroh very cleverly used words that contain ideology that aim to dominate Minke's mind. This is because texts, including literary works, do not only contain facts/information but also contain ideologies attached to *how the is represented* (Purbani, 2013). One of them is to make Minke as if he were his own son. Thus, Minke has indirectly fallen into the trap of Nyai Ontosoroh's power. These words are described as follows.

> "If Sinyo is an H.BS student. Of course, Sinyo is the son of the regent. Which regent is that, Nyo?" "No, uh, uh..." "How dare Sinyo rush me. If in doubt, don't humiliate Sinyo, just call Mama like Annelis too" (Toer, 2011, p. 34).

The words of *just called Mama*, which Nyai Ontosoroh said before contained a very high value of power to influence Minke. The implication of Nyai Ontosoroh's words made Minke admire Nyai Ontosoroh even more. This is because the words conveyed by Nyai Ontosoroh contain certain intentions and purposes. Baryadi (2012) verbal communication process from the speaker has an intention (preverbal), then the intention is symbolized (encoding) and speech (phonation) so as to produce speech (utterance) which becomes the transition of the speaker's relationship with the speech partner. Speech is heard and interpreted by the speaker partner, resulting in an understanding of the meaning. Of course, the purpose of Nyai Ontosoroh is to make Minke under his hegemony. This is evident in Nyai's words in the following quote.

"Look, Ann, Sinyo is about back home. Luckily it can be prevented. Otherwise, he will be at a loss seeing you like this!" "Ah, this Mama!" once again Annelis pampered and hugged her mother. Also his eyes gleam at me (Toer, 2011, p. 61).

The words such as *if he doesn't, he will getting lost*, above are very clear language that contained an ideology as a representation of Nyai Ontosoroh's power. Baryadi (2012: 19) every speech contained a specific purpose. There are various meanings. One of them means that contained power. In the end, Minke really fell under the power of Nyai Ontosoroh through her son Annelis, as the following quote below.

"Bring the child here, said Nyai. "Annelis would love to have a sister. Isn't it Ann? Oh no, you don't need a sister, you already have Minke" (Toer, 2011, p. 104).

From the quote above, it is clear from the various ideological languages implied in it that there is an element of power. In the climax, Minke really fell under the power of Nyai Ontosoroh through her son Annelis. Furthermore, Nyai Ontosoroh's language of power over Mr. Herman Mellena, Even though Nyai Ontosoroh received injustice, she did not get any rights even over herself, under individual or group hegemony. Nyai Ontosoroh is a guntik or mistress. However, Nyai Ontosoroh is depicted as a rebellious, reforming, courageous woman who opposes her master (Herman Mellena). One of the languages of Nyai Ontosoroh's power to Mr. Herman Mellena, it can be seen in the following quote.

"Shut up!" Snapped Nyai in a heavy and strong voice, "He is my guest" (Toer, 2011, p. 65) "Crazy Europeans are the same as crazy natives," Nyai said, staying in the Netherlands. The eyes radiate hatred and disgust. "You have no right whatsoever in this house. You know where your own room is!" Nyai pointed in one direction. And the index finger is pointed like a cat's claw (Toer, 2011, p. 65).

This statement was made by Nyai to Mr. Herman Mellena, showing Nyai's courage and hatred of Mr. Herman Mellena's hegemony to himself and the Europeans to the Indonesian nation. Then the language of Nyai Ontosoroh's power over Robert is described in words such as in the following quotation.

Nyai stood up and got angry. Her face turned red. His index finger pointed at his eldest. Sigh! "Deceiver!" "I've been around looking for evidence." Already. No need to talk. The smell of your mouth, the smell of that perfume, that haircut… is the same as your dad five years ago and beyond. Take a good look Ann, that's how your dad started not knowing the wind anymore. Go you liar! None of my children is a liar (Toer, 2011, p. 266).

The description of the words above describes Nyai Ontosoroh's anger in the context of Nyai Ontosoroh's power as the dominant party. It's very clear the word *go away you are lier*! *None of my children, a liar*, describes Nyai Ontosoroh's dominant position. This is relevant to the opinion of Baryadi (2012: 19), that in power there are dominant and non-dominant parties. The power and domination of Nyai Ontosoroh in this context is described through words.
The language power of Nyai Ontosoroh also mostly delivered to Darsam, who lived in the area of Nyai Ontosoroh (her bodyguard), like the quote below.

Nyai gives orders in Madura. I don't really understand what it means. It's about ordering me to take a carriage to my house safely. Darsam stood up straight without speaking he looked at me with probing eyes, as if to memorize my face, without blinking. This Young Master is my guest, Noni Annelies' guest," said Nyai in Javanese. Deliver. Nothing happens on the streets. Careful! Apparently only a translation from the previous Madura (Toer, 2011, p. 68).

Furthermore, the language of Nyai Ontosoroh's power against his father and mother. The language of this power is in the form of rejection of his parents who have previously hegemonized Nyai Ontosoroh, as the following quote.

> "See your father," once Mr Mellena ordered, "he is your own father after all." 'I did have a father, then, not now. If he was not a guest, sir, I would have expelled him, (Toer, 2011, p. 130-131).

The quote above described the power possessed by Nyai Ontosoroh, which is described in the language of power. If she was not a guest, I would have expelled her. Because Nyai's current position is one of the leaders of a large company. In addition, the languages of Nyai Otosoroh's power are also described in the languages she conveyed to Ir. Maurits Mellena (legitimate son of Mr. Herman Mellena), as quoted below.

> "'Nothing to do with kowe, Nyai," he answered in Malay, he spoke very harshly and stiffly, then he didn't want to look at me anymore. "This is my house. Talk like that on the outskirts, not here", (Toer, 2011, p. 176)

The answer from Nyai Ontosoroh above showed the existence of Nyai Ontosoroh's power over Ir. Maurits is the legitimate son of Mr. Herman Mellena. That power is symbolized by this language my home, by these words Nyai Ontosoroh seems to convey this is my power, I am the one in power here, you don't have any power here. This assumption is answered by Nyai's words as in the following quote.

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> "Go away! I roared. He still ignored me. "Make a mess of people's households. Claiming to be an engineer, they don't even have the slightest bit of decency" (Toer, 2011, p. 146).

In addition, Nyai Ontosoroh also echoes the languages of power to oppose hegemony or the power of factions, in this case the power, and arbitrariness of the colonizers, as contained in the following quotation.

> "Europeans can buy a woman like me. Is this purchase truer than true love? If Europeans are allowed to act because of the superiority of money and power, if the natives are ridiculed, precisely because of sincere love?" (Toer, 2011, p. 426)

The quote above clearly described Nyai Ontosoroh's courage with the power of language (language of power) which is conveyed denotatively, not connotatively which is the hallmark of literary language so that it can be understood by the people present, including the Dutch judges and prosecutors at the trial.

CONCLUSION

Based on the discussion described above, it can be concluded that the use of language in the novel Bumi Manusia by Pramoedya Ananta Toer is not only about story construction issues or aesthetic elements, but also about language and thought struggles. In this case, it is a language struggle to gain power or hegemony, both individual power and group power. Nyai Otosoh's use of the language of power includes the language of power over individuals and groups. The language of power over individuals who dominate is the language of power of Nyai Ontosoh over Minke, Robert Mellena, Herman Mellna, Darsam, his father and mother Nyai Ontosoroh, and Ir. Maurist Melena. Furthermore, the use of the language of power over the group, it was in colonial society (the Ducthes).

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Arrangement of Javanese language teaching materials for Elementary School

Endang Nurhayati[*]**, Avi Meilawati, Mulyana, Siti Mulyani**
Yogyakarta State University, Jl. Colombo Yogyakarta No.1, Yogyakarta, 55281, Indonesia
*Corresponding Author, Email: endang_nurhayati@uny.ac.id

ABSTRACT

Javanese language learning in elementary school is still difficult and difficult for students. The purpose of this first-year research is to review the elementary Javanese language teaching materials used in DIY as well as to organize the pattern of teaching materials according to language competence. The theory used as the basis of the research is the theory of linguistic competence, linguistic performance and the theory of language psychology. This research is a descriptive study using data from elementary Javanese language textbooks. Data analysis was carried out using reading and note-taking techniques. Validation used is content validity while reliability uses expert judgment. The results showed that the Javanese language teaching materials at the elementary level of grades 1 to 3 were still not fully in accordance with the direction and targets of the curriculum and the objectives of preparing teaching materials at the elementary level.

Keywords: *linguistic competence, curriculum teaching materials*

INTRODUCTION

Javanese is one of the regional languages in Indonesia which has a very important status and position. Therefore, the Javanese language has the full right to be respected and maintained by the state. In its realization, one form of respect and maintenance for the language is to include Javanese as a subject in formal schools whose territory includes Javanese speakers.

At the elementary school (SD) level, Javanese is the language of instruction starting from grade I to grade III. This policy is indeed necessary considering that preschool children – especially in rural areas – mostly speak Javanese. Thus, it is natural that regional languages are still needed as a means of delivering students to understand science, before they are fluent in Indonesian. Meanwhile, grades IV-VI of Elementary School already use the Indonesian language of instruction. However, in reality, based on observations to elementary schools in rural areas, there are still relatively many teachers who use the Regional Language (Javanese) as a means to help explain a problem (Nurhayati, 2013). the right words in Indonesian, so that the Regional Language is still considered to play a role in helping open students' understanding.

In terms of the problems above, it can be seen that the Regional Language is culturally very close to the lives and cognition of students. But in reality, the classic problem of the Regional Language (Javanese) as a difficult subject and students don't like is still being complained about by teachers, parents, and students themselves. Based on the observations that have been made, corroborated by the results of research by Hadiatmaja et al. (1998), the emergence of these problems is caused by: (1) The current curriculum for Regional Language Studies has relatively not provided a clear picture between the relevance of the curriculum and the objectives to be achieved, (2) GBPP for Regional Language Studies still tends to refer to the GBPP framework for Indonesian Language Studies (even though teaching local languages is not the same as the position and purpose of teaching Indonesian), (3) Passion for learning Regional Languages in elementary school students is generally low, both intrinsic motivation and motivation. extrinsic (scarcity of books, status of Regional Languages which are considered less important, etc.), (4) Regional language teaching materials that are taught are not based on the experiences and needs of the students themselves, and (5) teachers, as teaching figures, are mostly less able to bring themselves and appear as individuals who are loved by students.

A number of problems, complaints and criticisms from various parties continue to emerge related to Javanese language learning which is viral and hotly discussed in various media, teacher and parent meetings, workshops, and so on. The dominance of complaints is more appropriate as the problem: the main thing is "the difficulty of the Javanese language material". In other words,

Javanese language teaching materials are considered difficult and difficult. Therefore, Javanese language learning at the elementary school (SD) level, seems to still need to be reviewed more carefully. What is the problem? Based on observations that have been made in a number of studies, the lecturer team of the Department of Javanese Language Education FBS UNY, which is appropriate, the teaching materials and the learning process are not in sync or not appropriate. First, the teaching materials do not or have not shown the compatibility between the class and the competencies it is targeting. This means that class 1 teaching materials, for example, do not reflect the conformity with the competencies that should be achieved by grade 1 students. Actually, the curriculum has shown relatively clear targets and competencies (although the actual curriculum issue still needs to be reviewed); however, in practice the teaching materials or books for learning the Javanese language have not fully referred to the curriculum "directions" used. This is where the initial problem lies in the complexity of learning Javanese since the elementary level).

The teaching materials for Javanese Language Subjects or Javanese Language Teaching Materials (hereinafter abbreviated as BA-BJ) can be firmly assessed as still not in accordance with the curriculum demands, the level of difficulty, and the linearity of the material from elementary to middle class (SD to SMA). The main factors causing it are the compilers of teaching materials, have not fully developed BABJ based on the curriculum; On the other hand, the curriculum makers also do not or have not fully discussed the formulation of targets and competencies with the teachers or the compilers of teaching materials. As a result, this problem arises. Therefore, if you want to be successful, these 3 main agents of learning (curriculum makers, teaching materials compilers, and teachers), must synergize and collaborate intensely and sustainably in monitoring the learning process.

Facts about the difficulty and lack of clarity of student competency targets related to BABJ at the elementary level (especially grades 1 to 3), have been uploaded and discussed by the wider community very often. For example, the 1st grade of elementary school, which should have just been told about Ajisaka's unique story, turns out to have to read and write Javanese script. There is another person who should have just mentioned a number of simple Javanese vocabularies, in fact they already have to compose sentences of various kinds of Krama that are difficult or even confusing for students and parents. Even on a workshop occasion (BJ Learning Counseling, 2019), a participant regretfully revealed that Javanese is considered more difficult to learn than English.

Based on these conditions, it is very feasible and urgent to do research on this problem. The main target of this research is to improve the teaching materials of Javanese language subjects at the elementary school (SD) grades 1 (one) to grade 3 (three). The reason for taking the 3 basic classes is actually solely because of the opportunity and effectiveness of research in the current year. In the second year, a study will be conducted on teaching materials for grades 4 to 6, and so on. While the forms and types of study of teaching materials in this first year are: 1) review of teaching materials, 2) preparation of indicators of teaching materials according to the curriculum (Basic Competencies). The results of this study are expected to open the horizons of textbook writers (teaching materials) in compiling teaching materials, and MPBJ educators in teaching materials that are appropriate to the class they are teaching. If the target of this research is achieved, it is hoped that Javanese language learning at the elementary level (SD) will certainly be more focused and in accordance with the expectations of many parties.

Until now, the definition of linguistic competence and linguistic performance is still being debated by several experts. However, as a middle ground in finding common ground for language learning, it would be wise if the two theories of language in terms of competency and performance definitions could be combined for the purpose of mastering language, both first and second languages and so on.

Filtering opinions from experts regarding language competence, it is known that: linguistic competences involve a set of skills, knowledge, and attitudes that are interrelated and mutually supported in order to conduct a successful scientific communication that may be destined to different communities or audiences (scientific or the general public), who will be able to understand the communicated knowledge and even use it, provided that they have been correctly materialized from a linguistic point of view.

This explains that in knowledge and language skills, it takes a unity of skills, knowledge and

actions that support each other so that communication can be said to be successful, which is understood by listeners correctly from the point of view of linguistics. In this case, it is necessary to have shared knowledge about the background of experience in general and specifically which is attached to the interpretation.

Linguistic competence, according to Newmeyer (1983), is our tacit knowledge of the structure of our language. Language competence in this case is defined as a collection of knowledge about the structure of language. Furthermore, it is this knowledge that will later form a set of components to sort, interpret, organize and arrive at a decision to give the next action of a language form.

Some experts argue that the term linguistic competence refers to the unconscious knowledge of grammar that allows a speaker to use and understand a language. Also known as grammatical competence or I-language. Contrast with linguistic performance. As used by Noam Chomsky and other linguists, linguistic competence is not an evaluative term. Rather, it refers to the innate linguistic knowledge that allows a person to match sounds and meanings. In Aspects of the Theory of Syntax (1965), Chomsky wrote, "We thus make a fundamental distinction between competence (the speaker-hearer's knowledge of his language) and performance (the actual use of language in concrete situations)." Chomsky's categorization of definitions is easier to recognize by distinguishing the way in which language competence is accepted as a receiver (passive) and as a production activity (active).

On the other hand, another linguist (Labov, 1971) argues that "It is now evident to many linguists that the primary purpose of the performance/competence distinction h4as been to help the linguist exclude data which he finds inconvenient to handle. If performance involves limitations of memory, attention, and articulation, then we must consider the entire English grammar to be a matter of performance." According to him, competence and performance, both are an inseparable unit as a language mastery device. In line with what Hymes said the following:

> "…a normal child acquires knowledge of sentences not only as grammatical, but also as appropriate. He or she acquires competence as to when to speak, when not, and as to what to talk about with whom, when, where, in what manner. In short, a child becomes able to accomplish a repertoire of speech acts, to take part in speech events, and to evaluate their accomplishment by others." (Hymes 1972, 277)

The explanation of the statement is that language users need language not only at the correct level (linguistic competence level) but also at a good level (communication level). Thus, in language learning there are four language skills needed in communication competence, namely: linguistics, sociolinguistics, discourse and language competence strategies which usually fall into the realm of pragmatics.

At the level of linguistic competence, knowledge of language codes is taught, namely grammar and vocabulary, as well as rules for both pronunciation and writing. Grammar in this case includes sound and pronunciation (phonetics), rules and patterns of sound formation (phonology), words and their formation (morphology), rules for combining words or phrases into sentence structures (syntax) and how to interpret according to the type of language (semantics). The development of teaching materials should pay attention to the principles of learning. Among the learning principles are:

1) Starting from the easy to understand the difficult, from the concrete to understand the abstract. Students will more easily understand a certain concept if the explanation starts from something easy or something concrete, in fact there are Learning Planning Teaching Materials in their environment. For example, to explain the concept of a market, students are invited to start talking about the market where they live. After that, they were brought in to talk about various other types of markets.

2) Repetition will strengthen understanding In learning, repetition is necessary so that students better understand a concept. In this principle it is said that 5 x 2 is better than 2 x 5. This means that, even if the amount is the same, something information that is repeated, will be more imprinted on memory.

3) Positive feedback will provide reinforcement to students' understanding the response given by the teacher to students will be a reinforcement for students. A teacher's words like 'yes

that's right' or 'yes you're smart' or 'that's right, it would be better this way...' will give students confidence that they have answered or done something correctly. On the other hand, a negative response will discourage students. For that, don't forget to give positive feedback on student work.

4) High learning motivation is one of the determining factors for learning success. Students who have high learning motivation will be more successful in learning, so that one of the tasks of the teacher in carrying out learning is to provide motivation so that students want to learn. There are many ways to provide motivation, including by giving praise, hope, explaining the purpose and benefits, giving examples, telling something that makes learning fun, and so on.

5) Reaching a goal is like climbing a ladder, step by step, eventually reaching a certain height. Learning is a gradual and continuous process. To achieve a high standard of competence, it is necessary to establish intermediate goals. Like stairs, the wider the stairs the harder it is to walk, but steps that are too small are too easy to pass. For this reason, teachers need to prepare Learning Planning Teaching Materials for 82 steps of appropriate learning objectives, according to the characteristics of students. In the teaching materials, the steps are formulated in the form of competency indicators.

6) Knowing the results that have been achieved encourages students to continue to achieve the goal like travel far, to reach the destination city, along the way will pass other cities. If the tour guide tells each city that is passed, so that participants will know where they have arrived and how far they need to walk. Likewise, in the learning process, the teacher is like a good travel guide, who will tell the final destination city to be reached, how to reach it, what cities will be passed, and tell where and how far the journey has been. All participants can reach the destination city. In learning, each student will reach the goal at their own pace, but they will arrive at the goal at different times. This is part of the principle of complete learning.

Based on the technology used, teaching materials can be grouped into four categories, namely printed materials such as handouts, books, modules, student worksheets, brochures, leaflets, wallcharts, photos/pictures, models/mockups. Hearing teaching materials (audio) such as cassettes, radios, LPs, and audio compact disks. Hearing teaching materials (audio visual) such as video compact disks, films. Interactive multimedia teaching materials (interactive teaching materials) such as CAI (Computer Assisted Instruction), interactive multimedia learning compact disk (CD), and web-based learning materials.

To obtain teaching materials in accordance with the demands of the competencies that must be mastered by students, it is necessary to analyze the SK-KD, analysis of learning resources, and determine the type and title of teaching materials.

1) Analysis of SK-KD Analysis of Competency Standards - Basic Competencies (SK- KD) is carried out to determine which competencies require teaching materials. From the results of this analysis, it will be known how many teaching materials must be prepared in a certain semester and which types of teaching materials are selected. The need for teaching materials can be seen from the analysis above, the types of teaching materials can be derived from the learning experience. The more clearly the learning experience is described, the easier it will be for the teacher to determine the type of teaching material. If the analysis is carried out on all SK, it will be known how many teaching materials must be prepared by the teacher.

2) Analysis of Learning Resources Learning resources that will be used as materials for preparing teaching materials need to be analyzed. Analysis was conducted on the availability, suitability, and ease of use. The trick is to take an inventory of the availability of learning resources that are linked to needs.

3) Selection and Determination of Teaching Materials Selection and determination of teaching materials is intended to fulfill one of the criteria that teaching materials must be attractive, can help students to achieve competence. So that teaching materials are made according to the needs and compatibility with the KD that will be achieved by students. The types and forms of teaching materials are determined on the basis of curriculum analysis and analysis of previous material sources.

Kanaki in 2015 researched Pupils' Language Competence in the Primary School: A Literature Review. In his research, Kanaki succeeded in identifying the effects of reading6 factors that affect four aspects, namely language awareness, and metacognitive skills • intercultural awareness • searches for personal and collective identity • motivation.

Felipa M. Rico in his 2017 journal entitled Linguistic Competence Analysis and the Development of Speaking Instructional Materials stated that there is a high relationship at the student level in speaking mastery on pronunciation, intonation and emphasis, word choice and fluency which shows a high relationship. This shows that both competence and performance are needed to go hand in hand for the success of language learning.

METHOD

This study was designed using a descriptive research framework. The research data are in the form of Javanese language teaching materials for elementary school grades 1-3; namely the book Aku Bisa Basa Jawa. Meanwhile, the data source was obtained from Javanese language textbooks that developed in Yogyakarta. The research instrument used in this research is the human instrument (researcher as instrument); In addition, this study also uses data analysis cards as a data classification tool. Data were collected by reading and note-taking techniques. The data in the form of teaching materials are read carefully and collected in a classified manner according to predetermined theoretical indicators. Furthermore, the data is recorded or documented according to research needs. The validity of the data used in this study is content validity. Furthermore, data reliability was developed by expert judgment.

FINDINGS AND DISCUSSION

Result of Review of Elementary Java Language Teaching Materials and Explanations

Teaching materials are a very important part in the learning process. Its existence is also a representation (representative) of the teacher's explanation in front of the class. Teaching materials can be said as learning content that will be conveyed by the teacher to students. The existence of teaching materials can make effective use of time in conveying learning content. Thus, the teacher will have plenty of time to guide students in learning.

On the other hand, teaching materials are positioned as tools or means to achieve competency standards and basic competencies. Therefore, the preparation of teaching materials should be guided by competency standards (SK), basic competencies (KD), and Graduate Competency Standards (SKL). Teaching materials are also a form of education unit service to students. Individual service can occur with teaching materials. Learners deal with documented material. It deals with consistent (principles) information. Participants who are fast learners will be able to optimize their abilities with the help of teaching materials. Students who are slow learners can study the teaching materials repeatedly. Thus, the optimization of learning services for students can occur with the presence of teaching materials.

Purpose of Preparation of Teaching Materials

Teaching materials or learning materials (instructional materials) are knowledge, skills, and attitudes that students must learn in order to achieve predetermined competency standards. In detail, the types of learning materials consist of knowledge (facts, concepts, principles, procedures), skills, and attitudes. To compile good teaching materials, we must pay attention to the following principles: (1) relevance, (2) consistency, and (3) adequacy. The principle of relevance means that the learning materials that are prepared should be related to the achievement of competency standards and basic competencies. The principle of consistency means that there is a consistency between the prepared teaching materials and the basic competencies that students must master. For example, the basic competencies that students must master are four kinds, then the teaching materials that must be taught must also include four kinds. The principle of adequacy means that the material taught should be adequate in helping students master the basic competencies being taught. The material should not be too little, and not too much. If too little will be less helpful in achieving competency standards and basic competencies. On the other hand, too much of it will be an unnecessary waste of time and effort to learn it.

The preparation of teaching materials at the elementary level should follow and be guided by the indicators for the preparation of appropriate teaching materials and actually develop teaching materials for a successful learning process. These indicators include: 1) Compliance with the Curriculum; 2) The level of language difficulty of elementary school students; 3) The purpose of preparing Teaching Materials.

The basis for preparing the SD curriculum in DIY is the Regulation of the Governor of the Special Region of Yogyakarta number 64 of 2013 concerning Javanese language subjects as mandatory local content in schools/madrasas.

Article 4 Local content of the Javanese language in schools/madrasah aims to enable students to:

- communicate effectively and efficiently in accordance with proper etiquette and grammar good and right;
- appreciate and use Javanese as a means of communication, symbol regional pride and identity;
- use Javanese to improve intellectual ability, maturity, emotional and social;
- use and enjoy Javanese literature and culture to refine one's mind character and increase knowledge; and
- appreciate the Javanese language and literature as the cultural and intellectual treasures of Indonesian.

CONCLUSION

Based on the results of a study of Javanese Language Teaching Materials at the elementary level with the theme of language, the following were found:

Elementary level Javanese language teaching materials starting from grade 1 to grade 3, show that there are aspects that are still not in accordance with the directions, targets, and curriculum content used in DIY. The lack of conformity basically starts from the lack of compilers or writers of teaching materials who pay less attention to psychology and learning content in elementary school. Moreover, the compilers generally do not use the material test before the teaching materials are used. In terms of the language problems used in the teaching materials, it shows that there is a higher level of language difficulty compared to the targeted class.

Indicators of Preparation of Teaching Materials that can be put forward in this study include: a) adjustment of teaching materials with curriculum directions and targets, b) level of difficulty and achievement of mastery of Javanese language at elementary level is not adjusted properly; c) The purpose of preparing Teaching Materials. This discrepancy resulted in Javanese language teaching materials for elementary school grades 1 – 3 in the DIY region, still needing to be revised and rearranged with appropriate accuracy and relevance.

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Academic achievement in dance art among students with Cerebral Palsy: A gender-based perspective

Arina Tunjung Daryanti
Universitas Negeri Yogyakarta, Jalan Colombo No. 1, Yogyakarta, 55281, Indonesia
*Corresponding Author, Email: arinatunjung.2022@student.uny.ac.id

ABSTRACT

This research aims to explore the differences in academic achievement in dance art between male and female students with Cerebral Palsy at the YAKKUM Rehabilitation Center in Sleman, Yogyakarta. Cerebral Palsy is a condition caused by brain disorders. The study adopts a quantitative approach, with the population consisting of all 20 students with Cerebral Palsy at the YAKKUM Rehabilitation Center. The researcher used the Purposive Sampling technique to select 10 respondents, including 5 male and 5 female students with Cerebral Palsy, accompanied by their guardians, based on specific criteria predetermined by the researcher. Data collection involved observation and performance tests, which were later analyzed using descriptive statistics and Independent Sample T-test. The research findings indicate that the probability value falls in the significance column ($0.000 < 0.05$), leading to the acceptance of Ha and the rejection of Ho. Additionally, it can be demonstrated that the calculated t-value (12.075) is greater than the t-table value (2.306), with df = 8 and significance at 5%. Based on the research results, the hypothesis stating "there is a positive and significant difference in academic achievement in dance art between male and female students with Cerebral Palsy at the YAKKUM Rehabilitation Center in Sleman, Yogyakarta" has been verified.

Keywords: *difference, academic achievement, dance art, Cerebral Palsy.*

INTRODUCTION

Education is a crucial aspect of human life, serving as the primary foundation for achieving maturity through learning and as a means to reach desired aspirations. Quality learning is achieved when the predetermined learning objectives are met. To attain these learning goals, specific strategies are required for successful learning. The success of learning can be assessed through the academic achievements of students. Academic achievement is the key outcome of any learning process. It encompasses the knowledge, skills, and attitudes acquired by students through experiences and practice. In the case of children with Cerebral Palsy, their learning achievement is evaluated based on their motor development and motor abilities, which significantly influence their learning outcomes.

Art education plays a vital role in social and emotional learning, with increasing priority in education policymaking over the last decade (Kisida, 2021). Art facilitates personal and emotional growth by providing opportunities for learners to reflect on their identity and aspirations. Assessing the existing capabilities of learners allows educators to identify the most suitable and necessary art education for each student. Culture and art are essential components of comprehensive education that contribute to holistic individual development. Therefore, art education is a universal human right for all learners, including those who are often excluded from education, such as immigrants, minority groups, and individuals with disabilities. This research focuses on students with Cerebral Palsy as the subjects, a condition characterized by motor impairment, rigidity in limb movement, stiffness, coordination difficulties, rhythmic tremors, and sensory disturbances due to damage or defects during brain development. According to Nelson and Ellenberg (1978) as cited in Salim (1995), approximately one to three out of every one thousand live births are estimated to be affected by Cerebral Palsy, with a higher prevalence in males than females.

Art is immediate, offers direct rewards, focuses on positive achievements, develops tangible products, and encourages collaboration (Seif, 2013). Based on this statement, students with Cerebral Palsy can directly engage in the art learning process to make it more impactful and meaningful in their lives. Through art learning, they receive immediate rewards for their efforts, both physically and psychologically, motivating them to develop their motor skills and collaborate with others. Art education makes learning important for learners by providing them with a medium to connect new

knowledge with personal experiences and express what they have learned to others. In line with this statement, dance art contributes to enhancing students with Cerebral Palsy's learning process by connecting new knowledge acquired in school with their daily realities. They can quickly recognize and interpret body movements of others without being constrained to imitate exactly but rather by expressing their movements to the best of their abilities. This enables students with Cerebral Palsy to act more effectively based on their feelings and thoughts. This is further supported by Resnick's (2013) statement that "studies show that schools centered on art outperform schools that do not focus on art in academic achievement. Art education truly helps the brain to improve itself, creating stronger and more numerous neural connections and aiding in building memory skills." This reinforces the need and suitability of art education, especially dance art, to enhance the engagement and motor skills of students with Cerebral Palsy in the learning process. For instance, in dance art classes, students with Cerebral Palsy may face challenges in moving their entire body, but they can follow the movements of the dance being taught by adjusting their body movements to the best of their abilities. Thus, the achievement in dance art can be seen in their dance performance.

In developing education as an empowerment process for students, it must be grounded in facts and reality. The learning process should provide ample opportunities for learners to develop a sense of interest, curiosity, reality, and discovery in exploring facts to seek truth (Sumaatmadja, 2002: 49). Special education aims to assist and guide students in achieving maturity through learning, both formal and informal. Quality learning is achieved when the predetermined learning objectives are successfully fulfilled. The quality of learning can significantly impact students' learning abilities. Students with Cerebral Palsy face significant motor development challenges and limitations in their movements, partly due to receiving constant special treatment from those around them. They often receive assistance in physical activities, leading to dependence on others. Additionally, their creativity is limited due to being repeatedly taught the same activities in daily life. In reality, these children have the capacity to express themselves through body language and produce beautiful movements. However, the negative perception of their environment about them creates a lack of positive responses toward children with Cerebral Palsy.

Dance art education serves as a medium to enable children to have expressive movement experiences. It should be implemented in a way that allows children to fully embrace their identity, so they can enter their world as children. For children, art is like play dance, and dance activities are regarded as play activities (Hidajat, 2011). The fundamental teaching materials in dance art for children involve stimulating them to move according to their own abilities. Thus, they will realize that their movements are a natural expression from within. Every human has a body language that can be expressed through beautiful movements, including students with Cerebral Palsy. They can convey their feelings through dance movements that align with their desires. Students with Cerebral Palsy, with different characteristics and levels of disability, receive equal treatment in the learning process, but the outcomes may vary due to various influencing factors. According to Sukadi (2008), an outcome of learning is considered effective if it fulfills three main requirements: 1) Intentional, meaning that the experiences, practices, and exercises are performed intentionally and consciously, not by chance. 2) Positive, meaning that the learning outcome corresponds to the expectations. 3) Effective and functional, meaning it holds particular significance or influence for the individual, as in the change in the learning outcome being relatively stable.

The YAKKUM Rehabilitation Center is a non-governmental institution providing services to people with disabilities. The center's educational division offers special classes for students with Cerebral Palsy, providing both instructional materials and therapies Pusat Rehabilitasi YAKKUM. (2022).

Based on the above information, the purpose of this research is to explore the differences in academic achievement in dance art between male and female students with Cerebral Palsy at the YAKKUM Rehabilitation Center in Sleman, Yogyakarta.

METHOD

This research employed a quantitative approach, and in terms of analysis, it utilized the descriptive research method. The independent variables in this study were male and female students with Cerebral Palsy, while the dependent variable was their academic achievement in dance art. The assessment of dance art academic achievement in students with Cerebral Palsy was conducted through

performance tests. The population for this study consisted of all male and female students with Cerebral Palsy at the YAKKUM Rehabilitation Center in Sleman, Yogyakarta, totaling 20 students. The sampling technique used was Purposive Sampling, in which the researcher selected 10 students with Cerebral Palsy as respondents for this research, considering the availability of research personnel, time, and the respondents' abilities.

Table 1. Sample Data Distribution

No	Gender	Type of Disability	Qty
1	Male	*Cerebral Palsy*	5
2	Female	*Cerebral Palsy*	5

The data sources in this study consist of primary data and secondary data. Primary data is obtained directly from the researcher's observations of students with Cerebral Palsy. Secondary data is obtained from video documentation, books, internet sources, or relevant references used as research materials. In this study, the researcher used participant observation, where the observer actively participates in the students' learning activities while making observations.

To assess the learning achievement in dance, a performance test method is employed, using a scoring sheet as the instrument. The performance test will be evaluated by two examiners to ensure more accurate and reliable assessments. The scoring sheet for learning achievement is outlined in the following table:

Table 2. Scoring Sheet for Learning Achievement in Dance

No	Aspects Assessed	Indicator
1	Physical Skills (*wiraga*)	· Ability to practice basic movement variations as taught by the teacher · Ability to perform movements in accordance with the rhythm · Ability to memorize movement variations
2	Musicality (*wirama*)	· Musical ability (tempo/rhythm)
3	Expression (*wirasa*)	· Ability to perform movements with full expression and feeling
4	Harmony	· Alignment and harmony between Physical Skills, Musicality, and Expression

The instrument used in this study is in the form of a Likert-type scale with a rating scale, consisting of statements to be rated by respondents using a cross-marking method. The scoring is based on a five-point scale with the following criteria: for positive statements, "strongly agree" is assigned a score of 5, "agree" is assigned 4, "neutral" is assigned 3, "disagree" is assigned 2, and "strongly disagree" is assigned 1. For negative statements, the scoring is reversed, where "strongly agree" is assigned 1, "agree" is assigned 2, "neutral" is assigned 3, "disagree" is assigned 4, and "strongly disagree" is assigned 5. The scoring alternatives are summarized in the table below:

Table 3. Scoring Alternatives for Responses

Statement alternatives	Positive	Negative
SA	5	1
A	4	2
N	3	3
D	2	4
SD	1	5

From the table above, it can be explained that to determine whether the instruments for positive and negative statements are categorized as positive and negative instruments, the following conditions apply:

a. A statement is considered positive if the results or answers given can support the statement.
b. A statement is considered negative if the results or answers given cannot support the statement.

In this study, the normality of the data was assessed using the Kolmogorov-Smirnov test. The fundamental concept of the Kolmogorov-Smirnov test is to compare the distribution of the data (to be

tested for normality) with the standard normal distribution. The normality test was analyzed using the SPSS program. Data is considered normal if the significance value is greater than 0.05. The hypothesis testing using Independent T-test falls under the type of statistical analysis that requires the assumption of Homogeneity. Data is considered homogeneous if the significance value is greater than 0.05.

RESULTS AND DISCUSSION
Results
Data Description

Data description in this study refers to the data obtained during the research process, including the academic performance data of male and female students with Cerebral Palsy at the YAKKUM Rehabilitation Center in Sleman Yogyakarta. The data description includes: N (number of respondents), mean, median, mode, standard deviation, minimum value, maximum value, and sum. The analysis results are presented in a comprehensive and detailed manner.

The data for the variable of dance performance achievement of male and female students with Cerebral Palsy at the YAKKUM Rehabilitation Center in Sleman Yogyakarta were obtained using performance tests with 2 examiners. The assessment aspects include wiraga, wirama, wirasa, and harmoni (physical ability, musicality, expression, and harmony), using a scoring scale ranging from 1 to 5, with 10 respondents. Based on the analysis and calculations, the following results were obtained:

Table 4. Dance Performance Achievement Data of Male and Female Students with Cerebral Palsy.

No	Data	Dance Performance Achievement of Male Students with Cerebral Palsy	Dance Performance Achievement of Female Students with Cerebral Palsy
1	N	5	5
2	Mean	87	73,50
3	Median	87,50	72,50
4	Mode/Modus	85	72,50
5	Std. Deviation	2,09	1,37
6	Minimum	85	72,50
7	Maximum	90	75
8	Sum	435	367,5

Next, the data obtained is presented in the form of a frequency distribution table. The data range obtained is 17.5 with 4 class intervals and an interval length of 4.4.

Table 5. Frequency Distribution of Dance Performance Achievement of Male and Female Students with Cerebral Palsy.

No.	Interval			frequency	Percentage
1	86	-	90.4	3	30.00%
2	81.5	-	85.9	2	20.00%
3	77	-	81.4	0	0.00%
4	72.5	-	76.9	5	50.00%
Total				10	100.00%

From the above frequency distribution data, the obtained data is also presented in the form of a histogram bar chart as follows:

LEARNING ACHIEVEMENT						
M				=	80.25		
SD				=	7.31		
Good		: $X \geq M + SD$					
Enough		: $M - SD \leq X < M + SD$					
Less		: $X < M - SD$					
Kategori		Skor					
Good		:	X	$\geq$	87.56		
Enough		:	72.94	$\leq$	X	<	87.56
Less		:	X	<	72.94		

Figure 1: Histogram of Learning Achievement of Male and Female Students with Cerebral Palsy in Dance Art.

Table. 6. Categorization of Learning Achievement in Dance Art for Male and Female Students with Cerebral Palsy

PERFORMANCE ACHIEVEMENT						
M			=	80.25		
SD			=	7.31		
Good	: X ≥ M + SD					
Satisfactory	: M − SD ≤ X < M + SD					
Insufficient	: X< M − SD					
Category		Score				
Good	:	X	≥	87.56		
Satisfactory	:	72.94	≤	X	<	87.56
Insufficient	:	X	<	72.94		

Table 7. Results of Categorizing Learning Achievement in Dance Art for Male and Female Students with Cerebral Palsy

Res	Dance Performance Achievement			
	Male	Category	Female	Category
1	90	Good	72,5	Insufficient
2	85	Satisfactory	72,5	Insufficient
3	87,5	Satisfactory	75	Satisfactory
4	85	Satisfactory	72,5	Insufficient
5	87,5	Satisfactory	75	Satisfactory

Table 8. Categories and Frequencies of Learning Achievement in Dance Art for Male Students with Cerebral Palsy

No	Category	Frequency	Percentage (%)
1	Good	1	20
2	Satisfactory	4	80
Total		5	100

Table 9. Categories and Frequencies of Learning Achievement in Dance Art for Female Students with Cerebral Palsy

No	Category	Frequency	Percentage (%)
1	Satisfactory	2	40
2	Insufficient	3	60
Total		5	100

From the above tables, it can be observed that the majority of students achieved a "Satisfactory" level of learning achievement. This outcome may be influenced by various factors that affect the learning achievement of students with Cerebral Palsy. Additionally, the students with Cerebral Palsy at YAKKUM Rehabilitation Center are classified as having moderate to severe disabilities.

Analysis Requirements Test
Normality Test

The data collected by the researcher regarding the learning achievement in dance art of male and female students with Cerebral Palsy at YAKKUM Rehabilitation Center in Sleman Yogyakarta were subjected to the Kolmogorov-Smirnov normality test using the SPSS program. The results of the normality test for students' learning achievement are presented in the following table:

Table 10. Data Result of Normality Test Using Kolmogorov-Smirnov

Data	Gender	Sig	P	Data P	Explanation
Performance Achievement	Male	0,05	0,953	0,953>0,05	Normally Distributed
	Female	0,05	0,510	0,510>0,05	Normally Distributed

Based on the table above, the data is considered normal if the probability value (P) is greater than 0.05 in the normality test using the Kolmogorov-Smirnov. The results of the normality test show that the learning achievement data of students is normally distributed as the probability value is greater than 0.05.

Homogeneity Test

The homogeneity test of variance in this study was conducted using the SPSS program to determine if the samples come from the same population variance. The results of the homogeneity test for students' learning achievement are presented below:

Table 11. Data of Variance Homogeneity Test

Data	Levene Statistic	df1	df2	P	Explanation
Performance Achievement	0,640	1	8	0,447	Various Homogeny

From the table above, it can be seen that the data is considered homogenous as the probability value (P) is greater than 0.05 in the homogeneity test using the SPSS program, which is $0.447 > 0.05$. It can also be verified using degrees of freedom, where $f_{calc} < f_{table}$ with df1=1, df2=8, and sig 5%, which for the homogeneity test of learning achievement is $0.640 < 5.32$. Based on the results of the homogeneity test above, it can be concluded that the data from the homogeneity test of learning achievement has a homogenous variance.

Hypothesis Testing

Based on the results of the analysis requirements tests, namely the normality test and homogeneity test, which have been met, the hypothesis test can be conducted using the SPSS program using the Independent Sample T-test. The table below shows the results of the Independent Sample T-test:

Table 12. Descriptive Data of the Independent Sample T-test

Data	Gender	N	Mean	Std. Deviation
Performance Achievement	Male	5	87	2,09
	Female	5	73,50	1,37

From the table above, the researcher can answer the hypothesis using the Independent Sample T-test. The research data collected on the learning achievement of male and female students with Cerebral Palsy at YAKKUM Rehabilitation Center in Sleman Yogyakarta were obtained from the performance test. The average scores (mean) for male students with Cerebral Palsy were 87, while for female students with Cerebral Palsy, it was 73.50. Based on the results of the performance test scores, the average score (mean) obtained by male students with Cerebral Palsy is higher than that of female students with Cerebral Palsy.

Table 13. Results of Independent Sample T-test for Learning Achievement

Equal Variances Assumed	t	Df	Sig	P
Performance Achievement	12,075	8	0,05	0,000

Based on the table above, the hypothesis in this study can be answered, with the formulated hypotheses as follows:

H_o = There is no positive and significant difference in learning achievement in dance art between male and female students with Cerebral Palsy at YAKKUM Rehabilitation Center in Sleman Yogyakarta.
H_a = There is a positive and significant difference in learning achievement in dance art between male and female students with Cerebral Palsy at YAKKUM Rehabilitation Center in Sleman Yogyakarta.

Since the probability value is $0.000 < 0.05$, H_a is accepted, and H_o is rejected. It can also be verified that $t_{calc} > t_{table}$ which is $12.075 > 2.306$ with df = 8 and a significance level of 5%. Based on

the results of the Independent Sample T-test, the learning achievement of male students with Cerebral Palsy is higher than that of female students with Cerebral Palsy. Therefore, it can be concluded that the hypothesis stating "There is a positive and significant difference in learning achievement in dance art between male and female students with Cerebral Palsy at YAKKUM Rehabilitation Center in Sleman Yogyakarta" is supported.

Discussion

The study titled "Learning Achievement in Dance Art Among Students with Cerebral Palsy: A Gender Perspective" aimed to investigate the differences in learning achievement in dance art between male and female students with Cerebral Palsy at YAKKUM Rehabilitation Center in Sleman Yogyakarta. The population for this study comprised all male and female students with Cerebral Palsy, totaling 20 students. A sample of 10 Cerebral Palsy students was selected using the Purposive Sampling method.

After selecting the sample class for the study, the researcher conducted observations. The dependent variable in this research was the learning achievement in dance art of students with Cerebral Palsy at YAKKUM Rehabilitation Center in Sleman Yogyakarta. Learning achievement refers to the outcomes or results achieved from an activity or effort that provides emotional satisfaction and can be measured through specific tools or tests. In the educational context, achievement can be interpreted as the outcomes of the teaching and learning process, such as mastery, emotional changes, or behavioral changes, which can be measured through specific tests. The learning achievement results were obtained from the performance test conducted at the end of the learning sessions after the students had received the dance material. The purpose was to assess the development of the movements the students had learned. The assessment of learning achievement was carried out by two examiners: Arina Tunjung Daryanti as the observer/researcher and Sri Rumiyati, A.Md as the head teaching staff at YAKKUM Rehabilitation Center in Sleman Yogyakarta. The assessment covered aspects such as wiraga (physical movements), wirama (musicality/tempo), wirasa (emotional expression), and harmoni (harmony), using a rating scale ranging from 1 to 5 with 10 respondents.

Based on the research results, the hypothesis proposed by the researcher was confirmed. The explanation is as follows: The SPSS calculations using the Independent Sample T-test formula yielded a probability value (P) of $0.000 < 0.05$ in the significance column, indicating that Ha (alternative hypothesis) is accepted, and Ho (null hypothesis) is rejected. It can also be verified that $t\_calc > t\_table$, where $12.075 > 2.306$ with $df = 8$ and a significance level of 5%. Based on these results, it can be concluded that the second hypothesis stating "There is a positive and significant difference in learning achievement in dance art between male and female students with Cerebral Palsy at YAKKUM Rehabilitation Center in Sleman Yogyakarta" is supported and proven true.

CONCLUSION

Based on the data analysis and hypothesis testing in the study titled "Learning Achievement in Dance Art Among Students with Cerebral Palsy: A Gender Perspective," the following conclusions can be drawn: There is a positive and significant difference in learning achievement between male and female students with Cerebral Palsy at YAKKUM Rehabilitation Center in Sleman Yogyakarta. The results of the hypothesis testing indicated that the learning achievement of male students is higher than that of female students.

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Existentialism in music learning

Sritanto
Universitas Negeri Yogyakarta, Jalan Colombo No. 1, Yogyakarta, 55281, Indonesia
*Corresponding Author, Email: sritanto@uny.ac.id

ABSTRACT

Music is an art form that uses sound as medium, produced through vocals and instruments. The beauty of music holds a strong appeal for many people. People can learn music through formal, non-formal, or informal education. In formal education, music learning is planned according to the existing curriculum. Existentialism is a branch of philosophy that fundamentally emphasizes human freedom.In line with this philosophy, structured music education, such as in the curriculum, does not preclude the possibility of granting freedom to learners in developing their knowledge and skills according to their desires.

Keywords: Music Learning, Existentialism

INTRODUCTION

Music is an art form that uses sound as its medium. The sound is processed in such a manner as to produce a pleasant sound composition to be enjoyed. Various tools that produce beautiful sounds are commonly called musical instruments, for example, piano, violin, viola, cello, guitar, harp, trumpet, trombone, keyboard, etc. In addition to musical instruments, beautiful sounds can also be produced by humans themselves, which are known as vocals. Different types of musical instruments will produce different sounds, if the different sounds from the musical instruments with different highs and lows tones are carefully composed, interesting musical compositions will be produced.

Since ancient times, music has been closely intertwined with human civilization. Periodically, music can be classified as follows: ancient, medieval, renaissance, rococo, baroque, classical, romantic, and modern. These periods are broadly distinguished by their respective years of development and compositional styles. Various countries have different characteristics (distinctive features) in producing music, including our country, Indonesia. Indonesia has a very distinctive type of music that is not found in other countries, namely "karawitan." Our music (karawitan) has gained popularity in foreign countries, so it's not surprising to see many foreigners who are skilled in playing the gamelan

The beauty of music holds a strong appeal for many people. People enjoy music for different reasons from one to another. In general, music is enjoyed as entertainment and time-killing. However, there are also those who place music as a therapy tool, encouragement, relaxation, and even as a means of education and profession.

The music taste of a person is usually influenced by the habits that occur around his environment; it happens unconsciously. For example, people who live in a society that usually listens to *Dangdut* (Popular Indonesian music) will often hear *Dangdut* in their daily lives for a long time, thus they become fond of *Dangdut* and some are even good at singing the song or playing the instruments even though they don't seriously/specifically learn about it. Actually, these conditions can be created to provide an atmosphere that is in line with the expectations of the family. Parents only offer what music their children will choose by presenting various kinds of music at home. The current development offers ease for people to consume music. But sadly, our music (in this case, *Karawitan*) rarely appears in people's lives, thus it is getting farther away from the lives of our children.

Music can be learned in various ways, through formal, non-formal, and informal education. These three things are explained briefly, as follows. Formal education is education held in formal schools, both public and private. Formal education levels consist of basic education, secondary education, and higher education (National Education System Law no. 20 of 2003). Currently, the lowest level of formal education in music is at the senior high school level. This type of education is included in vocational schools. In Indonesia there are not many vocational schools for music, these schools are generally in big cities such as Yogyakarta, Medan, and Denpasar. Formal education in the

field of music at the college level is more numerous than at the secondary level. LPTK (Training Institutions for Educational Personnel) organizes music study programs with different names from one LPTK to another. Besides LPTK, there are also institutes that organize music study programs (e.g., ISI Yogyakarta, ISI Surakarta, IKJ).

Non-formal education is organized for community members who need educational services that substitute, add, and/or supplement formal education to support lifelong education (National Education System Law no. 20 of 2003). There are countless music courses in Indonesia that are available in almost every city. Even in one city, there is more than one music course institute. This demonstrates that music is already demanded in cities, thus people who own capital are willing to invest in music by building educational institutions. This condition will make it easier for people to learn music, people do not have to go through formal institutions to learn music. For instance, people who are interested in studying/working on music but have not been able to penetrate formal education can study at course institutions, and people who have pursued certain fields other than music, can also hone/cultivate their hobbies by studying at course institutions. There have been many reliable musicians who were born from course institutions. There are also many skilled artists who were born through formal online education. This is a challenge for people who specifically pursue music in formal institutions in seizing opportunities to practice music in society.

Whilst informal educational activities are carried out by the family and the environment in the form of independent learning activities (National Education System Law no. 20 of 2003). The family is the first and foremost educational institution for children. Various life experiences are gained from the child born until the school period with the family (Intact Family). All events that occur in the family will automatically become life lessons, although not all of them, because not all events can be well memorized. Generally, things that frequently happen can be remembered well until they are old, then it becomes a person's character. Good and bad habits that occur in the family will also affect the personality of the child. Moreover, the teachings that are firmly instilled in children by their parents can become characters that may not be possessed by every child. During school learning, children experience wider association. Children can associate with people who may live farther away, with more diverse personalities, different economic levels and so on. During school there are children who still live with their families but there are also those who have to live without their families for certain reasons. In higher school, life experiences will be more diverse depending on the activeness of children in socializing. If a child is good at socializing, it can make the child develop well because he gets experiences that may not exist/are experienced at home which can develop his abilities to a better/noble/prestigious level, this association is a profitable thing for the child. On the contrary, the child who experiences wrong association can harm the child himself. Responsible children will choose good/beneficial things for themselves. Many children become successful because they are good at choosing what is offered in their association/life, thus naturally their personality, skills and competencies are well developed. There are also many people who can develop into famous people, and be successful in their lives because of their good association

One of the formal institutions that organizes music arts study programs is the Faculty of Languages, Arts and Culture (FBSB) Yogyakarta State University (UNY). The Music Arts Study Program is included in the Music Arts Education Department. This department specializes in diatonic music education. The goal is to produce music educators who are superior, skilled, creative and innovative. Every student who enters the Department of Education should ideally already have good musical skills and be able to play one of the musical instruments that they will practice until they graduate. In addition to the musical instrument of their choice, students are also provided with the skills to play musical instruments which are mandatory in order to meet their needs when they become teachers later. There are several schools of educational philosophy that are applied in music learning at the UNY FBS Music Arts Education Study Program. One of the schools of philosophy applied in music learning is the school of existentialism philosophy.

METHOD

This article is the result of a literature study from both books and journals related to existentialism in music learning. The results of this study are used as a reference for finding existentialism in music learning and finding ways to carry out learning that is in accordance with existentialism in music learning.

DISCUSSION

An Overview of Existentialism Philosophy

Existence comes from the word "eksistensi" with the root words "eks" meaning "out" and "sistensi" meaning "standing," derived from the verb "sisto" (to stand). Therefore, the word "eksistensi" can be understood as humans standing as themselves by going out of themselves. Existence is the concrete situation of oneself as a subject in the world (Marcel in Rukiyati, 2009). Humans are aware of their own existence (Ministry of Education and Culture, 2021). Humans are the most perfect creatures created by God. The form of humans is different from other material objects. Humans are endowed with reason and awareness of their own existence. This is different from material objects whose existence is based on a lack of self-awareness. Material objects can acquire meaning through the presence of humans. Material objects cannot communicate with one another.

Humans are aware of their own existence; therefore, in their lives, humans will determine their own condition through actions according to their desires. They seem to be outside of themselves, utilizing what is around them to engage themselves in finding their identity. In doing so, humans will become one with their surrounding nature, although they remain distinct from the objects around them. Each individual interacts with their surrounding environment in different ways, and the chosen objects may not be the same, although this is not absolute. This is the foundation of existentialist philosophy, which emphasizes assessment and choice. Humans have the freedom to assess and choose according to their desires and needs. What is assessed and chosen is determined by the individual, and each choice made represents an action that produces personal value. Freedom means being able to choose and determine one's stance among various possibilities. Humans are free to choose their own path in life, but freedom does not mean being completely detached from obligations and burdens. According to Sartre, humans are not only responsible for themselves as individuals but also responsible for all of humanity.

Existentialism originated from the thoughts of Soren Kierkegaard. Furthermore, Hubert L. Dreyfus divided existentialism into three categories:

a. Atheistic existentialism, as embraced by Nietzsche, Karl Jaspers, and Jean-Paul Sartre.

b. Agnostic existentialism, embraced by Martin Heidegger.

c. Ethical/religious existentialism, embraced by Blaise Pascal, Kierkegaard, Paul Tillich, Rudolf Bultmann, Gabriel Marcel, Nikolay Berdyaev, and Martin Buber (Sunarso, 2010).

Key principles of existentialist philosophy:

1. It considers that only humans have existence. Existence is a distinctive way in which humans come into being. The primary focus is on human beings, making this philosophy humanistic in nature.

2. Existence must be understood in a dynamic sense. The notion of existence implies that humans actively create themselves, act, become, and plan.

3. Humans are viewed as "something" that is open-ended, and they are an unfinished reality that still needs to be shaped.

4. This philosophy emphasizes diverse concrete experiences (Ministry of Education and Culture, 2021).

Curriculum

The Department of Music Education, Faculty of Languages, Arts, and Cultures, Yogyakarta State University, conducts education in the field of music with the aim of educating future teachers that are superior, skilled, creative, and innovative music educators. The meanings of being superior, skilled, creative, and innovative can be explained as follows:

a. Superior: having reliable knowledge, pedagogical competence, and professional competence in the field of music that enables them to compete locally and globally with integrity and discipline.

b. Skillful: possessing proficiency in playing and manipulating music, being able to play various types of music according to their chosen instrument and having professional teaching skills in the field of music.

c. Creative: capable of producing music and educational works in accordance with their profession as educators.

d. Innovative: able to solve music education problems through the development of ideas, strategies, methods, models, approaches, music learning media, and being able to engage with new music trends in line with the era of 4.0 industrial revolution (Curriculum).

The courses offered are divided into five major groups:

a. General Courses (MKU)
b. Basic Education Courses (MKDK)
c. Education Development Courses (MKPP)
d. Learning Process Skills Courses (MKKPP)
e. Expertise Courses (MKBK).

To graduate, students must complete a minimum of 145 credit units (SKS) over seven semesters (theory/practice, teaching practice, and community service), and in the eighth semester, students only need to complete their final thesis. In each semester, students typically take around 20 to 22 credit units.

The curriculum is designed in accordance with the main goal of the study program, which is education. The primary goal is to produce educational professionals (teachers). However, to anticipate the field's frequent inability to accommodate graduates of the Music Education Program, students are equipped with additional musical skills. This preparation is intended to provide graduates with alternative career options besides teaching, such as becoming orchestra performers, founding musical groups, offering courses or establishing course institutions, working as arrangers, and more. This additional skill set allows graduates to sustain their livelihood even if they have not yet secured employment as teachers.

Teaching Materials

The teaching materials provided to students during their studies at the Department of Music Education, FBSB UNY, until they graduate with a music education bachelor's degree, consist of five major groups: General Courses, Basic Education Courses, Education Development Courses, Learning Process Skills Courses, and Expertise Courses. One of the major course groups that includes music performance skills is the Expertise Course (MKBK).

Within the MKBK group, there is a course called Major Instrument Practice (PIM). Starting from the first semester, students are required to take this course according to their respective instrument choices. The PIM course consists of approximately twelve different instruments that students can choose from, including wind instruments, string instruments, piano, percussion, and vocals. The course materials designed for each instrument are detailed for each semester and are outlined in the syllabus.

The syllabus serves as a reference throughout the teaching process. Essentially, the syllabus for each semester includes techniques, etudes, and songs. Techniques focus on teaching students how to play their instruments effectively, producing good and accurate tones using appropriate methods. Etudes cover the proper way to play songs while still within certain limited skills, according to their objectives. As for songs, we understand that they are musical compositions that demand expression from the player (in this case, the student), making them enjoyable for the listeners.

Existentialism philosophy explains that humans are free existences with the will to develop as individuals. When applied to the PIM learning process, the structured teaching materials in the form of a syllabus do not have to be strictly followed. Students may experience a more enjoyable learning process, and there are times when they are given the freedom to choose their own materials outside of the syllabus. However, since the purpose of the course is still defined, there should be a dialogue between the lecturer and the student before the student's choice of material is finalized, to ensure that the student's choice does not deviate from the intended objectives. The student's choice should not lead them backward, as this would disrupt the course objectives. However, if a student chooses a learning material that they are passionate about and it turns out to be more challenging than the original material (in the syllabus), but they are able to play it well, that is what we hope for. Javanese culture teaches this with the term "Nguwongke." Students don't always have to strictly follow their lecturers, meaning they don't just passively receive what the

lecturer provides, but they are also given the freedom to express their own desires in shaping their abilities.

Students are also given ample opportunities to interpret and perform repertoire/songs. Their imagination is allowed to independently interpret the musical notation they encounter. Students should develop into their own unique selves, not merely imitating their lecturers or other musicians/artists they encounter, so that they can perform a song with a distinctive style that sets them apart from others.

Learning Resources

Lecturers are not the sole source of learning. Students can learn from their peers/people around them, libraries, YouTube, the internet, performances, seminars/workshops, and so on. Nowadays, learning resources are easily accessible, and even with the presence of a mobile phone, learning resources are available at their fingertips. Information reaches students quickly and easily. They simply need to choose various things according to their needs.

In contrast to the time before the internet was easily accessible, learning resources were very difficult to obtain. When it came to learning music, students mostly relied on what their lecturers provided or selected materials available in the library. At that time, acquiring materials that were not available in the library required asking someone who had the opportunity to travel abroad or relying on friends living abroad, which was not feasible for every student. If they wanted to enrich their musical experience by listening to recordings (cassettes or CDs), students had to spend a considerable amount of money. Concerts or performances related to what they were studying were rarely found, and if they existed, the ticket prices were high, and the venues were not nearby.

Nowadays, all the difficulties faced in the past when obtaining learning resources have been overcome. The internet facilitates access to learning resources. Whatever they want to learn can be easily obtained. Learners can download repertoire from the internet. In learning to play musical instruments, there are many online resources available for tutorials that students may not have access to from their teachers. New techniques for playing musical instruments can be acquired through tutorials on platforms like YouTube. Repertoire to be played is also available on YouTube, and the range of artists performing it is not limited to just one person. The repertoire is presented in various forms, some accompanied by just the piano, ensembles, or even complete orchestras. Such learning resources automatically familiarize learners with a broader learning environment that aligns with their interests, and educators simply need to supervise to ensure that the intended objectives are achieved.

CONCLUSION

Music is a branch of art that uses the medium of sound. The sound is constructed in such a way as to produce a beautiful and enjoyable sound composition. Music can be studied in formal, informal, and non-formal education.

Existentialism philosophy places free human beings who have the will to develop as individuals without being shackled by the past. Humans are aware that they exist, therefore humans in their life will determine their own condition with actions according to what they want. He seemed to be outside himself, by taking advantage of what was around him he busied himself to find himself. In this way, humans will unite with the natural surroundings, even though they are still different from the objects around them

In line with the philosophy of existentialism, in learning music educators will provide opportunities for students to learn music according to their wishes. The freedom of students to express their thoughts is facilitated. The curriculum that is already available is not a set price but is something that is flexible according to the wishes of students, although it still has to be controlled by educators so that the goals to be achieved are not disturbed.

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The representation of educational values in the Sekar Pudyastuti dance

Wenti Nuryani*, Rumi Wiharsih, Kusnadi
Departemen Pendidikan Seni Tari, FBSB, UNY
wentinuryani@uny.ac.id

ABSTRACT

This research aims to reveal the educational values in the *Sekar Pudyastuti* dance. The method used in this research is qualitative descriptive with hermeneutic approach. The source of this research is *Sekar Pudyastuti* dance by KRT. Sasminta Dipura. The main data collection method is observation, supported by document review. For data validity, observation extension, triangulation, and reference adequacy techniques were used. The data analysis used coherence, comprehensiveness, accuracy, contextuality, and penetration methods. These five methods are used to direct the interpreter's actions in interpreting the meaning of symbols in *Sekar Pudyastuti* dance. The results of the research show that there are educational values which are symbolically contained in the pattern of presentation, the variety of movements, the *gendhing* along with the accompanying poetry, and the dress code for the *Sekar Pudyastuti* dance which includes religious values, accuracy, thoroughness, responsibility, morale, persistence/hard work, perseverance, all of which are in line with the 18 character values of the Ministry of National Education (2017) and the Pancasila Student Profile (2020).

Keywords: education, character education

INTRODUCTION

Advances in communication technology that have opened up opportunities to interact globally need special attention, because it's like a double-edged knife, acceleration in the field of communication technology has both positive and negative impacts. On the one hand, it promises convenience and comfort in various areas of life, on the other hand, the unstoppable influx of various information will affect the character of the younger generation, which in fact is still unstable. Therefore, it must be strengthened by continuous character education.

The character education should be navigated so that the students or younger generations have characters that are in line with the noble values of the Indonesian nation. Building the character of the younger generation that is superior and has personality is a must to prepare for their success in the future. This strategic role is mandated in Article 3 of Law Number 20 of 2003 concerning the National Education System that national education functions to develop capabilities, shape character, and build dignified national civilization in the context of educating the nation's life.

Associated to the aim of PPK, Musawwamah & Taufiqurrahman (2019) explain the purpose of PPK are to support the students to be the golden generation of Indonesia in 2045 with the spirit of Pancasila and character education as well as develop a national education platform that places character education as the main soul in the implementation of education with the support of public involvement which is carried out through formal, non-formal and informal education channels with the concern of cultural diversity in Indonesia.

The specific purpose of this research is to explore the educational values in the Yogyakarta Style of *Sekar Pudyastuti* dance created by K.R. T Sasmintadipura in 1979, as well as the accompaniment. K.R. T Sasmintadipura was a royal courtier of the Yogyakarta Palace and one of the Yogyakarta style traditional dance masters. As a type of classical dance, this dance was created based on values in the concept of Javanese culture, which can be used as a guide in everyday life.

The values in Javanese culture concept are transformed into educational values. Education, as its function is to form a complete personality, is capable of making the new generation have good character which at least from Lickona's perspective (1991: 51) emphasizes the development of the three aspects of intelligence. First, cognition through moral knowing. Second, affection through moral feeling. Third, psychomotor through moral action.

Therefore, exploring the educational values inside this dance is important specially to foster a sense of pride in one's own culture. Pride in one's own culture is a necessity because this will shape character and civilization as a dignified nation. Based on this background, this research seeks to reveal

the educational values that are symbolically contained in the movements, *gendhing* and accompaniment poetry, as well as the clothing of the *Sekar Pudyastuti* dance, from a hermeneutic perspective.

METHOD

This research used a qualitative approach with the Hans-Georg Gadamer hermeneutic perspective framework. This perspective is used to reveal the meaning of traditional symbols, namely, the meaning of presentation patterns, movements, *gendhing bekasan* along with poetry/cakepan, and the dress code for the Yogyakarta-style *Sekar Pudyastuti* dance. Gadamer believes that the meaning of a text must be interpreted in a circular manner; the parts must be seen in the whole and conversely the whole must be seen also according to the parts. This means that the process of understanding takes the close relationship between the whole and each of its parts.

The *Sekar Pudyastuti* dance which is the material object of this research was created by KRT. Sasminta Dipura or better known as Rama Sas. Therefore, this research was conducted at Yayasan Pamulangan Beksa Sasminta Dipura (YPBSM) training center which is a Yogyakarta-style classical dance studio. This research was carried out during August 2022. Because the pandemic situation was still not very normal, visits to research locations could not be carried out as often as possible.

FINDINGS AND DISCUSSION
Findings

Table 1. Presentation pattern of *Sekar Pudyastuti* dance

No	The Form of Educational Values	Presentation Pattern Type
1	Embedded in the presentation pattern	a. *Purwa* (the beginning) – birth b. *Madya* (middle) – life c. *Wasana* (ending) – death

Table 2. Variety movements of *Sekar Pudyastuti* dance

No	The Form of Educational Values	Variety Movements
1	Embedded in the variety movements	a*) Sembahan Sila,* b) *Ngancap,* c) *Kicat Cangkol Udhet,* d*) Muryani busana,* e*) Kicat Ukel Asta,* f) *Lampah kipat asta miling-miling,* g) *Sanggeng Tawang Usap Suryan,* h) *Pendhapan Kipat Udhet,* i) *Cangkol Udhet Usap Suryan,* j) *Tinting Encot-Encot,* k*) Miling-Miling,* l) *Kicat Tawing Ulap-Ulap,* m*) Nyamber.*

Table 3. *gendhing* and accompaniment poetry of *Sekar Pudyastuti* dance

No	The Form of Educational Values	The name of *gendhing* and accompaniment poetry
1	Embedded in the accompaniment poetry	a) *Lagon Laras Pelog Pathet Barang;* b) *Ladrang Srikaton Mataram;* c) *Bawa Sekar Kinanthi Mangu;* d) *Ladrang Mugirahayu;* e) *Ladrang Srikaton Mataram;* f. *Lagon Jugag Laras Pelog Pathet Barang*

Table 4. The clothing of *Sekar Pudyastuti* dance

No	The Form of Educational Values	Costume Part
1	Embedded in the costume	Head Costume Body Costume

Discussion

The *Sekar Pudyastuti* dance is a type of classical traditional dance of Yogyakarta style which is often performed to welcome guests or to open official and entertainment events. This dance was created by KRT. Sasmintadipura (hereafter referred to as Rama Sas) on 17th August 1979. With a duration of approximately 13 minutes, the dance moves are similar to the movements in the *Golek* dance (a type of female singles dance, depicting young women who are growing up, looking for identity, and love to put on makeup). In its development, the Sekar Pudyastuti Dance has two dance variants, they are *wetah* (13 minutes intact) and *jugag* (7 minutes). *Jugag* is a summary of the dance without losing the content or essence of the whole dance.

As one of the female classical dances with Yogyakarta style, the *Sekar Pudyastuti* dance has the same presentation pattern as other types of *golek* dances. The structure of this dance consists of the beginning (forward gendhing), middle (beksan), and ending (backward gendhing). The division of this presentation pattern is usually adjusted to the movement of the *gendhing* rhythm.

In this regard, Trustho (2005: 28) explains that the existence of *karawitan* in the *Sekar Pudyastuti* Dance is very important because *karawitan* and traditional dance are inseparable partners. Trustho's point is true, almost all classic dances with Yogyakarta style are better known by the name of their *gendhing*. In addition to the *Sekar Pudyastuti* dance, there are *golek Asmarandana, golek Clunthang*, *srimpi Irim-Irim*, *Klana Alus Sumyar* and so on. These dances are examples of the many classical Yogyakarta-style dances which are named after the *gendhing* that accompany them. In addition to the structure of the dance and its music, classical dance of the Yogyakarta style is imbued with the philosophy of Joged Mataram, which if implemented seriously will influence the nature, character and behavior of the individuals who learn it.

In its presentation, to understand the Sekar Pudyastuti dance, the art of understanding is required. The term understanding actually has its roots in hermeneutics. Hermeneutics is associated with the concept of understanding because the core activity of hermeneutics is understanding, or more specifically understanding texts. The concept of understanding, implying the ability to feel something that is experienced by others, refers to the ability to reach one's personality. Hermeneutics is then interpreted as an activity to uncover the meaning of a text, meanwhile, text can be understood as a network of meanings or a structure of symbols, whether contained in writing or other forms (Hardiman, 2015).

Presentation pattern of the *Sekar Pudyastuti* dance

Sekar Pudyastuti consists of two words: *Sekar* and *Pudyastuti*. *Sekar* means flower, however, *sekar* can also be understood as a song or *tembang*. *Pudyastuti* can be broken down into *pudya-astuti*, which means to worship or beg, *astuti* means to be safe (Wijayanti and Trustho, 2016:13). Underlining this opinion, Sekar Pudyastuti can be assumed as a request so that what is going to be done can be carried out properly. The context is that by presenting the *Sekar Pudyastuti* dance at an event, it is hoped that the event will run smoothly, as well as all the prayers and requests contained in the event can be answered.

The *Sekar Pudyastuti* dance is a type of women's singles dance that can be performed in groups by two, three, five dancers, even ten or even more. As one of the dances that has similarities with the golek dance, Sekar Pudyastuti also has a presentation pattern consisting of a beginning, middle, and end, although the division of the structure of the presentation pattern is not clearly visible like the golek dance and other Yogyakarta-style classical dances (Klana, beksan/dance in pairs, srimpi). These three parts can also be referred to by the terms, Purwa (beginning), Madya (middle), Wasana (end). When it is related to the human life cycle, the presentation pattern of the Sekar Pudyastuti dance illustrates three things.

First, the presentation pattern purwa (beginning) which means birth. This pattern describes the birth of humans into the world, in conditions that are still white and clean. It's like being pure because it was just born to this world.

Second, the *madya* (middle) means life. This pattern describes the events after birth into the world where humans live their lives (adolescence to adulthood), which are full of challenges and temptations. In this phase humans also meet and interact with fellow human beings who can have a good or bad influence. If you cannot control your passions, you will fall into bad and negative things.

Third, the *wasana* (ending) pattern means death. This pattern describes events after undergoing a phase of birth and living their lives in adolescence to adulthood, humans will grow old and die. Like it or not, all human beings will surely arrive at this last phase in their lives.

Sumodiningrat and Wulandari (2013: 344) stated that the *purwa*, *madya*, and *wasana* presentation patterns are sublime, saying that they are related to the beginning, middle, and end of human life. When it is associated with *sangkan paran* divinity (*sangkan paraning dumadi*: the origin of life) and *sangkan paran* social, then awareness of these two things will guide humans in going through phases in their life towards goodness.

Variety Movements in the *Sekar Pudyastuti* dance

Movement in dance can be categorized into two types: movement (*maknawi*) and pure movement (*murni*). Meaningful movement is movement that has a certain meaning, which is stylized from everyday movements (want-to-move). Meanwhile, pure movement does not contain a specific meaning, apart from the aesthetic elements. These two types of movements are almost always used in compiling dance repertoires, whether solo, pair or group dances. Likewise, the movements in the *Sekar Pudyastuti* dance, the sequence of movements consists of pure and meaningful movements.

Several kinds of movements are found in *maknawi* movement. First, *Sembahan sila* which means praying to God, before carrying out activities. Second, *Muryani busana* that can be interpreted as self-make up or self-improvement, prepare before doing anything. In addition, it also can be seen as self-awareness. Damayanti, et al (2022: 23) revealed that there is a value of responsibility in the *Muryani busana* movement (*atrap jamang* and *atrap sumping*). Third, *Sanggeng tawang usap suryan* which has the meaning of praying to God and giving thanks for all the favors and blessings from Him. Fourth, the *Kicat tawing* movement, *ulap-ulap* which has the meaning of seeing from afar by placing the hand in front of the forehead so that the vision is more focused.

There are also several variations in *murni* movement. First, *lampah kipat asta miling-miling*. This type of variety means looking carefully to choose the right one. Second, *miling-miling* movement. Third, *Ngancap*. Fourth, *Kicat Cangkol Udhet*. Fifth, *Kicat Ukel Asta*. Sixth, *Pendhapan Kipat Udhet*. Seventh, *Cangkol Udhet Usap Suryan*. Eighth, *Tinting Encot-Encot*. And ninth is *Nyamber*.

Educational Values in Gendhing and Accompaniment Poetry

The *Sekar Pudyastuti* dance uses the same two forms of *gendhing*, namely *Ladrang Srikaton Mataram* and *Ladrang Mugirahayu*, with *Sekar Macapat Kinanthi Mangu* as the interlude. Although these two forms of *gendhing* have the same type, they have different characters.

The *gendhing* Repertoire of the *Sekar Pudyastuti* dance starts from *Lagon Jugag Laras Pelog Pathet Barang, buka Ladrang Srikaton Mataram, Ladrang Srikaton Mataram* rhythm I and II, *suwuk*, followed by *Bawa Sekar Kinanthi Mangu*, *Ladrang Mugirahayu* rhythm II, *Ladrang Srikaton Mataram* rhythm I, *suwuk*, and *Lagon Jugag Laras Pelog Pathet Barang* as the ending.

As for the series of songs (*gendhing*) and lyrics accompanying the *Sekar Pudyastuti* dance is embedded in the *cakepan* poetry. The following is their translation and meanings.

First, *Gendhing "Lagon Laras Pelog Pathet Barang"* which reads, "*Noraga mareg mangarsa babo / Sang maharsa medhar beksa / Dhemes panggung silas tawa o.*" Translated in English as, "Stepping forward politely, / The dancer will dance / On the honorable stage, in a cross-legged manner." (Megawati, 2018: 12-16).

Second, *gendhing "Ladrang Srikaton Mataram"* which reads, "*Renggèng gita / Sinawung gendhing laras rum / Ladrang Sri Katon Mataram / Myang Ladrang Mugi Rahayu*". Translated in English as, "Laid out a work / In a smooth *gendhing* rhythm / Ladrang Sri Katon Mataram / Dan Ladrang Mugi Rahayu" (Megawati, 2018: 12-16).

Third, *gendhing "Bawa Sekar Kinanthi Mangu"* which reads, "*Alénggot raga kang alus / Éndah hadi luhung yekti / Yèku kang tinengran beksa / Tuwuh sing budaya jati / Tilaran pra luhur kuna / Tuhu pantes dèn leluri*". Translated in English as, "Delicate body bends / Beautiful is sublime / That is marked by dance / Growing from true culture / Inheritance of the ancestors / Really worth to preserve." (Megawati, 2018: 12-16).

Fourth, *gendhing "Ladrang Mugirahayu"* which reads, "*Sekar pudyastuti arum / Memudya dadiya marga / Luhuring nusa lan bangsa / Tamat pangrengganing gita*". Translated as, "The

beautiful pudyastuti dance / Worship so that it becomes the way / Nobility of the homeland and nation" (Megawati, 2018: 12-16).

Fifth, *gendhing* "*Ladrang Srikaton Mataram*" has the same verse as the second *cakepan*. Last, the sixth *gendhing* namely "*Lagon Jugag Laras Pelog Pathet Barang*".

The verse of *gendhing Sekar Pudyastuti is loaded* with religious values. The poems show prayers, petitions to God to be given salvation. *Mugi Rahayu* (one of the *gendhing*) means 'good luck'.

Educational Values in the Stage Costume

Harymawan (1986: 127) explains the meaning of stage costume as cloth (*sandhangan*) and the accessories that are worn on stage. The stage costume includes all clothes, shoes, headpieces, and all the accessories. Harymawan (1986: 127) divided the stage costume into five categories, namely Basic Clothing, Footwear/Shoes, Body Clothing, Headdress, and Accessories. Basic clothing is a part of the costume that is visible or not, which is important to give a silhouette to the clothing. Footwear/shoes are all clothing and accessories worn on the feet, such as *krincing*, *gongseng, binggel/*anklets, socks, and shoes.

The body clothing is a costume worn on the body and visible to the audience. This includes *jarit/nyamping*, *dodot*, vest, *sampur*, and so on. The Headdress covers all accessories and clothing which are worn in the head, including the hairdo/styling. The complementary accessories are parts of clothing that are not included in points 1-4, but can be added for decorative effects, strengthening character or other purposes (Harymawan, 1986: 128-129).

Based on the categorization above, the stage costume of women's classical dance with Yogyakarta style such as *golek*, *bedhaya*, and *srimpi* dance consists of two parts namely body clothing and headdress. This also applies to the *Sekar Pudyastuti* dance.

The headdress consists of eight varieties. First, *gelung bokor mengkureb,* the meaning of this clothing is that knowledge that has been achieved will become a complete human nature and be stored properly throughout life. The storage is described in the form of a *bokor* or a bowl (Widayanti, 2011: 248).

Second, *rajut melati*, in order to keep the stored knowledge fresh and remain fragrant, the bowl or *bokor* is covered with a crochet of jasmine flowers called *teplok* (Widayanti, 2011: 248).

Third, *jungkat penetep*, this piece has a shape of *meru* or *gunungan* (mountain peaks) with ornaments in the form of leaf tendrils and flowers studded with gems. The shape of the *pethat gunungan* or mountain peaks that point upwards is a symbol of God's majesty and the creation of happiness (Condronegoro, 2010: 121). This statement can be interpreted that if humans want to get happiness, they must always remember God as the source of life (Nuryani, 2020).

Fourth, *mentul*, this is a flower shaped bun decoration. There are five in total, which are symbols of the five human passions, namely love, pleasure, desire, power, and purity. This form implies that women are expected to be able to bear and master these five passions in order to become a noble woman (Nuryani, 2020).

Fifth, *cebehan ceplok*, this variety implies a visualization of a rose. Originally made of silk, which was shaped to resemble a rose. It consists of *cebehan*, a strand of three small roses, attached to the right and left of the bun, and *ceplok* is a large rose attached to the back of the bun right in the middle of the *gelung bokor* (Nuryani, 2020).

Sixth, *ron sumping*, it is a *sumping* that is shaped like a leaf (*ron*). According to experts, the word *sumping* is a shortening of *sumpel kuping* or 'ear plug' (covering the ear with something). This means that we must be able to filter the news or information that we hear, not all of it is taken to heart (Nuryani, 2020).

Seventh, *suweng*, which is an ornament worn on the right and left ear and made of gold diamonds. The luminous form of *suweng* implies an increase in human knowledge through the light of life and the hope of creating something that is eternal (Nuryani, 2020).

Eighth, *centhung*, a comb-like decoration with curved ends attached to the base of the scabbard. This is a symbol that the human mind should be directed to God. Humans can become perfect human beings, uniting with God (*manunggaling kawula Gusti*) by bowing and prostrating first to Him, then looking up to ask for forgiveness and safety (Widayanti, 2011: 248).

The education values that are embedded in the second stage costume is the body clothing. Consists of seven parts or varieties. First is *jarik,* a patterned fabric patterned cloth on a white

background combined with earthy brown or black on the ornaments is the original pattern of Yogyakarta-style batik. The use of brown is chosen as a symbol of the fertile color of clay, which is expected to evoke feelings of happiness, humility, simplicity, and down-to-earth nature. Black or dark color symbolizes strength, eternity, luxury, mystery, and elegance. The white color on the background symbolizes the light of life, purity, peace of mind, courage, and forgiving. (Kusrianto, 2013: 35-36). The *parang* motif has the meaning of admonition to never give up, like the ocean waves that never stop moving. *Parang* batik also depicts a bond that never breaks, both in terms of efforts to improve oneself, efforts to fight for welfare, and forms of family ties (Wulansari, 2018: 102; Kusrianto, 2013: 139).

The second part is a vest, a sleeveless cloth This dress is characterized by a sleeveless shirt, embroidered with gold thread and sequins forming floral and leaf motifs. Decorated with golden tassels, further accentuating the impression of luxury and elegance.

Third, *Sampur cindhe* with a *jlamprang* pattern. This pattern is round in shape and there is a small circle that is shaped like an earring in the middle. It means the Qibla or the direction. In addition, it also describes the eight-pointed Chakra weapon (Kawendrasusanta, 1981: 168: Suprianto, 2009: 5; Dwikurniarini, 2012, 83).

Fourth is *Slepe,* or also known as belt which means to bind lust by strengthening faith, drawing closer to God (Nuryani, et al, 2020; Damayanti, et al, 2022).

Fifth, *kelat bahu* or also known as *kelat bahu naga*. This circular dragon-shaped shoulder strap is a symbol of the unification of feelings and mindsets that bring life force. The head of the dragon facing backwards is a countermeasure, in the sense of repelling disaster from behind. In addition to this, there is also a hope to get fortune and strength to live life (Condronegoro, 2010: 103).

Sixth is *gelang kana*, a bracelet that means *suh* or binder. Every action, deed, and anger must be controlled (Damayanti, et al, 2022). Seventh, *kalung susun tiga* or a triple necklace, Condronegoro (2010: 120) and Widayanti (2011: 249) reveal that, the three levels in a stacked necklace are symbols of the three levels of human life, namely: birth, marriage, death (the mortal realm, the intermediate realm, and the afterlife).

CONCLUSION

The *Sekar Pudyastuti* dance has a theme of asking for blessing or salvation. It can be seen in one of the names of its pieces (*gendhing*) namely *Ladrang Mugi Rahayu*, which means 'good luck'. In addition to that, in the poetry/*cakepan* there is part of the *gendhing* that has a meaning of praying to God to always be blessed with safety. The educational values contained in this dance include religious values, accuracy, thoroughness, responsibility, morale, persistence/hard work, all of which support the character values proclaimed by the government.

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Choreographic learning based on the nature of natural educational philosophy

Tresna Maya Sofa

Department of Dance, Yogyakarta State University, Jl. Colombo No. 1, Sleman, 55281, Indonesia
Email: tresna.maya.sofa@uny.ac.id.

ABSTRACT

Creativity is the ability to create something completely new or something new by combining some of the things that already exist. Discussions about art are inseparable from the possibility of creating new works of art and the creativity of an art creator or artist. The creative process of an art creator includes his activities in responding to nature and the environment, which then stimulates new ideas to become a work of art. Making works of art is known as choreography, the science that studies the basic theory of dance and skills in creating dance. This paper aims to examine the learning of choreographic creativity based on Ki Hajar Dewantara's natural philosophy. The research method uses a qualitative description approach with supporting literature study methods. The results of the literature observation found that nature consists of two elements, namely nature and will. Nature means something that has been predestined in human life, while will is the motivation to develop the individual's potential as the actualisation of the mind and mind given by God. Choreographic learning, in its nature, describes the eternal relationship between students and the culture that forms it, while the will is the ability of the imagination and creativity of students.

Keywords: Learning choreography, creativity, the nature of nature

INTRODUCTION

Creativity, in a broad sense, is the ability to create something completely new or create something new by combining some of the existing things. Creativity involves imaginative thinking about something, including activities, feeling, living, imagining, and finding the truth (Hawkins, 2003). In fact, everyone needs creativity in everyday life to survive and adapt to changes in the environment and face the challenges of the times (Richards, 2007). O'Donnell and Mickethwaite's research in 1999 showed that 16 developed countries, including America, Europe and East Asia, have placed creativity and arts education in their curricula, from elementary to higher education (Shaheen, 2010). Discussions about art and art are inseparable from the possibility of creating new works of art and the creativity of an art creator or artist. Creativity in art is a person's process of analyzing and processing thoughts, feelings, memories or memories in his life (Hawkins, 2003). Thus, what is meant by the creative process of an artist is the process of processing all of his intellect, creativity, and initiative by involving his feelings and experiences in new ideas and works.

Someone who is able to create and develop new things is said to have creative power. While a person's process of freely developing ideas, ideas, and imagination is called the creative process (Sumaryadi et al., 2019). The creative process of an art creator includes his activities in responding to nature and the environment, which then stimulates new ideas to become a work of art. There are five stages of the creative process in creating art, including the stages of inspiration, percolation or filtering, preparation, creation, and reflection (Moree, 2015). In contrast to Moree's opinion, another opinion about the stages of the creative process put forward by Hawkis consists of five stages: sensing, feeling, imaging, transforming, and forming (Hawkins, 2003). Based on the two opinions above regarding the creative process, it can be interpreted that the first process begins by seeking inspiration from things that we can feel and live in the environment, which then allows us to filter out things that steal attention so that it encourages us to imagine possibilities. What can be explored, created, and reflected in an aesthetic and quality form of art?

Inspiration is the initial stage in the creative process that determines what and how the next process will be carried out. Inspiration can come from a variety of things that attract attention, starting from natural or environmental phenomena, objects and ts, even when communicating with someone, watching and watching shows. The idea screening stage is the second stage, where a creator filters, develops, and criticises his ideas. Furthermore, fixing and perfecting ideas before finally pouring the idea. The next stage is preparation, namely the stage of making a framework or blueprint for

expressing ideas that have been perfected before. The fourth stage is practical creation; namely, the stage of an embodiment of ideas in the activity of creating something, be it dance, music, visuals, and other things. The last stage is the reflection stage, where the creator measures the extent to which he has achieved the results of his creations.

The power of creativity and the creative process in creating works of art is very important for every art creator, one of which is dance art creators. Dance creators need high creativity in the dance choreography process. Choreography is a discipline of dance whose activities are assembling and arranging movements and things supporting dance, including understanding theory and practice in processing and creating new dance creations (Seriati, 2015).

The movements concocted by a dance creator are kinetic movements in everyday life, then they are transformed into beautiful kinesthetic movements or even vice versa, although in reality, beautiful and not beautiful (ugly) are relative things. However, basically, choreography is part of an individual's need to express ideas and ideas in the form of movement as an expression of values and meaning (Widaryanto, 2009). The embodiment of motion as a symbol in dance is tied to the function of dance as a form that is born from the ideas and ideas of a creator towards the existing environment and system. Thus, dance has three forms, namely, dance as an artefact of the choreographic process, dance as an expression of ideas through the choreographic process, and dance as a creation system in choreography.

The process of creating dance or choreography consists of the stages of exploration, improvisation, forming or forming works. Exploration is the stage of obtaining sensory stimulation by exploring forms, techniques, and content in dance movements. Exploration also includes determining the idea/title/theme or concept of dance by way of imagining, feeling, responding to, and interpreting the theme. Meanwhile, improvisation is the experimental stage of selecting, differentiating, considering, and integrating the various experiments that have been carried out. Improvisation includes the activity of spontaneously finding motion and concocting it into a new movement from his experience of exploring and composing motion. The forming or formation stage is the stage where the creator forms and arranges symbols in the form of dance movements from the previous stage to become a complete dance that has value and meaning (Hadi, 2012).

Choreography in practice at school is one of the subjects used by teachers to increase creativity and enrich the experience of students to be directly involved in artistic processes, especially in the field of dance. Dance learning is learning that is able to increase the creativity of students in thinking and acting (expression), as well as forming character that is inherent in the learning process.

The process of learning choreography is able to develop all aspects of learning, including cognitive, affective, and psychomotor (Masunah, 2012). Cognitive ability in choreography is the ability to think creatively, meaning the ability to understand and explore literary sources on the phenomena of forms and events that inspire dance ideas and master the concept of dance creation. Affective includes the ability to manage emotions and attitudes during the dance creation process. Psychomotor is the ability to perform, find, process, and arrange motion creatively.

In line with this aspect, Ki Hajar Dewantara, in his writings on art education, revealed the importance of learning art for students. This is because learning art involves the ability to think logically and prioritise ethics and the requirements for aesthetic values. In addition, art education, especially dance, functions as a medium for softening the mind, educating the mind, and nourishing the students' bodies (Dewantara, 1977).

Choreography learning is learning that prioritises the freedom of students to express themselves through dance movements, while the teacher has an important role in providing direction and facilitating students to express their ideas and ideas. This is in accordance with the thoughts of Ki Hajar Dewantara, who stated that good learning is learning that prioritises the among system in its process. The among system negates the teacher-centred learning process with dominant cognitive aspects. The among system is a system with a learning method based on kinship, nature, and independence. The among system, with its principle of natural nature, realises that each individual needs to develop according to his nature (Dewantara, 1977).

Referring to the Big Indonesian Dictionary (KBBI), nature means (1) the power of God, which humans are unable to resist because of their nature as creatures; (2) natural law; (3) original or innate nature. In line with the understanding of natural nature in the KBBI, natural education, according to

Ki Hajar Dewantara, also means education that is in accordance with the potential of students and the cultural and environmental background in which they live.

Education based on the nature of nature equips students to be able to live together with nature and the environment by optimising their potential and creativity. Freedom or independence in developing their potential and creativity allows students to gain physical and spiritual progress to become civilised and humane human beings (Dewantara, 1977). One of the creativities developed is in the field of culture and art with the concept of Ki Hajar Dewantara's *trikon* and *trino*. The concept of Ki Hajar Dewanatara's *trikon* and *trino* has similarities to the method of creativity and dance creation in choreography. Based on this, this article will discuss the learning of choreographic creativity from the perspective of Ki Hajar Dewantara's natural education philosophy and how it is relevant to the theory of essentialism and progressivism.

METHOD

This study uses a qualitative descriptive method with a hermeneutic approach which aims to explore and reveal the learning of choreographic creativity in view of Ki Hajar Dewantara's natural nature education philosophy as for the hermeneutic approach used according to Gadamer's view, which reveals that the purpose of hermeneutic research is to gain the widest possible understanding of a matter without applying standard and rigid rules to obtain an objective understanding. The key to hermeneutic research lies in the awareness to be able to understand through participation and openness through experience and dialectics, not just relying on knowledge and methodology (Palmer, 2003). Based on the explanation above, the researcher acts as an interpreter of the text and the context of creativity in learning choreography based on the theory of natural nature from Ki Hajar Dewantara. The research method used is to examine literature sources that discuss creativity, choreography, and the natural nature of Ki Hajar Dewantara so as to obtain relevance between Ki Hajar Dewantara's natural philosophy in learning choreography.

FINDINGS AND DISCUSSION

The nature of Ki Hajar Dewantara and its relevance to the philosophy of essentialism and progressivism

The nature of Ki Hajar Dewantara is an educational concept that emphasises the development of the natural potential of students in the process of personality development. The nature of nature appears as an educational principle that releases the dominant role of the teacher in the learning process. Ki Hajar Dewantara revealed that true education is obtained by the natural development of children in accordance with the lifeline and culture of their nation. Development in accordance with the nature of nature will run smoothly and naturally because, in essence, humans, as God's creatures, are one with the universe. Therefore, humans must submit to natural law and must unite or harmonise themselves with natural nature; this process, in Ki Hajar Dewantara's view, is known as human civilization.

Ki Hajar Dewantara provides an overview of education based on the nature of nature, likening the teacher to a farmer and students like plants cared for by farmers. This term can be understood that the role of the teacher in the learning process is to provide space for students to grow and develop by providing direction so that their potential can develop optimally. Education based on the nature of nature put forward by Ki Hajar Dewantara is education that recognizes God's nature as something that needs to be honed and developed. Nature always coexists with a will, where nature is a concept of holding on to something that has been given by God and will is a concept of progress to develop creativity towards nature that has been given by God.
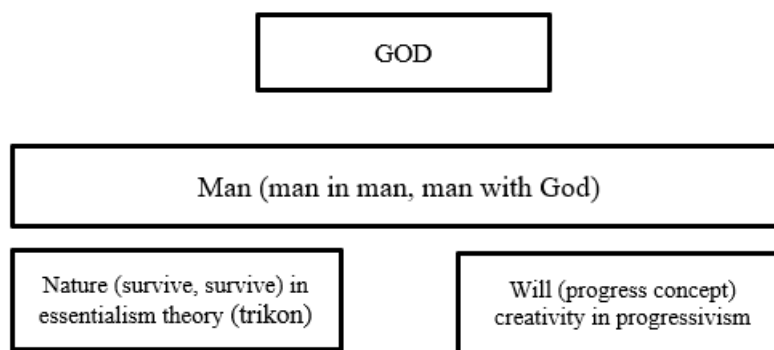
Figure 1. Natural nature education concept

In the picture above, it is explained that God is the giver of nature and created man complete with his nature. It is human nature to believe and practice what God has given (Dewantara, 1977). In addition to human nature in life equipped with reason and mind to develop the potential they have. The desire to develop this potential is called will. To be able to live his true life, Ki Hajar Dewantara stated that it is necessary to have the ability to manage nature and will into an orderly balance. Ki Hajar Dewantara emphasized that humans do not always play a role in their lives, but there are times when humans must obey and submit to nature (Dewantara, 1977). The view of nature has similarities with the essentialist view that everything has an essence or value. Human characteristics are unique characteristics and have value. The characteristics possessed by everyone are fundamental in human beings and cannot be changed (Gutek, 1974). This similarity can be seen in how humans give meaning to their unique and permanent characteristics, as Ki Hajar Dewantara believes that nature is a gift from God that cannot be denied.

Another thing that has similarities is their views on the existence of culture as part of human life so that its existence must be given and instilled in children. In the concept of a natural system, the existence of culture is given since early childhood education or, in Ki Hajar Dewantara's terms, is called *Taman Indria*. Ki Hajar Dewantara's concept of cultural education is known as the Trikon concept (Dewantara, 1977), namely.

1. Continuity, continuity with the nature of Indonesian society. It is interpreted as an effort to continue the nation's culture with its inheritance to the younger generation
2. Convergence is an adaptation to the development of life outside nature. It means the ability to sort out and own foreign cultures to be able to coexist with Indonesian culture
3. Concentric. Concentric has the meaning of being united with outside culture but still maintaining its own characteristics (Suparlan, 2015).

The will in Ki Hajar Dewantara's view is similar to the principle of progressivism. The similarities between the two understandings are that both reject authoritarian learning activities because they hinder the achievement of educational goals. According to Ki Hajar, education is an effort to guide the growth of the body and soul of students so that they gain physical and spiritual progress (Dewantara, 1977).

Based on the description above, we can understand that Ki Hajar Dewantara's natural nature is not something rigid and oriented as a creature bound by his nature, but the possibilities for developing his potential are part of Ki Hajar Dewantara's educational development.

Choreography creativity learning

Choreography is a scientific discipline that discusses the process of creating dance works, including a theoretical understanding of the creation of dance works and skills in arranging dance (Seriati, 2015). Theoretical understanding of choreography provides the choreographer with an understanding of dance and the elements that make up dance. Meanwhile, skill is a knife used in processing dance works. Skills cannot arise when a choreographer does not have high imagination and

creativity. Vygotsky revealed that imagination is the basis of all creative activity, which is an important component of all aspects of cultural life and allows artistic creation (Fleer, 2012, p. 34).

Creativity requires space and experience from practising art. The space for creation includes activities to explore experience and analyze it based on knowledge of the concept of dance movement. Aesthetic experience is gained from appreciating dance works and being involved in dance practice. Appreciation tries to recognize and describe each element forming a dance work, starting with getting to know the structure of the form and organization of each element forming the dance work (Wulandari et al., 2019). The appreciation process is carried out by observing, assessing and giving meaning.

In addition to experience, the choreographic process requires sensibility. According to the Big Indonesian Dictionary, sensibility is the ability to interpret stimuli from outside or from within the body. Simply put, sensibility means sensitivity to taste. Sensibility can arise because it is influenced by changes in one's mental condition when appreciating dance works and natural phenomena and their environment (Sulastri et al., 2013). Sensitivity to natural phenomena and the environment can inspire aspiring choreographers to develop their ideas. The creative process in choreography includes three main activities, namely, as follows.
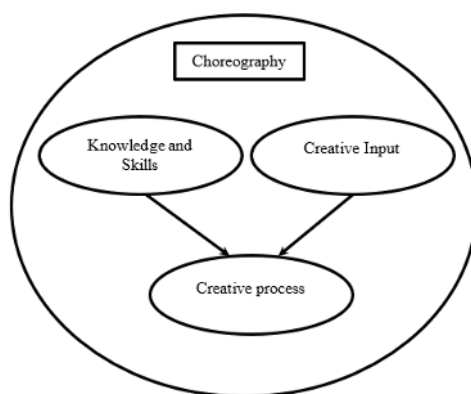
Figure 2. The creative process in choreography

Based on the picture above, it can be explained that the creative process of creating dance works involves knowledge and skills, including understanding the basic theory of choreography and experience in appreciating dance works created by other choreographers. Creative input includes emotional response and interpretation in the creation of dance works. Meanwhile, the creative process is an activity that combines knowledge, skills, and the process of incorporating creative ideas through response and intuition of originality (Smith & Authard, 2010).

Apart from aesthetic experience and sensibility, another thing that students must understand is the stages of creating dance works, starting from the design stage, which is contextual to the textual stage in the creation of dance works. The planning stages contextually include determining the ideas and concepts of dance work. After students have determined and examined stories as a source of inspiration for their ideas, the next stage is the textual creation of dance works. Textual means the dance form that will be presented, including dance elements including motion, energy, space and time, which will be developed in accordance with previous ideas (Hadi, 2012). The choreography process, or the process of realizing ideas in the form of dance movements, consists of three stages, including the exploration, improvisation, and forming stages.

The exploration stage is the initial stage that students go through by conducting an assessment of objects outside themselves (Hadi, 2012). Improvisation is done by trying to move spontaneously, which is known as a movement by chance. Even though some of the movements emerge from movements that have been done before, spontaneity marks the presence of improvisation. The next stage in choreography is the formation or composition. Composition is done after students go through the two previous stages, namely exploration and improvisation. At this stage, students begin to select the movements produced in the two previous stages, which are then arranged into a single unit called

choreography. The choreography process is a creative process because it goes through several phases, including feeling, living, imagining, manifesting, and giving shape (Suryanti, 2013).

Based on this, creativity in the creation of dance works includes the ability to process experience and appreciation of works of art and sensibility related to sensitivity and creativity to environmental phenomena so that they become new dance works. Meanwhile, creativity in the creation technique includes two things, namely symbolic interaction and the context and concept of creating dance works. Symbolic interaction means the choreographer's ability to express his imagination in a dance movement. Meanwhile, the context and concept of composing a dance work are based on the motivation and socio-cultural conditions raised in the dance work.

Learning choreographic creativity in natural philosophy

Learning choreographic creativity in the philosophy of nature's nature views that the creativity of students needs to get attention and wide space in developing their imagination in the process of creating works of art. Choreography has three dimensions in its creation process, namely, as a physical form, system, and value. The process of creating dance works includes the creation of dance as a form that is beautiful and captivating both in terms of movement, costumes and make-up. Forms in the creation of choreography describe the imagination and creativity of the choreographer in visualizing their ideas and ideas. Then dance as a system or technique means determining the role of dance in its presence in society. The function of dance also influences how the dance will be performed in society. Choreography as a value means that the creation of choreography cannot be separated from the values of life for society. A choreographer gets inspiration from the values of life that exist in a certain society. Thus socio-cultural factors also influence the concept of thinking and imagination that grows in students. As emphasized by Ki Hajar Dewantara, humans cannot deny the natural nature that shapes them but also have the opportunity to optimize every potential that exists in them. The following is a description of learning choreography in Ki Hajar Dewantara's philosophy of natural nature.
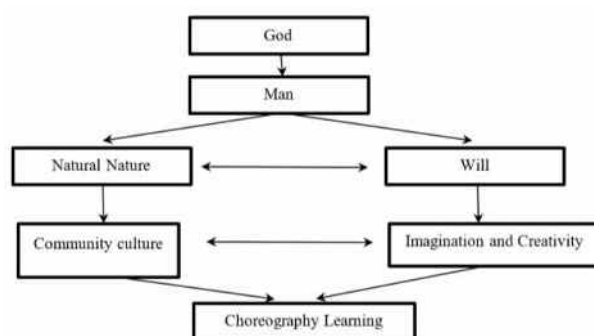
Figure 3. Learning choreography in the natural philosophy of Ki Hajar Dewantara

Learning choreography in the view of natural philosophy consists of two things, namely, nature and will. Nature in learning choreography means the creation of dance works performed by students, influenced by their cultural background. The experience of students interacting with the environment and surrounding phenomena is the main source of inspiration for students in exploring story ideas in their dance works. It should be emphasized that this does not mean that students are limited in developing ideas to work on, but rather the selection of cultural values as inspiration in developing other creative ideas. While the will in choreography means students have the space and freedom to explore every potential, they have in creating dance works. The exploration process includes imagination and creative activity in the creation of dance works. The imagination and creativity of students include developing the concept of working on dance, physical or visualization of dance, including movement, make-up, and clothing, as well as dance accompaniment music.

Freedom of expression and developing creative ideas are the main points in choreography. Choreographic learning, in the view of Ki Hajar Dewantara's philosophy, is also learning aimed at softening the mind, increasing brain intelligence in the process of imagination and creativity, and enabling students' bodies to be healthy because of the physical activity carried out (Dewantara, 1977). Choreography learning also provides an understanding of the value of beauty to students. The value of beauty in learning choreography involves all the abilities of the five senses, especially the senses of

sight, hearing and touch. Choreography also involves students' intellectual abilities in developing their dance ideas and concepts. Apart from that, choreography includes growing sensitivity to aesthetic values, decency, self-recognition to respect and respect oneself, and a social sense to live side by side with society (Dewantara, 1977).

CONCLUSION

Choreography learning is a learning that involves a creative process in learning. Students have space to explore their imagination and creativity abilities in learning choreography. Learning choreography in Ki Hajar Dewantara's philosophy of natural nature includes nature and will. A nature that allows students to hold fast to their nature as God's creation and part of society. Nature in choreography means that students in the process of creating dance works cannot be separated from their cultural background. Meanwhile, the will or motivation is meaningful in that students have space to develop their creative ideas in the form of dance works. As for the function of the teacher in the choreography learning process, it provides guidance and direction to the imagination and creativity of students so that they can be realized properly.

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Angklung Keyboard Midi Controller Robotic Microcontroller Arduino Chromatic 2½ Octaves

Birul Walidaini*, A. M. Susilo Pradoko, M. G. Widysatuti
Faculty of Languages, Arts and Cultures, Yogyakarta State University, Jl. Colombo No. 1, Caturtunggal, Depok, Sleman, 55281, Indonesia
*Corresponding Author; Email: birul@uny.ac.id

ABSTRACT

This research produces a set of angklung musical instruments that can be played with robotic techniques. The artificial intelligence instruction system uses an Arduino microcontroller, while the wobble drive uses an electric motor commanded by a midi controller. The method in this study uses Research and Development with a process adapted to musical works with the following sequence: data collection, product design, design validation, design revision, artwork creation process, artwork creation revision, trial use of Angklung robotic artificial intelligence Arduino and electric motor angklung movement. The results in this study are in the form of an Arduino system that is able to receive commands from the midi controller keyboard through the keys pressed in order to move the electric motor, then the electric motor is able to move the angklung according to the keys played.

Keywords: Angklung robot, Arduino, electric motor

INTRODUCTION

Angklung has been designated as an intangible cultural heritage (*Intangible, Cultural Heritage of Humanity*) by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in November 2010. Meanwhile, the Indonesian Ambassador to UNESCO stated that within four years if Indonesia could not preserve and develop it, the intangible cultural heritage recognition could be revoked. Universities have the task of developing science, especially Angklung, because so far angklung has not been studied academically through research but only preserved and developed through Angklung craftsmen. There are only two groups of angklung craftsmen who are still regularly producing in Indonesia, namely Serambu Sumitro in Yogyakarta and Saung Angklung Ujo. Development in the field of Angklung science and technology is not enough to be left to these two artisan centers because they do not have a tradition of scientific research methodology. The contribution of universities in the development of angklung is very necessary so that in the next 3 years after being observed by the UN, the revocation of the intangible cultural heritage will not be imposed (Pradoko, 2016: 3).

Indonesia lacks experts who have the ability to conduct scientific research methods on angklung ethnomusicology. It is feared that this will affect the development of angklung and its status as an intangible cultural heritage of Indonesia. Husein Hendriyana, Head of Research and Community Service at STSI Bandung, stated as follows: "There may be many experts or people who understand angklung. But I don't think there are any who understand the methodology of structured scientific research. It is very ironic considering that Indonesia is the country of origin of angklung". (Kompas, February 2, 2011: 12). Yogyakarta State University can be one of the centers of academic development in the field of angklung music because in reality there are still rare experts in scientific methodology on angklung.

Angklung has also been established as a music education tool since August 23rd, 1968, through the Decree of the Minister of Culture No.082/1968 concerning the determination of angklung as a music education tool but until now its development and application in schools is still very minimal (Winitasasmita et al., 1978: 5).

Angklung has been researched and developed in its playing techniques by Pradoko et al. The development of angklung through the research and development method resulted in 4 angklung series, namely soprano, alto, tenor and bass. How to play this angklung is just touching and grinding the keys like playing the piano. In this system a player simply touches with his finger the keys like a piano so

that he can play several angklungs at once simultaneously several angklung tones which means he can play several angklungs at the same time, second and duration (Pradoko, 2016: 12). In previous research, the keys of the angklung piano board were pressed while vibrating by hand, in this study the vibration driver is an electric motor that moves the propeller, then the propeller touches repeatedly the angklung blade so that it causes a shake with electric power and sounds the angklung tone. In this study, it was developed again to play the melody not having to touch each key but automatically deprogrammed in advance the melodies of the songs and played by a set of angklung musical instruments, laptop computers, Arduino, midi controllers and electric motors. From the description above, the research team formulates the problems to be discussed, namely: How to make a robotic angklung design circuit with laptop components, Arduino, electric motors and supporting software? How to make the flow of command circuit algorithms starting from Arduino software, music software, computers, Arduino, electric motors and angklung movement matches? How is the circuit of electricity flow in order to be able to drive electric motors to be able to move the angklung?

Angklung is called diatonic Angklung because the tones are adjusted to the diatonic tone scale, namely do, re, mi, fa, sol, la, si do, so it is not a Pentatonic tone scale (dami-na-ti-la-da) as in traditional angklung. This Diatonic Angklung is also called Angklung Padaeng because Daeng Soetigna was the first to create and develop it. Daeng Soetigna, a HIS teacher during the Dutch colonial era in Kuningan Regency, West Java, has raised the degree of angklung in the community. In 1938, as a person who had received a Western education, but was not alienated from his environment, it was attempted the regional angklung with a pentatonic tone scale, which had given joy in his childhood, was converted into a Diatonic tone scale with the help of Mr Jaya who was accustomed to making regional angklung (Angklung Sunda), Mr Daeng had succeeded in making 1 set of Diatonic Angklung was developed by Daeng Soetigna in 1938. Angklung in Sundanese areas and in some parts of the country previously used pentatonic scales. The diatonic angklung that had been made was then used by Mr Daeng to teach Scout children. Since then, the diatonic angklung model has developed until now (Winitasasmita et al., 1978: 14).

Annabel revealed that the angklung in the collection at the Auckland Museum has a tone system with the cent-interval system frequency exactly (nearest) the European system. This is the advantage of Pak Daeng's diatonic angklung, so the musical organization can also be modelled after European orchestral harmony (Annabell, 1985:37).

Both melodic and chordal angklung are played by many people and a player only holds a maximum of two chordal angklung notes or two melodic angklungs. A simple model of playing angklung, usually done at the elementary and junior high school level, is played by some children holding melody angklung and some holding chord angklung, the melody of the song is accompanied by chord-accord angklung. Another playing model is by playing the score of the choir notation, from the score notation then divided into notes listed in the angklung with the appropriate tones, one person holding

One or two melodies angklung notes or chords. Winitasasmita et al. reveal how to sound angklung melodies and angklung chords in the following way: "The way to sound angklung is as follows: (1) the left hand should not move but should remain stationary, (2) the angklung should be kept hanging upright, (3) the right hand (wrist) is moved to the left and right repeatedly. The faster the movement the better, also does not need to be too loud so that the sound caused sounds smooth " (Winitasasmita et al., 1978: 29). After the angklung is distributed to the players, then the players play the melody notes that are read according to the tone and the duration of the tone sounded. Angklung is a traditional musical instrument that belongs to the family of percussion instruments. It is said so because when viewed from the source of the sound produced, it comes from the Angklung itself. In the science of organology, this is called the Idiophone, which is the source of sound coming from the body of the instrument itself.

METHOD

The research and development method is a research method used to produce products and test these products. This method has been widely used in the fields of natural sciences and engineering. Almost all technological products such as electronic devices, motor vehicles, airplanes, ships, weapons, medicines, medical devices, high-rise buildings and modern household appliances are

produced and developed through research and development. However, research and development methods can also be used in the social sciences (Sugiyono, 2009: 297).

In this angklung electone design research, the Research and Development research method will be applied which has been revealed by Sugiyono in the book Quantitative Qualitative and R&D Research Methods with slight modifications by the art creation research of Susilo Pradoko, et al. in 2014. The following will be presented as a chart of the steps of Sugiyono's R&D method with slight modifications as follows: Steps of R&D (Sugiyono, 2009: 298):
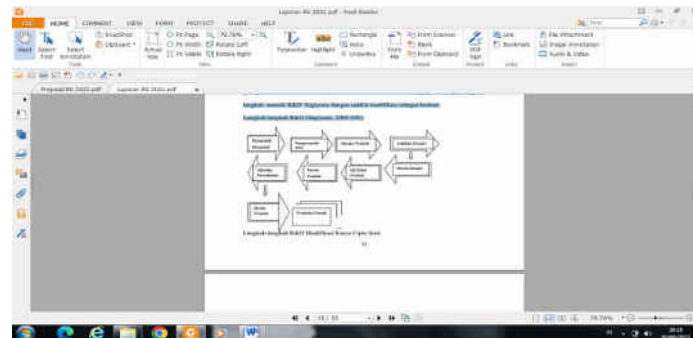
Figure 1. Steps for R&D of Art Copyright Modification
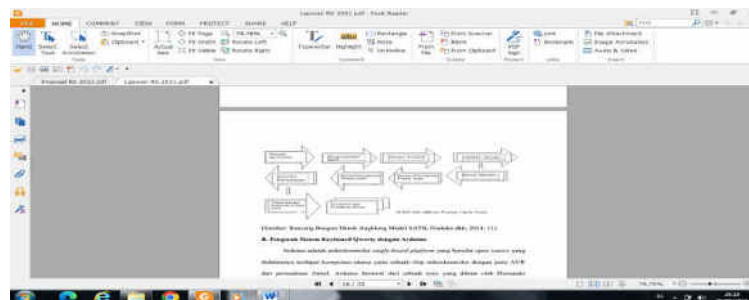
Figure 2. Source: SATB Model Angklung Music Design by Pradoko et al in Pradoko et al. (2017 :4)

FINDINGS AND DISCUSSION

In the initial design, the Angklung manual system piano model is given an iron circuit and then driven by the following circuit:
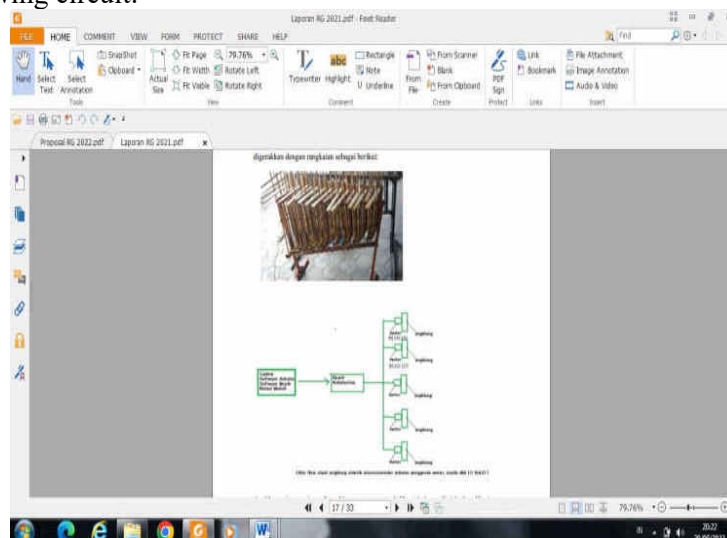
The piano system Angklung is manually powered by a network of electricity and a motor with RS 550 12 Volt specifications.
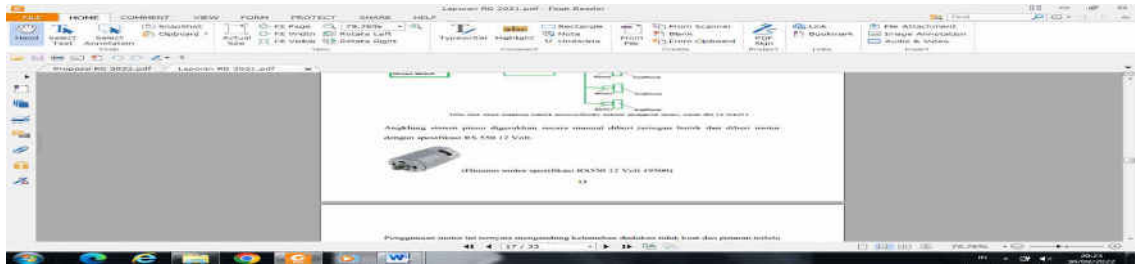
The use of this motor turns out to contain the weakness of the holder is not strong and the rotation is too fast and strong resulting in loss of control both in the motor and the effect of the driven angklung. The same network is then given a motor with a lower spec, namely 12 Volt RS 355, when replacing this motor the angklung is able to move stably but there is a delay in command when played between the Laptop, with the angklung sound process, there is a duration delay. Furthermore, there was a design change with a 12-volt - 24 Volt specification motor but given a power input of 24 volts, the angklung was able to move stably. The results of the design revision make the construction of a row of angklung without the stalk of the keys so that it moves lighter as well as the rubber is only installed on the opposite side of the motor pull so that less motor power is needed. The design revision is as follows:
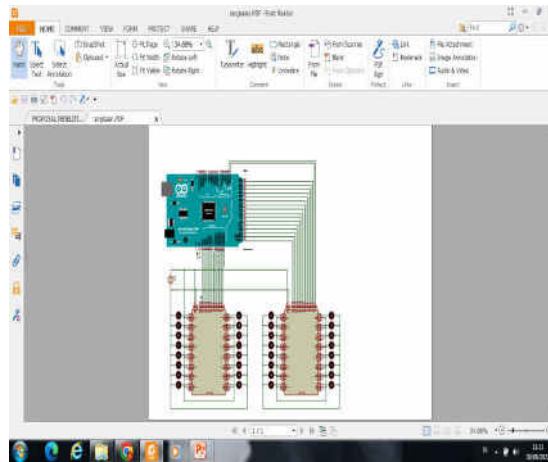
From the design of the midi controller Arduino robotic angklung design, the team reads the midi controller key code so that the signal from the midi controller can be read by the program on the laptop and commands the Arduino device to drive the motor that has been installed on the angklung set.

CONCLUSION

This Arduino midi controller robotic angklung system can operate in a way that when the midi controller keys are pressed according to the desired tone it will command the Arduino channel to move the trick motors, the electric motor then moves the angklung. Some detailed findings are as follows:

1. The assembled circuit interacts with each other between the Arduino program on the Laptop, the Arduino kit network, the plus and minus cable connections to run the electric motor.
2. The midi controller keyboard keys are pressed to command the Arduino, then distribute electricity to each motor then the motor moves and moves the angklung.
3. A 12-Volt DC motor that can be given a 24-Volt flow will be strong enough to move the angklung and is compatible with laptops and Arduino software.
4. 12-volt motors with RS 385 specifications often do not respond quickly to commands for laptop letter keys, diley and sustain diley. The specification of the 12-Volt motor with the RS 550 specification is too strong a movement until the holder is unable to withstand the rotary motion and the turning power is very high frequency.

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Character education in Javanese dance with Surakarta style

Rumiwiharsih

Yogyakarta State University, Jl. Colombo No. 1, Depok, Sleman, DIY, 55281, Indonesia
rumiwiharsih@uny.ac.id

ABSTRACT

Dance is an expression of the human soul which is expressed in the form of rhythmic and beautiful movements. This shows that the word soul expression is an inner expression from the soul that is being expressed through movements from the human body, which are rhythmic and beautiful movements. Rhythmic means following the rhythm or the accompaniment song. Beautiful here can be interpreted as the thing that vibrates the feeling. Character education in a lesson, specifically the one that is integrated through dance art learning, will be visible through the dance learning practices. The longer they learn, the more familiar they will be with the values taught in the Javanese dance with Surakarta Style.

The Javanese dance with Surakarta Style has a philosophy or a dance guide called *Hasta Sawanda* that has a meaning as eight unified aspects (*hasta* means eight, *sawanda* means one line). Those aspects are, *pacak, pancat, ulat, lulut, wiled, luwes, wirama, gendhing*. The marking of *Hasta Sawanda*, in Surakarta Style known as *Hasta Sewanda*, namely the motion techniques that must be known by the dancer before learning the dance. The *Hasta Sawanda* theory consists of 1) *Pacak* is a standard covering the attitude and all movements of the body. 2)*Pancat*, namely the process of moving from one movement to the next, so that the series of movements are continuous in a dance rhythm. 3) *Ulat*, is patterns or facial expressions in a certain motion or variety which will further lead to expression and character. 4) *Lulut*, in the sense of mastering the movement, is already integrated with the dancer himself. 5) *wiled*, related to the dancer's ability to vary the motions (*greget*) made by the dancer without leaving the existing standard. *Wiled* that is done consistently can lead to the personal style of the dancer. 6) *Luwes*, means the movements are flowy and a dancer by itself must be suitable, according to the existing dance movements. 7) *Wirama*, which means adjusting to the rhythm of the gendhing. 8) *Gendhing*, matching with the accompaniment. *Hasta Sawanda* is a Surakartan style dance technique. This can be used as a guideline for character education, so that dance works can be categorized as beautiful and useful

Keywords: Character Education, Javanese Dance, Classic, Surakarta Style

INTRODUCTION

Character Education is included in the affective domain, which is about values, attitudes, and good and bad values. In everyday life, value is something that is valuable, qualified, show quality, and is useful for humans. In this discussion, value is a moral-based quality. In philosophy, the term is used to denote an abstract noun that means a value equivalent to meaning or goodness. Value is a quality that is independent and does not affect by changes in an item. Values that are considered important and good become a kind of belief that someone should or shouldn't do (e.g., honesty, sincerity) or ideals that someone wants to achieve (e.g., happiness, freedom). The judgment of a person is influenced by facts. That is, if the facts or circumstances change, the judgment usually changes too. This also means that the judgment of a person's value depends on facts.

The values that exist in a person are also influenced by their customs, ethics, beliefs, and religion. All of these influence the attitudes, opinions and views of individuals which are then reflected in the way of acting and behaving in giving judgments. Values are beliefs in making choices. From all these definitions, it can be concluded that value is everything related to human behavior regarding good or bad as measured by religion, tradition, ethics, morals, and culture prevailing in society.

Values are concepts or ideas from individuals, groups, or society, which are used as guidelines for determining attitudes about good and bad, right and wrong, appropriate and inappropriate, and become the basis for giving awards and or evaluating other people. In a number of cases, certain values will be subjective, meaning that they depend on the individual, as well as the situation in which the individual is located. Every individual, group of individuals, or society has its own view of value.

Concepts or agreements that are born in a society are influenced by the norms, rules, habits, and customs that apply to the community concerned. Therefore, the notion of value becomes very diverse.

Values can be applied to any situation, there are always exceptions. Nonetheless, the values held by the community tend to color their way of life as a whole. Education means all the efforts of adults in their association with children to lead their physical and spiritual development towards maturity. The nature of education aims to mature students, so an educator must be an adult because it is impossible to mature students if the educators themselves are immature. It can also be interpreted that education is a process in which all human abilities are influenced by good habits in order to help others and themselves achieve good habits.

Education is basically an effort or process to mature and develop individual abilities as a whole, both physically and mentally. Just as something written in *The International Dictionary of Education* (Terry, 1977: 155) *"Education is the total processes developing human ability and behavior"*.

Based on several thoughts above, it can be formulated that the value of education is the limit of everything that educates towards maturity, knowing good or bad so that it is useful for life which is obtained through the educational process. The educational process does not mean that it can only be done in one place and one time. Associated with human existence and life, educational values are directed at the formation of the human as an individual, social, religious, and cultured being.

Dance is an expression of the human soul that is expressed in the form of rhythmic and beautiful movements. This shows that the word soul expression is an inner expression from the soul that is being expressed through movements from the human body, which are rhythmic and beautiful movements. Rhythmic means following the rhythm or the accompaniment song. Beautiful here can be interpreted as the thing that vibrates the feeling.

Character education in a lesson, specifically the one that is integrated through dance art learning, will be visible through the dance learning practices. The longer they learn, the more familiar they will be with the values taught in both Javanese dance with Surakarta and Yogyakarta Style.

The Javanese dance with Surakarta Style has a philosophy or a dance guide called *Hasta Sawanda* that has a meaning as eight unified aspects (*hasta* means eight, *sawanda* means one line). Those aspects are, *pacak, pancat,ulat, lulut, wiled, luwes, wirama, gendhing*. The marking of *Hasta Sawanda*, in Surakarta Style known as *Hasta Sewanda*, namely the motion techniques that must be known by the dancer before learning the dance.

The marking of *Hasta Sawanda*, in Surakarta Style known as *Hasta Sewanda*, namely the motion techniques that must be known by the dancer before learning the dance. The *Hasta Sawanda* theory consists of 1) *Pacak* is a standard covering the attitude and all movements of the body. 2*) Pancat*, namely the process of moving from one movement to the next, so that the series of movements are continuous in a dance rhythm. 3) *Ulat*, is patterns or facial expressions in a certain motion or variety which will further lead to expression and character. 4) *Lulut*, in the sense of mastering the movement, is already integrated with the dancer himself. 5) *wiled*, related to the dancer's ability to vary the motions (*greget*) made by the dancer without leaving the existing standard. *Wiled* that is done consistently can lead to the personal style of the dancer. 6) *Luwes*, means the movements are flowy and a dancer by itself must be suitable, according to the existing dance movements. 7) *Wirama*, which means adjusting to the rhythm of the gendhing. 8) *Gendhing*, matching with the accompaniment. *Hasta Sawanda* is a Surakartan style dance technique. This can be used as a guideline for character education, so that dance works can be categorized as beautiful and useful

METHOD

The method used in this research is qualitative descriptive. Methods of data collection were using the study of literature and documentation of Javanese dance in the Surakarta style.

FINDINGS AND DISCUSSION
Findings

In the training process, the rules of *Hasta Sawanda* remain attached and implemented. In the classroom learning process communication is also established between lecturers and students which includes the requirements for character education. While explaining the material and the order of the

dance moves, in between, there are teachings about courtesy. For example, conveying a gesture of worship (*sembahan*) has a meaning of respect for others, it can also be interpreted as proof of a creature's obedience to its creator. The teacher can give advice on character education which is implied in the dance movements that must be applied in everyday life.

The dance learning process is carried out jointly, the learners have to *ngemong* with each other. *Ngemong* can be interpreted as mutual understanding, helping each other, and caring for each other in order to achieve a harmonious movement between several dancers. The learners cannot be selfish because even though each dancer has a different role, they have to walk together for one purpose. The variety of movements also requires patience if the learners want to succeed in learning it. Many messages and values are conveyed in the dance learning process such as patience, discipline, dedication, honesty, hard work and so on. These teachings are a requirement for character education that must be applied in everyday life.

One of the ways to show the results of learning dance is to perform the dance. The learners perform dances in front of their teachers, friends, parents or invited guests. This can provide experience for them to become more enthusiastic about learning. Dance performances watched by many people can foster self-confidence in the minds of learners. As a result of the learning process, dance is often staged in events both inside the campus and outside campus. Even though not all students take part in the stage, this can motivate students to study harder.

Discussion

The evaluation process is an attempt to see or decide whether a learner is passing and completed the learning process or not. Completeness or success in a student's learning is caused by several factors both internal and external. This evaluation process is very important to carry out, besides being a measuring tool, it can also be used as an application of educational values contained in learning. From this evaluation, the learners are required to be responsible, respect the work of others, be fair, honest, disciplined and work hard.

An example of the Surakarta style classical dance which is popular in the community as an explanation can be seen in the following picture of the *Gambyong Pareanom* dance:

Figure 1. Picture of *Gambyong Pareanom* dance

CONCLUSION

The marking of *Hasta Sawanda*, in Surakarta Style known as *Hasta Sewanda*, namely the motion techniques that must be known by the dancer before learning the dance. The *Hasta Sawanda* theory consists of 1) *Pacak* is a standard covering the attitude and all movements of the body. 2) *Pancat*, namely the process of moving from one movement to the next, so that the series of movements are continuous in a dance rhythm. 3) *Ulat*, is patterns or facial expressions in a certain motion or variety which will further lead to expression and character. 4) *Lulut*, in the sense of mastering the movement, is already integrated with the dancer himself. 5) *Wiled*, related to the dancer's ability to vary the motions (*greget*) made by the dancer without leaving the existing standard. *Wiled* that is done consistently can lead to the personal style of the dancer. 6) *Luwes*, means the movements are flowy and a dancer by itself must be suitable, according to the existing dance movements. 7) *Wirama*, which means adjusting to the rhythm of the gendhing. 8) *Gendhing*, matching

with the accompaniment. *Hasta Sawanda* is a Surakartan style dance technique. This can be used as a guideline for character education, so that dance works can be categorized as beautiful and useful

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The legend of Roro Jonggrang: An alternative dance performance on the Ramayana Prambanan stage

Yuli Sectio Rini[*], Supriyadi Hasta Nugroho, Herlinah, Marwanto
Universitas Negeri Yogyakarta, Jalan Colombo No. 1, Yogyakarta, 55281, Indonesia
[*]Corresponding Author, Email: y_sectio@uny.ac.id, 55586

ABSTRACT

This thesis aims to find out about 1). Motivation for the creation and performance of the *Roro Jonggrang ballet*, 2). The form of the performance, and 3). The audience's interest in the performance.
This paper is the result of qualitative research by applying descriptive analysis to answer the problems or questions in this study. The object of research is a dance performance with the story of Roro Jonggrang which is periodically performed on the Ramayana Prambanan Stage. Data collection techniques are done by direct observation and interviews. Literature review was also conducted to complement and sharpen the findings.
Data analysis was carried out by classifying and categorizing the collected data, setting aside irrelevant data, identifying data to find the main themes that emerged and making conclusions from these main themes related to the problems and questions in the research as mentioned above

Keywords: *The Legend of Roro Jonggrang*, performance, alternative

INTRODUCTION
Background of the problem

Tourism in Indonesia is an expected sector and a collector of foreign exchange coffers. The tourism sector also acts as a booster of the people's economy, through creative efforts from businesspeople and the community driven by the Ministry of Tourism and Creative Economy. So far, the world of tourism has relied on natural beauty, local products, and culture as the main commodity and support. The impact of tourism can be seen in culture, namely arts and crafts (Bahar & Marpaung, 2002). Even the potential of arts for the case in Indonesia in general has not been empowered as an economic asset, both for local communities who own the arts and other interested parties such as investors (Wall, 1992, Jenkis, 1992, as cited in Markhamah, Slamet Subiyantoro, and Kristiyani, 2006: 1).

Thus, development and creative hands are needed for the tourism sector. These commodities will be managed to become a *marketable attraction*. The Ministry of Tourism and Creative Economy cannot run alone and must collaborate with other related ministries, such as the Ministry of Education and Culture.

Tourism that relies on culture as the main commodity is usually found in areas that have a strong historical heritage and cultural locus. The Special Region of Yogyakarta has many historical relics. These include colonial-era buildings that still stand strong, the Yogyakarta Sultanate Palace and Pakualaman Temple, which are still active historical relics. Both places become cultural heritage and local wisdom that is very strong. No less important is the historical heritage in the form of temples. Creative touches are needed in order to add strength to the existence of these historical relics.

There are many creative touches that can be done. One of the alternatives is the performance art around the tourist attractions. At Ndalem Sri Manganti of the Yogyakarta Sultanate Palace, classical dance performances in the Yogyakarta style are routinely held every Sunday afternoon as a treat for tourists. Even more phenomenal is the Ramayana Ballet performance at Prambanan's Ramayana Stage. According to Timbul Haryono, the Ballet Ramayana performance is a visualization of the reliefs carved on the walls of Prambanan temple.

The Prambanan Ramayana Ballet started from 1961 until now. It can be said that almost 60 years of Ramayana Ballet took place. There have been some changes so that the Ramayana Ballet performance can be enjoyed by tourists comfortably. Innovation and creativity must continue to be done by the manager, so that the show is not stagnant. This is done so that the traveling audience is more impressed and feels like coming back to enjoy the show if they visit Prambanan again. In the last two years, PT Taman Wisata Candi Borobudur, Prambanan and Ratu Boko has made a bold

innovation step by holding a show other than the Ramayana Ballet. The show is titled *The Legend of Roro Jonggrang*. Among the people of Prambanan, the story of Roro Jonggrang is not unfamiliar although it has several versions. However, tourists coming from outside Yogyakarta may not be familiar with the story. On the other hand, the performance of *The Legend of Roro Jonggrang is* choreographically created in a new concept and is very different from the Ramayana Ballet performance. Innovation and creativity are good, but this is a big gamble, considering that Prambanan Temple is very identical to the Ramayana Ballet performance. Moreover, *The Legend of Roro Jonggrang is* performed regularly with a performance schedule outside the regular schedule of Ballet Ramayana.

Sendratari *Roro Jonggrang* is a superior alternative to performing arts attractions during the day for tourists at the Prambanan temple tourist attraction. This is related to Soedarsono's opinion which states that "dance life in many countries in Southeast Asia has not been sold, except for tourists and for ritual purposes" (Soedarsono, 1992: 9). With this consideration, PT Taman Wisata Prambahann Candi Borobudur, Prambanan, and Ratu Boko has the initiative to present an alternative performance, namely *The Legend of Roro Jonggrang.*

Performing *The Legend of Roro Jonggrang* can indeed be a big gamble. It should be noted that the Theater and Performance Unit of PT Taman Wisata Candi Borobudur, Prambanan, and Ratu Boko, in addition to having a cultural preservation mission, is also highly business *oriented* (*profit oriented*). *The* costs for the production of *The Legend of Roro Jonggrang* are not small, such as costs for studio work, rehearsals, costume procurement, dance accompaniment design and honoraria with a large number of players and *crew*. Of course, the production costs of this performance are very much considering *The Legend of Roro Jonggrang* is staged regularly. Thus, the presence of the audience is needed to cover the production costs. This is certainly already through careful consideration by the manager of this show.

Soedarsono also said that the form of tourist art packaging can be in the form of packaging which is also referred to as art *by metamorphosis*, or *art of* acculturation, or *pseudo-traditional art*, or the more popular term is *tourist art*. Tourist art is an aesthetic and choreographic transformation to meet the entertainment tastes of tourists (Soedarsono, 2002). This tourist art has local characteristics that can be used as a mainstay of daytime tourist attractions.

But will the performance of *The Legend of Roro Jonggrang,* whose story is already familiar to the people of Prambanan and the Ballet Ramayana already exists, attract the same audience as the Ballet Ramayana? This is where further discussion is needed. What is the motivation for the regular performance of *The Legend of Roro Jonggrang* at the Ramayana Prambanan Stage? Then about the concept of work on the story of Roro Jonggrang with the title *The Legend of Roro Jonggrang*? Also, about public interest in the performance of *The Legend of Roro Jonggrang.*

This paper also aims to find out about the motivation for the performance of *The Legend of Roro Jonggrang, the* form of The *Legend of Roro Jonggrang,* and public interest in the performance of *The Legend of Roro Jonggrang.*

It is hoped that this paper will be useful for researchers and to encourage people who research to be interested in performing arts issues. For performance managers, it can be an input to the performances that have been carried out both from the technical side of the arrangement and from other sides.

Roadmap

This paper establishes a direction for the current development of the performing arts*,* based on research that has been done by others as well as by the author and friends. The research conducted is related to the current paper, so it is very helpful to this paper. The research that has been done is building a direction for the current development of the performing arts*, based on research that has been* done previously by each member of the research team. The research that has been conducted by the research team consisting of: Yuli Sectio Rini, Marwanto, Supriyadi Hasto Nugroho, and Herlinah, is related to the current research, so it will be very helpful for the current research. The research that has been conducted is: "Cakil Movement Techniques of Markus Pardiman Style" (2015). This research will enrich the techniques of agile hand movements. Then the research entitled "Development of *Blanded Learning* in Learning Classical Javanese Dance Surakarta Style" (2019). The following research is also quite helpful, considering that the object of research also uses IT

"Development of Interactive Multimedia Learning Sancaya Kusumawicitra Dance Based on Elaboration Theory" (2018). This research helps in the application of IT in performing arts. Then "Development of *Animal Behavior* Simulation CD Learning Media to Improve the Implementation of Child Character Education" (2017). This research is useful for the character deepening process. The next research is entitled "Forms of Packaging Sriwedari Wayang Orang Performances in Supporting Tourism Destinations in Surakarta" (2020). This research helps in packaging performing arts for tourism. The following research is about traditional music, namely "*Serat Laras Madya in Gardner's Hermeneutics Study"* (2019), this research helps in observing the music that accompanies *The Legend of Roro Jonggrang.* the next is "*Aesthetic Study of Bandabaya Dance in Pura Paku Alaman Yogyakarta"* (2016). This research has been conducted by each member of the writing team, so the author knows where the topic lies.

Story Analysis

Yogyakarta is one of the regions rich in natural potential and cultural arts. As a cultural city, Yogyakarta implies that cultural arts grow and flourish in the city of Yogyakarta. Preserving arts and culture and its diversity is the moral responsibility of the nation's children. Therefore, it is important to continue to maintain it. A performing art is essentially an expression of ideas or cultural values that is known as a noble art (Soedarsono, 1985: 262). The name Ramayana Prambanan Stage is familiar to the people of Yogyakarta and is even famous internationally. With Prambanan Temple as a backdrop, the Ramayana Prambanan stage looks very magnificent. On this Ramayana stage, performances that bring together dance, drama and traditional music always succeed in captivating the audience and making them immersed in the Ramayana story (Setya Indah Isnawati, https://www.maioloo.com/seni-budaya/sendratari-ramayana-prambanan).

According to Soedarsono in Hersapandi (1999), the form of tourist art packaging can be in the form of packaging referred to as art *by metamorphosis* (art that has undergone a change in form), or *art of* acculturation, or *pseudotraditional art* (pseudo-traditional art), or the more popular term is *tourist art*. Tourist art is an aesthetic and choreographic transformation to meet the entertainment tastes of tourists (Soedarsono, 1999: 3).

The Ramayana story comes from the epic Ramayana by Walmiki, which tells the story of Sri Rama's attempt to save Dewi Shinta who was kidnapped by Rahwana. The story, which originated in India, is so popular that it is even carved into the walls of Prambanan Temple. During the rainy season, the performance is held on a closed stage called Gedung Trimurti, while during the dry season it is held on the open stage of the building attached to Prambanan Temple (https://www.maioloo.com/seni-budaya/sendratari-ramayana-prambanan).

In addition to the Ramayana story, there is a story about *Roro Jonggrang* that is packaged in a contemporary dance drama entitled *The Legend of Roro Jonggrang* (https://www.borobudursunrise.net/news203-legenda-roro-jonggrang). *The Legend of Roro Jonggrang* is a dance performance staged on the Ramayana Prambanan stage. This is interesting for tourists because there is a new title processing in the middle of the colossal stage that has been imprinted in Prambanan. *The* staging of *The Legend of Roro Jonggrang was* not necessarily just held, but of course this activity cannot be separated from tourism. The organizers took the story of Roro Jonggrang.

One day, the Prambanan Kingdom was surprised by an attack from the Pengging Kingdom led by Bandung Bondowoso. In the battle, the Prambanan Kingdom was defeated. Roro Jonggrang is a beautiful woman who is the daughter of Prabu Baka. From the Prambanan Kingdom Prabu Baka was killed by Bandung Bondowoso's weapon. When he saw Roro Jonggrang, Bandung Bondowoso began to fall in love. At that very moment Bandung Bondowoso proposed to Roro Jonggrang to become his wife. Roro Jonggrang initially refused, but eventually agreed to marry Bandung Bondowoso on the condition that he build a thousand temples in one night. Bandung Bondowoso accepted Roro Jonggrang's challenge. Bandung Bondowoso enlisted the help of the jinns to build a thousand temples. Roro Jonggrang was worried that the construction of the temple would be completed. Finally, Roro Jonggrang asked his servants to pound rice with a pestle to give the impression that it was morning. The rooster crowed. The genies scattered; Bandung Bondowoso could not hold them back. In the end, the temple was not completed. Bandung Bondowoso was angry because he knew Roro Jonggrang had cheated, he said that the temple was 999 short of 1. He cursed Roro Jonggrang to become a temple.

Lightning and lightning flashed towards Roro Jonggrang, and Roro Jonggrang became a temple, and the temple was famous as Prambanan Temple.

METHODS
Research Setting
This research was conducted in Yogyakarta, precisely the performance venue at the Ramayana Prambanan Stage. In Prambanan Temple there are three kinds of stages:

1. The open-air stage of Ballet Ramayana can be used for Prambanan Ramayana Ballet which consists of 4 episodes for 4 consecutive days.
2. Kinara Kinari Stage, which is a stage attached to the restaurant. It is located between the Open Stage and the Closed Stage. It is used for the audience to casually enjoy the restaurant's food and watch the performance.
3. The Tri Murti Stage is also called the Closed Stage which is smaller than the Open Stage used to stage the Ramayana. The Tri Murti Closed Stage holds a full story Ramayana performance but in one night the story is told from beginning to end.

"The Legend of Roro Jonggrang" can be performed on all three stages. If the 4-day Ramayana Ballet per episode is only performed on the Open Stage, and the full story Ramayana Ballet is only performed on the Tri Murti Closed Stage, then The Legend of Roro Jonggrang can be performed on all three stages.

The efforts taken by the research team included introducing themselves, conveying the aims and objectives of the research team's arrival. Explaining what was being done and setting the time for data collection and analyzing the data.

Data Collection Technique
Data collection techniques are necessary in research. The research team or writing team performs data collection techniques. The data collection methods can be detailed as follows:

1. Observation, which is a method used by researchers to see the performance of "The Legend of Roro Jonggrang" from preparation to completion.
2. Interview, which is a method used by researchers to reveal about the performance of "The Legend of Roro Jonggrang" performed on the Tri Murti closed stage and its possibility to be performed on an open stage. Interviews were conducted using Google Meet between the research team and the Manager of PT Taman Wisata Borobudur, Prambanan and Boto Temple as well as choreographers, fashion stylists, music stylists. This made it easier for the research team to obtain data considering that one of the choreographers is in Toronto, as the Information and Socio-Cultural Staff at the Indonesian Embassy in Toronto.
3. Documentation. Data collected in the form of records, photographs or videos, as well as information related to the performance of "The Legend of Roro Jonggrang".

Data Analysis Technique
The technique that will be used to analyze the data of this research is interpretative descriptive analysis technique. Data obtained through observation, interviews, and documentation are analyzed with the following stages.

1. Description, at this stage the research team collected data which was realized in the form of notes about the performance stage, the motivation for organizing The Legend of Roro Jonggrang performance.
2. Data reduction, at this stage the research team determines the focus of the issues raised after collecting data. Then sorting out the data, and at this stage the research team makes the results of data collection more detailed, describes, and summarizes the data.

FINDINGS AND DISCUSSION
Idea and process of the drama "The Legend of Roro Jonggrang"
"The Legend of Roro Jonggrang" is a dance work performed on the Ramayana Stage in Prambanan. This drama performance is designed and scheduled regularly side by side with the Ramayana ballet performance which has been very popular and has even become a world cultural

heritage. In 2016, the Ramayana ballet was asked by UNESCO, one of the UN agencies engaged in world cultural heritage, to perform it at the UNESCO Paris office in France. The drama performance "The Legend of Roro Jonggrang" initiated by Chrisnamurti is expected to be an interesting alternative performance in addition to the Ramayana ballet performance (Interview with Adiningrum, August 20, 2021).

Chrisnamurti is the General Manager of the Theater and Stage Unit of PT Taman Wisata Candi Borobudur, Prambanan and Ratu Boko. The Theater and Stage Unit is a unit that handles Ramayana ballet performances, both in Open Air, Tri Murti Closed Stage, and Kinara Kinari. The first period Chrisnamurti received a request from UNESCO to perform the Ramayana ballet at UNESCO, Paris, France in 2016. After that Chrisnamurti moved to another unit. In 2018 Chrisnamurti returned as General Manager of the Theater and Performance Unit. During his second term, Chrisnamurti was challenged by the President Director to create a new dance work that did not take the Ramayana story. The challenge encouraged Chrisnamurti and he felt he had to make it happen.

Chrisnamurti's first step was to gather trusted people to discuss his plan and the challenge of staging a dance work that was different from the Ramayana ballet. The meeting was attended by five people, namely: Chrisnamurti (General Manager), Gambuh (employee of the Theater and Performance Unit), Wisnu Aji Wicakcono, Bramantyo Fendi, and Endra Wijaya (all three are dancers). The meeting resulted in an agreement, among others: designing and staging a drama with the story of Roro Jonggrang, dance compositions are not fixated on traditional patterns but can include other elements. The accompaniment uses MIDI (Music Instrument Digital Interface) instead of live gamelan accompaniment. The five people became the main motor of making dance works with the story of Roro Jonggrang, and divided the tasks according to their respective potentials. Chrisnamurti as Production Leader, Gambuh as Stage Manager, Wisnu Aji Wicaksono as Director, Bramantyo Fendi as Dance Artist, and Endra Wijaya as Makeup and Fashion Artist. These five people appointed Sulistiyono as the accompanist. Meetings and discussions finally found a concept, be it dramatization or scene arrangement, elements of motion that will be collaborated and determine the number of dancers and casting of dancers. The scene arrangement in this performance will consist of several scenes, each of which must be highlighted (Interview with Wijaya, August 20, 2021). The casting of dancers tends to choose dancers who do not have a label, but dancers who have enough time to be able to practice (Interview with Wicaksana, August 20, 2021). This principle can be said to be "the willing and not the able". People who are capable but do not want to, are different from people who want to definitely try).

The rehearsal process is quite disciplined, this is very important considering the short preparation time. For this reason, dancers are needed who are ready and ready, meaning that potential dancers and whenever the time to practice the dance can be done so that the dance work is quickly formed. Wisnu, Fendi, and Endra are very compact in collaborating and complementing each other, both in making movements during studio work, and in pouring movements to the dancers. The Production Leader always monitors, supervises, and evaluates if there are movements that resemble or are similar to the movements in the Ramayana ballet performance, so that they are processed again so that they are different, if necessary, they are eliminated (Interview with Adiningrum, August 20, 2021).

The arrangement of the dance accompaniment is done simultaneously. Usually the dance movement is completed, then seen by the accompanist, but in the process of working on this drama, the accompanist directly observes during the motion rehearsal, and of course there are discussions and talks between the director, dance stylist and accompanist.

Fashion design is also the same, done and designed based on the observations of fashion stylists in seeing motion training. The type of movement is how, the accompanist adjusts with the aim of not disturbing the movement and of course in accordance with the concept, both for character clothing and group dancer clothing. In this case Endra Wijaya as the makeup and fashion stylist collaborated with two other fashion stylists so that the idea could be immediately designed as well as costume making. The two fashion stylists are Miko and Momon (Interview with Wijaya, August 20, 2021).

The main elements in a dance performance that has been worked out are movement, accompaniment, and clothing. Other supporting elements are also discussed outside of the rehearsal schedule so that the dance director has special time to discuss them...

After several elements have been worked out and there is harmony between one element and another, the first performance or trial performance is carried out. In the test performance, the leaders of the groups that fill the Ramayana ballet performance and the Ramayana ballet performance consultant, Prof. Dr. Timbul Haryono, were invited. The presence of Ramayana group leaders and consultants aims to be asked for input, so that the performance of the drama "The Legend of Roro Jonggrang" is better.

As a result of the first performance or trial, some input was obtained for improvement. After several performances, there was still input and then improved again. Finally, the drama "The Legend of Roro Jonggrang" was mature enough to be included in the Calender Event regularly side by side with the Ramayana ballet, although in a smaller frequency of performances than the Ramayana ballet.

Motivation for the creation of the drama "The Legend of Roro Jonggrang"

The creation of the dance drama "The Legend of Roro Jonggrang" has certainly gone through careful thought and consideration. These considerations concern the technical side of the performance which requires careful thought and process, consideration of the cultural locus, and profit as well as considering the market segment. These three elements must merge into one as the main motivation in the creation of this drama. Some of the motivations behind this dance work are as follows.

Motivation for Cultural Preservation

Dance performances in an area are usually associated with the traditions of the people in the area. The Prambanan area, which is included in the two provinces of Central Java and the Special Region of Yogyakarta, certainly has all of the above to be turned into a performance art. This is because both provinces have rich traditions, historical heritage, and folklore.

Prambanan Temple also holds stories related to the temple, both those engraved in its relief walls, as well as folklore related to the existence of Prambanan temple. Prambanan Temple is classified as a Hindu temple, its relief walls are beautifully carved telling the Ramayana epic. In 1961, the Ramayana ballet was created and performed for the first time. In terms of tourism, it is hoped that visitors will not only come to see the temple or its reliefs, but also be treated to performing arts that tell stories about Ramayama, such as the story in the reliefs of Prambanan temple.

PT Taman Wisata Candi Borobudur, Prambanan and Ratu Boko also has the motivation to create and stage a show that is different from the Ramayana show, but the story is still sourced from local wisdom in Prambanan or related to the existence of Prambanan temple. The statues in Prambanan temple are Trimurti statues of Brahma, Shiva, and Vishnu. The statue of Shiva is in the largest and tallest temple. According to folklore around Prambanan temple, the Shiva statue is also believed to be the statue of Roro Jonggrang whose story is cursed by Bandung Bondowoso to become a temple so that the number of temples is even one thousand. The story of Roro Jonggrang is local wisdom that is well understood by the surrounding community. In this case, the dance performance that takes the story of the legend of Roro Jonggrang is in accordance with the culture that developed in the community around Prambanan, as well as an effort to preserve culture.

The first is the Ramayana Ballet preserving culture through dance performances by visualizing the Ramayana story implied in the relief walls of Prambanan temple. The second story is Dramatari "The Legend of Roro Jongrang" preserving the legend that is very ingrained in the Prambanan area, namely Roro Jonggrang.

The Ramayana ballet has indeed experienced a very long journey, while the new drama "The Legend of Roro Jonggrang" which premiered in 2018 still needs a maturation process in order to be more attractive to the audience. Furthermore, this drama deserves to accompany the Ramayana ballet to be performed regularly on the Ramayana Prambanan Stage. The staging of the show can be in Open Air (Open Stage) or on the closed Stage Trimurti. The hope is that The Legend of Roro Jonggrang will be as famous as the Ramayana.

Profit or Business Motivation

Dance performances involving a large number of performers are very expensive. This is because there are many elements of the show that must be prepared in order for the show to be successful. The artistic team must prepare the rehearsal process, design and make clothing, settings, properties, lighting arrangements, and several elements related to the performance of "The Legend of

Roro Jonggrang". Each element requires a lot of money, as well as the transportation or honorarium of the supporters.

In this regard, the organizers of the drama performance "The Legend of Roro Jonggrang" certainly do not want to lose money if they hold this performance regularly. In connection with this, the Theater and Stage Unit applies paid tickets to each performance. For this reason, it is very necessary to take promotional steps so that the drama "The Legend of Roro Jonggrang" is known by the public, and then flock to see the show.

Promotional measures continue to be intensively carried out, prioritizing students. According to Adiningrum, by focusing on students, it is hoped that schools can provide an opportunity to see a performance of "The Legend of Roro Jonggrang" as well as to let students know about the legeda. This can be done by giving students cultural arts assignments on cultural appreciation. Places in Prambanan Tourism Park are often used for camping, and usually one of the events is to see a performance on the Ramayana stage.

The Theater and Performance Unit also makes posters as a medium or means of information and promotion that there is a new drama performance and makes large billboards on the Opak river bridge adjacent to the Ramayana ballet billboard. The posters or billboards should be communicative and informative about the name of the show, the performance schedule, and the ticket price.

Promotion is important to do with the aim of attracting visitors to see the show. Promotion of course also needs a strategy so that what is promoted has appeal. The product in the form of dance works that will be performed also has marketable value, so that there must be synergy between the product and promotion. According to Adiningrum, promotion is carried out through social media, as well as utilizing dancers who dress up and use costumes like in the performance of The Legend of Roro Jonggrang to distribute brochures or lieflelt to visitors to Borobudur temple, Prambanan temple, and Ratu Boko temple.

In addition to vigorous promotion, the Theater Unit must also determine the price of tickets sold. Paid tickets are used to cover high production costs. The ticket price for "The Legend of Roro Jonggrang" performance is set lower than the ticket price for the Ramayana ballet performance, the important thing is that the production costs and ticket revenue can at least break even (Interview with Adiningrum, August 20, 2021). Ticket price for "The Legend of Roro Jonggrang" performance.

It's hard to make a profit on a new dance performance, especially when there's the very popular Ramayana ballet. Actually, it can be profitable, but it still needs flight hours to be better known. During several performances from 2018 to 2021, if calculated, it tends to break even, but promotion costs are not calculated (Interview with Adiningrum, August 20, 2021). In order not to continue to lose money, it needs to be managed carefully. But it is still attempted so that The Legend Of Roro Jonggrang show continues to perform. If the performance ticket bookings meet and are able to cover production costs, then the performance of "The Legend of Roro Jonggrang" will be held, but if it does not meet the minimum limit, then The Legend of Roro Jonggrang performance is not staged.

The Concept of the drama "The Legend of Roro Jonggrang"
Genre
The idea of determining the performance pattern is very complicated, so it needs careful thought, so that the performance pattern that will later become a form of presentation can be enjoyed by various audiences. One of the things to think about is determining the performance genre. In the dance world there are several performance genres, such as: Srimpi, Bedhaya, Wireng, Pethilan, Sendratari, Wayang Orang/Wayang Wong, Langendriyan, and Langen Mandrawanara. Each genre has specific characteristics. What about "The Legend of Roro Jonggrang"? Does it refer to one of the genres mentioned above, or not?

Concept of Movement
Wisnu Aji Wiscaksana as the director when interviewed about the genre said that this work does not refer to existing genres, but tries to combine several genres, including incorporating elements of modern dance performance. These elements are Breakdance, Hip-hop, Acrobatic, Gymnastic, and Lifting. That way this show will feel different from other shows. The director even includes dancers from Hip hop groups and Breakdance groups, who have different basics so that this work has a different color.

Thus, the performance of The Legend of Roro Jonggrang, the concept of movement is different from the motion arrangement in the Ramayana Ballet to distinguish it from the Ramayana Ballet that is already known to the public. Wisnu Aji, the director, is the head of the Chakil Squad Art Community, a community that in every performance must show movements similar to the movements of Cakil.

Story and Scene Concepts

Legends, known in Latin as Lagere, are folk tales about specific characters, events or places that mix historical facts with myths. Therefore, legends are often considered as collective 'history'. (Folk history). The story belongs to the community, which becomes the legend of the community...

The story is about Roro Jonggang who was cursed by Bandung Bandawasa to become the thousandth statue. Initially her father fought with Bandung Bandawasa, then lost, and Bandung Bandawasa fell in love with Roro Jonggrang because of her beauty. Roro Jonggang did not want to accept Bandung Banda wasa who had defeated her father, Prabu Boko. Then she made a condition that Bandung Bansawasa must make a statue overnight. Bandung was able to make a statue overnight with the help of a genie. Then to prevent this, Roro Jonggrang invites the population to hit the kentongan so that it is thought to be morning, so the statue will not be completed overnight, the genie leaves because it is thought to be morning. Finally, Roro Jonggang said that the statue was incomplete, still lacking one, 999 statues. Because Bandung Bandawasa knew Roro Jongrang's cunning, he then cursed with the following sentence: "If the statue is missing one, then you are the one who completes the statues". So, Roro Jonggrang became a statue.

The story after being written into the performance was made into 4 scenes by the choreographer, and each scene describes the story of Roro Jonggrang and Bandung Bandawasa continuously.

Accompaniment Concept

The concept of walking together, the accompaniment remains grounded in tradition. Activities are carried out in stages, so when the dance is practiced, the accompaniment is also practiced. Sometimes in the middle of the rehearsal time the accompaniment changes. This is done together. And so on by processing together. Sometimes the accompaniment follows the dance movement, but at other times the dance follows the accompaniment. Sometimes the accompaniment has to be changed to fit the atmosphere and mentu with the dance. There is also the insertion of contemporary music such as break dance music, diatonic disco. Meanwhile, the pentatonic is *pelog*. Musical illustrations that have no traditional elements are also used.

Because the process of arranging dance movements coincided with arranging the accompaniment, at the beginning of the activity it was carried out together, this process took approximately six months. Why this dance work uses midi type accompaniment, not live, choosing this type of midi music, If using live music, of course many gamelan devices are used, and it is not practical if it will be carried everywhere. But the important thing is that the concept of accompaniment from beginning to end already exists and has been designed, either scene by scene or globally.

Several obstacles were encountered while composing the accompaniment. The main obstacle was time, because the time was very tight and meeting with Mas Sulis as the composer of the midi accompaniment was also difficult. In addition, because we used a computer, sometimes the electricity died or the battery ran out, or an error or loss at the time of rendering so that the music storage was lost. The duration of time required is 30 minutes. To create dynamics in the dance, the dayang-dayang scene uses music for illustration which is really just for illustration. So that the rhythm is flat and does not emphasize certain scenes. Then the music is also composed with a haunting atmosphere. There is emphasis on music with a certain atmosphere. There are certain signs and emphases, especially for music that accompanies rampak dance. Tense battle scenes require careful arrangement. The other instruments used in this accompaniment are drums mixed with existing midi sounds.

Makeup and Fashion Concept

In an art performance, it is always supported by several elements that complement it, such as makeup and fashion. Accuracy in the use of makeup and fashion will help to express the role in

accordance with the characterization of the character described in a dance performed (Rosid, 1983: 62).

As is the case with makeup in the performance of The Legend of Roro Jonggrang Dramatari. In principle, the makeup used in the drama The Legend of Roro Jonggrang still uses traditional makeup. The character of Roro Jonggrang who has a beautiful face uses makeup that accentuates the character that matches the beauty of Roro Jonggrang. Likewise, the character Bandung Bandowoso who has a beautiful face and mighty, then the character is more emphasized. As for Prabu Damarmoyo, who is rather old but has a dashing character, then the makeup is made as someone who has a dashing and authoritative character. (Interview with Wijaya, in August 2021.

Figure 1. Makeup of Bandung Bandowoso and Roro Jonggrang
(Doc: Ramayana Prambanan)

If there is a double role such as the role of a tuyul doubles as a buto role, usually using a mask. There is educational value when the dancers apply makeup, this is because there are dancers who previously could not apply makeup to be able and skilled and able to fantasize with various models.

The costumes in the performance of Dramatari the Legend of Roro Jonggrang are more about the development of modern traditions and creations. The idea of making costumes is to look for references to the anatomy of cartoon figures and references from friends which are then refined. (Interview with Wijaya, August 2021). As for the color symbol, it cannot be separated from the use of clothing in Ramayana. The coloring in question is closely related to the use of clothing colors. The use of crowns and jewelry as a complement is mandatory, for example, such as the prabu Boko character must wear binoculars, the Bandung Bondowoso character wears irah-irahan. Likewise with the characters of Roro Jonggrang and Prabu Damarmoyo. The costumes such as dayang, tuyul, and buto are adjusted to their respective roles.

In order for the costumes to look magnificent and contemporary, the material chosen is to use plasmin (Interview with Wijaya in August 2021). In the performance of Dramatari the Legend of Roro Jonggrang, almost all dancers play multiple roles. For example, from the role of an angel then to the role of a courtesan, which was previously the role of an angel using a longdres costume, then changed to the role of a courtesan. This of course must change costumes to distinguish the character of the angel and the character of the court lady. This has all been made in such a way that it will not interfere with the movements or disrupt the predetermined performance time.

Setting concept and Properties

The properties used in the performance of the Legend of Roro Jonggrang Dramatari include: banners, flags, long cloths similar to temples, pestles, and spears.

Working on the setting emphasized more on the arrangement. The idea developed for the setting was to use a videotron. The use of videotron takes a long time, because it must consider the harmonization between the display in the videotron and the dance scene. Given the relatively short preparation, video mapping was finally used. The Theater and Performance Unit does not yet have the equipment to show video mapping, so in the first performance it was decided to rent it. Video mapping rental is very expensive, about fifty million for General Repetition (GR) and one performance. So, if you want to do the next performance, you have to rent video mapping again.

The manager and artistic team thought hard about replacing the background due to the high cost of video mapping rental. Finally, a solution was found, namely the videotron owned by the Borobudur Unit was loaned to the Theater and Stage Unit. The main problem was solved, the artistic team then made videos according to the needs of the scenes in the show. Basically, the videotron is expected to help strengthen the atmosphere in each scene (Prastowo, September 5, 2021).

The images in the videotron must harmonize with the scene, so it is necessary to think carefully about which images are suitable to reinforce the atmosphere in a particular scene. In addition, the duration of time in creating images for the videotron must also be appropriate to the time duration of the dance scene. This is a consideration so that when the scene changes, the display in the videotron also changes according to the next scene. The displays in the videotron should be at least the same duration as the dance, if not longer.

Properties in the performance of The Legend of Roro Jonggrang are not so many. Properties are used to add strength to the scene, flags and umbrellas (Song-song) to strengthen the royal scene, temple properties are used for the temple making scene, and red cloth is used to strengthen the last scene, when Jonggrang is cursed to become the thousandth temple.

CONCLUSIONS AND SUGGESTIONS
Summary
The conclusion of what has been described is that the performance of the Legend of Roro Jonggrang does need to be implemented considering that the performance has used techniques that are different from the Ramayana Ballet performance that already exists. Thus, the performance of The Legend of Roro Jonggrang needs to be implemented. In addition, the motivation to preserve cultural arts in the community is also very necessary. In addition, the interest of the audience is also very positive, especially for tourists who come from outside Yogyakarta.

Suggestions
It is recommended that coaching be carried out for the younger generation to continue to be creative with their works. Both in the environment of PT Taman Wisata Borobudur, Prambanan, and Boko Temple and the younger generation in general.

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Javanese literature: From upstream to downstream

Sri Harti Widyastuti, Nurhidayati

Faculty of Languages, Arts, and Cultures, Yogyakarta State University, Jl. Colombo No. 1, Sleman, DIY, 55281, Indonesia

Email: sriharti@uny.ac.id; nurhidayati@uny.ac.id

ABSTRACT

The development of Javanese literature experiences ups and downs during several periods. Various challenges must be faced in coincidence with the development of the civilization eras. The Javanese society responds to the challenges of time that are shown in the development of Javanese literature from upstream to downstream. The present study is intended to describe the development of Javanese literature from the Ancient Javanese period to the globalization era. The study uses the descriptive qualitative research approach by heuristic method and documentation for data collection. Interpretation is done inductively. Results of the study show that Javanese literature is able to adapt to the challenges of time. Javanese literature remains to exist from period to period from ancient poets to modern writers. The forms of the literary works which are formerly *kakawin* dan *parwa* have now changed to contemporary Javanese *tembang campursari* in a great variation. The media used have also grown into visual and digital forms in accordance with the development of technology and information in the 5.0 industrial revolution. The long journey of Javanese literature principally remains to nurture the local wisdom inherited from one generation to the next.

Keywords: Javanese literature, development of time, upstream and downstream

INTRODUCTION

Studying literature cannot be separated from the location where it takes the processes. Javanese literature is derived from the Javanese society. The Javanese society is one which grows and develops in the Javanese regionality with its uniform characteristics, customs, and language. Along with the development of time, the Javanese society has spread vastly extensively throughout the Nusantara (Indonesian) regions. The greatness of the Javanese literature started with the supremacy of the Ancient Javanese literature which experienced massive development up to the area of Bali during the Majapahit eras. This has marked the acculturalization of the Javanese culture onto the Balinese society. According to Suweta's study, Suweta (2019: 2), there have been a number of Old Javanese literature sources transported by Javanese people to Bali. At that time, Old Javanese literature has enjoyed its peak reputation and spread through the area of Bali (Robson, 1981: 260). This development is still presently felt in the development of the literature, language, and culture of Bali.

The development of Javanese literature has been divided into several phases of periodicization ranging from Ancient Javanese Literature to Modern Javanese Literature. Various changes in line with the development of the eras have given various colours to the Javanese literature. In this relation, it is deemed important to trace the development and changes of Javanese literature up to the present time. In other words, it is asked how Javanese literature looks like from upstream to downstream as a picture of the various forms of its development and changes.

The historical framework of the Ancient Javanese literature begins with the shifting of the political powers of kingdoms from Middle Java to East Java in the year 930, with the founders of the Sindok dynasty. In 1016, the East Javanese kingdoms experienced chaos in which Erlangga took control. Javanese cultural influences began to occur because of the blood relation between Erlangga and his younger brother so Balinese traditions were impacted. All inscriptions which were formerly written in Old Balinese were then written in Old Javanese. Old Javanese now became the lingua franca of the state administration (Zoetmoulder, 1985; Zoetmoulder, 1974).

Works of Javanese literature are plaited in a chain of literary history from old Javanese literature, starting from the VIII-XIV centuries, and Middle Javanese literature, from the 14th to the 15th century (Robson, 1981: 264; Suweta, 2019: 11). The Middle Javanese literature is understood as a branch of Javanese literature which stems out from Old Javanese literature. During the Old Javanese literature era, there lived great poets who wrote great works, works of high aesthetic values and

contents. There were, however, only a small number of popular works. Great poets of the Old Javanese era were Empu Sindok, Empu Kanwa, Empu Triguna, Empu Monaguna, Empu Dharmaja, Empu Sedah, Empu Panuluh, Empu Tanakung, Empu Prapanca, and Empu Tantular. Their literary works were in the forms of *kakawin* and *parwa*. Great literary works of the Old Javanese reached their prominence during the period of the Kediri Kingdom and the early period of Majapahit. The language of the Old Javanese works was marked with a trace of the *Kawi* language. This means that there was a mark of acculturation from India into the Javanese cultures. The influence of the Hindu religion was greatly prominent in the Old Javanese literature. It is apparent from the many Hindu teachings that were translated into Old Javanese in the reliefs of the many Hindu temples (Agastia, 1994; Pidada, 2018; Munandar, 2010; Suweta, 2019; Acri, 2013; Acri, 2015).

During the Middle Javanese literary era, meanwhile, the language in the literary work was derived from Old Javanese, the language that was in use during the period of the Hindu Javanese up to the end of the Majapahit Kingdom. The coming of the Muslim religion has broken the cultural unity into Middle Javanese and Modern Javanese (Zoetmoulder, 1985: 35). Understanding of the Middle Javanese literature is, however, still regarded as a developmental branch of the Old Javanese literature.

The end of the Majapahit dominance also marks the end of the supremacy of Old Javanese literature as a mother of Javanese literature. This period is also referred to as the Moderate Javanese literature marked by the mixed use of Old Javanese and New Javanese (Suwardi, 2005). Following is the beginning of the development of the Transition Javanese literature written in *Palawa* letters, the embryonic form of the Javanese alphabet, and the use of *Pegon* Arabic. The Transition between Javanese literature and Islamic Javanese literature began in the era of the Demak Kingdom and ended around the year 1719. The term transition Javanese literature is also referred to as the transition period, i.e. transition from the Old Javanese era to the Islamic era. The period of Javanese literary transition is characterized by the inclusion of Islamic elements in Javanese literary works beginning in the 16th century. Subsequently, with the end of the sovereignty of Hindu Mataram and Banten, the Dutch becomes the ruler of Nusantara. Kings who are seated on their throne rule with no sovereignty (Soekmono, 2012: 69).

This condition has impacted an influence on the New Javanese literature. The New Javanese literature began in the year 1749 during the reign of His Highness Pakubowono II up to the publication of R.B. Sulardi's novel *Serat Riyanto* in 1920. Subsequently, Modern Javanese literature takes place from the publication of the novel *Serat Riyanto* up to the present time. In the earlier period of its development, Modern Javanese literature experienced prosperous development. This development is in coincidence with the development of Malay literature which has an interface with Indonesian literature. The literary genre of Modern Javanese literature also has a wide coverage from traditional sayings to poetry, novels, short stories, plays, and mini-novels. During the 20th century, however, the development of Modern Javanese literature tends to decline from year to year. Javanese literary works in the forms of poems which were formerly much published in anthologies and novels began to drop down due to the low interest and intention of the Javanese people to purchase these publications.

In its final development, entering the 21st century, Javanese literature develops through magazines such that it comes to be referred to as magazine literature. Well-known Javanese magazines are *Djaka Lodhang, Mekarsari, Panjebar Semangat, Jaya Baya* and *Sempulur.* Coincidence with globalization and the development of IT, the young generation and townspeople tend to use no more paper as media for exchanging information and shift to using social media and media from the Internet. And the maintenance of the existence of Javanese literature becomes a question. It is in this interest that this present article is written.

METHOD

The present study used the descriptive qualitative research approach through documentary analyses. Data were collected heuristically from various relevant sources in the forms of scripts, books, documents, files, magazines, and the Internet. The collected data were subjected to documentation by way of reading, note-taking, reducing, and inductive interpretation. Interpretations of various pieces of information were connected chronologically, logically, and scientifically.

FINDINGS AND DISCUSSION
Sources of Javanese Literature

The strength of the Ancient Javanese literature is supported by the greatness of the Javanese culture. Centres of cultures, in this case, royal palaces, have developed constantly through the eras of Ancient Mataram, Medang, Kediri, Majapahit, Demak, Islamic Mataram, Kartasura, and Surakarta. The fact of length of the histories of the Javanese cultures and literature can be seen from the vast existence of Javanese literature, in scripts or prints, that are uncountable in quantity. In these literary pieces are found life philosophies, social thoughts, folklore, and local wisdom of the Javanese society, producers of these literary works (Adisasmito, 2010: 123-138). These scripts and prints are cultural wealth that is not yet studied fully to find knowledge, science, as well as wisdom, that exists in them.

The scope of the development of Ancient Javanese literature is large. During the Ancient Javanese period, well-known poets produce great works, i.e. works of high aesthetics and with noble contents, although the quantity is not large. The poets living during the Ancient Javanese time are Empu Sindok, Empu Kanwa, Empu Triguna, Empu Monaguna, Empu Dharmaja, Empu Sedah, Empu Panuluh, Empu Tanakung, Empu Prapanca, and Empu Tantular. Literary works produced by these poets are in the form of *kakawin* dan *para*. *Kakawin* and *parwa* can become a source of information that can be used to picture the development of the cultural civilization of the people of society (Mulyanto, 2019).

The Ancient Javanese literature then develops into the Middle Javanese literature which also produces great works. During the Middle Javanese literature era, most of the literary works are in the form of *kidung* [song]. However, the names of the poets cannot be identified. From the identification of the years, it is conjectured that these literary works exist during the reign of Queen Suhita (1399-1429) and Purwawisesa (1945-1966). According to research, there are literary works that may come during the end of the Majapahit era, that, according to Zoetmulder, are called *Kakawin Minor* (Zoetmulder, 1985).

In line with the beginning of the entrance of the Muslim religion in Java, the influence of Majapahit is weakening; moreover, politically, the influence of the Islamic religion has reached the highest stage in Java. From the history of Javanese literature, it is seen that Islamic teachings touched the domain of literature in the 16th century. It is therefore understandable that Javanese literary works produced during the end of the Majapahit kingdom have received influences from the Islam religion. The initial influences of the Muslim religion on Javanese literary works can much be seen in the Javanese transition literature. Literary works of this era are in the forms of *suluk*, *wirid*, and *primbon*. These works are formerly produced along the coastal areas of North Java as centres of the dissemination of Islam in Java. Javanese literary works of this era are invariably in the form of *kakawin* and receive social, political, trade, cultural internalization, and religious influences (Worsley, 2012; Hoogervorst and Jákl, 2020; Jákl, 2016). Scripts of these coastal areas tell about the movement of Javanese people to Southeast Asia and other countries (Hall, 2006). From the 17th century up to the early 19th, *suluk* [verse] literature has become a wealth of literature in the Kartasura and Surakarta royal palaces.

In the next development, the influence of Islam develops and comes into the other genres of Javanese literature than the *suluk* literature. This is in line with the development of the Islamic religion which is more prosperous in Islam Mataram kingdoms. In this development, it is possible the acculturation of Islamic cultures into the Javanese cultures which is formerly fast during the transition period but slow in the next period. Development of the Islamic culture and acculturation can be seen in the other literary genre, besides *suluk, wirid,* and *primbon*, such as in the literature of *wulang*, *niti*, *babad*, and *wayang* [leather puppet] stories.

The rise of the Islam Mataram subsequently develops into Surakarta and Kartasura kingdoms. In this era, Javanese literature develops into the New Javanese literature. The works of P.B. IV and Mangkunegara IV, as those of Yasadipura I and II and also those in the reign of Panembahan Seda Krapak, match much of Javanese tradition with Islamic teaching. Because of this, these works are included in the Islamic Javanese bibliography. During the Demak period, the literary works have an orientation and tendency towards the historical paradigm, while, during the Islam Mataram, they were towards the mystical paradigm (Soekmono, 2012).

According to Amin Darori, in the coastal kingdoms, the orientation of the religious teachings tends to be more legalistic; meanwhile, in the inner regions, it is mystical (Amin, 2000: 2). The appearance of the mystical element in the inner region is because, in this region, there has been a mixture between the Islamic culture and the pre-existing cultures, such as Hindu and Javanese, which have been strongly rooted within the society's life.

Javanese literature, especially of the New Javanese and post-Islamization, is a world much of which has not been mapped out in spite of the fact that research in philology and literature has been done in one century and a half. A number of works have been roughly categorized into *babad*, *cerita panji*, and *menak* (Behrend, 1995:1). Meanwhile, the genre *piwulang* [teching] has not been included in that mapping while, in fact, the *piwulang* literature contains Islamic teaching pictured by Javanese thoughts and philosophy so that it can be seen there is there acculturation between Islamic and Javanese cultures.

In addition, the religious leaders do not only let the society keep certain parts of the Javanese traditions, but they also adopt some of the elements of the local cultures. Historically, the entrance of Islam into Java and the appearance of Javanese scripts such as *wirid*, *primbon*, *suluk*, *niti*, *piwulang*, *menak*, *panji*, and *babad* is a form of dialectics of the Islam values taught by the clerics who were respected and influential preachers having a close relation with the rulers of Java. This has brought about a shift in the religious paradigms in the sultanate of Surakarta which has been considered the cultural bases of Java (Behrend, 1995: 18).

There are literary works that have shown new forms in the use of language, genre, and content. This happens in the Transition period, the transition from Hindu-Buddha to Islam. A poet that can be categorized into this era is Sunan Bonang and the literary forms that appear are those of *suluk*, a literary genre in Javanese literature which is influenced by Islamic teachings. The contents of the *suluk* put forwards spiritual teachings to reach the Islamic universal truth (Fanani, 2018). The study of the *suluk* does not only deals with *tasawuf* elements but also with discussions about the nature of divinity and spiritual inquiries. Works of the *suluk* have not been researched much and many of them are even no longer found now (Sedyawati, 2001: 299- 301). Entering into the era of Islam, there appear literary works in the forms of *suluk*, *niti*, and *babad* by poets like Sunan Bonang, Pangeran Karanggayam, Sultan Agung Hanyakrakusuma, Panjang Mas, Pangeran Pekik, and Pangeran Adilangu.

In the era of Kartasura during the reign of P.B. I, many literary works are identified. Many of these works are identified as written by Kartamursadah, Pangeran Adilangu II, Carik Bajra, and Carik Narawita. His Highness Pakubuwana I is a king who orders many literary works to be written. The resulting works are in the forms of *suluk*, *babad*, and *wulang*.

Meanwhile, the era of the Surakarta kingdom is referred to as the golden period of Javanese literature. In this era, there appear many literary works, kings, poets, and royal writers who are dedicated to literary writing. The kings who write literary works are P.B. III, M.N. I, P.B. IV, M.N. IV, P.B. IX, H.B. I, H.B. II, H.B. V, H.B. VI, H.B. VII, H.B. VIII, H.B. IX, P.A. I, P.A. II, and P.A. III. Of these poet kings, the ones who write the most are M.N. IV and P.B. IX. Meanwhile, outside the palace, poets and writers of this era are Yasadipura I, Yasadipura II, Ki Ngabei Ranggasutrasna, R.T. Sastranegara, Ki Ngabei Sastradipura, Sindusastra, R. Ng. Ranggawarsita, Ki Padmasusastra, and Ki Mangunwijaya. Of these, the most productive is R. Ng. Ranggawarsita, followed by Yasadipura I, and Ki Padmasusastra. Meanwhile, the works that are produced are in the forms of *suluk*, *babad*, *jarwan*, *wulang*, lesson, encyclopedia, *wayang* stories, and chronicles.

The transition period is the shift from the New Javanese to the Modern Javanese. In this period, many writers make their appearance. At this time, writers no longer identify themselves with the royal authorities; they are not royal-centred. They are, basically, independent and intervention from the royal establishment is minimum. The kings who are in control of the Surakarta Kingdom are P.B. IX and P.B. X. In this period, there begins the appearance of works in conventional print or modern print. There are also works of re-writing or translation in various forms, prose or poetry (Widati, 2001).

With the establishment of Balai Pustaka, there appears a new specific style of Javanese literary works. It is a type of writing which follows a certain structure both in form and contents. Balai Pustaka is an official legal publishing institute of the Dutch colonial government. All scripts that are to be published must follow certain formats so that no writing will create unrest and that the hegemony of the colonial government is maintained (Widati, 2001: 200). At this time, there are many

writers appearing on the stage, but very few works are produced. Yasawidagda is the only writer that produces many works.

In the time of the Japanese occupation, literary works are oriented towards the Japanese political campaigns (Widati, 2001: 214). At this time, there is one writer who is notoriously productive, Poerwadi Atmodihardjo. Meanwhile, in the Independence era, many Javanese literary works are written in the form of short novels or romances called *panglipur wuyung*. This romance is a thin book which tells love stories so that it is highly saleable. There are *panglipur wuyung* romance writers who are very productive; among others: Any Asmara and Widi Widayat.

Panglipur wuyung romance booklets do not appear as much during the New Order era. This is the era of the reign of President Soeharto's government which emphasizes the spirit of development and forbids political parties that are not affiliated with the government. Productive writers during this era are Anie Soemarno, Esmiet, and Yunani S.W.

In the New Javanese era, literature is very close to the Government and becomes a medium to educate society. Writers or idea-givers are kings. Writers are personalized and the Government is not in charge of authorship nor does it facilitate the publication of literary works. This makes the productivity of modern literary works mirror the real life of literature in society. In this condition, it can be seen the position of Any Asmara as a highly productive writer of the Modern Javanese in the era of independent literature.

Widi Widayat is also a very productive writer under Any Asmara. And then, can be seen the productivity of Suparta Brata and Tamsir A.S. as writers in the constellation of Modern Javanese literature during the Independence era and the writer who is productive enough, and comes after Suparta Brata and Tamsir A.S., is Hardjono H.P.

Javanese literature in the reformation period is seen from 1998 to 2018. Literary works of this period are in the forms of published novels, anthologies of short stories, chain stories in magazines, short stories, and poems. In this relation, the short stories and poems cannot be said to have satisfied the criteria for the standard quality of literary works.

Javanese Literature: Present and Future

In line with the fast development of technology in the present time, society at large, business enterprises, establishments and offices need to carry out digital transformation. The need for artificial intelligence (AI) at the present time has also become part of daily lives from *e-commerce* to the algorithm of social media which will continue to the fields of fine arts, music, and literature. AI will become a team member for humans in many fields of work. The metaverse technology will also penetrate the needs of humans by forcing humans to hold various activities from concerts and fashion festivals, to edutainments via the metaverse. And then technology Internet of Things (IoT) which is related to the health and welfare of man will further limit man to be tired of manual reading and writing. All this changes man's culture.

In accordance with all the foregoing, Javanese literary works experience changes in forms. The forms that ultimately appear are Javanese short films, Javanese *koplo* songs which belong to the dangdut genre, dangdut *koplo*, *campursari* and *campursari koplo*. Some stories are produced by writers who write in the same format.

In the period of 2019-2021, since the breakout of the Covid-19 pandemic, movie theatres have had to close down resulting in many films being banned from showing. This does not deter the intention and spirit of filmmakers, and more short films are produced and shown through the YouTube channel. Coincidently, there is a rise in the production of Javanese literary works that are shown through YouTube in the form of short films in the Javanese language. These short films are starred by regional actors and actresses who act as naturally as possible so that the viewers will be able to feel the nuances of the Javanese cultures that surround them. These short films are, among others, *Lemantun, Tilik, Yo Wis Ben, Turah, Mangga Muda, Bocah Ngapak, Ziarah, Siti, Kartini, Prenjak, Anak Lanang,* and *Nilep.* The rise of Javanese literature is complemented by various achievements at the national and international levels. For example, the film *Turah* ascended to the 2018 Oscar Forum representing Indonesia. The film *Ziarah* obtained a medal in the 2017 ASEAN International Film Festival and Award (AFIFA), although it did not involve any level-1 artists. The film *Prenjak* won the Best Film category at the 2016 Cannes Film Festival. The short film *Tilik* won three medals one of which was in the 2018 Official Selection World Cinema Amsterdam. Meanwhile,

the film *Anak Lanang* won a medal in the 2018 Panasonic Young Filmmaker and was selected as an Outstanding Achievement in the 2019 Indonesian Film Festival Australia and the best room in the 2019 Indonesia Short Film Festival. Then, the film *Nilep* won the most favourite short film category in the 2015 Moviestifal Kantor Pos Indonesia, the best short film in the 2015 Accfest KPK, 2016 XXI Short Film Festival, and 2016 Banten Short Movie Festival and it reached nomination in the 2016 Kompas TV Short Film Festival.

A favourable development can also be seen in the creation of Javanese literary work in the *koplo dangdut* songs. In the past, *dangdut* songs could only be enjoyed by people from certain circles; but, now, *dangdut* songs can be sung in the *koplo dangdut* style in Javanese lyrics with artists who are well known by the society such as Denny Caknan, Happy Asmara, Nella Kharisma, Via Vallen, and others. These songs are able to move audiences from the millennial circle as well as older people both from rural and urban areas. Some of the songs that are created and have become hits are *Bojo Galak, Kartonyono Medhot Janji, Sayang, Aja Dibandhingke, Kemarin, Wayahe Hiling, Satru, Ngidham Penthol, Mendhung Tanpa Udan, Jaka Tingkir, Kelingan Mantan, Full Senyum, Widodari, Lemah teles, Angel, Tak Warahi Carane, Loss Dhol, Tresna Waranggana, Ikhlas Ngenteni, Ambyar Mak Pyar, Dalan Liyane,* and some others.

As for written Javanese literature in Yogyakarta, between the years 2010 and 2023, the operating processes received support from the Office of Culture of the province, regency, and mayoralty. These offices periodically hold competitions such as essay writing, poem writing, short-story writing, and novel writing in the Javanese language. The works of the winners are then printed and given out to people in public.

CONCLUSION

Javanese literary works are great works that have undergone a long cultural journey. Even though Javanese literature takes vast differences in forms, language, and contents, it has a special characteristic of being highly flexible. There are times when Javanese literature becomes a pool of the knowledge and thoughts of the Javanese people that are so very strong. At other times, Javanese literature can become a medium for discharging information and learning from kings, officials, or parents to the people, children, or society members at large. The capacities of the Javanese literature in these adaptation processes make it possible to remain and develop as a people's literature. Just like what happened during the ancient time, when there was a new trend and became New Javanese, there appeared the Middle Javanese. Similarly, when the Islam religion strongly entered Java, Javanese literature was able to cope by adopting Islamic elements in the Hindu-Buddha domains and acculturation and syncretism occurred.

Subsequently, during the period of Balai Pustaka, Javanese literature was able to adapt and enter the literary frames to produce modern Javanese novels. And, in line with the large quantity of modern Javanese novels, a large variety of modern themes has become the concern and attention of Javanese writers.

In the present modern and technological era, Javanese literary works show their flexibility in entering into the crevices of the life of modern people. This can unconsciously be enjoyed by the Javanese people locally and other people nationally or internationally. Javanese literary works are capable of flexibly sitting side by side with technology.

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Strategy of French language learners in multilingual and bilingual context

Herman[*], Sri Hertanti Wulan
Universitas Negeri Yogyakarta, Jl. Colombo no 1 Yogyakarta, 55281, Indonesia

Corresponding Author; Email: herman@uny.ac.id

ABSTRACT

This article is aimed at explaining how French learners use target language as a mean of communication in multilingual or bilingual context. Some very common strategy occur is translating mother tongue language (Indonesian, Javanese and other local language) and very common translating English into French expressions. Javanese and other local language accents seem an alternative strategy to keep running with target language instead of imposing oneself to express with 'French like speaking' in uttering words or phrases. This phenomenon relates to the choice of language learning strategies disregard the grammatical and phonetic issues. this given phenomena is considered as a result of multilingual context in French learning that occur during the acquisition of target language. This article relies then on some thoughts and finding about learner language learning strategies.

Keywords: Multilingual context, French accent, language learning strategy

INTRODUCTION

Adult learners use their language knowledge (grammar, pronunciation, and vocabulary) to control their utterances. This phenomenon is assumed to be one of the factors that obstruct adult learners expressing their ideas in target language. In fact, some people believe that language acquisition occurs within the communication between the teacher and the learners disregard grammatical or phonological deviation due to cultural context. When the teachers do not use target language as a means communication in class, it is considered only as a transfer of knowledge without any acquisition of skills of the target language. In such case, teachers normally make use some shortcuts such translating, paraphrasing or applying simple rules to make learning easier. In other hand, as an individual, learners use certain learning strategy to acquire language through teacher's talk and general communication in the class.

The term language learning strategy means, in a broad spectrum, the mental operations deliberately used to attain knowledge or language competence. Indeed, it is a question of creating a good means to achieve the objective set in a pedagogical situation (Cyr and Germain, 1998). More specifically, the term educational strategy refers to behaviors, techniques, tactics, plans, conscious, unconscious mental operations or observable cognitive or functional abilities of individual in learning situation (Stern, 1983: 405). Despite these initial problems of terminology, the term language learning strategy is also used today to designate a set of operations implemented by learners to acquire, integrate, and reuse the target language.

From a theoretical point of view, "good learners" aware of this and deliberately choose their own style and strategy to learn and to acquire a foreign language. Nevertheless, "weak learners" are unaware of this, and they think of how to master the rules of target language.

Many researches show that teaching strategies and some other variables contribute to the use of learning strategy, however, this remains undetermined issue. The question still arises with regard to the strategies used by the good learners or could be by the weak learners as the factors adhering to the choice of these strategies. The first observation to make that we cannot start this study by sorting the goods from the weak ones following their learning result, because the learning result may relate to other factors. A proper methodology is needed to distinguish them. Next, we need to clarify the method of collecting self-report data by suggesting that students can provide us with false information about themselves. Based on some observations, we assume that analyzes of learning strategies will be an inner work that will provide the premises for further studies. Therefore, in a second phase, we focus on the interrelation of these variants.

The language learning strategy is a term originally used by Rubin (1975) in his article entitled what the 'good learner' can teach us to refer any good language learner behavior or categorized as successful learners. The term good language learner becomes a reference of some researchers who experimented in language education. In his article Rubin suggests three variable factors: aptitude, motivation, and opportunity that are closely related to the success or failure of a person to learn the language. Among those three factors, only aptitude or talent that is almost impossible to be manipulated or tampered with because it is an innate predisposition in the learner, while the other two variables are equally shared by each learner in learning situations, yet how much it influences the success of language learning.

After the advent of Rubin's article, many researchers intensely studied the language learning strategies, among others, Oxford (1989, 1990, 2003), Chamot (1989, 2004) and O'Malley (1990),

Griffiths (2003, 2006, 2008), Cohen (1990, 1996, 1998) and Xuesong (2010) that examines the role of agencies and the context in the success of language learners. They are familiar as references of researchers on language learning, especially the second language and foreign languages learning.

The strategy in this article refers to the term derived from the Latin word 'strategia' which is a military term to win the war. The term is drawn-out widely in many areas including the field of learning and language teaching. The formerly special term in the military world became special in the didactic and pedagogic.

Oxford (1990) divides the language learning strategy into two types of strategies, namely direct strategy, including three sub-strategies namely mnemonic, cognitive, and compensatory, and indirect strategies include three sub-strategies namely metacognitive, affective, and social. Further elaboration of each strategy can be seen in several other references that also refer to the typology created by Oxford (1990), Rubin (1989) O'Malley and Chamot (1990).

Given broadly that the language learning strategy is divided into three major groups as suggested in typology O'Malley and Chamot (1990) namely metacognitive strategies, cognitive strategies, and socio-affective strategies, in this brief article, all three strategies will not be elaborated theoretically but what Indonesian good learners do will be considered as subject to discuss.

It is assumed that some strategies are observable but most of them are non-observable behaviors. According to Cohen (1998) the only way to reveal them is to ask learners by self-report methods (through interviews and inquires). Therefore, in this study the data were collected through observation and interview. Subjects of study are students who learn French as a foreign language in Yogyakarta State University. The study was compiled with a classroom observation and followed by interviewing students categorized as good language learners.

We can assume that the socio-emotional factors and cultural context influence the choice of certain strategies due to certain cultural traits of the learners. Therefore, many other factors that interact with the learners' learning are subject to analyze, such as the subject of learning, topics, teacher personality, learning environment, teaching approach, strategies or method used in language class.

In order to pinpoint the problems, this article will focus on

1.1 some learning strategies frequently used by French learners to overcome their difficulties in pronunciation in French daily conversation.

1.2 some utterances used by Indonesian French learners that are apparently interferences of other languages in multilingual or bilingual situations.

METHOD

The method used in this study is a descriptive qualitative method in the French Language Education Study Program in the 2021-2022 period. The respondents of the study were students who *took le francais du tourisme* courses and translation courses (*Traduction Professionnelle and travaux pratique de traduction*). Data were obtained by observation, interview, and questionnaire. The object of research is several expressions in Indonesian used by students in the learning process and in some lecture assignments. The data were analyzed comparatively with a semantic-pragmatic approach.

FINDINGS AND DISCUSSION

Findings

The results of this study show that students make use communication strategies according to different multilingual situations and contexts. While most students apply metacognitive and socio-affective strategy by translating Indonesian or Javanese utterances into French to unblock their expressions, few students apply cognitive strategy by retaining some formulaic expressions to make their communication runs effortlessly. We will take a look at descriptions of three strategies recognized through observation and interview. Some Franco-Indonesian utterances used by the students will be discussed following the description of learning strategies.

Metacognitive strategies used by students

According to data obtained through questionnaires, less than half of all respondents only occasionally plan what they will learn. It is said that while some learners think about the importance of goals, planning, progress, and learning achievement of language, the rest of them may not think much about it. Learning activities and language attitude are shaped deliberately within different context and situations. Some learners wait for what instructions are given by the teachers, rather than searching information and working on it. They believe that teacher plan the language teaching and they do not need to worry too much.

Research data shows that some learners lack of independence. Some indicators shows that only 46% of learners paid attention in organizing their learning. While 55% conducted self-evaluation. This can be explained by the intensity of the exercises given and the tests that encourage students to prepare themselves for the exam to stay away from the unsatisfactory result.

Cognitive strategies used by students

More than half of respondents (65%) prefer using or applying various techniques to remember/mnemonics. This technique is a behavior in which several different strategies such as repetition, revision, checking words in the dictionary, taking notes, creating a concept map and so on whose purpose, among others, to remember and think. In this case, students apply some strategies to remember French learning materials such as vocabulary, grammar rules, pronunciation rules, meaning etc. According to some good learner, some remembering activities have indeed given good results such as repetition, revision, making notes for newly known things or lessons. Thus, some strategies such as grouping, repetition, revision are a group of strategies favored by students to remember the new lesson is in fact just the development of a cognitive.

We can relate this phenomenon to the learning situation or condition in which the students are more willing to wait and record what teachers are giving or explaining rather than having to concern themselves with finding or doing self-evaluation. In fact, of course there can be learners of the language

to not stay silent allowing a passive self in the learning environment. It can be said that this student passivity can have an effect on social strategies to understand and recognize new things. Characteristics of learners like this are also found in the narrative of students interviewed.

Other techniques considered as cognitive strategies are the activities of translating and paraphrasing. This strategy is used by a number of students (27% and 55%) who claim to always learn with both techniques. this translating technique is used on the grounds that the student can compare the sentence patterns of the language he knows with the learned sentences. They use a word or expression of a particular phrase in a language known to express something. They do not question the lack of vocabulary by way of code change if they find a certain difficulty. They can choose another word, with another explanation, or if forced to sign language for communication. These ways can be regarded as techniques in language learning and are a form of compensatory strategy. Things like this happen because of the problems commonly found by novice learners when dealing with the complexity of the French language. What they need to learn from language learning is their ability to develop ways that they have felt quite effective in expressing their thoughts and ideas. His relationship to cognitive strategy is that this conventional way is a natural way in which individuals acquire their first language or mother tongue. Regular habits in using complicated and difficult language will make the language easier and better stored better because it is repetitive.

Socio-affective strategies used by students

Talking about the socio-affective strategy of the learner is about discussing how a learner's intensity takes advantage of the opportunity to interact among them to practice the language he/she studies. There are many things that can prevent a language learner from taking advantage of practical opportunities with the target language. Among these are feelings of fear or embarrassment of the ability that is displayed in the target language. Language learning students also experience this. In a language class that should not dull the interest of students to use the target language instead it makes more learners do not feel free to express what they know about the language they learn. This is understandable because the French language as the target language in learning is a language that does not have a relationship similar to the Indonesian language. From the sound of language until the grammatical structure is very different. In French class, students are not always easy to express what they want to ask or confirm to their teacher in French. The reasons can be diverse, but whether in places they should be able to make mistakes they have no chance (affordance). In relation to the ways in which the learner has learned to overcome the difficulties of language learning, the absence of reference material is one of the reasons for the use of the target language. Students develop a metacognitive strategy by referring to a reference each wanting to get an answer to his ignorance. References in question can be encyclopedias, dictionaries, grammar books, or books and other literature references in the library. In addition, the easy access of the internet makes the need for interaction with teachers becomes no longer functional. Students rely more heavily on the internet to extract information to recognize what they learn rather than directly ask their teachers. This is understandable if the reason is the satisfaction of the answers obtained because after all the internet network provides almost unlimited information. But the need to interact in this language class is not only based on the interest of content or information content alone, but also the use of opportunities to use or to practice target language that can be mutual or interactive. Suppose that if the student wants to communicate orally but his speech is incomprehensible to the other person, then there will be a pronunciation learning process which, although little will have an effect on the student's retention of the sound language rules. So, students who use the opportunity to communicate in this language class have used the first unconsciously social strategy through contact with the other person or the environment, both affective strategies by defeating feelings of fear or hesitation in doing a speech act. Another fact about the courage to engage in speech in this language class is that only 15% of respondents stated that they used

the opportunity to establish contacts while seeking information or explanations. The next problem is still related to the things discussed above, namely about emotional control or self-control. 38% of respondents always exercise self-control before taking language actions, especially speaking for not nervous or nervous when having to stand in front of the crowd to talk. The form can vary among others by taking a deep breath and by looking at all the audience that is in front of him.

Discussion

It can be said that learners who take advantage of the opportunity to speak in public are those who exercise control or emotional control. Why can some learners do it while others do not? It is interesting to know how a good learner can overcome feelings of fear and worry in order to use an opportunity. Good learner does not want that fear to block his step to learn the target language. The fact is that good learner does a few strategies in a public speaking action. First planning discourse (metacognitive), then emotional control (affective), and then execution and selection of cognitive linguistic code. Speech in the environment itself is a form of application of social strategies in language learning. In addition, emotional control itself is one form of affective strategy that allows language learners to release themselves from the confines of feelings of doubt, fear and embarrassment that is not conducive in learning the language. In many studies conducted by the language didactic scholars found a positive correlation between the behavior of shame, fear of learning motivation (Gardner, Lambert, 1972). If so, it can be said that the strategy undertaken by good learner is a personal solution in overcoming these psychological problems.

Social contact and cooperation are two things that are almost identical. The existing fit between the individual and the environment allows him to interact and work with his environment. But this is still something that is not easy for many language learners because of the psychological barriers mentioned above. The confidence that is plagued by feelings of shame, fear, and the transfer of this situation to an easier situation such as the virtual world has made the student a passive learner and unaccustomed to working together. This is indicated by the questionnaire data about the cooperation of which only 23% of the total respondents. Cooperation in solving problems in learning the language is something that is reasonable done by any learner especially that has to do with improving communication skills in the target language.

The last part of a socio-affective strategy concerns self-reinforcement or auto-reinforcement. Many learners who feel must struggle to master learning materials without realizing that it is possible only when the preceding materials have been properly acquired. If the language acquisition process occurs well then, a certain part of the target language has been internalized and become automatic in the learner. However, this process must be bypassed through a process of reinforcement that can resemble drill exercises performed continuously. Whatever language skills are the learning objectives, it is necessary to practice them repeatedly. Speaking will get smoother when used to speaking, as well as writing, listening, or reading. Unfortunately, this is only done by a handful of learners by conditioning themselves in appropriate and conducive milieu such as reading books, comics, magazines or watching movies, TV broadcasts, or listening to French-language radios or sonor documents. 52% of the respondents were very eager to make a Frenchman but only to the extent desired. While 50% of them expressed enough open to share when feeling difficult to learn French. In this case 10% admitted not so daring write down the status on Facebook or other social network in French.

It is important enough found in this study is related to learning materials and learning strategies owned by students. The first confirmed to the students in the interview is about how much trouble they face regarding speech and speech. Most of the interviewee claiming French pronunciation is difficult for the tongue of Indonesians. However, most good learner have a strategy to solve this problem, ranging from using metacognitive strategies to verification and asking up to, cognitive strategies by imitating and making notes and affective strategies by as much as possible to explore the life of the francophone. The

second confirmed to good learner is related to the understanding strategy they hear or read. The three kinds of strategies are performed by different good learner eg Ar prefer to work metacognitively by equipping themselves with sufficient vocabulary and grammatical knowledge.

B with cognitive strategy that is by analyzing and making deductive or inductive conclusions about what is heard or read. And C uses a socio-affective strategy by frequently contacting other people with the target language, especially with native speakers and teachers. Next the third one deals with writing and grammatical masterygenerally considers grammar to be something that has a pattern so that they are mostly memorizing sentence patterns. In writing they rely heavily on the ability to apply these patterns with vocabulary mastery. So that all issues related to writing will also relate to the grammar they are in control of. It can be said that writing learning emphasizes cognitive aspects rather than social aspects. Almost all good learner interviewed were not too brave to write the status in French language without knowing in advance that what will be written is true grammar. Nevertheless, some of them have been chatting or chatting in cyberspace in French with native speakers. This behavior is very interesting because it is revealed that the learner does not want all the weaknesses that may be exposed in the conversation to get moral judgment from the speaker as from the lecturer, teacher, or peers. With native speakers they do not know well they can hide their identity and can behave safely without having to bear morally for errors. Keywords of talk activity in French language performed by this good learner is intelligibility or understanding in communication. This is the end good learner wants to achieve through this activity.

CONCLUSION

It can be concluded that language learning by knowing what is learned by good learner will have a more proportional backdrop in which teachers and learners freely make contact with the target language without being constrained by the grammatical norms that are also difficult for anyone newly learning a foreign language through learning in the formal classroom.

Of course, there are implications of this research that is about the importance of thinking and considering how much opportunity can be created in language learning situation. The opportunity given to immersion the language and target language environment is not something that is difficult to hold, as it is available at hand. Only the lecturer-learner relationship in all of its interests should not undermine the existence of the opportunity and instead develop and preserve it. Training challenges for language learning strategies may be a non-utopian thing to do for example by providing treatment that stimulates or stimulates weak learners primarily not because of the talent factor to develop adaptive behaviors toward the enabling learning environment. Growing positive attitudes toward behaviors that develop social and affective relationships becomes important when associated with the formation of learners' autonomy, because the ultimate goal of education in general is to establish independence as an individual in society.

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Narrative pedagogy as strategy for meaningful education

Yeni Artanti

Faculty of Languages, Arts, and Cultures, Yogyakarta State University, Jl. Colombo No. 1, Sleman, DIY, 55281, Indonesia

Email: yenarta@uny.ac.id

ABSTRACT

Narrative pedagogy is an innovative educational approach that leverages the power of storytelling to engage students and foster deep understanding. This essay delves into Narrative Pedagogy, drawing upon insights from recent journal articles to explore its theoretical foundations, practical applications, and impact on student learning. Theoretical underpinnings, practical implementations, impacts on student learning, challenges, and future directions are discussed to provide a comprehensive overview of this transformative pedagogical approach. Narrative pedagogy is based on the understanding that humans are storytelling creatures when it comes to making sense of their surrounding world. The theories underpinning this approach include the theory of constructivism (Bruner, 1996) and also social constructivism where stories are considered as scaffolding (Vygotsky) that can assist students in reflective learning (Dewey). It provides a space for teachers/professors and students to create active and humanistic learning.

Keywords: narrative pedagogy, meaningful education

INTRODUCTION

Man is naturally a storytelling creature. This is evidenced by findings and images in the Lascaux Cave in France and Altamira in Spain that identify stories of prehistoric times, human civilization thousands of years ago. The findings are a concrete example of how humans have expressed themselves through stories since the dawn of civilization. In line with the development of time, stories about the lives of ancestors can be traced and studied through the artifacts they left behind, not only through cave walls but also through masterpieces such as carved stories on stones or reliefs of Borobudur and Prambanan temples. So, through stories with a wide variety of media, knowledge can be transferred from generation to generation. The delivery can be verbal, visual, or movement in a simple way or mediated with sophisticated tools in accordance with the times.

Stories, whatever form and with whatever they are told, involve the thoughts and emotions of their creator and receiver who are both unable to escape the facts and the world outside. That is why stories that have the power to provide fun and entertainment, can also be used to educate. Stories can be used to educate children (pedagogy) or adults (andragogy). This paper explores how narrative can be utilized to provide one of the meaningful learning experiences to students.

Narrative Pedagogy is rooted in the belief that storytelling is a fundamental human activity that shapes the way we understand and interpret the world. Recent research articles shed light on the theoretical foundations underpinning this pedagogical approach. One such foundation is Jerome Bruner's constructivist theory of learning, which emphasizes the role of narrative structures in organizing and making sense of information (Bruner, 1990; Mufwene, 1992).

According to Bruner, stories provide scaffolding for learning, enabling individuals to construct meaning and understanding. Recent journal articles reaffirm the relevance of Bruner's constructivist framework in understanding how Narrative Pedagogy enhances learning outcomes and the ideas of active learning (Brady & Asselin, 2016a; Karantalis & Koukopoulos, 2022; Matsumoto, 2017; J. Moon, 2010; Sevilla-Liu, 2023). In Narrative Pedagogy, students engage actively with narratives, constructing their own understanding by connecting prior knowledge to the story's elements (Fairfield, 2011; Galbraith &

Rodriguez, 2018; Kinossalo, 2022; Miller-Day et al., 2015; Paseka & Schwab, 2020). Additionally, the concept of narrative as a "scaffolding tool" in education, as proposed by Bruner (1990), has been explored further in the context of Narrative Pedagogy, and widely used in the field of medical education and nursing (Brady & Asselin, 2016a; Kinossalo, 2022; Liu et al., 2023b; Miller-Day et al., 2015; Youngs, 2021).

The practical application of Narrative Pedagogy is where theory comes to life in the classroom. Recent journal articles provide valuable insights into how educators are implementing this approach in diverse educational settings. Case studies featured in articles illustrate the effectiveness of using patient narratives to teach medical students (Pulimeno et al., 2020). These narratives not only engage students emotionally but also deepen their understanding of the complexities of healthcare decision-making. At the university level in general, cases about hedonistic lifestyles, bullying, human rights, sexual harassment and violence can be issues that can be raised in educating young adult.

Storytelling or narrating can be used to develop students' imagination and critical thinking skills. Engaging with characters and plotlines as narratives allows students to delve deeper into the subtext and themes of literary texts. They connect emotionally with characters and themes, enhancing their appreciation for literature's depth and complexity, and furthermore it might even project their future (Galbraith & Rodriguez, 2018; J. A. Moon, 2010).

METHOD

This study is a literature review that utilizes sources related to narrative pedagogy, especially journals and books to be elaborated, concluded, reflected and synthesized. Conclusion making is carried out inductively which is focused on meaningfulness theoretically and practically for meaningful education.

FINDINGS AND DISCUSSION

Based on the literature review that has been done, narrative pedagogy, students are invited to think using various assumptions and perspectives that may be different from their previous knowledge. Through case-mediated discussions (story-based can be fictitious or non-fictional), students are trained to interpret values by comparing or examining their previous values. This approach is able to train students to be more open in developing thoughts and conveying hidden assumptions in solving problems (Brady & Asselin, 2016b). These hidden views or assumptions may be related to factors such as culture and knowledge.

Barber (2016) outlining its framework and operations and promoting digital storytelling as a new opportunity in humanities studies and its teaching, especially its potential to develop critical thinking, communication, digital literacy, and community engagement; Alberto et al., (2016) combine narrative pedagogy with inclusion education; Bissell & Korteweg (2016) explain that narrative pedagogy is a reconciliation tool of teachers and students. Other researches discuss the integration of digital storytelling tools, such as virtual reality and interactive multimedia, into Narrative Pedagogy. These technologies have the potential to create even more immersive learning experiences, allowing students to explore narratives in a three-dimensional, interactive space (Brooks et al., 2022; Garcia & Rossiter, 2010)

Research by Liu et al., (2023a) applies narrative pedagogy to the education of nursing students in parenting children in hospitals. Narrative education helps to create opportunities for students to build perspectives, interact, and build contact with these unhealthy children. This study shows a positive correlation between narrative education and caring skills. This strategy is useful for increasing students' interest and experience in learning, increasing their empathy for the needs of children and parents, and helping them learn more about nursing work (Liu, F., et al, 2023). Another research conducted by Kim et al., (2023) also shows that digital storytelling interventions for Vietnamese and Korean-American mothers, especially children who received the HPV vaccine, were well received and mothers cited the process as beneficial.

So, theoretically, narrative pedagogy is based on the idea that humans use stories to make sense of themselves and their environment. Through codes in the form of language, a person's life story can be wrapped and conveyed in writing or orally so that it can be enjoyed and reinterpreted by readers or listeners. As an approach, narrative pedagogy is an approach to learning that uses stories and narratives to facilitate learning. This approach is based on the constructivist approach that a person can construct his own knowledge through his thinking power and emotions (Dewey, 1896). In addition to constructing one's own knowledge, one also learns from other people's stories. Stories can be used as scaffolding as Vygotsky's theory helps students understand themselves and others, and provides arguments for a case (Eun, 2019; Puntambekar, 2022).

Through words that are assembled into stories, a person can construct and interpret his own experience as well as the experience of others (Bruner, 1990, 1996). This is in line with the views of critical pedagogy as expressed by Giroux (2011; 1997; 1989) which was developed based on Freire's view that education should be a liberating, democratic space, which emphasizes dialogue and involves not only cognitive but also affective (Freire, Paulo., Macedo, 1987; Freire, 2005, 2013). Furthermore, narrative learning also promotes self-knowledge and empathic understanding. Thus, there are good reasons to consider replacing or supplementing canonical texts or arguments with narrative assignments (Harrelson, 2012). Such learning makes knowledge meaningful (Goodson & Gill, 2014).

In the next paragraphs the author suggests about the implementation of narrative pedagogy in teaching practice. For practicing the narrative pedagogy, the procedure of preparing, implementing, and evaluating phase must be followed. Teacher may involve the students in every phase.

Create a safe and inclusive learning environment. To implement narrative pedagogy in teaching practice, first, teachers and lecturers need to create a student-friendly environment. Student-friendly environment is a program created by the government to reduce violence and discrimination in the classroom. Teachers or educators are an important element in this child-friendly school because they are the ones who communicate directly with students; thus, they must be able to become role models for their students. The role of teachers in implementing students-friendly environment includes creating a safe, inclusive, and supportive environment for children at school and preventing harassment and violence between friends at school. The following are some actions that teachers and educators can do to implement a student-friendly environment: (a) establish a classroom culture that values diversity of perspectives and encourages respectful dialogue, (b) foster a psychological secure space where students can feel comfortable to share their stories and experiences, and (c) create rules for respectful listening, empathy, and open-mindedness.

Identify a Relevant Topic or Theme. Identifying a relevant topic or theme of narrative stories is essential because it serves as a focal point of a narrative-based teaching approach. Identifying a relevant topic or theme in implementing narrative pedagogy is crucial to provide context and structure to the educational content. The chosen topic or theme should be relevant for students' personal life and also other school subjects which can provide context for the students. By identifying a relevant topic or theme before implementing narrative pedagogy, teachers and educators can help students in engaging in learning process by making the learning experience relatable and meaningful for students, as stories and narratives become a vehicle for conveying information. Furthermore, a well-chosen theme allows educators to integrate cross-disciplinary learning, encourage critical thinking, and connect classroom knowledge to real-world issues and experiences. To identify relevant topics or themes to be used in implementing narrative pedagogy, teachers and educators can choose topics or themes that can be explored through personal narratives, choose subjects that are meaningful to students and have relevance in their lives, and consider interdisciplinary connections to broaden the scope of exploration.

Engaging Students in Storytelling. Students like to share their personal experiences and narratives relatable for them. When students can connect the material to their own lives, they often become more engaged and motivated to learn and they can relate to the materials easily. It encourages the development of strong communication skills. To facilitate students in expressing their thoughts, feelings, and experiences, teachers can engage students in storytelling activities. Storytelling activities not only helps students in expressing their personal and preferred stories but also helps them to engage in active

listening. Active listening ensures that students completely understand what their peers are saying. This deeper understanding can lead to more meaningful and insightful discussions. It is not only improving the learning experience, but also provides students with essential skills for effective communication and collaboration in a variety of contexts throughout their lives.

Analyze and Interpret the Story. After students participating in storytelling activities, teachers should facilitate a space for discussions that allow them to analyze the themes and meanings found in their stories. Students will learn to question, reflect, and dissect the material, which contributes to a more comprehensive understanding of the topic at hand. This analytical approach not only improves their academic performance but also nurtures their ability to engage with complex ideas in the future. By facilitating these discussions, teachers empower students to become active, critical thinkers who can draw insight from the narratives they encounter, making their education not only informative but also transformative.

Teachers should help students critically analyze their stories and consider their assumptions. This process allows them to identify biases and stereotypes that may be present in their narratives. It promotes self-awareness and a deeper understanding of how personal experiences can shape personal perspectives. In addition, helping students critically analyze their stories contribute to the development of empathy and open-mindedness. When students examine their assumptions, they become more tolerant of different perspectives and experiences. This, in turn, encourages a more inclusive and respectful classroom environment where students appreciate the richness of different perspectives.

Teachers should encourage students to make connections between their personal narratives and the broader social, cultural, or historical context. By emphasizing the connection between personal narratives and broader contexts, teachers empower students not only to gain a deeper understanding of subject in classroom, but also to develop critical skills and perspectives that are essential in their academic and personal lives. This process prepares students to be thoughtful, informed, and empathetic individuals who can navigate a complex and interconnected world with insight.

Integrating academic concepts, theories, and materials into personal narrative exchanges with students is an effective technique to bridge the gap between theory and practice, making education more relevant and engaging. It demonstrates that theories and ideas can be used in practical situations, making the subject more relevant.

Encouraging Dialogue and Collaboration. Promoting dialogue and collaboration among students to share diverse perspectives and experiences is a fundamental strategy for creating a rich and inclusive learning environment. Encouraging open dialogue and collaboration ensures that all voices are heard and valued in the classroom. It creates an inclusive atmosphere where students from diverse backgrounds feel respected and appreciated. Teachers need to give opportunity to students who wants to collaborate on projects that combine their narratives with academic content. By providing this opportunity, teachers create a dynamic and enriching learning experience.

Reflecting and Implementing Learning. Encouraging students to reflect on their learning and personal growth throughout the educational process is a powerful practice that promotes self-awareness and improvement. This helps students in evaluating how their understanding of the subject has deepened or changed. As changes in understanding occur, teachers guide students in applying their new knowledge and perspectives to real-life situations. It transforms learning from a passive acquisition of facts to an active engagement with the world.

Assessing Learning. Designing assessment methods should be aligned with the objectives of narrative pedagogy. Teachers assess students' ability to analyze, interpret and connect their personal narratives to academic content. Considering alternative approaches to assessment, such as portfolios, presentations, or reflective essays, is essential to a comprehensive assessment of student learning in the context of narrative pedagogy. These methods provide varied opportunities for students to demonstrate their skills and understanding, while emphasizing the integration of personal narratives with academic content.

CONCLUSION

In conclusion, the narrative pedagogy holds significant value for both students and lecturers in the realm of education. For students and teachers, narrative pedagogy offers enhanced engagement, deepened understanding and retention, the development of critical thinking skills, the promotion of empathy and perspective-taking, and the application of knowledge in real-world contexts. These benefits contribute to a more meaningful and transformative learning experience, empowering students to become active and lifelong learners. Henceforth, the use of technology in the use of stories can be utilized and explored further, for example with game- or application-based narratives.

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Intercultural Learning through TEIL

Sukarno
Universitas Negeri Yogyakarta, Jalan Colombo No. 1, Yogyakarta, 55281, Indonesia
*Corresponding Author, Email: sukarno@uny.ac.id

ABSTRACT

Culture and language are two features in one that cannot be separated in a society. They are like both sides of a coin. A language is one of the cultural products of a society. Learning a language is simultaneously learning its native speakers' cultures; at least the cultures as the content of language learning. A language consists of forms for meaning-making, and it cannot be learned without a particular content now that it comprises only a set of systems consisting of words, sounds, and grammar. In teaching English as an international language (TEIL) in a wider context, however, students have opportunities to learn many cultures provided that the teachers can cater them with meaningful input texts or manage the students' learning with cultures as the contents. This paper discusses how to learn cultures through TEIL for intercultural competencies. For receptive skills, the teachers should provide the students with English native speakers' cultures as inputs for learning cultures and language elements. For productive skills, each of the students should present his/her own cultures or others' cultures. Therefore, intercultural competencies can be achieved by the students.

Keywords: cultures, intercultural, English, and TEIL

INTRODUCTION

Communication employing a particular language embraces two or more persons who have the same or different cultural backgrounds. If those involved in communication have the same cultural backgrounds, it will mostly run well and smoothly without any cultural barriers. On the contrary, if they are from different cultural matrices, they will probably face obstacles resulting from cultural misapprehensions. Cultural misapprehensions frequently occur when those involved in the communication have different cultural backgrounds but speak a foreign or international language. Reference (Afrin, 2013) states that misunderstanding happens due to different values and beliefs existing in the cultural backgrounds and it is the foremost barrier to communication in a multicultural context.

Ideally, to have good communication, the parties involved in communication have good commands in intercultural competencies. However, not all people have these competencies so that when they are embraced in communication with others from different cultural backgrounds and they use a foreign or international language, they often face communication barriers owing to cultural misunderstanding. This is problematic in as much as those involved in intercultural interactions may focus on different clues when inferring meanings, and/or they may arrive at different meanings from the same clues. Therefore, mismatches happen in the messages they are communicating (Altan, 2018).

This paper tries to reduce cultural misapprehensions in intercultural interactions by offering a framework of intercultural learning through teaching English as an international language (TEIL) as language and culture are interwoven and inseparable. Taking into account this perspective, the paper discusses language, culture, language and culture, intercultural competence, intercultural learning through TEIL, framework of intercultural learning through TEIL, and steps of intercultural learning through TEIL. The framework of intercultural learning through TEIL is divided into two parts, i.e., receptive and productive skills. Receptive skills are for learning target cultures (also for intercultural learning as inputs) and linguistic elements, while productive skills are for learning other students' cultures as intercultural learning. Based on the framework, the steps of intercultural learning through TEIL proposed encompasses

1) learning model texts comprising target cultures: a) discussing cultural contents and b) discussing language elements, 2) creating texts consisting of students' cultures, and 3) presenting and discussing students' texts. Prior to the framework, language, culture, language and culture, and intercultural awareness are explored for the bases of the framework discussions.

LANGUAGE

A number of definitions of language are proposed by linguists and English language teaching (ELT) experts. A scholar (Apedaile & Schill, 2008) defines language as a system of arbitrary vocal symbols used by a social group to interact and cooperate. This definition seems to be structural, i.e., a set of grammatical and phonological systems to convey meaning. An ELT expert (Arends & Kilcher, 2010; Beetham & Sharpe, 2007) makes a consolidation of language definitions into eight: 1) Language is systematic, 2) Language is a set of arbitrary vocal symbols, 3) The symbols are primarily vocal, but may be visual, 4) The symbols have conventionalized meanings to which they refer, 5) Language is used for communication, 6) Language operates in a speech community or culture, 7) Language is essentially human, although possibly not limited to humans, and 8) Language is acquired by all people in much the same way, language and language learning both have universal characteristics. From these eight definitions, Brown proposes that language is for communication. The conventionalized symbols are used to convey meaning, messages.

In addition, Brown (Brown, 2007a) also proposes a more functional definition of language, i.e., *"a system for making meaning*." This is in line with (Brown, 2007b) stating that language is for making meaning and it occurs in immediate social contexts and in broader cultural contexts. From the definitions proposed by linguists and ELT experts above, it can be concluded that language is a set of systems consisting of grammatical and phonological patterns for making meaning to transfer ideas when it is used for communication in social and cultural contexts by members of society. Furthermore, the definitions proposed by the experts above imply that language and culture are two things that are closely related, interwoven, and inseparable. This fact suggests that, in TEIL, it is simultaneously learned by the students –cultural contents and language elements.

CULTURE

The term *culture* has a broad sense. It depends on perspectives viewing it and contexts it is discussed. In a broader sense, it is related to beliefs, values, even assumptions of ways of life belonging to a large group of people living in a particular society. It is more than habits, behaviours, literary works, or a number of types of arts. It also refers to a learned system of meanings fostering "a particular sense of shared identity and community among its group members." It is in relation to the idea of whether it is right and wrong and its consequences in a community (Campinha-Bacote, 2002). The culture belongs to a particular society concerning beliefs and values that are good or bad, right or wrong, and polite or impolite to do. However, there is no superior or inferior culture. Culture exists in different societies consisting of different people living in different ways and having beliefs in particular (Etri, 2015). In relation to language, as it is a kind of cultural product, there is also no superior or inferior language; there is no good or bad language. Each member of a particular society has his/her own way in expressing ideas employing particular expressions in his/her language.

Now that a culture is what a particular society possesses, believes, and does, integrating cultures in ELT renders such benefits in ELT. They function as forms of abundant teaching-learning materials as language contents. They are close to students' lives, and they have broad coverage. Culture does not merely embrace the traditional arts, conventional practices, institutions and objectively describable, visible manifestations of people's lives (Feez & Joyce, 2002). The statement of these two ELT experts emphasizes that culture is very broad and implies that TEIL has more contents related to culture than what is visible from social manifestations. In TEIL contexts, a researcher (Halliday, 1993) synthesizes experts' ideas by stating that "culture is a basic tenet in the fabric of the communicative approach." For communicative competence, understanding of cultural aspects and contexts is badly needed but it is marginalized and made invisible in a curriculum. Furthermore, he highlights that "culture is a basic

component of communicative competence," the focus on the transactional level of communication should exist in a curriculum of ELT, TEIL. The understanding of culture has impacts on teaching-learning practices in classrooms (Halliday, 1993). It affects contexts of teaching; therefore, ELT teachers need to be sensitive and cognizant of cultures with regard to in general and teaching about cultures more specifically (Holliday et al., 2004). This is possible because cultures are essentially open and they are ideational entities. "The possibility exists of the influence of one culture by another" (Jebahe, 2013).

As touched upon in the above discussions, the idea of culture is very broad. It covers all aspects of people's lives. Therefore, it has elements as a system tightly linking with one another. Some scholars (Campinha-Bacote, 2002) chronicle a culture as an onion. It comprises four layers. The first or inner layer consists of cultural identity; the second layer contains race, gender, religion, ethnicity, social class, sexuality, age, mental and physical ability; the third layer includes communication, motivation, perceptions, attitudes, personality; and the fourth layer encompasses occupation/career, religion, education, citizenship, generation (1st, 2nd, 3rd), language, political ideology, region (province), urban/rural, immigrant status and age at immigration, majority/minority group membership. According to them, however, it is historical and dynamic. The elements affect identity and this subjects to the lens through which individuals apprehend and interpret the environment.

The discussions above suggest the English teachers/lecturers/practitioners integrate culture as the contents of their teaching as it is close to a language and it has contents to learn. Deploying culture as contents to understand and as language inputs serving language elements to practice makes them rich in meaningful teaching-learning materials. Therefore, they should be sensitive and cognizant towards cultural contents in their materials: teaching cultures and the language.

LANGUAGE AND CULTURE

As touched upon in the previous sections, language and culture are two elements in one unit which cannot be separated in a society. They are like a coin having two sides, the first side is the culture, and the other one is the language. They are strictly inseparable. A particular culture is expressed by its society members using a language, and a language itself is one of the cultural products of the society. In general, there is no end of the relationship between language and culture. This is in accordance with (Jenifer & Raman, 2015) stating that these two entities are intricately intertwined. They are tightly interwoven and cannot be separated. Furthermore, UNESCO states that, in general, language is one of the most universal forms of human culture expressions, the heart of issues of identity used for knowledge transmissions (Lazar, 2003).

Language, in general, functions as a means of communication, therefore, a particular language deployed by members of a society impacts everything they do or assert, encompassing cultural contents. Cultures as the bases and social backgrounds affect how people in a particular society communicate. When one having a particular culture interacts with one another using a language, the culture determines the language use and the language determines attitudes s/he performs. They resonate with one another, even shaping one's character.

In university contexts, especially for students of the English Language Education/Literature Department, having competencies in languages and cultures is completely important now that the students deal a lot with students or people from other countries. Being competent in language and culture gives benefits in communication inasmuch as language and culture are interwoven and inseparable. As a result, they will appropriately and politely make use of language expressions when they communicate with other people, especially those coming from other countries. This is in line with (Jenifer & Raman, 2015) who states that "proficiency in language and in cultural competence are stressed equally," and therefore, the objective of learning a language is not only mastering the language itself but also understanding and being competent in communicating with people from other nations and cultures.

Charting the facts above –the relationship between language and culture, it is recommended that the students of language classes simultaneously learn language and culture, at least the culture existing in texts they are discussing. Furthermore, the students should be trained to deal with people from different cultures. When they have such opportunities, they will practice their language skills and deepen their

cross-cultural understanding. It is expected, then, that they have flexibility in communication with those from cultural differences, have cultural sensitivities, and have improvement in intercultural communication skills (Li, 2013).

The discussion above shows the tight relationship between language and culture. They are two things affecting one package. Having competencies and skills in a language is not sufficient for communication. Cultural competencies are badly needed. Both should be present simultaneously. This fact implies that, in language teaching, language and culture should be integrated in language materials to make the students have intercultural competencies for intercultural communication in the international society.

INTERCULTURAL COMPETENCES

Intercultural competences are the key for successful communication. It is not only about sustainable communication in terms of reciprocal communication among parties involved but also regarding suitable use of expressions making the parties embraced feel comfortable. Intercultural competencies are the manifestation of communicative competence, referring to appropriate expressions deployed in different social contexts (Jenifer & Raman, 2015). In detail, the parties embraced in the communication are able to select and deploy diction to whom they talk, to what extent they talk, to what social circumstances they are involved. If one gets involved in communication with those coming from different cultures, s/he will possess more intercultural competencies. Inasmuch as s/he experiences with various types of people coming from different socioeconomic linguistic cultural backgrounds, s/he will understand and be sensitive that differences exist in his/her life. Therefore, s/he will be aware of the differences s/he faces and realize that s/he cannot get rid of the facts. When s/he finally interacts with others taking differences into account, behaves properly, uses language expressions appropriately, maintains communication successfully, s/he has intercultural competencies.

A number of research studies attest that the more one interacts with people of other different cultures, the more competent s/he is in dealing with people. In dealing with other people, s/he develops his/her empathy skills, respects and accepts others, learns with one another, and adapts his/her social circumstances (Holliday et al., 2004). Hence, s/he communicates with others appropriately and behaves well in front of others, betraying his/her intercultural competencies. From the above facts, instances, and arguments, it is inferred that intercultural competencies are successively preceded by intercultural understanding, intercultural awareness, and intercultural sensitivity.

Intercultural Understanding

Intercultural understanding refers to one's knowledge about his/her own and others' cultures. S/he realizes that s/he owns cultures with a number of characteristics. His/her cultures are unique with their own characteristics. Furthermore, s/he apprehends that, outside his/her society, there are others' cultures different from his/her. In relation to intercultural understanding, a scholar (Mahmud & Wong, 2016) identifies cultures into four categories: knowing about, knowing how, knowing why, and knowing oneself. *Knowing about* refers to cultural information: products, practices and perspectives of the target culture as well as one's own. *Knowing how* is related to cultural practices in the target cultures. *Knowing why* constitutes an understanding of fundamental cultural perspectives, i.e., beliefs, values and attitudes. *Knowing oneself* refers to one's self-awareness. Therefore, to have intercultural understandings, one should comprehend him/herself and his/her cultures as a means to understand other cultures and language cultures (Mahmud & Wong, 2016).

In relation to TEIL, as language and culture are interwoven, students should be motivated to deal with people from other cultures to have cultural understanding, to deepen their understanding of cultural differences among others, to be flexible in dealing with people from different cultures, to enhance the sensitivity of cultures, and to improve their intercultural communication (Li, 2013). Experiencing this extent, the students enrich their knowledge about their own and others' cultures meaningful for improving communication skills. This is related to and focusing on dealing with other people and using language

expressions when communicating with others, not about the language itself as knowledge or a science of language.

Intercultural Awareness

Intercultural awareness refers to a cognitive process one passes through his/her own and others' cultures (Newton, 2016). S/he is aware of both his/her own cultures and others' cultures. In communication, it serves as the foundation because it is an ability of an individual to not only stand and become cognizant of his/her own values, beliefs, and perceptions, but also those of other cultures (Rajab, 2015). In this case, a person should have a strong understanding and awareness of his/her own cultures before understanding and being aware of others' cultures. This is a self-examination and in-depth exploration of one's own cultural background before that of others (Robins, 1980).

Intercultural awareness is also one of the components for successful cross-cultural communication. It is badly needed now that people live in a world in which cultural blending and conflict are unavoidable (Etri, 2015). Intercultural awareness in communication contributes a great impact on the way people think and feel, and on the way they behave (Jenifer & Raman, 2015). To develop intercultural awareness in communication, in TEIL, every student should try to cultivate empathetic concepts and precepts. Having intercultural awareness, the students will have intercultural empathy for ideal communication and a good relationship and they will possess intercultural sensitivity and intercultural competence (Rajab, 2015). The role of the English teachers/lecturers to let them have intercultural awareness is to cater the students with abundant materials and discuss the cultural contents in the texts.

Intercultural Sensitivity

Intercultural sensitivity is a level above intercultural awareness. However, intercultural sensitivity and intercultural awareness overlap each other in their use as a terminology. Intercultural sensitivity is conceptualized as how a person is aware of, understands, and responds to other people of other cultures (Holliday et al., 2004). In this case, understanding, sensitivity, and awareness are almost the same and are closely related, but they are different concepts. In this case, they are differentiated. Intercultural sensitivity is above intercultural awareness, but it is beneath intercultural competence.

Intercultural sensitivity constitutes both individual abilities to distinguish among behaviors, perceptions, and feelings of a culturally different counterpart and abilities to appreciate and respect those differences (Newton, 2016). Intercultural sensitivity is related to one's abilities to transform him/herself "not only affectively but also cognitively and behaviorally from denial stage to integration stage in the development process of intercultural communication in order to have empathic ability to accept and adapt cultural differences (Newton, 2016)." From these statements, it is clear that intercultural sensitivity is important in communication. Each person has to possess it to appropriately interact with people from other cultural backgrounds.

Presuming the importance of intercultural sensitivity in communication, TEIL should integrate culture as one of the contents of the course. The English teachers/lecturers should be cognizant of intercultural sensitivity in their teaching, embracing materials and class activities. Accordingly, English teachers/lecturers should have intercultural sensitivity as core cognitive, behavioral, and affective characteristics to be disseminated (Holliday et al., 2004).

Intercultural Competency

Intercultural competencies refer to the actualization of the dynamic combination among intercultural understanding, intercultural awareness, and intercultural sensitivity. Intercultural competencies are closely related to intercultural communication, being able to effectively and appropriately participate in a common communication code and flexible in dealing with problems faced in intercultural communication contexts in a multicultural society (Afrin, 2013; Li, 2013; Soler & Jorda, 2007). An expert (Li, 2013) defines intercultural communication skills as having intrinsic abilities and being able to handle the key problems in cross-cultural communication such as cultural differences strangeness, this cultural attitude within groups, and the resulting psychological pressure. Therefore, an intercultural speaker is the one who is able to settle for the in-between and who knows and can perform in

both his/her own cultures as well as in others' cultures (Spencer-Oatey, 2011). One of the indicators, being interculturally competent constitutes increasing knowledge, understanding, and awareness of the underlying sets of beliefs, meanings, and values grounding cultures (Campinha-Bacote, 2002).

Language is a means of communication, and it serves as a tool to convey cultural contents. In TEIL contexts, the students face cultural diversity in communication. Therefore, "proficiency in language and in cultural competence are stressed equally" (Jenifer & Raman, 2015). Considering the equality between language proficiency and intercultural competence, the goal of TEIL is not only mastering the language itself but also being able to effectively communicate with people of other cultural backgrounds. To have intercultural competence, one should 1) be persistent in maintaining open communication; 2) be sensitive to cultural differences: words, voice, and body language; 3) be honest and willing to take risks, make mistakes and be flexible in communication styles; 4) examine the cultural values when trying to understand others'; and 5) take active interest in others' cultures (Rajab, 2015).

INTERCULTURAL LEARNING THROUGH TEIL

As touched upon in the previous sections, language and culture are two things in one unit that are inseparable. They are deeply embedded (Sui, 2014). Language cannot be learnt in a vacuum, without contents and the contents can be cultures. Even if learning a language without contents is conducted, only grammatical rules and linguistic elements, learning will not equip learners to use it in the real world (Mahmud & Wong, 2016). It should be together with culture in language learning. Language itself is a type of cultural product. Therefore, language teaching in TEIL contexts should be integrated with cultural and cross-cultural teaching (Spencer-Oatey, 2011). TEIL can accommodate cultural diversity in a classroom consisting of a number of students coming from different cultural backgrounds. The class in the classroom is also representing a society in miniature. In this context, the students speak many languages representing many cultures and different backgrounds (Sun, 2013). The materials used in the class of TEIL can also be in the forms of multicultural contents (Jenifer & Raman, 2015). The content and process of learning must be relevant for their social culture (Tran, 2016). In this context, intercultural learning through TEIL can possibly occur and it will help the students own intercultural competencies.

Intercultural competencies require certain attitudes, knowledge, and skills to be promoted, in addition to linguistic, sociolinguistic and discourse competence (Mahmud & Wong, 2016). These elements can exist in English texts to be discussed in the classroom. Hence, the students learn cultural contents and linguistic elements. Materials for language teaching, in this case TEIL, consist of 1) social identity and social groups: social class, regional identity, etc.; 2) social interaction at differing levels of formality; 3) belief and behavior: daily routines and moral, religious beliefs; 4) socio-political institutions: state institutions, health care, law and order, etc.; 5) socialization and the life cycle: families, schools, employment, religion, etc.; 6) national history: historical and contemporary events seen as markers of national identity; 7) national geography: geographical factors seen as being significant by members of the target language community; 8) national cultural heritage: cultural artefacts perceived as emblems of the national culture; and 9) stereotypes and national identity: symbols of national stereotypes (Mahmud & Wong, 2016). It is also promoted that learning materials for intercultural competencies include all cultural aspects: music, customs and festivals, food, family life, history, geography, patterns of politeness, law, literature, art, education and schools (UNESCO, n.d.). These topics, according to him, are important and interesting for the learners to be known in order to be familiar with the new culture, the new country, and the new people. In this abundance of learning materials in TEIL, it is believed that the students will learn a lot about cultural values and linguistic elements for intercultural competences to have a good command in intercultural communication.

Through the learning material above, the students get benefits of learning intercultural contents while learning English. They learn different cultures and intercultural communication strategies be useful for their current or later job, travel or overseas study (Soler & Jorda, 2007). From those learning materials, the students will be more culturally sensitive towards others' cultures so that they will have positive attitudes towards cultural differences. As a result, they will be able to develop intercultural competencies from different cultural practices gained from the texts they learn (Zhu, 2011). In conducting intercultural

learning through TEIL, it is worth considering adopting, or adapting intercultural education principles proposed by UNESCO. The principles state that intercultural education 1) respects the cultural identity of the learner; 2) caters learners with the cultural knowledge, attitudes and skills for social participation; and 3) caters learners with cultural knowledge, attitudes and skills enabling them to respect understanding and solidarity among individuals, ethnic, social, cultural and religious groups and nations (Lazar, 2003).

FRAMEWORK OF INTERCULTURAL LEARNING THROUGH TEIL

Taking into account that language and culture are two inseparable things, and that language cannot be learned without such contents as it consists of merely grammatical rules and symbols, on the basis of the UNESCO principles of intercultural education, the framework of intercultural learning through TEIL can be set. It is divided into two parts: 1) receptive skills and 2) productive skills. In receptive skills, the students learn the target cultures, values existing in the texts. Language is very cultural, including English. The way to express ideas are different among cultures. Furthermore, in this section, the students also learn language elements in the texts they get –vocabulary, expressions, pronunciation, phonology, morphology, grammatical rules, etc. The understanding of these language elements will be employed by the students when they practice in the productive sections.

In productive skills, the students make use of the learned linguistic features to express their own ideas in both spoken and written forms, -dialogues and monologues. They practice their language skills in the area of their own cultures through texts they create, or at least topics related to their lives. In this section, the students are mainly to practice their language skills now that they mostly understand what to write or talk. Through the activities in this section, the students also learn cultures from the texts their classmates present. Intercultural learning takes place.

STEPS OF INTERCULTURAL LEARNING THROUGH TEIL

The framework in detail comprises three successive steps: 1) learning model texts comprising target cultures: a) discussing cultural contents and b) discussing language elements, 2) creating texts consisting of students' cultures, and 3) presenting and discussing students' texts. Each of the steps are interrelated with one another.

Learning model texts comprising target cultures

In this phase, the students learn and practice their receptive skills from the model texts the teacher/lecturer presents. As this is intercultural learning through TEIL, the model texts presented must be selected from any resources containing target cultures, mainly British or American cultures. The texts can be in the forms of recording (listening), printed texts, or soft file texts (reading). As touched upon in the previous section, what is meant by cultures here is those related to cultures existing in the texts.

Discussing cultural contents

Having got the model texts from the teacher, the students discuss the contents of the texts. All contents are discussed until the students understand what the texts are. Guided by the teacher/lecturer, the students discuss the cultural contents, especially if the texts consist of values and beliefs. The cultural contents must be highlighted in detail. The emphasis in this phase is the students' understanding of the contents of the texts. However, the depth of the discussion on the cultural aspects depend upon the teacher/lecturer's sensitivity toward cultural values and beliefs.

Discussing language elements

After the students get all information from the texts, the students discuss the language elements of English. They should focus on grammar, vocabulary, phonetics, phonology, and expressions used in the texts. This phase is used to increase the students' linguistic competence. The students should be trained in everything concerning linguistic features in the texts and also related materials. The teacher/lecturer should cater the students with various learning materials and learning activities.

Creating texts consisting of students' cultures

Making use of the knowledge of linguistic elements they got in the previous discussion; in this step the students create their own texts (spoken or written texts) containing their own cultures or others' cultures. Through this activity, there will be a number of texts containing various cultures. These texts will also give the students understanding inputs concerning cultures to be discussed in the following step. They will get intercultural materials and they will get intercultural awareness, intercultural understanding, and (it is expected that they get) intercultural competencies for intercultural interactions.

Presenting and discussing students' texts

Having finished creating the texts, the students are to present their texts in front of the class. The texts can be either oral or written texts based on the skills which are trained. When one of the students presents his/her text, the others should pay attention to the content, linguistic elements, coherence, and cohesion of the text. After the presentation, there should be a discussion in the forms of question-and-answer sessions. When the discussion focuses upon the content –culture, the teacher/lecturer emphasizes the values or other cultural elements in the text. Again, this depends on the teacher/lecturer's sensitivities towards cultures.

When the students do the presentation in turn, the students get many inputs related to cultures. If the students do not understand such information, they can ask for clarification for their better understanding. Through these activities, intercultural learning takes place. It is expected that the students have cultural understanding, sensitivities, awareness, and competencies for cultural interactions.

FINAL REMARKS

With regards to the above discussions, some conclusions can be made. As other languages, the English language is merely a set of language elements and grammatical rules. It is impossible to learn the English language in an entirely content-free way. Inasmuch as language and culture are integral, interwoven, and inseparable, TEIL should include cultures as parts of the materials to be discussed both in classroom and out of classroom learning.

When cultures are included, step by step, TEIL can foster students' intercultural competencies. Having intercultural competencies, the students will have a good command in communication in intercultural interactions and it promotes good relationships. This is the genuine goal of TEIL the students should gain.

Intercultural competencies can be generated through such frameworks in TEIL depending upon the lecturers/teachers' commands in planning lessons. In these concerns of intercultural learning through TEIL, the lecturers/teachers should be culturally sensitive. Therefore, they can apprehend the cultural contents in the materials they convey to and confer with the students. Finally, the students are expected to have intercultural understanding, sensitivity, awareness, and competencies and they have better accomplishments in intercultural communication for better relationships.

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Developing a scoring rubric for measuring the results of learning in the speaking for social-intercultural communication classes

Ari Purnawam*, Agus Widyantoro, Jamilah, Basikin, Amrih Bekti Utami
Universitas Negeri Yogykarta, Indonesia, 55281
Email: ari_purnawan@uny.ac.id

ABSTRACT

The paper displays an effort to respond to challenges faced by lecturers of semester-two speaking classes (speaking for social-intercultural communication) at the English Education Study Program of Yogyakarta State University, especially the ones relates to the unavailability of scoring rubrics appropriate to measure the results of learning developed on the basis of real needs and conditions of the students. The objective is to develop a scoring rubric appropriate for assessing the learning of the speaking classes above. The study involved 9 lecturers who taught speaking for social-intercultural communication classes offered to the second semester of the academic year of 2019 as the data source and respondents. The study began with a needs analysis based on the data collected from the respondents, followed by the stages of product development, evaluation, and revision. Based on the data collected from the documents and the results of the needs analysis, a scoring rubric was drafted and then a series of focus group discussions were held to gain a review and critical evaluation so that the weak points can be listed for further improvements. Based on the items suggested by the respondents, the improved version of the scoring rubric was developed. The final version of the rubric consists of five main descriptors for measuring the language production reflecting the students' performance in intercultural communication, namely grammar, vocabulary, fluency, content/discourse, and pronunciation, each of which is divided into five levels: needs remedy as the lowest, followed by needs improvement, developing, competent, and exemplary. The result of the initial analysis on the rubric reported by the respondents showed that the mean score was 80.25% which falls in the good category. The final version of the scoring rubric was declared to be reliable and the scores obtained from it can represent the students' performance in the course.

Keywords: scoring rubric, needs analysis, social-intercultural communication

INTRODUCTION

Learning activities include several components that can be classified into input components, process components, and output components. These three components are an important unit that cannot be separated from one another. Input components include students, teachers, curriculum, syllabus, materials, and media. The process components include learning activities, approaches, methods, and learning techniques. Output components include, among others, learning outcomes. In learning English activities, there are four skills that must be mastered by students, namely listening, speaking, reading, and writing. Mastery of these four skills is an indicator of success in learning English.

Among these four skills, speaking skill is a skill that is often used as a benchmark for someone's success in learning English (Hughes, 2011). Someone who is able to communicate orally fluently using English is seen as being able to master English, while the inability to communicate orally using English is considered a failure in learning English.

Although speaking ability is seen as a measure of success in learning, at the secondary school level learning to speak English is often neglected, and teachers place more emphasis on reading skills. This is probably because speaking is not included in the aspects or skills tested in the national exam.

There are various problems related to the teaching and learning of speaking skills, including the ones related to the assessment of the speaking performances. Different experts propose different

methods of assessing the students' speaking ability. For example, there are experts who state that a person's speaking ability needs to be related to the ability of native speakers. In other words, the competence of native speakers is used as a reference to measure whether a person's speaking ability is considered satisfactory or not (Luoma, 2004). Unfortunately, this is not easy to do because English is used in many countries as the first language or mother tongue. In addition, English is also used in several other countries as a second language, such as India and Singapore. Even now it is known that there are so-called World Englishes.

Another thing that also creates difficulties in assessing speaking skills is what aspects need to be assessed. For example, does pronunciation or pronunciation need to be included as an important aspect in the assessment of speaking skills? In addition, students' mastery of grammar, for example, can be an aspect that needs to be considered in assessing speaking ability. However, mastery of grammar does not fully guarantee that a person can speak English fluently (Kot, 2015).

The things stated above are some of the problems related to the assessment of speaking ability. In this case, the ability to speak is seen as a product or result of learning. Even though it is believed that the process is as important as the result, for the purpose of assessing at the end of each semester, lecturers hold end-of-semester exams which are the biggest component of the final student score.

As a course that is differentiated based on the breadth of its context, the series of speaking courses offered for 4 consecutive semesters also require guidelines that can be accounted for by their objectivity in making scores that are able to represent the true abilities of each student. So far, because it is based on the scope and complexity of the learning materials, scoring for the earliest speaking class, namely Speaking for General Communication, is still relatively easy to do, because the speech acts that are the focus of lectures are basic and simple expressions for everyday conversations in various contexts, which often involve only very simple and observable exchanges. For scoring and making decisions on student graduation, lecturers are simply guided by various language functions which are practiced simply and in concise discourse which often only involves a few standard and short utterances. The problem of scoring arises in the speaking courses offered starting in the second semester, because indeed the breadth of scope and complexity of the communication events practiced make it necessary to have a standard that is clearer and more explicit, which can represent all the linguistic and non-linguistic aspects that take place in communication.

Based on brief interviews with speaking lecturers at the department, it can be concluded that so far, the need for a standardized scoring method marked by the presence of appropriate rubrics is an urgent need to be fulfilled. With the number of students ranging from 120 to 200 in each generation, there are at least 6 to 10 speaking classes which are held in parallel by several lecturers, using the same syllabus, which is derived from the curriculum document of the English Education Study Program. The lesson plan was produced jointly, but unfortunately not accompanied by the same measurement devices. The final exams are held by each lecturer according to the situation in each class, and the scoring that is done also varies. Some lecturers use rubrics taken from books or other references, some others modify rubrics like this, and some others use rubrics that they have compiled themselves.

Therefore, this paper displays an effort made to help these lecturers to reduce the level of deviation in terms of assessment of speaking course learning outcomes, so that the standardization of scoring also applies equally in each class, regardless of or not too dependent on which lecturer is teaching it. Considering that difficulties arose from the second semester, and followed in the following academic year, meaning the fourth and fifth semesters, it means that three scoring rubrics will be needed, one each for each semester. However, the focus of this research is only on the first difficulty encountered before, namely in the second semester of speaking lectures.

The ability to speak, especially in English, is a skill that is needed in the era of globalization. People from one country communicate orally with people from other countries in business or other

relationships, of course, require good speaking skills. In connection with this, of course people have special goals when they communicate orally with other people (Richards and Renandya, 2002). Some of them communicate only to establish social relationships, for example when someone meets a stranger at a tourist location. If at the meeting the two of them then communicate verbally, the only possible goal to achieve is to establish social relations. Unlike the case with communication carried out in scientific seminar activities, for example. Of course, the goals to be achieved in communication in this kind of activity are different from the goals in the previous example of activity. Many experts believe that productive skills are an important aspect of foreign language mastery by learners (Muranoi, 2007).

The success of teaching speaking skills that are learned is closely related to how the teacher or instructor organizes activities and how to respond to student production. Harmer (2007) suggests a productive skills learning model that includes the steps of giving lead-in, setting the task, monitoring the process, and task feedback. In the lead-in stage, the teacher can ask and answer questions with students about matters related to the topic to activate students' background knowledge. After generating knowledge that students already know, then learning is directed at setting the task, in which the teacher explains what will be learned in class. Teachers need to give demonstrations and provide sufficient information related to the topic being studied. Then, when students start trying to master this new skill, the teacher constantly monitors the process, follows how the process is done, and provides assistance when needed. When finished, the teacher gave feedback, with responses that focused on aspects of language and aspects of content.

As a measurement of productive skills which is often very subjective and influenced by the rater, the measurement of speaking skills needs to be designed and carried out carefully, so that the subjectivity factor of the rater can be minimized. In speaking, observable aspects are very complex and related to various things, because this skill requires the simultaneous use of different abilities which are carried out throughout the stages of production. Therefore, careful planning is needed, especially regarding what aspects will be included in the measurement, and whether each of these aspects has the same or different weight. Brown and Abeywickrama (2018) suggest scoring that includes various traits which at least include aspects of pronunciation, grammar, vocabulary, fluency, and comprehensibility.

In order to ensure the objectivity and accuracy of scoring productive skills, many systematic methods have been developed that can be used as a reference for scorers. With clear criteria, it is hoped that scoring can be carried out closer to the actual conditions and abilities of students or test takers. If the measurement is carried out with a large number of students and involves more than 1 scorer, then the only tool that can equalize the measurement results is the existence of a rubric that is able to represent abilities in a range that includes the lowest to the highest skills. The description at each level must be very clear and not multi-interpreted, so that whoever scores it uses it will produce relatively the same score.

The widely known scoring rubric is basically divided into 2 types, namely holistic and analytic. A holistic scoring rubric is when all descriptors are combined into 1 in a general ability description, which is then stratified from the lowest to the highest. In contrast, in the analytic scoring rubric, separate categories are made for each sub-ability, so that a separate score can be made for each of these aspects, and the final score is a combination of the sub-scores for each of these aspects.

Karkehabadi (2013) says that as a comprehensive measurement tool, a rubric must also have validity and reliability. A rubric has validity if the properties in its descriptor are actually capable of measuring the property to be measured, and a rubric is said to have reliability if we have confidence in the rubric of the measuring device that it will produce a numerical value that remains the same if repeated measurements are made on same object.

Research on developing this rubric is in line with research conducted by Pinasti (2015) who developed a rubric for scoring speaking skills at a course institution. In her findings, the rubric that is considered easier to use is the analytic rubric which is divided into not too many levels, in this case there

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are 5 levels. While the aspects that are sorted out in the descriptors are also not too many but can cover all the aspects needed by the scorer. The descriptors he compiled were 4 aspects of language, namely accuracy, fluency, interaction, and range of language. With a model like this, rubrics are produced that are quite practical or not a hassle for scorers, and can still cover the important aspects needed.

METHOD

The study is categorized into the type of research and development. It is said so because the research product offered is in the form of an assessment rubric for portraying the learning outcomes in speaking courses. Gall, Gall, and Borg (2007) say that research and development is characterized by the existence of products and research procedures that can be systematically tested in the field, validated or evaluated, and improved until the resulting product meets several criteria including effectiveness, quality, and standard.

This study uses a modified model that is abstracted from the opinions of experts related to the implementation of development research. For example, Nunan (1991: 216) offers eight steps, namely (1) selecting topics, (2) collecting data, (3) determining the target learners who will use the teaching materials, (4) compiling procedures for developing teaching materials, (5) analyzing activities in teaching materials adapted to linguistic aspects, (6) compiling activities that focus on linguistic elements, (7) compiling activities that focus on language skills, and (8) developing activities used in teaching materials.

Meanwhile, Dick, Carey & Carey (2014) proposes 10 steps in conducting R&D type research as described in the following 10 steps, namely: (1) Assess need to identify goal(s), (2) Conduct instructional analysis, (3) Analysis learners and contexts, (4) Write performance objectives, (5) Develop assessment instruments, (6) Develop instructional strategy, (7) Develop and select instructional materials, (8) Design and conduct formative evaluation and instruction, (9) Revise instruction, and (10) Design and conduct summative evaluation.

In connection with these steps, this study uses the steps proposed by experts with modifications. These steps are (1) conducting a needs analysis, (2) conducting FGD activities involving lecturers and experts in learning speaking, (3) developing rubrics, (4) testing rubrics in the field by asking for tests and reviews by speaking teachers, and (5) rubric revision based on input from the field.

In carrying out a needs analysis, the study population was all lecturers in the English Language Education study program, Faculty of Languages and Arts, Yogyakarta State University, who taught speaking courses in Semester II of the 2019 academic year plus other lecturers who have taught courses in previous academic years. In this study, data will be taken from the entire population, namely all lecturers in the Speaking for Social-intercultural Communication course, totaling 9 people.

In this study, the instruments used were questionnaires and interviews to obtain information about the needs in learning to speak. The components of the questionnaire compiled were questionnaires and interviews for needs analysis and questionnaires and interviews for validation or product review which were carried out as a basis for revision of the first draft to produce the final product in the form of a ready-to-use scoring rubric.

The questionnaire instrument for needs analysis refers to the opinion of Hutchinson and Waters (1994) regarding the description of the analysis needed in knowing what is actually needed, so that the products that are planned and arranged will be in accordance with the needs. Three steps of analysis were carried out, namely the target situation analysis, learning analysis, and learners' analysis.

The questions given to the lecturers as a source of data on the need for this product include open questions about what they really need, which is done by uncovering habits that are carried out, aspects that are the focus of learning, difficulties encountered, and solutions that are they provide if there is a problem that arises. The questionnaire and interview data were then reconciled with a review of the course descriptions found in the English Language Education Study Program Curriculum documents and

lecture syllabus documents prepared by these lecturers which have been the guideline for conducting lectures so far.

In the product review questionnaire, the questions created are based on the descriptions of Hutchinson and Waters (1994) and Smaldino, et al. (2005), which includes aspects of Contents, Language, Practicality, Letters, and Layout. The instrument consists of 20 closed questions and followed by open questions and interviews to find out more in-depth information about the contents in the questionnaire.

Data analysis was performed using a descriptive-quantitative technique. This analysis technique was used to analyze data obtained from the needs analysis stage through questionnaires and interviews with lecturers of the Speaking for Social-intercultural Communication course and a review of curriculum documents and lecture syllabuses. The results of the analysis are used as the basis for preparing rubrics, which are then reviewed by the supporting lecturers above which become the basis for revisions to produce the final product.

FINDINGS AND DISCUSSION
Findings
The Results of the Needs Analysis
To carry out the steps for developing a scoring rubric product, initial data collection is carried out in the form of a needs analysis which is carried out by conducting an academic review of related documents, namely the description of the courses listed in the 2014 English Education Study Program Curriculum, syllabus of the courses prepared by the lecturers lecturers, and lecture SLP for one semester which is used as a guide by lecturers to carry out learning activities in class. The next data source is to prepare a questionnaire about desired aspects (Wants), needed aspects (Needs) and aspects that do not yet exist (Lacks) to find out real needs that are appropriate to the situation.

Based on the descriptions of the courses in the curriculum, it is stated that students basically learn to use English to communicate in social and inter-cultural contexts with 4 linguistic focuses: (1) fluency in using language expressions and functions, (2) accuracy in the use of language expressions in the meaning grammatically accurate and correct grammar rules, (3) the acceptability of the language used in accordance with the social context according to the standards and norms of decency/ethics, decency, and suitability for needs, and (4) the effectiveness of using language to receive and convey messages appropriately , does not cause misunderstanding or misperception, and does not use many unnatural expressions.

From the questionnaire given to 9 lecturers in the Speaking for Social-Intercultural Communication course, the following were obtained. Firstly, the difficulties faced by lecturers in scoring student performance in speaking practice are due to several reasons, namely (a). The unavailability of rubrics that are in accordance with the real needs of the class, what is widely available is generic rubrics which are not always appropriate, requiring modifications either in the form of reducing certain aspects or adding other aspects, so that the results are also felt to be less than expected, (b). Performances that are carried out directly and quickly (real time according to the real communication situation of people speaking) require the speed of the lecturer to follow along and be able to take notes or score at the same time, so that the need for practical rubrics is felt, (c) the lecturer is less able to score accurately consistent over time. Secondly, lecturers overcome the above difficulties by trying to compile rubrics that they feel are practical, some modify them in such a way from existing rubrics in various sources, some use holistic rubrics which then causes the lecturer to have difficulty classifying students in objective scoring groups. Next, lecturers are forced to use recording aids, both audio and video, and score more carefully at other times, which then makes scoring speaking performance a long and tiring job.

Item four is that lecturers carry out various steps of modification and adaptation of several available rubrics, sometimes they just add it, so that it becomes a long rubric because they want to include all the

aspects they want, and sometimes causes scoring difficulties due to leveling that varies between rubrics. and often leaves the problem of fair weighting according to the scale of the importance of different aspects. Then, from the self-compiled rubric, differences in emphasis and weight arise, because there are sub-aspects that are aligned with aspects with similar weight scores, or an aspect that is detailed and represented in several pseudo-aspects, while other aspects are only represented by a price, causing weight inequality. Next, lecturers use various aspects in their respective rubrics, some use only linguistic aspects, some include non-linguistic aspects in their scoring, for example discipline, body language, confidence, mood, and even motivation. Finally, the lecturers provide support for this research and want to try using the rubric of the results of this research to become a new alternative in scoring performance in their class.

Description of Product

Based on the results of the needs analysis above, an initial draft of the product was prepared, namely a scoring rubric that attempts to accommodate the various needs found from documents and questionnaire results plus interviews. In order to produce a rubric that is sufficient to accommodate individual differences without leaving the side of practicality and ease of use, it was determined that the levels would be divided into 5, starting from the highest to the lowest. References from experts are seen regarding the construct of people speaking, and then related to the purpose or focus of the lecture including analysis of themes, topics, language functions, and other aspects related to lecture descriptions.

From document analysis and based on input from respondents who were cross-checked with linguistic constructs from various references, it was determined that the rubric would limit descriptors to not too many, so as not to complicate its use. The descriptors that were included in the rubric are: (1). Grammar, (2). Vocabularies, (3). Fluency (4). Content/discourse, and (5) Clarity/pronunciation. From each descriptor then arranged into 5 levels, from the highest to the lowest. The level breakdown results are as follows:

Table 1. The grammar aspect

Category	5	4	3	2	1
Grammar	Very few mistakes, Grammar is used to communicate effectively.	A few minor difficulties arise Reason: the grammar studied in the class is not practiced in performance	The student uses mostly simple sentences with proper form. Student has problems with some grammar patterns	Grammatical errors lead to difficulties	Grammatical errors severely hampered the process of communication.

Table 2. The vocabulary aspect

Category	5	4	3	2	1
Vocabulary	A lot of new words studied in class are used to	A few minor difficulties arise from not using appropriate	Moderate level of vocabulary is used in	Some difficulties arise due to limited vocabulary/bad	Lack of vocabulary hampers

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	express ideas in a fluent manner.	vocabulary.	communication	diction.	communication

Table 3. The fluency aspect

Category	5	4	3	2	1
Fluency	Conversation flows and develops well	Some minor difficulties maintaining the conversation exist.	Hesitation occurs but does not hamper communication	A few long pauses occur.	Much efforts were required to maintain the conversation.

Table 4. The conten/discourse aspect

Category	5	4	3	2	1
Content/ Discourse	The student responds to questions/tasks/ statements appropriately and can incorporate them into a good discussion.	The student responds to most questions, or tasks and incorporates many of these into the conversation.	The student often needs repetition	The student fails to appropriately respond to tasks and incorporates them into the conversation.	The student does not understand or ignores most questions and statements.

Table 5. The pronunciation aspect

Category	5	4	3	2	1
Clarity/Pron unciation	Pronunciation was clear.	No serious problems arise, but better pronunciation could have made communication more efficient.	Some errors exist, however, meaning is clear.	Some communication problems arose due to unclear pronunciation and student may have been difficult to hear.	Pronunciation, confuses communication, very difficult to hear.

Table 6. The aspect

Category	5	4	3	2	1

Level name	Exemplary/ super	Competent/ good	Developing/ progressing/ fair	Needs Improvement/ bad	Needs Remedy/ terrible

Table 7. The aspect

Category	5	4	3	2	1
	Exemplary/ super	**Competent/ good**	**Developing/ progressing**	**Needs Improvement/ bad**	**Needs Remedy/ Terrible**
Grammar	Grammar learnt in class is used to communicate effectively.	A few minor difficulties arise from not using the grammar studied in the class.	Few complex sentences with proper form are used with some problems on grammatical aspects of the language.	Grammatical errors lead to difficulties or breakdown in communication.	Grammatical errors severely hampered communication.
Vocabulary	Vocabulary studied in class is used to express ideas eloquently.	A few minor difficulties arise from not using appropriate vocabulary.	A moderate level of vocabulary is used with some usage of English irregularities.	Some difficulties arise due to limited vocabulary/bad diction.	Communication was severely hampered due to lack of vocabulary
Fluency	The conversation flows and develops in a fluent manner.	Some minor difficulties maintaining the conversation exist.	Hesitations exist at times during communication	A few long pauses are evidence.	Many long pauses exist with much efforts required to maintain the conversation.
Content/ Discourse	The student responds to questions/tasks/ statements appropriately and can incorporate them into a good discussion.	The student responds to most questions, or tasks and incorporates many of these into the conversation.	The student often needs repetition	The student fails to appropriately respond to tasks and incorporates them into the conversation.	The student does not understand or ignores most questions and statements.
Clarity/	Pronunciation	No serious	Some errors	Some	Pronunciation,

Pronunciation	was clear.	problems arise, but better pronunciation could have made communication more efficient.	exist, however, meaning is clear.	communication problems arose due to unclear pronunciation and student may have been difficult to hear.	confuses communication, very difficult to hear.
Grammar	Grammar learnt in class is used to communicate effectively.	A few minor difficulties arise from not using the grammar studied in the class.	Few complex sentences with proper form are used with some problems on grammatical aspects of the language.	Grammatical errors lead to difficulties or breakdown in communication.	Grammatical errors severely hampered communication.
Vocabulary	Vocabulary studied in class is used to express ideas eloquently.	A few minor difficulties arise from not using appropriate vocabulary.	A moderate level of vocabulary is used with some usage of English irregularities.	Some difficulties arise due to limited vocabulary/bad diction.	Communication was severely hampered due to lack of vocabulary
Fluency	The conversation flows and develops in a fluent manner.	Some minor difficulties maintaining the conversation exist.	Hesitations exist at times during communication	A few long pauses are evidence.	Many long pauses exist with much efforts required to maintain the conversation.
Content/ Discourse	The student responds to questions/tasks/ statements appropriately and can incorporate them into a good discussion.	The student responds to most questions, or tasks and incorporates many of these into the conversation.	The student often needs repetition	The student fails to appropriately respond to tasks and incorporates them into the conversation.	The student does not understand or ignores most questions and statements.
Clarity/ Pronunciation	Pronunciation was clear.	No serious problems arise, but better pronunciation could have made communication	Some errors exist, however, meaning is clear.	Some communication problems arose due to unclear pronunciation and student may have	Pronunciation, confuses communication, very difficult to hear.

	more efficient.	been difficult to hear.

This product was then processed further through review by the lecturers who responded to this study, the results of which can be seen in the next section.

Results of Respondents' Review

Nine respondents were given a questionnaire containing statements that had to be answered with the choices Strongly Agree (score 4), Agree (score 3), Disagree (score 2) and Strongly Disagree (score 1). The results of the accumulated scores for each category are presented as follows.

Table 8. Content

No.	Statement	Score
1	The designed rubric is appropriate to the language capability level of the students	30
2	The designed rubric meets the need of the students to achieve the determined teaching and learning goals	34
3	The designed rubric is appropriate for measuring the determined teaching and learning goals	33
4	The designed rubric is appropriate to the syllabus to achieve the determined teaching and learning goals.	33
5	The designed rubric is appropriate to the curriculum standard to reach the determined teaching and learning goals.	29
6	The aspects covered in the designed rubric reflect aspects focused on the conversation activity	33

Table 9.

No.	Statement	Score
7	The designed rubric uses clear and consistent language so that it is easy for the users to understand and follow the description	34

Table 10. Practicality

No.	Statement	Score
8	It is easy to use the rubric for scoring students' live performance	36
9	It does not take long for me to understand the whole rubric	30

Table 11. Letter

No.	Statement	Score
10	The designed rubric does not use too many font faces i.e. Times new roman, Calibri, arial black, etc (normally needed only)	35
11	The designed rubric does not use too many item emphases, i.e. bold, italic, underline, etc. (normally needed only)	34
12	The designed rubric does not use too many font size change i.e. 12, 14, 16, etc (normally needed only)	34

Table 12. Layout

No.	Statement	Score
13	The layout of the designed rubric makes it easy for me to use it	31
14	The font(s) of the designed rubric is appropriate so that it will not force me to pause students' performance	35
15	The number of words in one cell in generally acceptable so that it does not distract me	27
16	The number of levels (from best to worst) in each descriptor/aspect can cover all possible levels of my students' performance	34
17	The number of levels (from best to worst) in each descriptor/aspect does not lead me to give biased score (perhaps because there are too many levels)	33
18	The arrangement (horizontal-vertical lining for aspect and level) is fine	33
19	The size of the cells is fine, which enables me to add small notes in the cell	27
20	The layout enables me to memorize the criteria quite easily after using it several times	27

From these scores are then calculated and the average is sought, to then be presented in the following percentages:
1. Content Aspect: Of the 6 statements, the total score obtained is 192. The percentage is 80%.
2. Language Aspect: From 1 statement, the total score obtained is 34. The percentage is 85%.
3. Practicality Aspect: Of the 2 statements, the total score obtained is 66. The percentage is 82.50%.
4. Letter Aspect: Of the 3 statements, the total score obtained is 103. The percentage is 85.83%.
5. Layout Aspects: Of the 8 statements, the total score obtained was 247. The percentage was 77.19%.
6. Overall rubric: Of the 20 statements, the total score obtained was 642. The percentage was 80.25%.

In general, it can be stated that Draft 1 of the speaking ability measuring rubric made in this study is in the good category. As a follow-up, revisions were made according to the suggestions given by respondents, and the final results were presented as ready-to-use results for scoring students' speaking skills in the Speaking for Social Intercultural Communication lecture at the English Education Study Program FBS UNY Yogyakarta.

Discussion

The results of the study showed that a rubric that can be used by all teachers in the parallel classes of speaking was badly needed to maintain objective results. The different classes taught by different teachers were actually using the same course grid or syllabus, and therefore, to get a fair result of assessment, the procedure should also refer to the same source. To achieve the best results of rubric development which is suitable for the users' objectives, the study used a needs analysis by asking questions to teachers for whom the rubric is developed. This is also underlined by Zaim, Refnaldi, & Arsyad (2020) who concluded from their study that appropriate needs analysis will lead to effective development of speaking skill assessment procedures.

The strengths of using analytic rubric for scoring the speaking performances have been proposed by numerous researchers. By using specified criteria for assessing each of the traits, the rater can report a more detailed description of the test taker's performance. In the area of assessment, there is a general principle that the more we set and develop criteria, the greater the chances that we achieve objectivity in scoring. Therefore, the tester should establish a set of criteria most suitable for representing and describing the performance being assessed. This study came out with a rubric consisting of 5 criteria, namely the grammar, vocabulary, fluency, content, and clarity aspects. This is in accordance with the findings of study conducted by Ahmad, Qasim, & Khushi (2019). Their study revealed that applying more than 7 criteria would result in what they call cognitive overload on the rater. The complexity of a number of aspects reported at a time may result in problems of reliability of results.

The number of criteria set in this current study is also within the range proposed bu the Council of Europe (2001) regarding the aspects of Common European Framework of Reference (CEFR), which suggests that the using four to five criteria is enough in terms of feasibility and reliability of the measurement. When a rater scores a student's performance using a rubric that has too many aspects or sub-topics, the chance of missing some aspects also increases. Since the accuracy of assessment is the main issue, the control over the subdivisions of aspects is imperative and therefore has become one of the main concerns in the present study.

The teachers' preference on the analytic rubric over the holistic rubric was based on their experiences, especially when the assessment is related to the new growing ideas of assessment for learning, where teachers are expected to give suggestions, reviews, and analyses of students' performances on the test for the sake of their future improvement. This finding is in line with the findings in the study conducted by Phan & Phuong (2017), which found that students have positive perception on the strengths of the Analytic Rubric in both the preparational process and evaluation of their own performance. However, this teachers' claim is different from the finding of a study conducted by Ounis (2017) who found out that for the speaking performance, the holistic rubric was more reliable. This reliability aspect might be one important aspect in speaking assessment, but as the assessment conducted by teachers at the English Department study program is aimed at improving students' performance in the future, the use of analytic rubric is regarded important to support the aim.

CONCLUSION

This paper is presented to describe the process and results of designing a scoring rubric that is suitable for measuring the English language skills of English Education Study Program students in the Speaking for Social-intercultural Communication class. After going through the steps of identifying needs through analysis of curriculum documents, syllabus, and lesson plans and supplemented by giving questionnaires and interviews to a number of 9 respondents teaching lecturers for the course, it can be concluded that so far the need for scoring has been carried out differently between subject lecturers who the same, with rubric variations that range from using rubrics taken from various sources, modifying rubrics, combining several aspects from different rubrics, to creating their own rubrics according to their needs.

The results of the analysis show that a rubric is needed that can represent all needs, as the results of the needs analysis above. The rubric that is then compiled is a rubric with 5 predictors: Grammar, Vocabulary, Fluency, Content/discourse, and Clarity/pronunciation. From each predictor, criteria with 5 levels were developed, starting from the lowest, called Needs Remedy, to the highest, called Exemplary.

The results of the review by the respondents in this study showed that the rubric of the first draft compiled was in the good category, with a score percentage of 80.25%. After revision according to the respondents' input, the resulting rubric was then declared suitable to be used as a measuring tool for speaking ability.

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SUB-THEME 2: REVITALIZING LOCAL CULTURE TOWARDS GLOBALIZATION

Transformation of traditional dance movements on Marvel Gracia's Garuda choreography

Trie Wahyuni*, Ni Nyoman Seriati, Pramularsih Wulansari
Department of Dance Education FBS UNY, Karang Malang, Caturtunggal, Depok, Sleman, 55281, Indonesia
*Corresponding Author; Email: trie_wahyuni@uny.ac.id

ABSTRACT

This article describes the transformation of traditional dance movements found in the children's choreography entitled Garuda by Marvel Gracia, which is danced by junior high school (SMP) students. This research uses a qualitative approach, with repeated observations via video of the Garuda choreography exhibited by junior high school (SMP) students, from the choreographical aspect of each movement variety. In collecting the data on movement arrangement, range of motion, floor design, fashion, and dance accompaniment, the researcher interviewing the choreographers, fashion stylists, and those involved in the process of creating Garuda's choreography. To complete the secondary data, a literature study is carried out which can help the researcher to analyze motion symbols related to the transformation of traditional movements in the Garuda choreographic movement patterns. The result of the transformation of traditional movements in Garuda's choreography is that the variety of movements in the traditional dance style is found in every movement that uses a lowering motion on tiptoes while swinging two hands forward, stretching two arms, formations from the fingers, and a series of movements starting from walking *Kalimantan* which means the Garuda is encircling the archipelago with its wings to see the condition of its homeland. A variety of *enggang* appears in a series of various movements in part two, depicting the Garuda perched on a tree and flapping its wings. The attitude in *enggang* who sees the view visualized above the level, is perched in a tree and looking at the surroundings. A variety of flying motions are by spreading both hands, depicting flying into the sky. Variety of movement by holding the Garuda's beak, looking for prey, building a nest, looking for a partner, and bathing in the river, which gives meaning after travelling around the sky the Garuda goes to the spring to clean its body and dry its wings. The choreography ends with a *handstand* as an interesting ending pose.

Keywords: Transformation of dance moves, Garuda Choreography

INTRODUCTION

One of the efforts to improve learning services in choreography is by observing, examining, and analyzing choreographic works according to the choreographic characteristics carried out by the students. Learners, in this case, are teachers and facilitators can develop them into choreography learning materials. To foster creativity in the process of dance-making, one way that can be done is by increasing the professionalism and quality of learning in terms of choreography.

Hence, the research of The Transformation of Traditional Choreography of Garuda by Marvel Gracia, which has gotten HKI patents for four dance works based on her daily life and the processing of her body, will provide new knowledge in the creative process of dance creation. Increasing the teacher's understanding of creativity which is oriented towards daily life as well as through local wisdom, can be applied as learning material for the students about various stages of dance creation.

Choreography or dance work is one of the processes in the formation of dance by using the method of cultivating dance through the stages of the creative process namely: *sensing, feeling, imaging, transforming, and forming.* Analyzing a dance can be done by studying the form of movement, the technique of movement, as well as the style of movement. The form of movement will never exist without technique, while the style of movement always accompanies the form of movement and its technique (Hadi, 2007: 24).

Through observation towards Marvel Gracia's Garuda choreography, a creative process of pouring choreographic ideas resulted in the steps of forming the choreography form and content, as well as in the

process of transformation during its creation. Henceforth, the expected results from research on Marvel Gracia's work entitled Garuda are to give motivation to students (esp. undergraduate students) who are taking children's choreography courses and to provide insight into the work process of creating contemporary children's choreography. Some problems that can be formulated are identifying the symbols of movement and finding the transformation of traditional dance movements in Marvel Gracia's Garuda choreography.

The goal of this study is to understand the symbols of movement and to describe the transformation of traditional dance movements in Marvel Gracia's Garuda choreography. Meanwhile, the benefit of conducting this research is that the discussion can be developed into teaching materials for choreography lectures on the subject of traditional movements transformation in the cultivation of children's dances. The researchers can provide references about the transformation in the dance creation stage, which can be used as a primary reference for variations in teaching materials of single dance choreography in Universities and High Schools (SMP/SMA). For students, it adds appreciation and knowledge about the transformation of traditional dance movements performed by choreographers (junior high school-aged children) in creating dance works oriented to everyday life. For dance lecturers, this research can help them to understand the creativity in the dance creation stages of children's choreography classes.

On the other hand, this research can contribute to the world of education, especially in the field of choreography to increase insight, quality, and knowledge about contemporary choreography in Indonesia danced by teenagers (junior high school students).

Transformation is said to be a process of transition or change in society through an evolutionary process of mutual influence between existing elements and others (Kayam, 1989:2). In relationship with a traditional drama called *Arja,* transformation is defined as a change in shape, appearance, nature, or character.

The change from an existing work, in this case a traditional *Arja* dance into a drama *Arja Akah Canging* is by changing its form, appearance, nature, and character suit to today's performing arts (Bandem, 1996: 67). In other words, transformation is defined as a way of making various kinds of changes, both in fast and slow change. These changes are confronted with a certain period of time, namely the conditions before and after, from the dramatic *Arja Roras* into the drama *Arja Akah Canging*. Sztompka says that social change is related to time, namely the past, present and future. The past never dies completely or does not disappear thoroughly: its fragments remain and provide a successor phase to continue the process into the future (Sztompka, 2011: 47-66). Transformation in traditional drama *Arja Roras* towards drama *Arja Akah Canging* will be seen through the changes in shape, appearance, situation, and character. These changes will be scrutinised from the elements and/or supporting elements such as movement, make-up, clothing, music, story, stage, dialogue and others.

The researchers refer to Holt's opinion about 3 things in art continuity and change. The first statement is that artwork is a preservation of ancient art heritage. Secondly, the form and content of traditional art appear in a new form, and thirdly modern art is brought about by urban communities and it is developing in the local communities (Holt, 1967:16 - 17). Changes to traditional dances are carried out by taking elements that can be integrated into new forms or by incorporating new concepts and ideas into old forms that are still relevant to today's conditions. This form of reinterpretation produces new values, new attitudes to life, new ways of thinking and acting, and new perspectives (Holt, 1967: 691). Reinterpretation of the function and content of traditional dance into contemporary dance is emphasized by Holt as a form of transformation (Holt, 1967: 294). The changes made to this dance drama required a creative attitude from the artists to carry the traditional dance drama *Arja* into a new form occurring in the dance drama *Arja Akah Canging*. Creative behaviour is a rebellion against the old order or overhauling the old order to a new order that may not be in line with the existing customs (Sachari, 2002: 104; Lauer, 1993: 188). The creativity carried out by the artists in this *Arja* drama will be seen in how the artists in the group knit the pre-existing elements into new forms.

The meaning of traditional dance movements is dance movements that have regional characteristics including local philosophy, culture and local wisdom. In general, a movement has a certain meaning and emotional touch. Movement is divided into two, namely everyday movements and dance movements.

Dance movements are movements that have been distorted or stylized. In traditional dance movements (Soedarsono, 1999: 160-173) it is divided into four categories. The first category is meaningful movements (gestures), dance movements that are stylized from everyday movements. The second category is pure movement: movements that only focus on beauty, often found in Javanese and Balinese dances such as *uke* in the form of a rotating motion. The third category is expressive movement (*baton signal*), whose function is more of an expressive enhancer of a certain purpose. The last category is a special movement to move places (*locomotion*), which can be found in transitional dance movements, for example in Javanese dance which is performed by walking briskly on tiptoe (*rising*), the movement of moving places by stepping named *kick at,* a stylization of the movement when people are stepping sideways on a hot road, so they have to tiptoe a little.

Choreography can be understood as a cooperative art or a collaborative art between the creator and the dancer. Movement motive is resulted from a unified arrangement of the dance elements or the motion elements of the body that already have a certain movement motivation, strung together in the composition of motion, space and time as the aesthetic elements of the choreography. These are combined with the characteristics of the movement style in dance compositions from certain socio-cultural backgrounds forming the presence of choreography. Of these three elements (Hawkins, 1999: 15-16) together they achieve the aesthetic vitality of the form of choreography as a content context. The work that is realized goes through several stages of work which include: exploration, an experience to respond to several objects from the outside, including thinking, imagining, feeling, and responding; improvisation, which provides greater opportunities for imagination, selection, and creation than exploration; composition, the stage of combining elements of movement, music, clothing and other aesthetic elements that support each other to be packaged into a complete choreographic presentation. In the process of choreography as a product (Hadi, 2011: 115-116), the choreographer will choose the accompaniment music composer, so that in the whole process, every party has to know each other's characteristics in the creative process. Especially, there should be a mutual understanding of the intent and purpose of the choreography that will be worked on together. So that in the embodiment of the choreography, the accompaniment directors/composer need to understand the form, content and technique of the choreography.

METHOD

This research uses a qualitative approach, with repeated observations via video of the Garuda choreography exhibited by junior high school (SMP) students, from the choreographical aspect of each movement variety. In collecting the data on movement arrangement, range of motion, floor design, fashion, and dance accompaniment, the researcher interviewed the choreographers, fashion stylists, and those involved in the process of creating Garuda's choreography. To complete the secondary data, a literature study is carried out which can help the researcher to analyze motion symbols related to the transformation of traditional movements in the Garuda choreographic movement patterns.

FINDINGS AND DISCUSSION

Garuda choreography is a dance creation created in 2017 by Gracia Marvel and her father who is also an international dance choreographer. The idea of the choreography is about uniting Indonesia so there will be no riots, bullying, and so on. The creation of the dance movement was inspired by the garuda bird, which begins with conveying a poem about the spirit of Unity in Diversity (*Bhinneka Tunggal Ika*), and the mighty of the garuda bird. The movement order consists of pure and meaningful movement, with movement displacement and stage. Its presentation is expressed through body movement and facial expressions that are in harmony with the theme, giving a unique impression.

Wearing a unique brown dress with a particular design, it blends harmoniously with the dance movements performed by the junior high school-aged children. The nuances of the accompaniment music by the internal voices of the musicians combined with external music from *kendang* beats are in harmony with the dance moves, providing a special attraction, especially when they are danced by junior high school students who have HKI for the 4 creative and innovative dance works.

From the researcher's observation, the series of movements presented is different from other Garuda choreography, which is mostly using elements of traditional movements from the beginning till the end of the presentation. Garuda's choreography created by Gracia Marvel has elements of tradition so that what is seen on stage is far from the traditional movements. The dance creators freely give nuances and creativity, which are presented in the form of contemporary dance.

1. **Garuda's Choreography by Marvel Gracia**
    Garuda's choreography was created by a student named Marvel Gracia in 2016 inspired by the Garuda bird as the National Symbol of the Republic of Indonesia, which was explored through observing birds around Marvel Gracia's residence. Movement orientation is more to the traditional dance style of West Kalimantan.

    The ideational stimulus originated from reading a news story about the bombing in Jakarta and the thoughts of a teenager about his concern about fellow Indonesians who hurt each other, instead of complementing and helping each other. He read about religious differences, people's hatred and so on, which later became material for discussion with his father who is also a contemporary choreographer. Why do Indonesians hate each other, and do not love their homeland? Don't they know the motto of Bhineka Tunggal Ika? From the results of the discussion, the father stated why he only grumbled and not manifesting it in real dance works that could be explored from the tragedy he read from social media or newspapers.

    The choreographer's wish, who is still a student, is to create a piece of dance based on the theme of everyday life, mutual help and tolerance. By exploring the nature around the choreographer's housing environment, by seeing the birds bathing in the pool, flying in the sky, and perching on tree branches.

    Listening to the beautiful birds chirping in the morning, the imagination he observed grew into the Garuda bird, which according to her was a dashing symbol of unifying the nation in Bhineka Tunggal Ika.

    The process of composing the movements he did was also noticed by her mother, who gives the insight to give a synopsis of the dance work. So that the synopsis was realized in the form of a poem which is read at the beginning as an introduction to Garuda's choreography.

    The movement orientation was structured from the experience in her father's workshop in exploring and improvising movements and seeing the dancers attending the workshop at his residence, the Mugi Dance Studio Sanggar, the participants also gave dances from each region, including participants from West Kalimantan who performed the Enggano dance. The dance movements provide inspiration to be developed in accordance with the wishes and creativity in realizing the Garuda choreography.

    As support for his dance work, he presents the dance accompaniment music that is in accordance with the movement patterns and the atmosphere presented in the series of dance movements. The music from Muntas was chosen, combined with vocals which were improvised by Mugiyono (his father).

    The clothing was chosen as a complement to the show by presenting a brown colour of wood, a material made of Kalimantan wood, designed in such a way as to depict the form of the Garuda bird which has wings and a tail.

    The face is not wearing certain makeup materials and tools, to bring out a natural character, without a dominant make-up polish, only clarification on the eyes by giving eyeliner, which gives the impression of Garuda's eyes.

2. **Transformation of Traditional Garuda Choreography Movement**
    The choreographic framework that appears in Garuda's choreography is divided into several parts of the series of movements as follows.
a. Introduction
    It begins by presenting a poem composed by Gracia Marvel (choreographer) presented aloud. Walk around and stop in the pose of *mungkah lawang* as in the movement in Balinese dance.

Figure 1: Movement variety *mungkah lawang* in Balinese dance
(Doc: Trie, 2022)

b. Road *Kalimantan*

It has the meaning that the Garuda is encircling the archipelago with its wings to see the condition of the homeland.

Figure 2: Circular floor design movement
(Doc: Trie, 2022)

c. Variety *Enggang*

Depicts the Garuda perched on a tree and flapping its wings.

Figure 3: Movement of Garuda flapping its wings
(Doc: Trie, 2022)

d. *Enggang* seeing the sights

It has the meaning of the Garuda being perched on a tree and looking at the surroundings. In Javanese dance, it is called *ulap-ulap* from far away because of the afternoon glare.

Figure 4. *Ulap-ulap* in Javanese dance (Doc: Trie, 2022)

e. Variety of flight movements

Depicts the Garuda flying back into the sky

f. Variety of holding beak

It has the meaning of the Garuda cleaning its beak from dirt.

g. Looking for prey, making a nest, looking for a mate, and bathing in the river, which gives the meaning that after travelling around the sky, the Garuda goes to the spring to clean its body and dry its wings.

Picture 5: Movement arrangement to find prey and eat it
(Doc: Trie, 2022)

h. *Handstand*, representing Garuda's enormous wings with legs

Figure 6: Variety of *handstands* at the end of the presentation of the Garuda choreography
(Doc: Trie, 2022)

i. Being Shot
    It has the meaning of the Garuda who is falling up and down from the hunter's shot. As it is a strong bird, hence it will still fly.

Figure 7: Being shot at the end of the presentation of the Garuda choreography
(Doc: Trie, 2022)

The development of dance movement is oriented towards the Kalimantan style, which is rich in footsteps. The movement adjustments are adapted to birds which are sometimes landing on the Earth by stepping their feet and fingers as if they are swinging gently. Based on that, the choreographer tried to explore the *table staff* movements in the Kalimantan dance style.

The movements that the choreographer makes in the early part of the Garuda dance are inspired by the life of birds, which starts from looking for food in the morning. This motion is done by making a circle on the stage.

In the second part, the dancers make movements that seem to grow and rise, this is an illustration that the Garuda bird is firm and strong with gripping legs.

The choreographer transforms it into movement by using the intensity of the movement with full energy starting from the legs, body, and arms with curved shapes for both the hands and the body. The movement of the arms and body that curved shows that the bird is flying in the sky and therefore need strong energy. To show that, the dancer's veins appear as a form of maximum energy intensity he gave.

In the third part, the movement is imitating the bathing bird. The dancer does the movement of *kayang* with the head on the floor while moving the body as if combing its feathers with its beak. It seems that the dancers have a fairly mature technique of movement and body exercise because this motion is carried out for quite a long time. Flexibility and good use of energy, the dancer who is also the choreographer of the Garuda dance is very familiar with the abilities of his body, so he is able to make the movement really stable that well.

The fourth part is similar to a bird entering its nest and looking for a mate. This moment is brought about by doing a split with both legs open straight to the right and left. Followed by moving the body as if moving the feathers. Depicting the joy of a bird meeting his wife and children, therefore the impression that appears in the scene is a happy and light movement and ends with the dancer moving his hands which gives the meaning of flying off the stage.

Garuda's choreography reflects the exemplary nature of:

1) Loving the country

The Garuda bird as the symbol of Indonesia inspires this artwork. The pouring of ideas was inspired by the strength and splendour of the national symbol. The expansion of ideas is focused on appreciating the figure of the big, dashing, and mighty Garuda bird. Although in processing the elements that surround it the choreographer has a unique emotion and touch in pouring the performance, the choreographer combines movement, accompaniment, and costumes to the concept of the archipelago.

2) Loving nature

The inspiration for movement and costume is oriented towards the diversity of the universe with an orientation towards the movements of birds, especially the eagle, the wind, storms, and the rustling of leaves in the wind. The use of natural materials as the main costume is a form of interest to the Earth.

3) Preserving the cultural heritage

Every dance work is not born in an empty state. It is influenced by the choreographer's interest in the socio-cultural background or the continuity factor of tradition throughout time. Those factors will influence the understanding of the meaning of each choreographer.

The love for the world of art is manifested in the form of contemporary art. Still, the choreographer's soul is influenced by socio-cultural interest factors in the scope of tradition that underlies the life of the choreographer, so that a feeling of love for his world (namely dance) grows which unconsciously inherits ancestral culture, which is developed according to the conscience of the choreographer.

4) Good personalities

Responsibility, consistency at work, and the desire to continue working are some reflections of a mature personality, enthusiasm and strong self-identity. As the next generation of the nation, this personality will form a strong, confident and independent human character.

5) Having a sense of taste

Processing feelings that are soft, flat, and stomping, will give a personal experience to the soul of the choreographer, to be able to process emotions, and feelings, in self-control.

3. The Transformation of Garuda's Choreography Costume

The costume is an important supporting element in dance performances because it has a multi-functional role that will provide an evaluation, atmosphere, and the character of the actor in the performance. The role of costume as an evaluation can be felt when the audience sees the appearance of the costume, even though the audience has not seen the dance presentation in the show. When they see the appearance of clothing, the audience has already given an assessment of the appearance of the costume.

The audience will give good value, whether it is beautiful, spectacular, harmonious, ugly, shabby, dishevelled, disharmonious, and so on. The audience's evaluation of the displayed costumes will give aesthetic support for the dance performance that will be witnessed next. The audience will feel interested, happy, and curious to see the dance presentation. The role of the costume is to provide the atmosphere for the intended performance, for example, the clothes of Dutch/Japanese soldiers, old *TNI* military clothes, and old folk traditional clothes will give the atmosphere of the colonial era. The choice of colour, pattern, and clothing design will show up the intended character, supported also by the make-up.

Visually, the Garuda dance costume by Marvel Gracia appears to be a form of clothing that can be considered simple, original and natural, but this design has a depth of ideas and philosophy as the creation background of the Garuda dance costume. The idea of working on the clothing design for the Garuda Dance was based on technical considerations as well as the comfort of the energetic acrobatic dance performed. The idea of working on a fashion design inspired by the Garuda bird was the interest, so the specifications of the bird figure were the focus of developing the idea for the clothing, which was transformed into a dance costume design.

The fashion designer for the Garuda dance aims at the natural and original nature. The creativity of the visual appearance of the costume design is far different from thinking of the dashing, strong, majestic and majestic Garuda bird, as well as the symbol of Indonesia that is usually manifested in spectacular glamour designs to depict the character of the Garuda bird. The cultivation of dance costumes in Garuda's choreography has the concept of unity with nature, which is natural, original and functional. The distinctive parts of birds that still remain as the basis in the transformation of the complete depiction are wings and tails.

Figure 7: Clothing and accessories for the Garuda choreography by Marvel Gracia
(Photo: Katrin, 2022)

Figure 8: Showing how to wear Garuda's choreography costume assisted by Marvel's father and mother
(Photo: Karin, 2022)

Figure 9: The effect of the clothes worn during the show
(Doc: Trie, 2022)

Figure 10: The effect of the costume worn during the show at the ending process in the *handstand* pose
(Doc: Trie, 2022)

CONCLUSION

Garuda's choreography is a realization of the daily experience of the choreographer in observing daily life, tragedy/events on social media, experience from the environment where he lives, communicating with guests, discussing dance by fellow participants, provides full support in realizing Garuda's choreographic works of art.

The transformation of traditional movements into Garuda's choreography is inseparable from the choreographer's experience in interacting with other dancers and exercising during his performance. From the series of movements in Garuda's choreography, there is a transformation of the dance movement of the Kalimantan dance style which consists of small steps with hand swings, water waves (*ombak* banyu) from the Javanese dance tradition, and Yogyakarta style by shaking his both hands, as an illustration of Garuda flying.

The dance costume is styled by depicting the power of the Garuda bird in brown, with a design that gives a certain effect when the body moves to form a certain movement design, giving nuance and an artistic impression from the combination of the dance movement forms.

From the results of the research on the realization of the transformation of traditional movements in Garuda choreography, the researcher gained new insights from the junior high school choreographer who grow and develop in a supportive family and environment to his creations. This can be used as a reference for teaching materials in providing variations while teaching and learning the process of single dance choreography at universities, colleges, and schools (junior/high school).

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Wayang wong performance in the Yogyakarta development

Marwanto[*], Suwardi, Kuswarsantyo, Bambang Suharjana
Universitas Negeri Yogyakarta, Jalan Colombo No. 1, Yogyakarta, 55281, Indonesia
*Corresponding Author, Email: marwanto.2021@student.uny.ac.id

ABSTRACT

The purpose of this research is to know and describe the occurrence of wayang wong performance of Yogyakarta style development. Data collection methods by means of observation, documentation study, direct observation and in-depth interviews. The object of research is wayang wong development of Yogyakarta style. The research subjects are Yogyakarta style lasik dance artists, KHP Kridha Mardawa Kraton Yogyakarta, community leaders and bureaucrats from the DIY Cultural Office. Data validity is obtained from: data reduction, data presentation and conclusion. The data validity test was carried out by triangulating sources and triangulating data, so as to obtain valid data. The results of the study show: 1. The structure of wayang wong in Yogyakarta style development is more dynamic so that it is more attractive to the younger generation. 2. The scene pattern is not as complete as the traditional wayang wong presentation. 3. Development of dance patterns and clothing. 4. The development of a new dance accompaniment, namely the "flash mob" smoothness. The contribution of this paper is: the process of education of classical Yogyakarta-style dance to the younger generation, so that it is more widely recognized by the community at large.

Keywords: young generation; *lancaran* flash mob; development; transformation.

INTRODUCTION

Wayang wong has a long history. The term wayang wong is not exclusive to the Javanese, but in Bali there are also Ramayana wayang wong and Ramayana shadow puppet shows, which are quite old. This assumption can be supported by the fact that when the last kingdom in East Java (Majapahit) began to collapse in the 15th century due to the introduction of Islam, many Javanese people who did not want to embrace the new religion fled to Tengger and Bali. Of course, those who fled included dance and musical artists, literary experts, and so on. Since then, the Yogyakarta court (1755) in the era of Sultan Hamengku Buwana I has paid close attention to the development of performing arts, one of which is wayang wong. When he ascended the throne, his attention to wayang wong was already apparent, even on the anniversary of the founding of the Ngayogyakarta Hadiningrat palace he used wayang wong as the highlight of the ascension ceremony. Since wayang wong was placed as a "state ritual", its artists were also highly appreciated. This was especially true of the dancers, who, if they were chosen to play an important role, were highly respected. However, with the death of Hamengku Buwana VIII in 1939, which coincided with the outbreak of the Civil War in 1939.

World War II, the greatness of wayang wong was over. Soedarsono in his book entitled Masa Gemilang dan Memudarnya Wayang Wong Gaya Yogyakarta (2000) describes the glory and fading of Mataraman wayang wong because there are no maecenas or protectors like Hamengku Buwana VIII anymore. In addition, wayang wong is no longer a "state ritual" as it was during the era of Hamengku Buwana VIII, because the Yogyakarta palace has begun to experience modernization. Under Sultan Hamengku Buwana IX, who had received a Western education, there was no need for the "state ritual" performances. This problem made it important to transform wayang wong into a new interpretation while still referring to the existing traditional form. Marwanto in his book Seni Joged Gagrak Mataram (2009: 35) states that: since the beginning of Yogyakarta style dance was introduced to the public by Sri Sultan Hamengku Buwana I in 1756, through wayang wong performances with the Gandawerdaya play, Jaya semedi and subsequent plays, until the peak or golden age of classical Yogyakarta style dance, namely during the reign of Sri Sultan Hamengku Buwana VIII. Based on the reality that occurred when Sultan Hamengku Buwana X reigned in 1991, the classical Wayang Wong also needs to think about alternative

forms of development that can be presented to meet the needs of the general public. Claire Holt in Soedarsono, (2000: 75- 114) says that when the center of Javanese culture has moved to East Java, there is what Holt calls The Emergence of New Styles. Soedarsono (1997) says that wayang wong is actually the personification of wayang kulit. In learning Yogyakarta style dance we are introduced to the three elements of mastery, which consist of: *wiraga, wirama and wiras*a. Wiraga means the movement of all limbs in harmony. This means that to learn Yogyakarta style dance, an understanding of the existence of standardized standards in terms of certain movements is very important. Wirama is an aspect of dance that is always related to accompaniment. The accompaniment in classical dance of Yogyakarta style is *gamelan, lagon, mating, ada-ada, suluk, and kandha*. Wirasa. As stated by GBPH Suryobrongto (1976:90), it is said that in general, dance includes two things, namely the container and the content. The container is dance technique, while the content is Joged AMataram. In relation to the three elements mentioned above, *wirasa* is closer to Joged Mataram. This is implied in the dance technique, namely *greget* (spirit) or inner dynamic, *sengguh* (self-confidence) *sawiji*, centered or total concentration, and *ora mingkuh*, strong will and not breaking promises.

Suryobrongto further explains that there are two kinds of crystallized manifestations of Joged Mataram, namely self-discipline, which means inner and outer mastery, and kepanjingan (ecstasy). In total concentration, a dancer will reach the level of *kepanjingan*, which is a level where the dancer's attention is only on what is happening on stage. Nevertheless, the body and soul are still fully controlled, because concentration does not lead to physical or mental tension. Therefore, learners of Yogyakarta-style dance must be able to understand and apply the principles of the principles of the four points above.

From the above writings, it can be concluded that the development of wayang wong in Yogyakarta style must occur in accordance with the times

RESEARCH METHODS
Object of Research
The object studied in this research is the Wayang Wong Performance in the Yogyakarta-Style Development.

Research Subjects
Research Subjects used in this study: KPH Noto Negoro (Pengageng KHP Kridha Mardawa Kraton Yogyakarta), RM Rudianto (Wayang wong Suryo Kencono performer), Drs. Supriyanto, M.Sn/KMT Suryo Wasesa, (Wayang Wong director,) Dr. Sunaryadi, SST. M.Sn (Community Leader) and Dra. Purwiyati (Head of Adat and Art Tradition section of DIY Culture Office).

Data collection technique
Data collection techniques were obtained from observation, documentation studies, direct observation and in-depth interviews. Observation is done by reading literature books, wayang wong scripts, and other documents that help research. Documentation studies in this research use observation methods through audiovisual recordings with supporting literacy studies. In-depth interviews were conducted with the research subjects and conducted in a structured manner, so that the results obtained could be more focused and focused. Thus, this research model is carried out in a participatory manner between citizens in one community whose enthusiasm encourages transformative action to make changes to better living conditions.

Data Analysis
After data is collected from various sources, it is necessary to sort the data and group the data. Similar and similar data are grouped together. To clarify each group, data exposure is required. After sorting and separating from each group of data, appropriate data and data that are not suitable to be used as research data are obtained. The next stage in the data analysis process is data reduction.

Data Reduction

Data reduction is selecting and sorting out the necessary data and unnecessary data. Inappropriate data is discarded or removed so that what remains is the data that will be used in the research.

Data Validity

To find out whether the data obtained is valid or not, it is necessary to check the validity of the data. In this study, triangulation was used to check the validity of the data.

Triangulation

Triangulation is a data validity checking technique that utilizes something other than the data. According to Moleong (2007: 330) there are 4 kinds of triangulation models, namely: sources, methods, investigators, and theories. The triangulation used in this research is to use source triangulation. Source triangulation is checking the degree of trustworthiness of information obtained through different times and tools.

FINDINGS AND DISCUSSION

Wayang Wong Yogyakarta style is called mataraman, because the historical creation of Wayang Wong was during the transitional period of the Mataram kingdom before it split into two. According to the 1755 Giyanti treaty, an agreement was reached between Prince Mangkubumi and Sinuwun PB III at that time. P. Mangkubumi was allowed to continue the cultural traditions of Mataram. Thus, the arts in the Sultanate Palace used the term Mataraman. Wayang Wong itself gradually experienced extraordinary development. During the time of Sultan Hamengku Buwana I, the play Gondowerdaya was very popular with the public. Even though the form of presentation and the costumes and properties used were still very simple, namely with *iket tepen, sinjang, selana panji, and sonder gendhalagiri*. The traditional historical sources known as *babad* have proven a formal validation of the Sultan's person as the owner of his artwork. On that basis, it can be said that the Sultan of Yogyakarta is a reliable dancer. Almost all dance works created by Sultan Hamengku Buwana I were danced by himself in the early days of his reign. The same was done by Sultan Hamengku Buwana II, when he chose the character Wrekudara or Bima as the type of dashing dance character in the Yogyakarta tradition in the story Jaya Pusaka. This story is a made-up story that describes Wrekudara or Bima becoming king in Jodhipati, but is opposed by a number of kings, including Baladeva and Korawa. Even Bathara Guru, who is the king of the gods, opposes him. Wayang Wong reached its golden peak during the reign of Sultan Hamengku Buwana VIII. This sultan was often dubbed as a maecenas or great patron of the palace performing arts. In addition, the Sultan always mentioned performing arts as the main focus in increasing the authority of the Palace and its government through Wayang Wong performances. In fact, the status of the performing arts in the Yogyakarta Palace during this era experienced a peak of development in both physical and technical terms. This became interesting, when the nationalism movement in Yogyakarta also experienced organizational development. One of the important historical periods in the era of Hamengku Buwana VIII was the establishment of the first dance school outside the Kraton walls called Krida Beksa Wirama (KBW) on August 17, 1918, led by the Sultan's own younger brother BPH Suryadiningrat. Presumably, Sultan Hamengku Buwana VIII's protection of the value of Yogyakarta-style art and culture began when he was Crown Prince, until he became Sultan in 1921. Until the early days of his reign, this form of support became a kind of mutualistic symbiosis, with the availability of KBW dancers' resources to be featured in major performances within the Palace, for a period of more than a decade in the early reign of the eighth Sultan. The next development occurred during the reign of Sri Sultan Hamengku Buwana IX, where Wayang Wong Mataraman performances were held every Tingalan Dalem or Jumenengan Dalem Ngarsa Dalem in the majesty of Dalem Pagelaran Kraton Yogyakarta. Even though at that time Sri Sultan Hamengku Buwana IX was in Jakarta because of his state duties as Vice President of the Republic of Indonesia. A play or story emerged that developed from the previous Mataram wayang wong form. The role of the dance master during this period greatly determined the development and dynamics of the presentation. Popular plays that were often performed were Harjunowiwaha, Anggada Duta, Dasalengkara Lena, Abimanyu Palakrama, and The Birth of Gathotkaca. In the era of Sri Sultan Hamengku Buwana X,

internal performances of Wayang wong Mataram in the palace were rarely performed. But outside the palace began to be intensified by The Wayang Wong Mataraman Festival is organized by the Yogyakarta Cultural Office. In addition, Wayang Wong was once used as the flagship event of the Yogyakarta Arts Festival, although it only took place twice.

The support of arts organizations and formal art institutions in Yogyakarta is increasingly visible with the inclusion of wayang wong courses in their courses. At ISI, SMKI and UNY majoring in Dance, Wayang Wong Mataraman material is taught as part of the Traditional Dance Drama course.

The development of dance fashion and movement.

The development of dance costumes also existed during the time of Sri Sultan HB III and subsequent Sultans, until the peak of Sri Sultan Hamengku Buwana VIII. At the time of the wayang wong performance on July 13, 2019, many developments occurred in the *kapi* dancer's clothing, namely with the emergence of various colorful *kapi* clothing. Meanwhile, the development of dance movements in wayang wong development can be said to be not too much, because the movements used have existed before, namely the *wanara rucah* dance movements. As for other dance movements, they also only take from existing dance movements or dance varieties.

Development of Dance Karawitan

Wayang Wong Standard Music Arrangement Yogyakarta Style.

In performing arts in general, of course, music is always followed by music, whether pentatonic, diatonic, or other types of music. Here music does not only function as accompaniment, however, music is always a partner that must always be present in the performance. Sometimes the music emphasizes certain parts of the scene, so there is no subordination between the art of accompaniment and the art of musicianship.

Each has the same power. There have been some opinions that the function of karawitan in *wayang wong, wayang kulit, sendratari*, is only as an accompaniment, this needs to be straightened out, that without karawitan they cannot live, feel *ampang*, no dynamics. In today's era of development, many performing arts karawitan have undergone changes or developments, both karawitan in w*ayang kulit, ketoprak, sendratari*, and also wayang wong performances. This cannot be denied and avoided, it has become a market or audience need. If we maintain the old patterns, we will undoubtedly be abandoned by the audience. Sri Sultan HB X hopes that art must always change, adapt to cultural developments and the will of the audience, otherwise it will be abandoned by the audience. Yogyakarta-style wayang wong music used to be performed in full, meaning that it started with *lagon, kandha, gending, janturan*, each of which has its own function. For example, the *lagon* illustrates that the music used will be in accordance with the *pathet* performed in the *lagon*, meaning that the music used will certainly not deviate from the *pathet* in the *lagon*. Basically, if the performance refers to a standardized pattern, or what has been done so far, it must also follow standardized rules.

In connection with this, an arranger must have clarity in working on a performance art, lest something mixed up happens which in turn will certainly be very confusing for the audience. The standard rules here do not mean that they cannot change, even though they have been standardized, they can still be changed, provided that they do not reduce the values contained in them. In complete wayang wong music, in general, it can be said to use classical karawitan means that the arrangement of the karawitan is complete, both in terms of the arrangement of the music and the arrangement of the *pathet*. Each barrel has three complete *pathet*. In Slendro there is *pathet nem, pathet sanga and pathet manyura*, and in pelog there are also three *pathet*, namely *pelog pathet nem, pathet lima and pathet barang*. Each *pathet* has its own character. In the performance of one wayang wong play, it usually uses a complete *pathet*, meaning that from the beginning to the end it does not only use one *pathet* continuously, but of course there is an alternation of *pathet*.

 In the past, the structure of the gendings used in Yogyakarta-style wayang wong performances could be said to have been standardized, but in the course of time it received less attention. In order to

revive the Yogyakarta-style wayang wong, a festival was once held, but it did not last long, only running twice, after which there was never another festival. A closer look at the traditional Yogyakarta-style wayang wong music is completer and more exciting, especially for those who have sufficient capital. The structure of the standard Yogyakarta-style wayang wong music is as follows:

1. Lagon**.** Lagon in karawitan has various functions, which include determining *pathet*, a sign of preparation from all performance supporters, both *pengrawit* and props that the performance is about to begin. The *lagon* is accompanied by verses that are usually performed by the *penggerong* or *dalang*. After the lagon begins, the puppet performers in this scene begin to enter the stage. Lagons in standalone karawitan and in karawitan as a pair of performing arts have slight differences. Lagons in standalone karawitan are usually not accompanied by lyrics or text, but are instrumental only, generally or usually consisting of rebab, gender, xylophone and suling instruments. Lagons that accompany other performing arts are usually accompanied by verses from the current scene. Lagons in wayang wong, usually contain verses about the ongoing scene or the story of the scene, but there are also those that only provide the atmosphere of the scene, meaning that they have nothing to do with the ongoing scene, but purely as an atmosphere support. For example, Sri kawuryan, *sawega aneng sasana, anrapsila, kang para winayang beksa, apranyata, yun lumekas ring mataaya, manganti wedharing kandha, o.....* The verses in the lagon are general, meaning that they do not indicate a particular scene, meaning that this lagon can be used for any scene, without reducing the atmosphere built in the scene.

2. Kandha**.** After the lagon is finished, the kandha follows. The kandha spoken by the puppeteer or pamaca kandha gives a description of the scene, for example, *sebetbyar wauta hanenggih ingkang rinenggeng gupita, lelangen ringgit tiyang ...... kocapa ing kahyangan Jonggring saloka Sang Hyang jagat Girinata, hakarsa miyos siniwaka, sinowan sagunging para Jawata, yen sinawang saking mandrawa, lir Megamendhung tiningalan* Judging from the existing text, the audience will be able to see the scene. We can already guess that the scene that will take place is the scene in Kahyangan Jonggringsaloka, the ruler of the gods, Sang Hyang Jagat Girinata or also called Batara Guru immediately *lenggah siniwaka*, faced by most of the gods to discuss matters of state and the situation in Mayapada, perhaps something has happened and must be handled or resolved immediately. The last part of the kandha is *yen sinawang saking Mandrawa lir Megamendhung tiningalan*. This gives the *pengrawit* an idea that the requested music is Megamendhung. Here, sometimes a *dalang* requests the desired music by symbolizing it through speech, which must be translated by the *pengrawit*. In this regard, to avoid mistakes, the *dalang* and pengrawit must understand each other, or the pengrawit must always understand the will of the *dalang*. There are other examples of the dalang's requests in terms of music, such as *yen sinawang saking mandrawa pindha lung kang tansah pepuletan*. The puppeteer's intention is the Bondhet music. Bondhet means always compact, united, sticky and inseparable. For expert *pengrawit*, who have extensive experience, it will be easy to translate the dalang's meaning,

3. Gending**.** Gending in wayang wong music, in addition to serving as accompaniment, is also related to the scene that is taking place. In the kandha above, the pamaca kandha says "lir megamendhung tiningalan", which means that the requested music is Gending Megamendhung, and this is very appropriate for the scene, which is *kahyangan*, the place of the gods. There are other examples of symbolic music requests from the dalang, for example, *yen sinawang saking mandrawa pindha surya kasaputing ima.* When viewed from afar, it looks like the sun is covered by mega, meaning the music is dim. Megamendhung is always in the sky, of course not the world of the sawantah command, or ordinary humans, but the world of gods and goddesses, *batara batari, widadara widadar*i, so it is appropriate if this music is intended in the scene of the gods. In fact, in every scene in wayang kulit or wayang wong, there is always a connection between the music played and the scene that takes place. In the past, there were even special gendings that were already standardized, meaning that if the scene or *jejer* A, then the music must be A, scene B, then the music must be B as well. Particularly the special gendings will not be used in any scene or *jejer*. For example, gending Megamendung would never be used in the scene or jejer raja

sabrang. Actually, if traced further, there is an interrelated element between the name of the music and a particular scene. In a single piece of music, there are usually a number of parts, including the opening, *lamba, dados, dhawah rank*, and so on, each part also has different *garap* or *cakcakan*, in connection with this, a wayang wong puppeteer must master the current garap gending. The dalang's position here is as *pamurba*, the ruler of the entire pengrawit and of course the life and death of the stage performance atmosphere. Gending consists of various kinds, both in terms of type, form, barrel, pathet, function, rhythm, style, and arrangement. In relation to this, it is only natural that there are those who believe that some argue that karawitan comes from the root word *rawit*, which means small, subtle, intricate, carefully worked out, resulting in a sound that is pleasant to listen to. Some even argue that listening to the gendings feels like being in another world, meaning it is full of enjoyment. In terms of type, there are gendings that fall into the category of small (alit) gendings, such as *lancaran, ketawang, bubaran, ladrang, playon*. There are also those that fall into the medium or middle category (sedheng), for example g*ending gending kendangan sarayuda, condro*. And there are gendings that are categorized as *gedhe or ageng*, such as kendangan mawur. There are also various forms of music, such as *syak-ayak, slepegan, playon, sampak, lancaran*, and others. The actual form of the music is determined by the colotomy of the beat patterns, namely tap, kempul, kenong and gong. For example, the *syak* form *ayak* in two beats/beats consists of one kenong beat, two kenong beats consist of one kempul beat. In ladrang form, one piece consists of 32 beats, 4 kenong beats, 3 kempul beats (for Surakarta and Yogyakarta styles). In terms of tunings, two kinds of tunings are known in karawitan, namely *pelog and slendro tunings. Slendro* tuning basically has the same swantara or pitch distance between one tone and another, while pelog tuning has different *swantara*, some are close, and some are far apart. Uniquely, after research, each *gamelan* does not have the exact same swantara, each of them must have differences. In Javanese music each barrel has 3 *pathet*, 3 *pathet* for *slendro barre*l and 3 *pathet* for *pelog barre*l. The pelog tunings are pelog *pathet nem, pelog pathet lima, and pelog pathet barang.*
The slendro tunings are slendro pathet nem, slendro pathet sanga, and slendro pathet manyura. If aligned, these two tunings are slendro pathet nem parallel to pelog pathet nem, slendro pathet sanga parallel to pelog pathet five, and slendro pathet manyura parallel to pelog pathet barang. The functions of karawitan or gending are as a means of ceremony, propaganda, accompaniment/partner, and as an independent gending. One of the functions of accompaniment/partner is wayang wong music. In karawitan wayang wong, the gendings performed must adapt to the needs and wishes of the director or *dalang*. Although the music has to adapt to the needs of the puppeteer, it cannot be said that the music has an inferior position; each helps and supports the other, so they have the same rights. Rhythm in Yogyakarta karawitan is known as rhythm one, two, three and four, while Surakarta karawitan is known as rhythm *lamba, dadi, wilet, rangkep.* Basically, rhythm is the narrowing and widening of gatras (Martopangrawit). It can also be said that this rhythm is related to the volume of filling in the gatra, for this reason in karawitan we often hear the terms *genderane laku 2, laku 4, laku 8* and so on. There is often a misunderstanding between rhythm and laya. Actually, laya is tempo, not related to the level of gatra filling, it can also occur in one rhythm but consists of two laya. For example, both are *wilet* rhythms, but performed in a slightly faster laya, it does not change the *wilet* rhythm, meaning that the xylophone and gender remain in the *wilet* rhythmic practice. Here's one of the gending *Megamendhung* in pelog *pathet nem* that is used in Wayang wong Yogyakarta style in the play Subali *lena* performed at the Yogyakarta Palace Performance Hall on July 13, 2019.

Figure. 1. Gending Megamendhung

Gending Megamendhung Laras pelog pathet nem in Yogyakarta musical terms is *gending kendhangan* Sarayuda or also *kendangan gandrung-gandrung*, in Surakarta terms it is gending kethuk loro kerep minggah sekawan. In fact, they both have the same colotomy, meaning that one piece consists of 64 beats, there are four kenongs, and both do not use kempul. In general, to determine when ki *dalang* starts pocapan janturan (*gangsa rep)*, the time will fall on the first kenong beat, for that a puppeteer must really master the course of the music, otherwise he will give a rep sign at the wrong place, and this for experienced *pengrawit* is considered a fatal mistake. Similarly, to determine the *gangsa gesang* (after the rep), meaning that after the janturan is finished, the gending is usually restarted or the term *gangsa gesang*, is when the count is about to fall on the last kenong or gong. This is very difficult, especially for puppeteers who do not memorize or master the patterns of the music. In this regard, one of the important requirements of a *dalang* is *nggendhing*. Another gending commonly used in wayang wong is the gending Lunggadhung in pelog pathet nem, as follows:

| | | Buka | 5 323. | 3 6 3 5 | 1 3 1 2 | 1 6 3 |
| | | Lamba 5 | . 2 . 3 | . 6 . 5 | . 2 . 3 | . . 6 . |

Figure 2. Gendhing Luggadhung

Gending Lunggadung is usually used in jejeran or gagahan scenes, it would not be possible to use it for kasatriyan or alusan scenes, even keputren. This is in keeping with the character of the gending, which is gending gagah.

4. Garap. The term garap in karawitan has many meanings, it can mean garap lirih or soran, yogyakartan or surakartan, it can also be banyumasan or semarangan and many more. For this reason, in the pengrawit community it is often heard "iki rep di garap ngulon pa ngetan", meaning Yogyakarta or Surakarta style. This is important, as it shows that each region has its own characteristics.

5. Janturan. Janturan is a speech made by the puppeteer as a depiction of the atmosphere of the scene, it can also be a follow-up to kandha. Janturan is more complete than kandha. The nature of the Jantur is more general, usually around the scene it is also mentioned.

For example, H*ongwilaheng mastu namasidham..... hanenggih punika Sang Hyang Jagat Girinata.... Nuju miyos harsa lenggah siniwaka.....tedhakira ginarebeg para widodari ing swargaloka, ugi kaadhep para nayakaning praja*, and so on. As mentioned above, a puppeteer has to master everything from the performance, from the play, scene sequence, *lagon, kandha, njantur, dhodhoga*n, and so on. Before the *janturan* begins, the puppeteer must give a signal to the accompanist (*pamurba wirama*) to rep the music. The definition of rep is a piece of music that initially runs normally and is then braked by the kendang, which then has a quieter volume and only a certain number of instruments sound, while the others are silent. To determine this rep, it must be located in a certain part of the music, not just any replacement. This is where the puppeteer's skills are tested. After the janturan is finished, the music is restarted from the rep, this also has to be precise to a certain part of the music, this is where the puppeteer is repeatedly tested. After the music has come back to life, the final part of the music stops or in karawitan terms is called *suwuk*. After the *suwuk*, the song continues with a *sekar*, which can also be a *lagon*, and then the pocapan or *antawacana* of each character. This is the sequence or structure of the jejer scene in wayang wong Yogyakarta style, then for scenes that are not *jejer*, such as *perangan*, they usually use *playon* music.

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Gending Playon pelog pathet nem

Buka kendang   (6)

```
2 6 2 6      2 6  6   6 6
2 3 5 3      2 1 2 1      2 1 2 1      5 2 3 5
2 3 5 6      7 6 5 6      5 3 2 3      1 2 3 2
//3 5 2 3     5 3 5 3      6 5 3 5      6 5 2 4
5 4 2 4      2 1          6 5 3 5      6 5 6 5//
Suwuk            1 1    3 2 1 6)
```

Figure 3. Gendhing Playon

Gending Playon has a specificity that other gendings do not have, such as ladrang, ketawang, lancaran, bubaran. It's a simple piece of music, categorized as gending alit, but it can stop or *suwuk* where it wants to. Unlike the aforementioned gendings, ladrang, ketawang, lancaran gendings cannot be *suwuk* or stopped at any place, usually waiting for the last gong to fall. In addition to being able to stop at any place, these playon form gendings also have freedom in determining the fall of the gong, meaning that the fall of the gong does not have to be on a certain count/saban like other gendings. For example, in the ketawang form, the 16th beat/beat must be gong, and in the ladrang form, the 32nd beat/beat must be gong. In this *geding playon*, the gong count is not even consistent, meaning that for example the first gong falls on beat 8, the second gong can be on beat 12, even on beat 4 it is *gong* again, and so on. In connection with this, *perangan* scenes generally use this form of *playon*. The *perangan* scenes, for experienced players, are more improvisational, and can also stop wherever desired, so the playon form will be appropriate. In one wayang wong play, three *pathet* are usually used, namely pathet nem, sanga, manyura for slendro gamelan tunes, *pathet nem, lima, barang* for *pelog gamelan tunes,* Pathet is actually quite important in wayang performances, this *pathet* in addition to having different characters, can also be said to be a division of the atmosphere area.

Development Patterns of Wayang Wong Gendhing Yogyakarta Style.

Actually, the development of wayang wong music has often been carried out, both by the community and within the Palace, it's just that many connoisseurs are lacking to pay attention to this. An example is the wayang wong performance of the Subali Lena play performed at the Yogyakarta Palace on July 13, 2019. As the beginning of the performance, the conventional or traditional pattern is still very visible. However, there are actually a number of things that are reduced, for example kandha, janturan, which are usually quite long, in this performance there are some that are reduced, this is intended so that the time required is not too long so that the audience feels bored. Especially for today's audience (young people), they will not be very interested. If you look closely, the karawitan of wayang *kulit, ketoprak, sendratari* and wayang wong has undergone development. The most visible development of karawitan is the karawitan *sendratari*. If we look at the current karawitan *sendratari* and the 2000s, the difference is very visible, the karawitan *sendratari* now, especially if we look at the choreography exams, both at ISI and UNY, mostly use midi, so the sense of gamelan is somewhat lost. The most visible development of Wayang wong music in the Subali Lena play is in the *jogetan wanara* scene. This *jogetan* has gone viral, as evidenced by the number of times it has been performed in a number of places and included on Youtube.

Gending adegan wanara

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. 2 . 1      . 2 . 1      . 5 . 4      . 2 . 1
. 2 . 1      . 2 . 3      . 5 . 6      . 4 . 5
. 4 . 5      . 4 . 5      . 4 . 6      . 4 . 2
. 4 . 2      . 4 . 6      . 5 . 4      . 2 . 1
```

Figure 4. Gendhing Adegan Wacara

The music is in the form of lancaran, in certain parts (rep-repan) added with balungan mlaku technique, this is intended to bring the atmosphere, adapted to the needs of the dance. In Javanese music, there are several types of balungan, including balungan nibani, balungan mlaku, balungan pin mundur and others. Balungan nibani is one that contains tones only in the dhong section, while balungan mlaku is one that contains tones on every beat. In the development of wayang wong or other music, there are usually only a few things that are reduced, for example, the lagon, which is usually quite long, the puppeteer only sings a little and then it is only instrumental, meaning that the lagon continues, but the puppeteer has started pocapan or antawecana. Likewise with others, the usual music used for example is long, just shortened, and so on. The results showed that with the viral on social media, several flash mob performances held in several places, such as in Malioboro, Jogja City Mall (JCM) and at the HI Roundabout in Jakarta gave appreciation to the wider community. The results of this research are: 1. The structure of wayang wong development in Yogyakarta style is more dynamic so that it gives more attraction. 2. The scene pattern is not as complete as the traditional wayang wong presentation 3. The development of motion patterns has been developed but is still guided by standard standards 4. A new dance accompaniment has emerged, which is called the *"flash mob"* lancaran.

CONCLUSIONS AND SUGGESTIONS

Summary

Wayang Wong Presentation Form Yogyakarta Style Development is a natural thing and should have happened, because of the demands of the times and the tastes of the people. The standard benchmark in the rules or rules of classical dance in the Yogyakarta style remains maintained. Thus, classical dance in the Yogyakarta style remains and is preserved and is always upheld by the rules in the standard of classical dance in the Yogyakarta style.

Suggestions

Development dance movements, fashion, accompaniment of development scene patterns should remain and can be further developed for separate fans and observers. Meanwhile, classical dances that are still traditional should also be preserved so that traces of their traditions do not become extinct.

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Retrospective study: making of local wisdom-based craft videos to introduce the local's culture

Frangky Kurniawan
Yogyakarta State University, Jl. Colombo No.1, Karangmalang, Yogyakarta 55281, Indonesia
Email: frankyasshodiq@gmail.com

ABSTRACT

Craft is part of the fine arts taught in schools. Crafts also display local values or noble culture which can be elevated into works that have value. Pusat Prestasi Nasional (Puspresnas) and several universities make craft as a part of competition for students, this competition which is held online requires that the creation of craft work be turned into video form. This competition activity has had a major impact on craft learning at Kota Kinabalu Indonesian School (SIKK), Sabah-Malaysia, as an Sekolah Indonesia Luar Negeri (SILN) which is a government facility for children of Indonesian migrant workers, to teach and introduce crafts containing local cultural elements, so that Indonesian children will still know and preserve Indonesian culture even though they are abroad. Packaging the process of making craft works into video is the right tool to train students to understand and appreciate the teaching process to the creation of works and the publication process. Local values can simultaneously be introduced to the global community through social media platforms quickly because video formats that contain visual and audio values can be quickly accepted by today's society. This reflective study is to find out the creating process and cultural values that can be embodied in craft works and introduced to the global community.

Keywords: Craft, video, local value

INTRODUCTION

Quality education is the key to producing quality human resources and being able to compete in the global market. The learning process must be authentic and contextual in order to produce students who are able to improve life skills, create valuable and meaningful products, and become independent learners (Dimyati, 2000). In addition, education must be able to develop all aspects of potential intelligence of students and teach skills to solve problems (Munandar, 1999). Therefore, art education, especially craft, plays an important role in developing students' creativity and skills. Through craft, students can learn how to produce works of art that have aesthetic and practical values, which can help them increase their competitiveness and success in the global market. Besides that, Craft can also help students to develop creativity and acquire skills that are useful in everyday life. Therefore, craft education needs to be improved and properly integrated into the education curriculum to help create a more creative and highly competitive young generation in the future.

Art education plays an important role in creating meaningful and contextual learning. Julian Knight, Creative Director of Creative Futures, said that art education provides opportunities for children to learn and express themselves in ways that are different from other subjects (http://www.theschoolrun.com). One part of arts education is craft, which teaches about handicrafts and used products that have aesthetic value and contain local wisdom values of an area.

Craft is a form of art that has uniqueness and high usability value, so it is important to introduce it to the wider community. More than that, craft art in Indonesia also has a very important value to be preserved and developed. These local cultural values give distinctive characteristics both from a visual and philosophical standpoint to craft works of art. Raharjo (2011) reveals that craft has strong roots in high-value traditions, so it is important to continue to maintain and pass it on to the next generation. In addition, craft can also be a promising business opportunity in the field of entrepreneurship.

Equitable distribution and improvement of the quality of education is one of the main objectives of the Indonesian education system as stipulated in the UU Sisdiknas No. 20 of 2003. To achieve this goal, the Indonesian government has made various efforts, including establishing Sekolah Indonesia Luar

Negeri (SILN). Sekolah Indonesia Kota Kinabalu (SIKK) Sabah-Malaysia, as an example, has provided opportunities for Indonesian children outside the Republic of Indonesia to obtain quality and equitable education. Through the establishment of SILN, it is hoped that more and more Indonesian citizens will be able to enjoy the benefits of quality education.

Sekolah Indonesia Kota Kinabalu (SIKK) Sabah-Malaysia has the majority of students coming from families of Indonesian migrant workers abroad. These children have different social conditions from Indonesian children in general, and it is not uncommon for them to lose contact with Indonesian culture and traditions. Learning craft at SIKK can be an effective alternative to introduce them to the richness of Indonesian culture. This is expected to maintain the preservation of Indonesian culture and strengthen the sense of love for the motherland in the younger generation.

Craft competition in Indonesia is one way to introduce Indonesian culture to the wider community. SIKK as one of the Sekolah Indonesia Luar Negeri (SILN) also took part in the competition by packaging their work in video form. Video as a learning medium is very effective because it is easily accessible and has audio and visual motion elements that help students understand the concepts being taught. According to Hadi (2017), videos also make it easier for students to repeat the information presented so that they can improve students' ability to understand concepts.

This retrospective study aims to understand the significance of video-based craft competition activities. Through this research, it is hoped that in-depth insights can be obtained about the process of creating interesting and effective craft works in combining verbal and visual language. Apart from that, craft videos are also an effective means of introducing local values to the global community. Thus, this research makes an important contribution to the development and promotion of craft arts in a global context.

METHOD

The research methodology used in this journal is a descriptive retrospective study. The purpose of this study was to describe the effectiveness of craft learning in increasing the creativity and skills of students at the Kota Kinabalu Indonesian School (SIKK) Sabah-Malaysia.

This research was conducted by collecting data from students at SIKK who have participated in craft competitions for the last three years. Data collection methods used are observation, interviews, and documentation studies. The data obtained will be analyzed using descriptive methods. In addition, data analysis also includes interpretation and conclusions from research results.

In this study, the samples used were students from Sekolah Indonesia Kota Kinabalu (SIKK) Sabah-Malaysia who had participated in craft competitions for the last three years (2020 -2022). The samples taken were students who had participated in craft competitions in Indonesia and in Malaysia and won achievements. This research is expected to provide information and recommendations for related parties regarding the effectiveness of craft learning in increasing the creativity and skills of students at SIKK Sabah-Malaysia. This research is also expected to provide input for the development of craft art education in Indonesia, especially for the education of Indonesian children abroad.

FINDINGS AND DISCUSSION
Findings
Implementation of video production and video presentation forms

The impact of the pandemic on student competition activities is inevitable. The competition which was previously carried out face-to-face must be changed to online form, in order to avoid the spread of the coronavirus. This decision was taken by the government through the Pusat Prestasi Nasional (Puspresnas) and all competitions organizing agencies. One branch of the competition that is held online is craft. This competition is carried out by making a video of the process of making works. From 2020 to 2022, the author has guided students at the Sekolah Indonesia Kota Kinabalu in making videos of craft works, with various organizers, working techniques, types of works, as well as local values that are raised

in their works. The following is a data table of craft videos that have been successfully made in the last three years.

No.	Types of Craft Works	Title of Work	Student Initials and Level	Production year	Local values inspiration	Achievements
1	Necklace (Accessory)	Pesona Sandya Borneo	AR (high school)	2020	Hornbills and the Shield of Borneo	Champion 1 FLS2N Kriya at the SILN provincial level
2	Necklace (Accessory)	Dadak Merak Nusantara	AR (high school)	2020	Peacock and Reyog Ponorogo	3rd Winner of National Craft FLS2N
3	Decorative lights	Sinar Sang Teratai	MA (junior high school)	2020	Lotus flower	1st Place in the APKRES Recycled Craft Competition
4	fashion	Cendrawasih Kemuning	NA (junior high school)	2020	Birds of Paradise	1st place APKRES Dress Design
5	Ornamental Clock	Waktu Indonesia Bersatu	K (high school)	2021	Archipelago Decorations and Indonesian Landscape Icons	Champion 1 FLS2N Kriya Overseas Provincial level
6	Ornamental Clock	Waktu Indonesia Pulih	K (high school)	2021	Archipelago Decorations and Indonesian Landscape Icons	Ranked 7th at the National level of Craft FLS2N
7	Fashion	Pesona Bajang Ratu	NA (junior high school)	2021	Bajang Ratu Temple Gate	2nd place APKRES Dress Design
8	Bag and Necklace (Accessory)	Eksotika Puspa Dewangga	NA (junior high school)	2021	Flowers and woven motifs	1st Place in the APKRES Recycled Craft Competition
9	Clocks and Decorative Lights	Tropical Borneo	AR and K (high school)	2021	Borneo Tropical Forest	1st Winner of Waste Recycling Competition-IIK Bhakti Wiyata-Kediri
10	Clocks and Decorative Lights	Merak, The Golden Time	AR and K (high school)	2021	Peacock	2nd Winner of Waste Recycling Competition-Widyagama University Malang
11	Wooden Bag	Gelatik Eksotik	BTM (high school)	2022	Gekatik Bird and Kawung Motif	Champion 1 FLS2N Kriya Overseas Provincial level
12	Wooden Bag	The Beauty of Jalak Bali	BTM (high school)	2022	Jalak Bali Bird, Ornamental flora	Ranked 5th at the National level of Craft FLS2N

Table 1. Description of craft works in the 2020-2022 competition

To carry out the process of making craft works, the first step taken is to audition students who want to be involved. This audition was carried out by collecting portfolios as well as direct observation by arts and crafts teachers regarding their ability to create fine arts, especially crafts. After that, students will be trained intensively to understand the materials and techniques that will be used in making videos. This practice was done for about 2 weeks before the video was shot. The process of taking the video is carried out by the writer/trainer together with the students/talent involved and assisted by several other students for the shooting and editing process. Some of the main equipment needed in shooting is a camera, tripod, mobile phone, and lamps for lighting, while the editing process uses the easy-to-use Wondershare Filmora

and Adobe After Effects applications. In the process, teamwork is needed to create a work of art packaged in video form that can be accessed by many people and used as a learning medium.
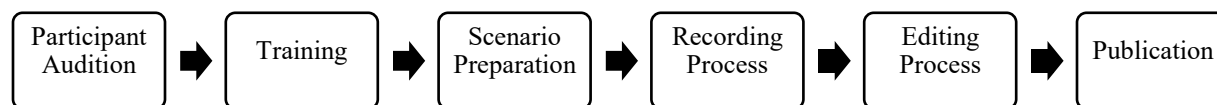
| Participant Audition | ➡ | Training | ➡ | Scenario Preparation | ➡ | Recording Process | ➡ | Editing Process | ➡ | Publication |

Chart 1. The process flow of making a craft video

Video making is a creative process that involves many factors, such as technological proficiency, language, and artistic expression itself. Seif (2013) emphasized that students who are fond of art tend to achieve positive learning outcomes and have good collaboration skills, so that it is expected to improve learning outcomes in all fields more easily. The concept of collaboration emphasized by Seif is important in creating works that are not only meaningful but also enrich the learning process. By involving students in making art videos, students can feel the joy of learning and develop teamwork skills that will be useful in later life.

As technology develops, video has become one of the most effective media in conveying information and introducing new things. In the learning context, learning videos have become an invaluable and easily accessible tool, providing powerful support in the learning process. Learning videos are media that present learning messages through a combination of audio and visuals, including concepts, principles, procedures, and the application of theoretical knowledge to help understand learning material. The importance of learning videos is not only limited to students in educational settings but can also be accessed by various levels of society around the world through social media without geographical boundaries. Therefore, video is an effective means of sharing knowledge and creating global connections in expanding access to learning.

Craft video is a form of learning media which is now increasingly popular. The duration of the craft videos presented is usually between 5 and 7 minutes, so the videos are not too long but still interesting. Even so, the process of making a crafty video requires a lot of time. The working process can take more than two days, with stages such as scenario preparation, recording process, and editing process. As stated by Serenata (2020), the process of making learning videos involves three important stages, namely writing scenarios, the recording process, and the editing process. In writing scenarios, scenarios serve as guides for the direction of the video during the recording process. Furthermore, the recording process is carried out using a digital camera or cell phone with a tripod so that the resulting video is more stable and requires good lighting so that the video is clearer. Finally, the editing process is carried out to make the video more interesting by adding other elements such as background music and illustrations that support the video. As stated by Serenata, "This editing process can use various digital processing applications to make videos."

Figure 1. Craft video recording process

The video of the craft creation process has a structure consisting of opening, content, and closing. Each of these parts is given a marker, either in the form of transitions, words from the actors in the video, or text, which aims to facilitate understanding. Let's explain each part in the crafting video.

a. The first part is the opening, which includes an introductory sentence of the name, agency, purpose of the video, and an opening sentence related to the work to be made. Some videos may also be prefixed or "bumper in" if the organizers want to.
b. The second part is the content, which contains an introduction to the tools and materials used, the process of making the components of the work, the merging process, the process of completing the work, and illustrations of the use of the work.
c. The last part is the closing, which consists of closing sentences, final photos and videos of the work that has been completed, acknowledgments, and credits.

The forms of craft video presentations are not always the same, depending on the technical instructions from the organizers and the creativity used to make the video presentation more interesting. After the video is finished, publication is done through the YouTube platform, which is the largest video-based social media that can be accessed online. Through YouTube, these video works can be an effective tool for self-learning as well as introducing coherent ways of creating crafts to the wider community, even the global community, because they can be accessed anywhere and anytime with the help of the internet.

Elements of local wisdom in craft works

In making craft works, local wisdom is a very important basis. The use of elements of local wisdom is considered necessary to generate understanding and love for local wisdom or culture in Indonesia. The students who were selected as talents in making this work have different ethnic backgrounds. However, in choosing the elements of local wisdom to be used, it is not based on their area of origin in Indonesia. Several considerations were made such as the geographical proximity of the school and search results based on existing and appropriate materials. In addition, local wisdom is also known by several other names such as local wisdom, local knowledge, and local genius.

According to Utari (2016), local wisdom has the meaning as "intellect towards local wealth/a region in the form of knowledge, beliefs, norms, customs, culture, insights and so on which are inherited and maintained as an identity and guidelines in teaching us to act responsibly right in life." From this understanding it can be concluded that local wisdom is everything that becomes the potential of an area, both the result of human thought and the work of humans that contains wise and wise values and is passed down from generation to generation so that it becomes the hallmark of the area. Making craft works by raising elements of local wisdom is one way to preserve Indonesia's cultural wealth. These elements cover various aspects such as fine arts, handicrafts, culture, and the surrounding environment. Inspiration can be taken from forms of cultural objects such as statues, masks, traditional cloth, and so on. In addition, traditional motifs can also be appointed as inspiration, both in terms of shape and color. Endemic flora and fauna in Indonesia are also a source of inspiration that is no less interesting, with unique and distinctive shapes and colors. City or regional landscape icons can also be used as inspiration, with the unique shape of buildings or other characteristics attached to an area. By taking inspiration from local wisdom,

1. Pesona Sandya Borneo

This craft work is in the form of an accessory in the form of a necklace made from leftover pieces of wood that are formed into shields, and recycled plastic from used shampoo bottles processed by cutting and heating techniques and then assembled like a pile of feathers. The main motifs that appear are hornbills which are often found on the island of Borneo/Kalimantan and the main form of the Kalimantan shield which is carved with typical Kalimantan decorations. The colors used are also a combination of colors commonly found in Kalimantan ornaments such as black, yellow, red, and white. The color of the fur from the processing of used shampoo bottles is a gradation of yellow, orange, and red, similar to the color of the evening sky. Sandya is Sanskrit for twilight.

2. Dadak Merak Nusantara

The Indonesian peacock (Dadak Merak) is an accessory in the form of a necklace made with geometrically shaped pieces of wood and tree ornaments and carved and painted with the image of a peacock as the main shape. This Indonesian peacock suddenly was inspired by the decorative form of a peacock in the Reog Ponorogo. The tail is made of a plastic arrangement of shampoo bottles which are processed by cutting them and giving ornaments by punching holes using hot solder. This feather-like decoration is arranged by size from small to large and shaped like a peacock's tail with gradations of yellow, green, and dark green and added a golden color so that the color composition blends in with the color of the painting on the body of the necklace.

3. Sinar Sang Teratai

It is a craft work made from used mineral water bottles in the form of decorative lampshades. These used bottles are processed as an effort to reuse or reprocess unused objects into works of economic value. The main form of this decorative lampshade is the lotus flower with the processing technique by heating it with an iron which has been coated with a block of wood and paper so that the plastic surface which has a texture can eventually turn straight and be shaped into lotus petals, as well as the leaves as well. formed in the same way and then cut to resemble the shape of a lotus leaf. The colors used are white, yellow, and red gradations, and the leaves are yellow and green. Each petal is decorated with decorative curved motifs.

4. Cendrawasih Kemuning

This is a craft work in the form of a dress/wear that is inspired by the beauty of the bird of paradise, Cendrawasih which is an endemic Australian-type fauna from the land of Papua. The colors of Cendrawasih feathers are applied to this work, such as yellow and brown. The shape of the dress also has expanding sleeves and tail like the male bird of paradise, which has fluffy and charming tail feathers. This Cendrawasih Kemuning dress is also made with a combination of bluish-green batik combined with light brown batik.

5. Waktu Indonesia Bersatu

This work was created as a symbol to strengthen national unity in facing a pandemic. This work in the form of a clock and decorative lamp can be placed on a table or hung on a wall. This craft work is inspired by a number of ornaments in Indonesia such as the ornaments from Kalimantan, Papua, West Java and Bali for the ornaments in the center of the clock circle, as well as decorated with famous icons and landscapes from several regions in Indonesia such as the stupas of the Borobudur temple, Jam Gadang, Monas, Honai Houses, Gadang Houses, Joglo and other forms such as Gunungan and Gapura which further reinforce the impression of unity from the philosophy of this work.

6. Waktu Indonesia Pulih

This craft work is in the form of clocks and decorative lights with the main theme still related to national unity to rise and recover against the never-ending Covid-19 pandemic. Still with the concept of combining decorations from several regions such as Bali, Papua, Kalimantan, and West Java for the central part but added with more unique ornaments such as the shape of the Gapura, Gunungan and Indonesian landscapes such as mountains and seas as well as city icons and famous areas in Indonesia such as Borobudur, Rumah Gadang and Joglo. Another decoration is the endemic fauna of the jungle fowl and peacock made with resin and batik patchwork. The main material used in this work is wood with techniques of cutting, carving and combining it by sticking.

7. Pesona Bajang Ratu

This craft work is in the form of clothing for the sake of a fashion show inspired by the gate of the Bajang Ratu temple on the Mojokerto site, East Java. This brick-red gate was later adapted for clothing with matching colors and the depiction of the shape of the gate on the stacked sleeves, as well as

the addition of the gate motif on the fund and also the dress skirt with a tail using batik cloth. Historical heritage sites such as temples also need to be raised in the processing of craft works so that they are better known by the wider community and become an interesting inspiration for creating iconic forms.

8. Eksotika Puspa Dewangga

It is a craft work in the form of a set consisting of a bag and a necklace. For handbag work, it is made using a woven technique using patchwork batik cloth covered with hard cloth to make the weaving process easier. The selected woven motif is the Pihuntuan Tangkup motif, such as on woven bamboo or rattan. This motif appears in a combination of patchwork batik and plain cloth in shades of red and orange. Coupled with floral ornaments made with patchwork. Another work is a necklace which is also made using woven, twisted, and rolled techniques which is also decorated with flower shapes, as the name of the work is 'puspa' which means flower.

9. Tropical Borneo

This craft work is in the form of a decorative clock as well as a lamp that is positioned to be attached to the wall. The main inspiration for this work is the tropical forest of Kalimantan, so many elements of the forest itself are depicted, such as flora and fauna which are identical to the tropical forest of Kalimantan. The flora depicted are the leaves of the monstera plant, wooden branches and Rafflesia Arnoldi. The shape of the leaves and flowers is made by processing used plastic bottles which are cut and heated and colored with acrylic paint to match the original colors. Besides that, there are also fauna ornaments such as proboscis monkeys and hornbills which are made with cut wood and colored with acrylic paint.

10. Merak the Golden Time

It is a craft work that is focused on processing unused or recycled objects. The material chosen is a used plastic board. The plastic used for the watch body is thick plastic with code 2 such as bottle caps and other bottles that have a medium thickness. This plastic is cut to make microplastic and then placed into a metal mold which is then heated with the help of an oven at 120 degrees Celsius so that it melts and blends to form according to the mold. The main form of this craft is inspired by peacocks like the fauna in Reog Ponorogo. The basic shape is made by wood planks attached with processed plastic bottles made by heating, cutting, coloring and pasting techniques to form peacock feathers.

11. Gelatik Eksotik

This craft work is made from the main ingredient of wood which is cut like blades of the same size which are flattened using special sandpaper. This form of craft is a handbag for carrying objects that are light and not too big in size. The decoration on this bag is inspired by Gelatik from the island of Java with exotic colors coupled with the Kawung Motif which is a typical motif from the Special Region of Yogyakarta province. An exotic and natural impression also appears because the color of the wood is only coated with varnish to make it shiny.

12. The Beauty of Jalak Bali

This craft work is in the form of a handbag with the main material being wooden boards formed by blades with the additional impression of arising from wooden boards formed by sawing and carving techniques in the form of Balinese floral motifs. The main motif of this work is the Jalak Bali bird with white color and charming blue eyes. This work also introduces the unique fauna of the protected island of the gods.

Figure 2. Craft works, sources of inspiration for crafts and students in making craft videos

Making craft videos that promote local wisdom brings significant benefits in increasing understanding and concern for cultural preservation, especially for Indonesian students in Malaysia who come from various ethnicities. A study by Wagiran (2012) confirms the importance of local wisdom-based learning models. Wagiran stated, "Education based on local wisdom is very important to ensure students know, recognize, and are able to preserve the nation's culture." Other reasons that support this approach include preserving and shaping Javanese personality, exploring regional potential so that children are able to be creative, developing local culture, preserving national culture, recognizing and developing local potential, equipping the younger generation with a strong personality.

In the context of cultural preservation, education based on local archipelago wisdom needs to be given to students so that they can become heirs who are proud of the nation's culture and are able to develop it. As said by Daryanto (2014), "through education, the noble values of culture should be introduced to students and can be developed so that students are able to become proud heirs and able to develop the nation's culture." Therefore, it is important for all of us to continue to introduce and introduce the local wisdom of Indonesia to the younger generation so that they can understand the cultural values that surround them and maintain them for the future.

Discussion

Based on the findings in the making of the craft videos that have been described in the previous section, this discussion section will discuss in depth the findings obtained as well as the implications and potential for their future development.

1. "In the context of a pandemic, the implementation of student competitions has undergone significant changes, where competition activities are carried out online to avoid the spread of the corona virus. This is in line with previous findings and articles which mention the transformation of student competitions into online form as a response to the pandemic situation." (Source: https://www.kemdikbud.go.id). Student competition activities, which are usually carried out in person at school or elsewhere, must be changed to online to ensure student safety and avoid the spread of viruses. The transformation of student competitions into online formats has provided other

benefits such as increasing accessibility for students from remote areas or with physical limitations that make it difficult for them to participate in in-person competition activities.

2. The role of video as a learning medium can focus on several things such as the advantages of using learning videos compared to other learning media, effective methods of using videos in learning, and challenges in developing learning videos. According to Gerlach and Ely (as cited in Ibrahim, et.al. in Daryanto, 2012: 8), the selection of video media in the context of learning is related to the three main functions of learning media. First, the fixative function involves the media's ability to accurately capture, store, and display objects or events. Second, the manipulative function allows the media to display objects or events with various manipulations according to learning needs. And third, a distributive function that highlights the media's ability to reach a large number of audiences simultaneously in one presentation session. By considering these functions, the use of video media can make a significant contribution in the learning context.

3. Making a good video requires careful planning, including scenario writing, good recording, and a careful editing process. According to Ramli (2012), moving images must show motion and be suitable for affective purposes which aim to influence student attitudes. The message must take into account the student as a person and the sound that accompanies the image must match the content of the image. Moving image media must contain content that has been standardized, edited, and tested before being used in teaching. Manuscripts must consider the audience's attitude, cultural background, age, gender, and their ideas and expectations. The images presented must be varied and taken from different angles so that the audience does not get bored quickly.

4. In making craft works, the use of elements of local wisdom can provide added value in enriching Indonesia's cultural wealth. According to Nugraha (2019), the wealth of diversity and local wisdom possessed by the Indonesian nation is the main force in the concept of archipelago. In the fields of art, craft and design, this diversity is reflected in the various traditions and cultures of the Indonesian people who are spread throughout the archipelago. This paper emphasizes the importance of preserving tradition by continuing to develop it. This tradition contains local knowledge and wisdom that can and should work in synergy with modernity. This is also in line with the opinion of Wagiran (2012) stating that local wisdom plays an important role in shaping noble character. These noble characters are traits possessed by a nation that always behaves with awareness, full of self-esteem, and self-control. Wagiran also emphasized that education based on local wisdom is education that teaches students to always be connected with the concrete situations they face.

CONCLUSION

The making of the video on the process of craft creation was originally intended for competition activities organized by Pusat Prestasi Nasional (Puspresnas), universities, as well as competitions at the Sabah-Malaysia regional level which were attended by students from the Sekolah Indonesia Kota Kinabalu (SIKK), Sabah-Malaysia, who the majority are children of Indonesian Migrant Workers. The resulting craft works involve elements of local archipelago wisdom as a form of introduction and preservation of Indonesian culture for students and the general public. The process of making a craft video starts from the preparation stage, including scenario preparation, recording, and editing, which is then published via social media platforms such as YouTube so that it is easily accessible to anyone and anywhere, and achieves appreciation from various walks of life. both domestically and at the global level. This video also serves as a cultural campaign tool aimed at introducing Indonesian local culture to the world community, as an effort to broaden understanding and appreciation of Indonesia's cultural richness.

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The development of Karawitan Garap in rural area Yogyakarta

Sutiyono*, Muh. Mukti, Bambang Suharjana
Yogyakarta State University, Jl. Colombo No. 1, Depok, Sleman, DIY, 55281, Indonesia
*Corresponding author; Email: sutiyono_63@yahoo.com

ABSTRACT

Karawitan groups in rural Yogyakarta are currently facing the problem of incomplete development of gendhing garap. The shortage is caused by the development of rebab, kendang, and gender instrument techniques that have not been mastered by many pengrawit. The way that needs to be dealt with is internally pengrawit must constantly practice developing the garap of a rebab, kendhang, and gender instruments, and externally pengrawit must be willing to receive training from the Provincial and District Cultural Offices. So far, the results have not been seen, but we are still waiting. Therefore, rural pengrawit who wish to deepen both the technique of playing and the unggah-ungguh in playing gamelan need to be accompanied by high enthusiasm. The result is that after attending the counseling, the pengrawit understands the unggah-ungguh/ethics of musicianship, as well as the concepts and techniques of gendhing.

Keywords: *Karawitan,* rural, *garap,* ethics

INTRODUCTION

There is a growing number of karawitan groups today. Although it only shows the numbers, it is an indication of the development of the karawitan art world in the present. Supanggah says that our karawitan world is growing, marked by the number of gamelan sets, both at home and abroad. The number of karawitan groups is also marked by the emergence of pedalangan groups because wayang performances automatically require karawitan, which means that the establishment of a pedalangan group also means the emergence of a new karawitan group (Kayam, 2001). He also said that there are 400 gamelan sets in the United States, 150 in the United Kingdom, 20 in Japan, and many gamelan sets in the Netherlands, Australia, New Zealand and others. Meanwhile, domestically, there is an emancipation of women in musical arts, whose members dominate musical arts groups in rural areas. In addition, men's groups also flourished.

The increase in the number of karawitan groups, especially in the countryside, is encouraging because it shows that the development of karawitan is getting better. However, on a particular occasion, such as a karawitan festival, we may feel concerned when we see a particular group whose performance is not so 'absurd'. One of the reasons for this is the lack of gendhing development in that group. People who already know a lot about garap gendhing, they will always nod their heads when watching the performances of art groups that perform with the provision of makeshift garap gendhing.

Shortcomings in the development of gendhing garap in certain karawitan groups need to be addressed immediately. This is because the process of garap in the creation of works of karawitan household dynamics includes garap material, garap means, pirani or garap furniture, garap determinants and garap considerations. The term garap itself is very familiar in karawitan art which is more directed towards the process of presenting gendhing or also often called processing the course of gendhing presentation (Wasiran, 2009: 124).

Karawitan Development

Some irregularities in working on a gendhing are experienced by people who do not know how to work on a gendhing. Among them that the author often sees is the arrangement of gender, rebab, and kendhang. These ricikan play the main role in working on a gendhing, but in reality, for those who are rather unfamiliar, playing this ricikan is just haphazard or in Javanese called matut. *Matut* is usually practiced with the intention of 'kepenak' (feeling good), without regard to whether the technique is correct or incorrect. Similarly, the lecture method is a method of giving a description or explanation to a number of students at a certain time and place. The lecture method is used to explain unggah-ungguh, music etiquette, and garap karawitan work in the form of concepts. According to Chotimah et al. (2019:4), unggah-ungguh is another term for cultural manners in Javanese.

For example, in the performance of ladrang Wilujeng in *laras pelog pathet barang*, the gendhing frame (notation) is as follows.

1. 2723   2756   33 - -   6532
       5653   2756   2723   2756
2. - - 6 -   7576   3567   6532
       66 - -   7576   7732   -756

Balungan 3 2 3 7, 2 3 2 1, 1 3 2 1 is actually worked with cengkok *dualolo.* It involves gender, gambang, siter, and rebab as the main instruments. But in reality, it is often found that the above notation is not worked with the predetermined cengkok, but is worked with an arbitrary cengkok.

If it can be emphasized, there are still many karawitan groups in rural areas who, in presenting Javanese gendhing-gendhing, have not been able to get the right kind of *cengkok*. In fact, they have memorized various gendhing repertoires. For example, we can look at villagers performing karawitan during the day. It's called Uyon-uyon and from 10:00 am to 2:00 pm (4 hours), approximately 12 or more gendhings are performed, including rare gendhings. But what was the result? The gendhings were just performed as they were, without regard to the actual cengkok-cengkok garap that existed.

The development of garap gendhing in the regions is not very adequate. In a province, there is usually a cultural park (arts centre), which annually holds a panataran for artists representing their respective regions. What they brought with them would certainly be transmitted to other artists. Surprisingly, they were unable to pass on their experience to other artists. The obstacle is caused by several things such as the following.

1. There are no adequate funds in the region to organize a workshop. Even if there are, they can only be used once every five years, not every year.
2. Transmitting experience to regional artists through formal channels is too rigid because they are people with low education who are not used to attending formal events.
3. It is also very difficult to pass on the experience to regional artists through non-formal channels because those who are well-established in their work (even if it is still haphazard) do not want to be disturbed.
4. There is an impression that regional artists do not need training or additional experience because they feel that they are already selling well in the market/society.
5. Regional artists are people who have hard jobs on a daily basis, such as pedicab drivers, farmers, drivers, factory workers, and some elementary school teachers. Every day they are busy at work, which does not allow them to attend upgrading courses at a specific time.

Basically, artistic regeneration in the regions is already underway. Many young artists are now quite skilled. This is evident in the number of young people who are members of arts groups, such as ketoprak, wayang kulit and tari (dance). We can see the musicians who accompany the best-selling puppeteer Ki Anom Suroto and Ki Manteb Sudarsono, the supporters of the Wahyu Budoyo tobong ketoprak from East Java, all of whom are mostly joined by young people.

Influenced by the flow of information supported by the sophistication of science and technology, those who are aware of their weaknesses open themselves up to new experiences. They knew that their

existing skills were not reliable enough to perform karawitan to its full potential. Through advanced technological tools such as tape recorders and radios, they pay attention to or listen to 'klenengan' tapes that contain neatly arranged gendhings. With frequent appreciation of gendhing-gendhing in cassettes, they will get and understand the garap and ricikan techniques that exist. Those who belong to this generation are the younger generation or the current generation who are willing to accept the influence of modernization. In addition, there are now special groups dominated by women. They are the ones who need attention from the authorities. If these groups are given adequate gendhing development, it is expected that their existence in society will be established.

Given the inadequate funding for the arts each year, coaching does not have to be carried out continuously, but only in stages. At the very least, every karawitan group in a rural area should experience gendhing development from existing practitioners.

Development of Karawitan Composition

Garap gendhing is the result of an overall presentation that includes all ricikan music and vocal techniques by referring to a predetermined technical pattern. The results of this presentation are usually determined by existing rules or benchmarks, such as the volume of the music, the 'sambung-rapat' of the composition, the 'laya' (tempo), and the work of each ricikan that has been determined.

In working on a gendhing, there is indeed a classification of instruments consisting of balungan instruments (slenthem, saron demung, and saron penerus), structural instruments (kenong, kethuk-kempyang, kempul-gong), and ricikan garap. The balungan ricikan functions to sound the notation as the frame of the gendhing. The structural ricikans function as 'seleh' of the gendhing form. Ricikan garap plays a major role in processing the song and rhythm in a gendhing presentation. The last group of ricikan is what really determines whether the garap in a gendhing is good or not. In this case, those who really know the garap gendhing are of course people who have long known the main garap in a gendhing. Therefore, these people need to be fully taken into account so that they can be given knowledge or guidance to other artists who need to improve their quality.

Providing gendhing garap coaching to an arts group in a rural area is nothing but an effort to improve the quality of gendhing garap in that group. But how to do that? Let's take the case of a musical group located in a remote area, such as the "Mulya Laras" musical group, which is located on the slopes of Mount Merapi and far from the center of the crowd. Mulya Laras is an art group whose members are farmers who work in the fields all day. They usually only have time to practice karawitan in the evenings. However, due to the high spirit of the farmers and their "training mood", they agreed to hold karawitan rehearsals twice a week on Monday evenings and Friday evenings on a regular basis. Over a long period of time, they spent many days practicing and memorising a lot of gendhings. Not only do they know the popular gendhings of Ki Nartosabdo or the gendhings from the RRI Surakarta cassette tapes, but they also know rare gendhings such as gendhing Kalunta, gendhing Guntur, gendhing Lokananta, and so on. This is a very encouraging sign of the group's development.

In addition, with sufficient provisions, the groups have performed many times in various regions, fulfilling responses from people who have booked them. The group was even appointed by the local government to represent the region in a provincial karawitan competition. Armed with great enthusiasm, they sang the gendhings that became the arena for their advancement. However, when the Mulya Laras group entered the competition, what did they get? They didn't win anything. In fact, the academics who attended the competition event had expressed their annoyance because "the group had not mastered the gendhing arrangement, the group came forward with a perfunctory provision, the group still used the 'ndesani' gendhing arrangement, the group had not experienced a coach, and so on".

Starting from this case, it is necessary to solve the problems experienced by these villagers. This is because not only this one group is experiencing obstacles in working on a gendhing, but there are still many other groups in the countryside who have not received adequate attention about gendhing work. At least in a simple way, hopefully, it can inspire artists in the countryside who are far from the guidance of garap gendhing. Practitioners in the countryside need to be aware of the movement and growth of existing arts, which must be fostered and improved in terms of the quality or level of adequate garap gendhing.

Some ricikan (gamelan instruments) that need to be highlighted in working on a gendhing are rebab, kendhang, and gender, which are usually called *ricikan depan*. Sutton (1985:7) states that these are the instruments that are considered difficult to learn. This gamelan is the breath of the karawitan artists (Fatimah, 2019:1).

These instruments have a special arrangement with several cengkok. Rebab, for example, with the position of the fingers that have been arranged with the existing cengkok can provide flexibility to process and provide song variations in a gendhing. Likewise, gender which has a special cengkok needs to be understood. Kendhang, which in villages is played in a 'matut' manner, needs to be considered in terms of 'sekaran' or other techniques because it plays a role in controlling and regulating the rhythm in a gendhing presentation. These three instruments need to be studied properly because they are the main or *leading instruments* (Suanda, 1990: 36).

Some of the front instruments that still need attention are gambang, gender penerus, and siter. These instruments actually also have special cengkok or techniques that can be used to work on a gendhing. But academics and empu (resource persons, experts) have not been serious about establishing some of these ricikan as taught techniques, so practitioners and karawitan artists, in general, are still reluctant to learn them. As evidence, when there is a performance involving karawitan, the ricikans such as gambang, siter, and gender penerus are often never involved. Only occasionally, if a performer is knowledgeable about karawitan, will he or she include all the instruments.

In rural areas, instruments such as gambang, siter, gender penerus, and suling have not received the attention of village artists. This is because these instruments are not interesting to learn. When learning instruments such as the gender penerus, for example, the impression is that it is only a complement. When someone performs karawitan involving all the instruments or according to Wulan Karahinan (1991: 6) with a complete *bezetting racikan*, the village artists usually only use the 'matut' technique to play these instruments.

Another thing that needs attention is the 'sindhenan' technique. In this case, musical groups in the countryside still use sindhenan chords haphazardly. In fact, sindhenan plays an important role in working on a gendhing. That is one of the problems of working on gendhing in rural art groups that have yet to be fully resolved. If this problem is allowed to continue, then what happens is that there is no improvement in the quality of gendhing work, which if not anticipated will soon *'mandheg'* (stop).

Classical Tradition Style

In working on a gendhing, we often feel that something is not quite right, especially when we listen to karawitan performances by village people who are still learning (beginners). They don't realize that there is actually a real arrangement with an existing and regular pattern. This pattern is none other than the standardized pattern of gendhing work that every brilliant court servant who was the *empu* (master) of karawitan at that time already had.

On the one hand, there seem to be differences between one empu and another, but they are only variations of the cengkok. The rules of 'seleh' and some other techniques are almost all the same. This is the unified rule of musical performance in the palace. If we think about it, it is precisely the differences in the characteristics of each master that must be considered because we will know the identity of their work.

Since the Kraton (palace) is the center of culture for the surrounding community, the art centered in the Kraton also applies to the surrounding community. For example, the gendhing-gendhing that is still played by people in the countryside often imitates the arrangement in the palace. If the pengrawit in the countryside do not use garap-garap that is not patterned after the palace, it means that they have not been able to practice the art of karawitan properly.

From one point of view, the way gendhing is performed by rural pengrawit is not wrong. This is because many people have commented that the gendhing of the villagers is 'better' than that of the academics and the people of the palace. In other words, the garap gendhing of the villagers is not inferior to the kraton pengrawit or the academics because each pengrawit has its own specific expertise, as

Merriam (1987: 125) states "*all musicians, then, are specialists, and some musicians are professionals*". However, the rules are actually more enriching than variations without the use of palace patterns.

Academic Youth Style

In a garap that contains many rules as taught in the academic community, it often seems rigid. Many people say this because pengrawit is required to master the patterns taught in lectures. If the patterns taught are few, it doesn't make a problem, but because there is a lot of garap material given, this discourages ordinary artists from learning using the academic system.

For the author, these rules sometimes seem rigid, but if we are willing to study them freely, they are something that is 'alternative'. This means that if we master traditional patterns by processing feelings in an alternative way, we will be able to interpret and work on all the pieces that exist in the world of karawitan art. In a sense, this richness of interpretation is what every artist should have in order to impress and learn from the younger generation.

CONCLUSION

Until now, there are still many karawitan groups in rural areas that are completely unaware of the actual gendhing garap. The solution can be done as follows.
1. Competent institutions need to provide guidance by sending their practitioners to the community.
2. Particularly for arts institutions such as Taman Budaya and the Dinas Kebudayaan (Cultural Office), it is necessary to invite or promote the arts groups, by sending representatives from each group to attend upgrading courses organized by the institution. The more frequent the upgrading, the more the quality of the gendhing will improve.
3. Village artists who have a good grasp of gendhing should pass on their experience to other artists. One of the most common ways to do this is to hold frequent workshops or gatherings of artists.
4. Patronization systems need to be promoted. This can be done through *maecenas- maecenas* or people with money/position/facilities (Kayam, 1981: 74) who are willing to pay village artists to cultivate their skills through professional artists.

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Revitalizing traditional weaving in the global market era

Ismadi, I Ketut Sunarya, Edin Suhaedin P. G.
Universitas Negeri Yogyakarta, Jalan Colombo No. 1, Yogyakarta, 55281, Indonesia
*Corresponding Author, Email: ismadi@uny.ac.id

ABSTRACT

Klaten as a cultural city has local potential in the form of traditional weaving craft centers. In today's modern era, the existence of these weaving crafts has partly stopped production due to various factors, but many are still sustainable and continue to develop alongside environmental changes and the progress of the times. This study aims to describe the revitalization efforts made by Klaten traditional weaving crafters. The method used in this research is qualitative research with an interdisciplinary approach that focuses on aesthetic, educational, and anthropological studies, all of which are to explore Klaten traditional lurik weaving crafters as well as everything related to the revitalization of traditional weaving. The data collection location was centered on the Cawas Sub-district area. Data collection was carried out with techniques: observation, in-depth interviews, and document data collection/document study. The technique used to achieve the degree of trust in this research uses the triangulation method. Data analysis techniques in qualitative research can be divided into three stages, namely: data reduction, data presentation, and conclusion drawing/verification. The results of this study explain that the revitalization efforts made by Klaten traditional weaving crafters in the form of preserving and developing traditional weaving activities by: 1) documenting traditional weaving techniques, materials, and designs; 2) training and education; 3) diversifying product designs; 4) developing traditional textile markets; 5) developing management and marketing towards information technology; and 6) developing tourism opportunities.

Keywords: traditional weaving, revitalization, global article

INTRODUCTION

Klaten is a regency city that has several craft industry centers. Some of these craft centers include: leather puppet inlay craft centers, wooden puppet crafts, umbrella crafts, carved furniture crafts, convection industry centers, metal cast manufacturing centers, ceramic craft centers, buffalo horn crafts, batik crafts, and traditional weaving crafts. The craft centers are scattered in various sub-district areas throughout Klaten Regency, with a total of around 5.955 Small and Medium Enterprises (SMEs). Of the handicraft business actors, most are in the traditional weaving craft centers scattered in several sub-districts including Pedan, Cawas, Bayat, Juwiring, Karangdawa and Delanggu. Traditional weaving is a textile fabric made by interweaving weft and warp threads with the help of traditional looms or non-machine looms (ATBM). Currently, there are almost 327 traditional weaving business units in Klaten with a labor absorption of 3.108 crafters (Dinas Perdagangan Koperasi dan UMKM Klaten, 2019). Most of the traditional weaving craft centers are in Cawas District.

As a cultural product that always interacts with the surrounding environment, the traditional weaving craft of Cawas Klaten is strongly influenced by environmental changes. These changes include social, economic, legal, political, security and local cultural norms/values. Environmental changes can impact various aspects of traditional weaving production, including raw materials, techniques, motifs, and the sustainability of the weaving practice itself. Environmental changes such as deforestation, climate change, or ecosystem changes can affect the availability of natural raw materials used in weaving, such as plant or animal fibers. A changing environment can also affect the weaving techniques used by artisans. The environment can also affect the motifs and designs used in the weave. Even if the environment changes significantly, for example through urbanization or modernization, traditional weaving practices may be threatened. Thus, it is inevitable that many traditional weavings will cease production. This may be related to lack of demand, lack of government or organizational support, lack of skills and knowledge needed to produce traditional weaving, and competition with cheaper textile products. It is undeniable that

the presence of weaving machine technology also gives a hegemonic influence that is quite felt by traditional weaving crafters. The presence of machines in weaving has several advantages compared to traditional weaving, namely having advantages in speed, accuracy, and neatness. Moreover, the Covid-19 pandemic for the past two years has really given a blow to the crafters.

However, there seem to be several things that are unique to Klaten's traditional weaving centers, despite experiencing competition, pressure, and environmental changes, the traditional weaving craft centers are still sustainable today. In the face of environmental changes, traditional weaving crafters often adapt in creative and innovative ways. They may seek alternative solutions, create new designs that reflect environmental changes, or work with the community and government to maintain the sustainability of weaving practices. From this explanation, it does not seem excessive if further analyzed behind the preservation of traditional weaving.

METHODS

The method used in this research is qualitative research with an interdisciplinary approach that focuses on cultural studies. The interdisciplinary approach used as a basic strategy of study is a theoretical approach to culture, aesthetics, and education, all of which are to explore Klaten traditional weaving crafts and weaving revitalization efforts carried out by Klaten traditional weaving craftsmen.

The setting of this research is in the traditional weaving craft centers around Cawas Klaten. This location is considered appropriate as a setting, because it is the center of the striated weaving craft using non-machine looms (ATBM) owned by the people who developed traditionally in several generations that experienced ups and downs even among them had suspended animation, but currently it has developed and has a fairly wide market share, both within and outside Klaten Regency.

The data in this study consist of primary and secondary data on the problems to be studied are traditional weaving crafts in the traditional weaving craft center of Cawas Klaten related to weaving revitalization efforts carried out by Klaten traditional weaving craftsmen. The detailed primary data are: first, the characteristics of existing resource conditions (natural, social, and cultural); second, weaving products and the behavior of crafters in carrying out the revitalization process. The secondary data deemed necessary to support the primary data included data on the potential of the village, including the area, demographics/population, historical documents/archives of several villages, photographs of village customs or traditions, photographs of lurik weaving documents, documents concerning various activities of villagers and village government officials. This secondary data can be collected from archives belonging to the village government, Cawas Sub-district, archives belonging to the Klaten Dekranasda Office, archives belonging to residents, as well as some data downloaded from official internet sites.

The instrument of this research is the researcher himself (human instrument), namely the researcher directly goes to the field to collect the necessary data. In collecting data, researchers used several relevant data collection techniques, namely techniques: virtual observation, in-depth interviews, and document data collection/document study.

Checking the validity of the data basically, in addition to being used to refute the accusations against qualitative research that say it is not scientific, also checks whether the data presented is valid or not (Sumaryanto, 2007). The technique used to achieve the degree of trust in this study uses the triangulation method. According to Sugiyono, triangulation is defined as a data collection technique that combines data from various data collection techniques and data sources that already exist. In this study, researchers used two types of triangulations technical triangulation and source triangulation (Sugiyono, 2022). The source triangulation technique was carried out by comparing the data received from several informants: Sri Sulastri (Chairperson of the Rukun Makmur Association), Suliyem (Maju Makmur Association), Widodo, Prapto Wiharjo, Saminem, Sapto, all of whom were traditional weaving craftsmen in the traditional weaving craft center of Tlingsing Village, Cawas Klaten.

Data analysis techniques in qualitative research can be divided into three stages, namely: data reduction, data presentation, and conclusion drawing/verification. The three types of analysis activities and data collection activities are cyclical and interactive process. The movement can go back and forth between data reduction, data presentation, and conclusion drawing during the research time.

RESULTS AND DISCUSSION

The beginning of the existence of traditional weaving crafts in several areas in Cawas District, Klaten was the weaving laborers (freelancers). The weavers made *blaco/belacu* cloth, napkin cloth, and shawl cloth which were deposited to weaving collectors in the Pedan area of Klaten. Blaco/belacu cloth is a plain-woven cotton cloth that is usually unbleached or white in color and has a relatively simple weave pattern. Blaco/belacu fabric is usually used to make blankets, due to its affordable price and availability of various colors and patterns. Dishcloth is a fabric that usually complements the dining table and kitchen of every home. Its multifunctional uses range from drying hands, eating or cooking utensils after washing, cleaning the table, even as a hand protector from heat when moving pots. Shawl fabric is a type of textile that is usually used to carry, or simply draped over the shoulder or head. The most common need for shawls at that time was the need as a cloth to carry something on the back. In addition, some are used as fashion accessories to complement clothing, and can even be used as blankets for warmth and comfort in colder temperatures. The production of blaco cloth, dishcloths, and shawls lasted for several decades, approximately from the 1940s to the 1980s (Suyoto, interview: September 25, 2022). For approximately 40 years, the traditional weavers of Tlingsing Village pursued their skills as well as their daily work in addition to being farmers and/or raising goats or buffaloes. Armed with some weaving skills, in its development the crafters developed their business by making jarit, surjan, and lurik clothing products. The three products are like woven fabrics that are usually made by interweaving yarns at right angles to each other, with longitudinal threads called warp and transverse threads called weft or filling threads. At that time, weaving craftsmen also began to produce lurik fabrics, which are fabrics composed of different colors of elongated yarn (lungsi), thus forming an elongated color pattern (lurik).

In its journey, the traditional weaving crafters have certainly also experienced ups and downs. Some environmental changes in social, cultural, economic, science, technology, defense and security in some periods have affected the ups and downs of traditional weaving crafts. As in the 1960s experienced glory and in the 1965s many experienced bankruptcies and went out of business along with a very troubling national economic crisis, and the policy of Foreign Investment (PMA) and Domestic Investment (PMDN). The second industrial revolution in 1989-1900 was marked by the discovery of electric power, in which phase several large-scale industries in Indonesia, including the weaving industry, experienced development. This was marked by the transition of the use of non-machine looms (ATBM) to machine looms (ATM) for some of the large companies with high economic capabilities, but for home weaving companies with a micro-scale in this phase it was quite a blow, because with the inability of the economic side to survive still using ATBM. In this phase, many of the traditional weaving crafters went out of business, including some of the traditional traditional lurik weaving crafters in Tlingsing Village. Such was the case with the 1998 monetary crisis that hit the world, especially Indonesia, until the 2006 earthquake that hit Yogyakarta, Klaten, and surrounding areas which had a very bad impact on the continuity of the traditional weaving business in Tlingsing Village. In addition to houses damaged by the earthquake, many weaving equipment were buried under the rubble so that they were damaged and could no longer be used. A few months after the collapse of weaving activities due to the earthquake, Swadaya Masyarakat (LSM) or (the non-governmental organization) "Gita Pertiwi" arrived. The presence of the organization was to provide support and assistance (in the form of training and support funds) for the traditional weaving community. The training was in the form of maintenance and repair of damaged looms, assistance and support in the form of training in making weaving designs to distributing weaving products, providing financial support, and forming weaving business groups (Sri Lestari, interview dated June 12[th], 2021).

It was at this time that the traditional weaving crafters began to produce lurik woven fabrics and at that time the blaco cloth and dining cloth products were no longer produced, this was due to the reduced demand as well as the low selling price compared to other products. The weaving products that have always been produced until now are lurik clothing materials, shawls, lurik surjan materials, and shawl materials. Some crafters develop their woven fabric into ready-to-use products, such as lurik suits, surjans, lurik bags, and lurik shoes (Sri Lestari, interview: September 25, 2022). Some of the motifs

currently produced by the traditional lurik artisans of Cawas Klaten are various lurik motifs. The motifs of lurik weaving are very many patterns. Some of these patterns are distinguished by variations in the arrangement of lungsi colors and weft yarn colors. The traditional weaving craft indirectly reflects the characteristics of the area where the weaving was born and developed. These characteristics usually lie in the uniqueness of the patterns/motifs. Like the traditional weaving of Cawas Klaten, it has the characteristics of the lurik motif. The lurik motif is a weaving motif with a pattern of elongated lines with varying colors composed of weft and lungsi threads (Musman, 2015).

The beginning of the existence of traditional weaving crafts has functions related to religious, economic, and symbolic matters, and is used as an identity of social status in society (Kartiwa, 1993). The religious function in woven fabrics has a strong religious value. They can be used in religious ceremonies, rituals, or certain traditional celebrations. The patterns, colors, and motifs used in weavings often have symbolic meanings associated with certain religious beliefs or traditions. At the level of the economic function of weaving is located in its role in sustaining the economy in society. Weaving is a livelihood for many artisans, and their woven products can be sold or traded in local and international markets. Along with market demand, traditional weavings can also be a significant source of income for local communities. The symbolic function of woven fabrics relates to their frequent use as symbols of cultural, ethnic or regional identity in society. Distinctive weaving patterns, motifs and techniques can distinguish one group or community from another. They reflect the history, traditions, and cultural uniqueness of a particular region or group. As for the function of weaving as social status, it can be seen that having or wearing certain woven fabrics can be a sign of social status or position in society. Woven fabrics that are complex, rare, or made with more difficult techniques are often associated with a certain status or wealth. They can be a symbol of pride, prestige or elegance in society.

Almost all of the traditional weaving crafters of Cawas Klaten who are currently active, they were born as sons of weaving crafters, so that since childhood they have been side by side with the atmosphere and busyness of traditional weaving crafts. Thus, the crafters have basic capital in the form of: knowledge of tools, materials, weaving theory, weaving skills, business management skills, and the attitude of responsibility of crafters to preserve and develop traditional weaving. Knowledge of materials, tools, and weaving processes of traditional weaving crafters is mostly obtained from their parents or families. This is as described by Mrs. Suliyem (Interview, September 24th, 2022) that since she was in the 5th grade of elementary school, she had begun to have a little weaving knowledge. She got this knowledge from her mother who works as a weaver. Broadly speaking, the main ingredients for weaving are yarn and dyes. The yarn used is cotton fiber. This type of cotton fiber has a high absorption capacity. This is used because it is very suitable when used as clothing in several tropical climates including Indonesia. The dye used is a chemical dye called naphtol. The loom used is a floor loom which is a non-machine loom (ATBM) driven by the feet which can be done with the operator sitting on a chair.
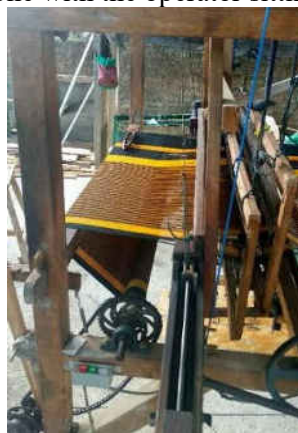

Figure 1. ATBM Weaving Tool as Revitalization Capital.

In addition to knowledge and skills, the other basic capital is attitude. The tradition of weaving in Cawas, Klaten has been carried out by the community from generation to generation. Its existence flows

from grandmother to mother, then to grandchildren, then to great-grandchildren, and so on until now it has not yet reached the mouth. The weaving tradition is an expression or depiction of aspects of the social life of the community related to religious, political, economic, social, cultural, security, and environmental conditions. Unintentionally, the weaving activities carried out by the crafters since long ago have given/passed down some benefits, especially in the nature/character and behavior of the family, especially their respective children. In the tradition of weaving tradition implied the value of patience, tenacity, creativity, painstaking, mutual cooperation, responsibility, diligence, discipline, consistency, and preservation.

With the knowledge, skills, and attitudes/good character of the traditional weaving crafters as described earlier, they provided support for the revitalization efforts of traditional weaving in Cawas Klaten. The intended revitalization efforts are efforts made by weaving crafters through the process and have ways to maintain the existence of the weaving tradition, protect the weaving tradition and its products, and also develop types of weaving products consisting of various patterns/motifs and diversification of post-fabric products so that they do not become extinct and continue to survive. Some of the revitalization efforts carried out by the traditional weaving crafters were: 1) documentation of traditional weaving techniques, materials, and designs; 2) training and education; 3) diversification of product designs; 4) development of traditional textile markets; 5) development of management and marketing towards information technology; and 6) development of tourism opportunities.

First, documenting traditional weaving techniques, materials, and designs is an effective effort in revitalizing traditional weaving. This effort includes in-depth research on traditional weaving techniques, materials, and designs. The collection of various information from reliable sources, such as local weaving experts, weaving communities, historical archives, and documentation is the main asset. For example, documentation of traditional weaving techniques and tools used, types of yarn or fibers commonly used, distinctive patterns and designs, as well as related cultural and historical values. Documentation is done by taking photographs directly that include a description of the weaving process, the tools used, the materials used, and examples of designs that are typical of Cawas Klaten (Sri Lestari, interview dated September 10th, 2022). This visual documentation will be a valuable reference and can be used for learning, promotion, and further documentation. Documentation is also done by creating a guide or manual that explains traditional weaving techniques in detail. The guide includes the steps of the weaving process, the use of tools required, the types of materials used, as well as instructions on pattern making and design. This guide can be a valuable resource for future traditional weavers to learn and master techniques that are on the verge of extinction.

Second, training and education. Training and education play an important role in traditional weaving revitalization efforts. Efforts to revitalize the traditional weaving activities of Cawas Klaten were carried out by providing internal education to children about weaving knowledge and skills. The hope of this internal education is that in addition to passing on knowledge and tools also so that later sons can continue their respective businesses. In addition, training and non-formal education were also carried out. This training involved a team of servants from institutions, one of which was Yogyakarta State University (Muhajirin et al, 2015). In addition, the participation of the Non-Governmental Organization (NGO) "Gita Pertiwi" provided support and assistance (in the form of training and support funds) for traditional weaving crafters. The intended training was in the form of maintenance and repair of damaged looms, assistance and support in the form of training in making weaving designs to distributing weaving products, providing financial support, and forming weaving business groups/associations. This activity begins with identifying prospective participants who are interested and have the potential to learn traditional weaving. The subject of this activity is of course the younger generation so that they can inherit and continue the weaving tradition. In addition, of course, there are also community members who have been involved in traditional weaving before to deepen their knowledge. The training and education materials cover various aspects, such as the history of traditional weaving, weaving techniques, introduction to tools and materials, selection of motifs and designs, and management of the weaving business, as well as an understanding of cultural values, sustainability, and the importance of preserving cultural heritage. The training materials also include the utilization of technology and digital media,

production management, marketing, branding, online sales, and finance. This is important to assist trainees in developing their weaving businesses sustainably and competitively in the market.

Third, diversification of weaving product designs. Diversification of weaving product designs is one of the steps that can be taken in revitalizing traditional weaving. Some diversifications of weaving product designs that have been carried out by the traditional weaving crafters of Cawas Klaten include experimenting with different color combinations and creating unique and interesting patterns. This will give traditional weaving products a fresh and more diverse look, attracting a wider range of consumers. It also involves combining traditional weaving techniques with modern techniques and styles. For example, mixing traditional weaving with embroidery or application techniques, or combining weaving with non-traditional materials such as plain cloth or other fabrics. These innovations give traditional woven products a contemporary touch without losing their cultural identity. Another creative outlet is to apply traditional weaving designs to non-fabric products such as bags, shoes, accessories, furniture or decorative items. This is proven to open up new market opportunities and provide added value to traditional woven products. As Nurul Chotimah (51) has done, she and around 100 lurik weaving crafters who are members of the Rukun Makmur and Maju Makmur groups in Tlingsing Village, Cawas Subdistrict are currently creating new batik patterns and designs that can be combined with lurik cloth. Among the classic batik motifs and patterns, such as parang, kawung, sidomukti and the like have been tried by the crafters, but their distinctive character has not been obtained. Until finally, the craftsmen came up with a new motif and pattern which they named "Sindu Melati", in the form of jasmine flower motifs and patterns combined with lurik using the hand-drawn batik technique (alamedia.pikiran-rakyat.com). In addition, product customization is also carried out, by giving customers the option to adjust the design of woven products according to their preferences. For example, in addition to developing patterns/motifs, there is also development towards product diversification. Some crafters have made breakthroughs by looking for opportunities that can be developed to keep their businesses sustainable. Crafters try to see the market and consumer needs, for example, Sri Lestari (46 years old) who tried her luck by making woven fabrics into shoes, bags, wallets, masks, and the results were not disappointing. Because of the large demand for masks, in a month they can produce and sell 45 boxes of masks (Sri Lestari, interview dated September 10th, 2022). By diversifying the design of woven products, the revitalization of traditional weaving can provide new opportunities for weaving craftsmen to develop their business, reach a wider market, and renew and maintain the cultural value of traditional weaving.

Figure 2. Lurik Batik (LUBA) "Sindu Melati" innovation from Tlingsing Cawas Klaten Village crafters.

Figure 3. Lurik Shoes as Product Innovation and Diversification

Fourth, the development of traditional textile markets. The development of traditional textile markets is one of the important strategies in revitalizing traditional weaving. The efforts that have been made by crafters in developing the traditional textile market as an effort to revitalize traditional striated weaving are: conducting in-depth market research to understand the latest consumer trends and preferences related to traditional textiles. The artisans start by identifying potential market segments for traditional textile products and learn their preferences regarding design, price, quality, and brand. They are in daily contact with consumers, so they always try to learn consumer preferences related to traditional textile products and identify unmet needs. While fulfilling and serving consumers' needs, they conduct interviews to find out consumers' interest or even disinterest in traditional textile products. This will help direct product development and marketing strategies. The data can also be used to improve the quality of traditional textile products in accordance with broader market standards. The quality includes fiber quality, weave thickness, finishing techniques, and colorfastness. This is of particular concern, as quality products will increase consumer confidence and build the reputation of traditional textile products.

The artisans, with their capital and experience since childhood, have a good entrepreneurial spirit, so they always develop innovative designs, not only producing monotonous traditional motifs, but also combining traditional elements with a contemporary touch. It also explores the latest design trends and explores interesting combinations of motifs, colors, and textures to increase product appeal. The simple logic is that updating designs and maintaining traditional elements in textile products will help attract a wider range of consumers. Another effort made is to create a strong brand or identity for traditional textile products. The artisans believe that the brand and identity will add value to the products by promoting local cultural identity such as folklore and other cultural values. The artisans also believe that strong branding will help differentiate traditional textile products from other products in the market and provide a reason for consumers to choose the products offered (Sri Lestari, interview dated September 10th, 2022).

Fifth, the development of management and marketing towards information technology. The development of management and marketing towards information technology can be an important factor in the revitalization of traditional weaving. In an effort to revitalize traditional weaving, traditional weaving crafters conducted various management and marketing development activities based on information technology. This activity began with the development of a production management system. The concrete step was to implement a technology-based production management system that helped optimize the traditional weaving production process, namely the use of software to manage raw material inventory, manage production schedules, and monitor production efficiency. This has been proven to increase productivity and work efficiency in the manufacture of woven products.

With experience in marketing traditional woven products, the artisans developed a more effective distribution network by establishing partnerships with retail stores, boutiques, online shops, or exhibitions that offer platforms to introduce and sell traditional textile products in strategic locations that are accessible to the target market. Artisans are also adapting to advances in digital marketing technology by utilizing the power of digital marketing to promote traditional textile products. One of them is by creating

a website or online store that displays products clearly and attractively, using social media to share product-related stories, photos and videos. It also involves engaging with online communities interested in traditional textiles and using other digital marketing strategies to increase product awareness and appeal, namely creating websites or online stores that display products in detail, including images, descriptions, and prices. With effective traditional textile market development, traditional woven products can reach more consumers. Some artisans have also built an online community network for traditional weaving artisans. It is evident that by sharing knowledge, experience and information, artisans can support each other in facing management and marketing challenges. Online community platforms can also be a place to share ideas, collaborate, and find business opportunities.

Sixth, the development of tourism opportunities. The development of tourism opportunities can be an important factor in the revitalization of traditional weaving. Some steps that have been taken by synergy crafters together with the Klaten district government in developing tourism opportunities related to traditional weaving are building a visitor center or information center that describes the history, production process, and cultural values behind traditional weaving. This visitor center can be a place for visitors to learn more about traditional weaving, see live demonstrations, and buy weaving products. Thus, it can increase understanding and appreciation of traditional weaving. The role of the Klaten Regency government in efforts to develop tourism opportunities is to establish Tlingsing Village as a Lurik ATBM Weaving Tourism Village in Klaten Regency based on the Klaten Regent Decree (Prabowo, 2015). Tlingsing Village, Cawas District, Klaten Regency is a tourist destination that combines cultural tourism and shopping tourism. This village can be a place for visitors to interact with the weaving community, observe the weaving process, and buy weaving products directly.

Of course, no less important is the role of the government in this case, especially Klaten Regency. Through the Department of Tourism, Culture, Youth and Sports (DISPARBUDPORA) held an event for the selection of Putra Putri Lurik in the framework of Kartini Day every year as a vehicle to promote tourism and to explore the potential and participation of the younger generation, especially in preserving Javanese culture that is deeply rooted in society, namely lurik cloth. The annual weaving festival is a special event to promote and celebrate the beauty of traditional weaving. The festival may include exhibitions of woven products, art and cultural performances, workshops, and fashion shows. The weaving festival has become a magnet for tourists and provides a platform for artisans to showcase their work to a wider audience.

CONCLUSION

The existence and journey of the Cawas Klaten traditional weaving center experienced ups and downs. Several environmental changes both socially, culturally, economically, science, technology, defense and security in several periods that occurred have affected the ups and downs of the traditional weaving craft. Until finally, many of the traditional weavings stopped production and some survived. There are several revitalization efforts made by traditional weaving crafters in Cawas Klaten. Revitalization efforts made by Klaten traditional weaving crafters in the form of preserving and developing traditional weaving activities by: 1) documenting traditional weaving techniques, materials, and designs by taking photographs directly which included a description of the weaving process, tools used, materials used, and examples of designs typical of Cawas Klaten; 2) training and education involving a team of servants from institutions of higher education and NGOs; 3) diversification of product design by giving a contemporary touch to traditional weaving products without eliminating cultural identity; 4) development of traditional textile markets oriented to consumer needs; 5) development of management and marketing towards information technology by creating a website or online store that displays products clearly and attractively, using social media to share stories, photos, and videos related to products; and 6) development of tourism opportunities in the form of tourist destinations that combine cultural tourism and shopping tourism, namely a place for visitors to interact with the weaving community, observe the weaving process, and buy weaving products directly.

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Reconstruction of 9th century Shiva Dance accompaniment musical instruments at Prambanan Shiva Temple

Ayu Niza Machfauzia*, Herwin Yogo, A.M. Susilo Pradoko
Faculty of Languages, Arts, and Culture
*Corresponding Author, Email: ayu@uny.ac.id

ABSTRACT

Research on ancient music in the 9th century for the worship of Lord Shiva needs to be explored and revitalized into today's performing arts. The research on the design of the reconstruction of musical instruments for worship of Lord Shiva uses the following methods: heuristics, supported by Levi Strauss' structuralism, and measuring musical instruments based on the average length of the human head. The results of this study are: (1) Reconstruction of the design and manufacture of musical instruments found in the reliefs of Prambanan Temple. There are 6 membrane percussion, 3 percussion bells, 1 cymbal, 3 types of aerophones, and 1 string instrument. (2) Design of a musical ensemble based on musical instruments found in Prambanan Temple.

Keywords: Musical relief, reconstruction, ensemble

INTRODUCTION

On May 4, 2019, the new airport, New Yogyakarta International Airport, was used by Vice President Yusuf Kala during an official visit. During the Eid homecoming period in May and June 2019, the airport with an area of 219,000 square meters can accommodate 14 million passengers per year. The existence of the new airport in Yogyakarta will increase the number of tourists both foreign and domestic tourists. Tourism development in DIY in the next 5 to 10 years will experience rapid development. In 2018, the tourist area of Sleman Regency had as many as 8.53 million tourist visits, of which 54.49% were cultural tourism (Sleman Tourism Office, 20 February 2019, downloaded via: pariwisata.slemankab.go.id/2019). Various tourist destinations are still highly necessary to be developed to grow the economic capacity within the community of Sleman Regency. The potential for tourism development both in terms of quantity and quality needs to be explored, studied, and examined in all its aspects so that it has the advantage of being a Yogyakarta tourist destination, even nationally and internationally.

One of the destinations in Sleman Regency which has a high visiting destination is Prambanan Temple. During the day, domestic and foreign tourists witness the majesty of UNESCO's world cultural heritage since 1991. In the evening, a Ramayana Ballet performance is presented. The Ramayana Ballet performance is based on the inspiration of the Ramayana Relief on the inner side of the Prambanan Shiva Temple ledge. The staging of the Ramayana story has two stages, the open stage has a capacity of 2500 people while the closed stage has an audience capacity of 350 (Pradoko, 2015: 149). The relief of the Ramayana, which is a narrative story from the Ramayana Book, has become a dance performance, while in the same Shiva Temple, on the outer side of the ledge, there are the relief of dance as well as the musical instruments used to accompany the dance. The dance and musical accompaniment reliefs on the outer ledge of Prambanan Shiva Temple have not even been shown to foreign and domestic tourists. This Shiva Temple Dance Relief is an extraordinary heritage from the Ancestors of the Indonesian Nation in 856 AD. Research on dance and musical accompaniment for the worship of Shiva indeed needs to be explored, examined, and revitalized into a dance performance that reconstructs the construction of the temple around the 9th century and is at the same time in line with the arts described in the Shiva Temple reliefs. Sleman Regency has 181 cultural heritage sites. These sites are scattered in every sub-district, among the 17 sub-districts in Sleman Regency, there is not a single sub-district that does not have archaeological sites. The development of cultural tourism based on the ecological geographical setting of so many cultural heritage sites will be able to attract foreign and domestic tourists to stay in the Sleman

Regency area. The longer the tourists stay in Sleman Regency, the more income for the community and the Regional Government will increase (Pradoko, 2017: 1).

In previous research, the identification of musical instruments on the reliefs of Prambanan Temple has been developed (Dei, 2019; Pradoko, 2020). In this research, research and development will be carried out on the production of musical instruments for the worship of Shiva in Prambanan. Furthermore, this revitalized musical instrument will be played in an ensemble based on historical references and references to Indian music. The results of this research will be very useful for the development of cultural arts tourism performances and add to the richness of Indonesian traditional music from the Prambanan Temple tourism area. The findings from the identification of the musical instruments contained in the Prambanan Shiva Temple Relief will then be made into real reconstructions of musical instruments that are ready to be used either to accompany Shiva worship or to stand alone as ancient music, ensemble or as a musical instrument souvenir from Prambanan Temple.

METHODS

The research method for the design of the reconstruction of musical instruments for the worship of Lord Shiva will use the following methods: heuristics, Levi Strauss' structuralism, and measurement of musical instruments based on the average human head length (Panero and Zelnik, 1979).

Heuristic Method

Heuristics from the Greek heuristics which means collecting or looking for sources. Human remains, both physical and non-physical, are all traces, the task of the historian is to reconstruct the past based on traces (Pranoto, 2014: 29). The reconstruction of past musical instruments will be traced through:

(1) Material Culture Sources

The source of the material in this research is the artifacts from the Prambanan Shiva Temple. In particular, the study of the identification of musical instruments on the outer ledge of Shiva Prambanan Temple. The relief panels on the outer side of the Shiva Temple ledge contain musical instruments excavated from the organological side of the musical instruments on each Shiva worship panel.

(2) Natyasastra Book Sources

The Natyasastra book was written by Bharata Muni around 200 AD. The Natyasastra book which contains dramaturgy is also equipped with dance movement techniques and musical instruments. This Sanskrit text was later written in English by Manamohan Ghosh in 1951. The ancient Indian book Natyasastra on drama, dance and music was then used as a source to identify the musical instruments used. This book is related to Hindu-Buddhist eras and traditions when people built temples and guides for the construction.

(3) Journal Writing of Books and Works

The reference book on Prambanan Shiva Temple will be a support in solving and strengthening the identification and reconstruction of musical instrument designs for the Shiva Temple. The book Music in Java, Its History, Its Theory and Its Technique, written by J. Kunst, as well as books on historical writings about events around the 8th century, will also be references in this study. Domestic and international journals write about the Kalasan Temple Relief.

Structuralism of Levi Strauss

Levi Strauss uses a language analysis model to analyze society, hence Levi Strauss Theory as Structural Linguistics. Community culture can be analyzed as done by linguists. Culture is like language, like the phonemes of unconscious sign systems. In the language system, each unit (phoneme, word, sentence, paragraph) can express its meaning by understanding the relationship between these units (Pradoko, 2019:94). Structure is the arrangement of parts in which a unit is formed into a single unit. All of these arrangements become a phenomenon of material culture. The structure between the parts and their small units will later be used as a reference for dissecting the structure of musical instruments on the outer side of the ledge of Shiva Prambanan Temple.

The Process of Reconstructing the Material Culture of Musical Instruments

Before designing the forms of the musical instruments on the outer ledge panels of Prambanan Temple, it is necessary to calculate the dimensions of the instruments. The size of these instruments is stated in centimeters so that later when the instrument is made in real terms it will be easier to make because there are many measuring tools and they have become the standard unit. The process of calculating the size of musical instruments is carried out in the following stages:

1. Make a square shape (picture 1). This square will be adjusted to the size of a human head in a relief panel with a side scale of 1: 25.7 cm. The size of 25.7 cm is the average size of an adult male head obtained from Panero and Zelnik, 1979:112 which can be seen in Figure 2. This square is the main reference for the calculations, hereinafter referred to as square (1).

Figure 1. Square
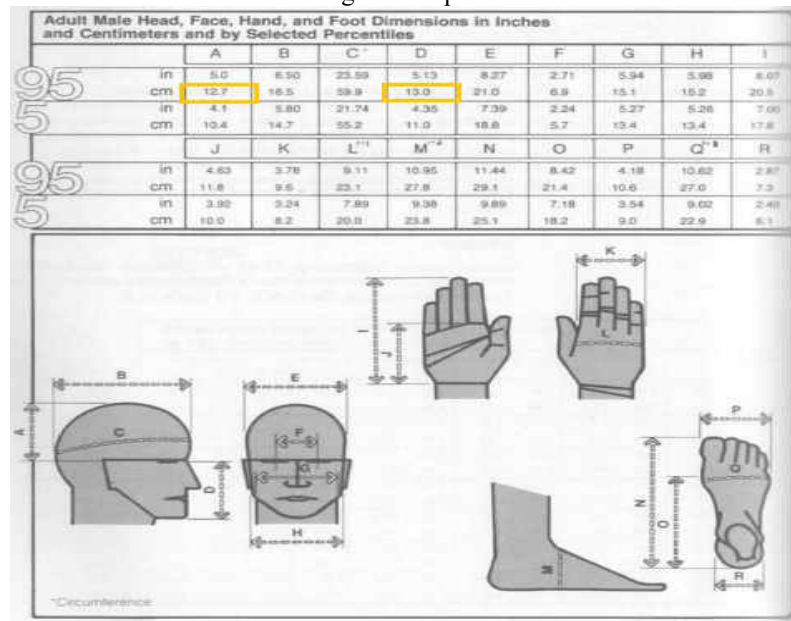
Figure 2. Dimension of the head, face, hand, and foot of an adult male (Panero and Zelnik, 1977:12).

2. The square frame (1) becomes 5x5 (picture 3).
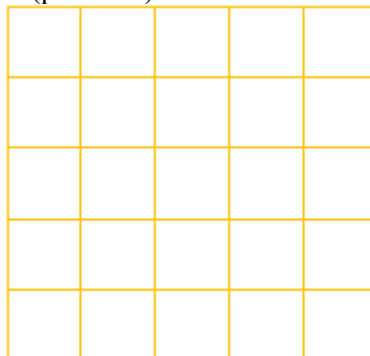
Figure 3. A 5x5 square

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3. To make calculations easier, create a smaller 10 x 10 square in square (1) (Figure 4). The size of 1 small square is equal to 0.1 square (1).
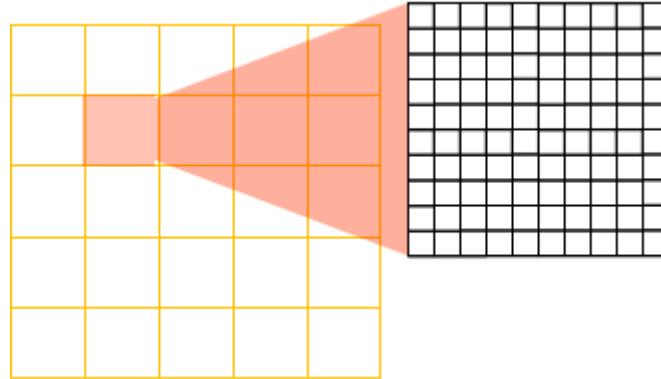
Figure 4. Small 10x10 squares

4. The calculation process uses the example of a short drum image from panel 5. Place the square shape (1) on the human head in the relief panel (figure 5). Make sure the high side of the square (1) is at the height of the human head on the panel.
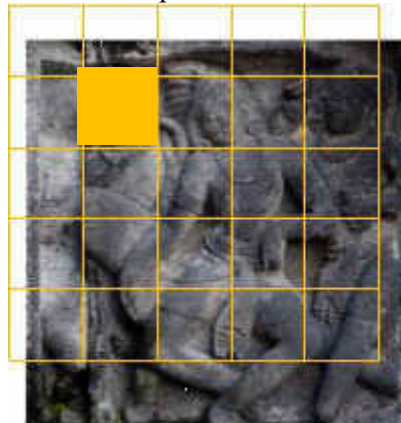
Figure 5. Placement of the square position (1) on the relief head in panel 5.

5. Then position the square on the musical instrument to be measured (figure 6).

Kendang pendek

1,3 kotak
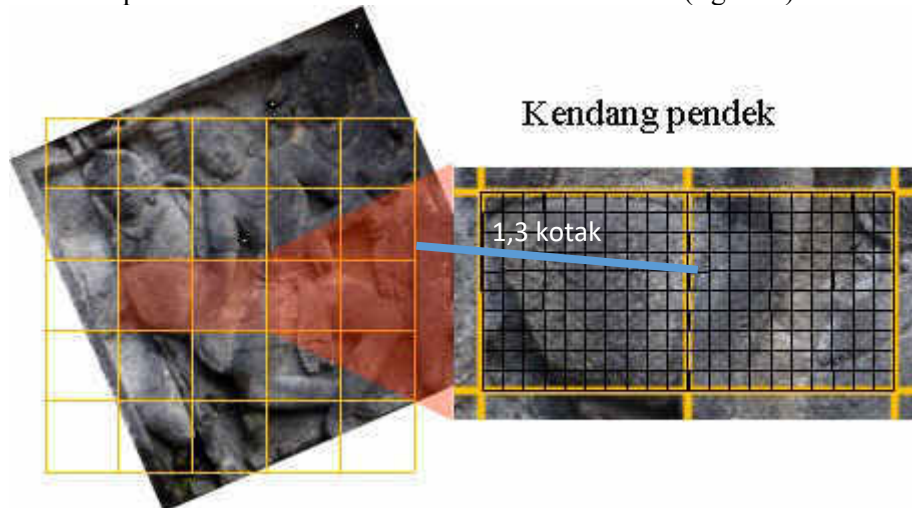
Figure 6. Placement of the square (1) on the musical instrument to be measured

6. Enlarge image with fixed ratio. Calculate the size of the musical instrument by calculating the size of the box. It is known that the length of the drum is 1.3 squares = 1.3 x 25.7 cm = 33.41 cm. After obtaining a clear size and shape, a sketch is drawn as closely as possible on checkered paper.

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The final result is obtained as follows: the length of the drum was 33.41 cm, the diameter of the left membrane was 17.99 cm, the diameter of the right membrane was 17.99 cm, and the diameter of the center of the drum was 25.7 cm. Thus, the process is carried out for each panel and each musical instrument.
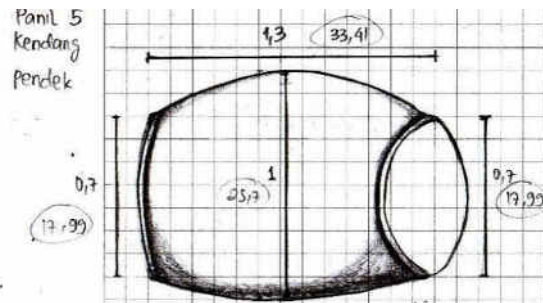
Figure 7. Sketch of the final interpretation of the panel short drum instrument 5. Sizes based on square references (1) are written without circle marks, while the actual size (cm) is written with circle marks.

Finally, the analysis of object shape or configuration starts from the surface of the object, two dimensions, three dimensions, or representations in the image object. Furthermore, the analysis moves from the object itself in relation to the researcher. The main criterion of this deduction is that it must be tested and rational and make sense. If the deduction is not immediately accepted rationally then the deduction must consider the hypothesis for the next level. Furthermore, the analysis categorization process follows the pattern offered by R. Eliot et al which includes 5 aspects, namely material, construction, origin, function, and value (R. Eliot et al., 1994: 110). Material aspects, organic and man-made artifacts and the appearance of the artifacts. Construction aspects include physical materials, ornamental materials, and production processes. This research does not go into the origins, functions, and values in the 9th century society at that time but will only make an imitation reconstruction of existing musical instruments including the process of diagrams illustration. The concept of Eliots was reduced and added with aspects of imitation in the construction of the instrument. On the musical instruments, the table of the research analysis result on the exposure process becomes a chart as follows:
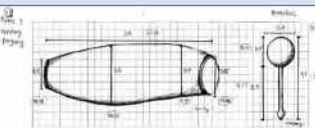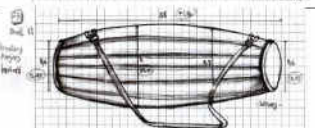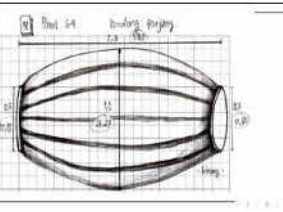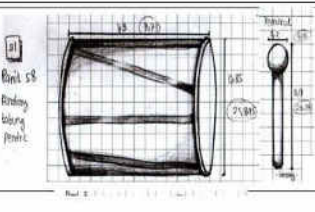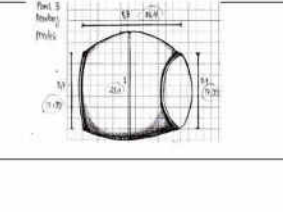
Relief Material	Construction of Musical Instruments	Reconstruction Musical Instruments

Validation Process of Findings of Musical Instruments Construction and Reconstruction Imitation

Validation of the findings and the process of re-identification, structure, and imitating the reconstruction of musical instruments on the relief ledge of Shiva Temple were carried out with Prof. Ramon Acoymo, P.hd, University of The Philippines College Music and with source person from the Head of the Prambanan BPCB Work Unit Mr. Yudistiro Tri Nugroho through email communication and face-to-face Forum Group Discussions. This research collaboration also establishes a performance link between the University of the Philippines, the Yogyakarta Cultural Heritage Conservation Center (BPCB DIY), and the Department of Music Arts Education, FBS UNY.

A. Reconstruction Result of Temple Relief Musical Instruments

This re-identification observed both writing and relief observations and the results were the same as previous studies. Furthermore, the researcher made a musical instrument based on the calculation of the previous music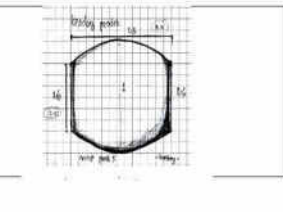al instrument. In the Prambanan Shiva reliefs there are three pieces consisting of 64 panels, of these panels there are 16 musical reliefs. In the reconstruction of musical instruments, sketches of musical instrument designs are made based on the relief panels, with the following centimeter measurements:

Panneau à Relief *langkan* Siva = 64, le panneau de relief musical = 16

Identification de la musique de secours	Calcul de la taille des instruments de musique	Reconstruction quasi-totale d'instruments de musique

Panel 1

Panel 54

Panel 58

Panel 5

Panel 36

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 Panel 53		53		Dijumpai juga pada panil 60	
 Panel 5	7	Klinting tanpa tangkai (klinting sapi)	5			
 Panel 5	8	Klinting dengan tangkai lurus	5		Dijumpai juga pada panil 11, 19, 27, 35, 56	
 Panel 58	9	Klinting dengan tangkai berbentuk pegangan teko	58			
 Panel 19			58			
 Panel 36	11	Maracas lonjong	36			
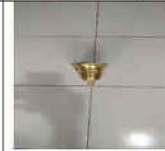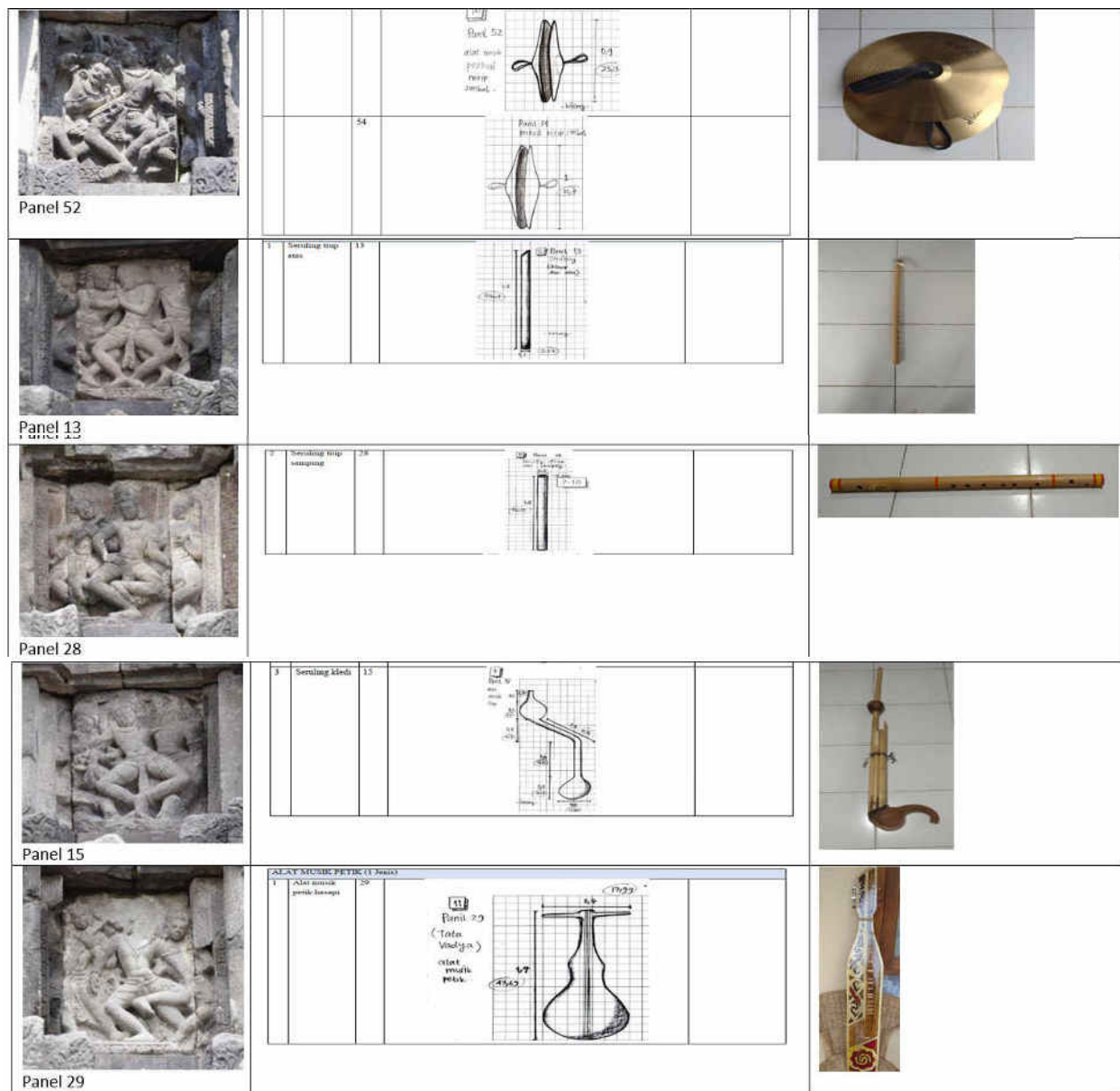
Figure 8. Sketches of musical instrument designs

The results of the re-identification of musical instruments consisted of 6 drums (kendang), a kind of bedug (Kunst, 1973: 202), 3 bells, 1 maracas, 1 cymbal, and 3 wind instruments namely 1 flute, 1 kledi, and 2 strings like Sampe and Hasapi musical instruments. The results of the re-identification show that panel 28 is a hasapi-like string instrument. All of the musical relief instruments are made similar to those of the 8th century.

Arrangement Design for the Reconstruction of the Relief Musical Ensemble of Prambanan Shiva Temple

The results of these musical instruments consist of 6 types of drums, 3 bells, 1 maracas, 1 cymbal, and 3 wind instruments, namely 2 flutes, 1 kledi, and a string similar to the Sampe musical instrument. Wind and string instruments use the quasi-slendro scale because it is older than the pelog scale. In addition, Indian music in worship of Shiva also uses the slendro scale. Next, the team planned an

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ensemble of percussion instruments for predictions of Shiva worship in slendro pentatonic mode. The following is an excerpt of the full-score musical ensemble modeled on the worship of Shiva in the past.

Figure 9. An excerpt of the full-score musical ensemble modeled on the worship of Shiva

Secore has been trained in ensemble play, details are in the appendix accompanying this report. The research team is still planning to perform this 9th-century quasi-musical ensemble at Prambanan Temple. Furthermore, it can be uploaded on YouTube as an enrichment of world music genres resulting from the 9th century Quasi music ensemble in the Kalasan Temple Relief.

CONCLUSION

The results of the re-identification of musical instruments consisted of 6 types of drums, 3 bells, 1 maracas, 1 cymbal, and 3 wind instruments namely 1 flute, 1 kledi, and 2 strings similar to the Sampe and Hasapi musical instruments. The results of the re-identification show that panel 28 is a hasapi pseudo-stringed instrument. All the musical relief instruments are made ostentatiously similar to those of the 8th century. Wind and string instruments use the quasi-slendro scale because it is older than the pelog scale. In addition, Indian music in worship of Shiva uses the slendro scale. Furthermore, the team planned an ensemble of percussion instruments for predictions of Shiva worship in slendro pentatonic mode. Ancient musical instruments that were brought back to the present in the form of an ensemble actually produce an interesting harmonic sound and give the impression of a more magical ritual. The joint research collaboration with the University of the Philippines can be further enhanced into collaboration in music performances both in Indonesia and in the Philippines as well as cooperation in lecturer exchanges in music learning.

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The traditional art of Beksan Parisuko dance in Madiun East Java

Alisa Berliana Amrianti
Yogyakarta State University, Jl. Colombo Yogyakarta No.1, Karang Malang, Caturtunggal, Kec. Depok, Kabupaten Sleman, Daerah Istimewa Yogyakarta 55281, Indonesia
Email: alisaberliana.2022@student.uny.ac.id

ABSTRACT

This study aims to describe the performance of Beksan Parisuko dance in Madiun, East Java. This research uses qualitative research with descriptive data analysis. Data obtained using observation, interview, and documentation methods. The object of research is Beksan Parisuko dance from Madiun city and the research subjects consist of dancers, choreographers, accompanists, and assistant fashion stylists. The data analysis stage with data reduction, data presentation, and data verification. Data validity was obtained through triangulation of sources, techniques, and time. The results of this study show: 1) Beksan Parisuko dance is a new creation dance in 2017 created by Ninik Sulistyowati, with the theme of the traditional clean village ceremony dance; 2) In terms of performance, the dance consists of four parts. Part one introduction, describing gratitude, part two beginning, describing joy, part three core, describing the beauty of Beksan Parisuko, part four closing, describing the end of Beksan Parisuko; 3) The movements consist of sembahan, srisig miwir sampur, penthangan kanan, singget seblak angkruk, sagah egol, lembehan sampur, entragen ukel karno, kebyak sampur, lembehan cangkol kiri, cangkah deleg duwur, egol, and lampahan cangkah; 4) Floor design used letter M, triangle, trapezoid, rhombus, letter X, straight parallel, diagonal and semicircle or curved; 5) Dance accompaniment uses gendhing sekar balabak, wastra, boga, jengglengan, and walang kekek; 6) Makeup uses stage makeup with the character of a luruh or delicate princess and dance clothes worn in the form of batik mekak, span skirt, rampek, belt, sampur; 7) The property used is sampur; 8) The number of dancers is nine girls, for other needs the number of dancers is not limited; 9) The performance venue uses a proscenium stage, the further development of the arena is not limited; 10) Beksan Parisuko dance functions as entertainment, and is chosen as dance learning material in schools.

Keywords: Beksan Parisuko, performance

INTRODUCTION

Madiun is a city in the western part of East Java province, the geographical location of Madiun city is strategically located at the regional road node that connects the East Java region with the Central Java region. The city of Madiun has several cultural heritages including batik, dances, songs, and crafts. The city has now undergone changes but has not lost its cultural values and local wisdom and continues to preserve local customs. There are nicknames such as the city of girls, the city of pecel, the city of warriors, the charismatic city, and the city of a thousand flowers.

The variety of dances in the city such as Solah Madiunan, Retno Tinanding, Dongkrek, and Beksan Parisuko provides the color of performing arts for the surrounding community, each of which each district or city has a dance with its own characteristics in motion, accompaniment, and clothing. Of the several dances that developed in Madiun, there is the Beksan Parisuko dance, which has been patented since 2017. The uniqueness of Beksan Parisuko dance can be seen from the movements, clothing, and musical accompaniment that are different and reflect the dance.

In terms of motion, the uniqueness is found in the egol which is distinctive and distinguishes a dance from other dances. Not only the egol but also the expression that animates the dancer is so exciting and full of joy. The clothing used at first glance is like Gambyong dance, with striking colors and color arrangements making the Beksan Parisuko dance outfit look very festive. While the uniqueness of the dance music is found in the kendhangan which is very prominent to provide a joyful atmosphere to the listener with a rather fast tempo so that the listener's heart seems to feel moved to join the dance. The

dance certainly has a meaning in every movement and the form of dance work that cannot be separated from the customs or regional characteristics of Madiun city.

Based on information through social media cultural arts web (Seni Buadaya, 2003), there is news about the Beksan Parisuko dance presented at the Festival of Dance Works in Surabaya, East Java. From a cursory observation, the dance has a dance structure that is organized from the initial presentation to the end (ending). How is the performance of Beksan Parisuko dance contained in the movements, floor design, dance accompaniment, makeup and clothing, dance properties, number of dancers, and performance venue?

METHODS

Researchers use qualitative methods that are described descriptively. Researchers took primary data sources in the performance of Beksan Parisuko dance in Madiun, East Java, which can be directly observed and write or record important data from informants with a higher level of accuracy obtained directly from interviews with informants; Mrs. Ninik Sulistyowati, Mr. Suprianto, Mr. Unang, and several dancers. While secondary sources are making it easier for researchers to collect data because indirectly data is obtained through other sources that can shorten time in the form of photo documentation, videos, and Beksan Parisuko dance book notes. Researchers made observations through YouTube social media of the dance performance and saw the performance live in Kare village at the reception of the independent campus program internship students in collaboration with PT INKA (Persero) to get photo and video documentation. In addition, researchers also obtained an archive of the Beksan Parisuko book from the dance director. The data collection techniques used by researchers in this study are interview, observation, and documentation techniques so that they have data in the form of photos, videos and descriptions that focus on makeup, costumes, movements, floor patterns, property, and accompaniment from sources. Researchers use data analysis techniques that focus on research results that are not numerical or non-numerical and systematic. The steps used are data reduction, data presentation, and data verification. This research uses three triangulations, namely triangulation techniques, sources, and time.

FINDINGS AND DISCUSSION

Madiun City is an area in western East Java. The city is located in the lowlands between 7'-8' N.E. or along 7.5 km span southward between 111'-112' E. The dance work Beksan Parisuko originated from the city of Madiun which was created in 2017 by Ms. Ninik Sulistyowati S.Pd and composer Mr. Drs. Suprianto. The creation of the dance was in the framework of the 2017 East Java Dance Festival at the Cak Durasim Cultural Center, East Java Cultural Park, 85 Gentengkali Street, Surabaya. The first inspiration for the creation of the dance is the depiction of the traditional clean village ceremony taken from one of the traditions in Madiun city. Functionally in the context of government this dance is a welcoming dance or welcome dance. Often staged or performed in events such as wayang kulit which is held every year, official ceremonials, welcoming important guests, and other performances. Received appreciation from both the community, school and the Madiun city government. Her achievements include being nominated as the best presenter out of approximately fifty dance works. This encouragement made the choreographer create other works such as Retno Tinanding dance.

The performance of Beksan Parisuko dance is the first regarding the theme, the speaker takes the theme of tradition about the traditional clean village ceremony. Madiun City itself has customs or procedures that are still carried out today, such as Megenggan, Suro Agung, Nyadran, Ruwat Sengkala Bumi Praja, and Bersih Desa. One of the ideas is to take a picture of the joy of the regional traditional ceremony of Bersih Desa. Clean village is a traditional ceremony as an expression of gratitude to God Almighty for the rice harvest. Furthermore, the title, Beksan Parisuko comes from two Javanese words, Beksan and Parisuko. Beksan means dance or dance while Parisuko is pari or rice. The dance arrangement is raised from the joyful description of the traditional clean village ceremony which expresses gratitude to God Almighty for the form of rice harvest and as for the outburst of joy and mutual cooperation seen in this dance. Then the number of dancers in the Beksan Parisuko dance for the 2017 Dance Works Festival

is nine people while for regular performances it can be more or less than nine people. The number of dancers is adjusted to the needs of entertainment and events. The dance is included in the women's group dance so that it can only be danced by female dancers in groups.

Beksan Parisuko dance movement is a type of new creation dance based on traditional dance and then developed with a combination of existing movements to form new and calculated movements and can be developed with Javanese Timuran and Mataraman movements. Mataraman movements are shown in several motion motifs including *srisig, lembehan, right penthangan, entragen ukel karno* and the hand positions used are *ngithing* and *ngrayung*. While Timuran Javanese movements are shown in several motion motifs such as *lembehan cangkol kiri, angkruk, lampahan cangkah and egol*. The choice of these movements is due to the cultural region where Madiun is included in the Mataram region, so that the movements go through a stylization process or can be danced according to the theme or not then enter into the process of forming dance works. The movements performed in Beksan Parisuko dance are enthusiastic, soft but firm with strong power, and the movements depict joy and mutual cooperation. The joy in question is illustrated through movements that are soft but full of enthusiasm and energy while mutual cooperation is seen in movements that respond to each other and are compact. The name of the dance variety Beksan Parisuko is meant to be not difficult so that those who want to dance it can remember it easily; even other people can use the name of the dance variety as a reference for the movement. In terms of motion, the uniqueness is in the egol which distinguishes the dance from other dances in Madiun city, such as Retno Tinanding, Solah Madiunan, and Dongkrek.

The variety of Beksan Parisuko dance movements is divided into twelve varieties, namely *Sembahan, Srisig Miwir sampur, Penthangan kanan, Singget seblak angkruk, Sagah egol, Lembehan sampur, Entragen ukel karno, Kebyak sampur, Lembehan cangkol kiri, Cangkah deleg duwur, Egol, dan Lampahan cangkah*. Furthermore, the floor design used is quite simple such as the letter M, triangle, trapezoid, rhombus, letter X, straight parallel, diagonal and semicircular or curved. Based on straight parallel lines can be developed with vertical, horizontal and diagonal floor patterns. Floor design is made not monotonous to make it much more interesting. The arrangement of the Beksan Parisuko dance presentation consists of four parts, namely introduction, initial part, core part, and closing part. Then, the performance venue used is the stage at the Cak Durasim Surabaya Arts Building during the 2017 Dance Festival using a proscenium stage type where the audience can only see from one side or from the front. For performances in certain events, Beksan Parisuko dance is usually in an open arena or building so that it adjusts the place to be staged.

Figure 1. Beksan Parisuko dance

The costume used in Beksan Parisuko dance is made in accordance with the dance concept, namely the depiction of the joy of the village clean ceremony. So that the costume worn really support the role of the dancer when dancing. The costumes created are made as attractive as possible and use striking colors. The colors such as red, yellow or gold, and green to beautify the clothes and have meanings that describe joy and enthusiasm. Having the uniqueness of the clothes used at a glance like Gambyong dance and the color arrangement makes the Beksan Parisuko dance outfit look very festive. The clothes used are

batik-patterned mekak, span skirt, *rampek*, belt, *sampur* (traditional shawl), while the accessories are *sanggul tekuk, menthul, sirkam, keket, sintingan, gebyar, kalung, giwang*, and brooches. The batik motif on the mekak cloth does not have its own meaning because the Beksan Parisuko dance outfit is not fixed. The motif is only as a decoration so that it is not plain and to beautify or beautify the mekak. While the span skirt is made of satin fabric not in the form of cloth as in general, because to simplify and shorten the time in the use of clothing in Beksan Parisuko dance. As for the long black velvet shirt, it is used according to entertainment needs.

Furthermore, the makeup used in Beksan Parisuko dance is stage makeup with the character of a luruh or smooth princess. Stage makeup luruh or smooth gives a beautiful, graceful, and sweet impression on the dancer. Supported by using dark brown eyeshadow as a shadow shaper on the eyes, light brown eyeshadow applied to the center of the eye, black eyeliner applied above the top line of the eyelid, red blush applied thinly on the cheeks, red lipstick on the lips, eyelashes, foundation, contour, and powder.

Then the making of Beksan Parisuko dance music is done by improv (doing something spontaneously without preparation that happens immediately) so that it takes approximately a month in a week twice and practice is done every day when approaching the competition. The music of Beksan Parisuko uses pelog and slendro tuned gamelan accompaniment and musical instruments including *kendang, saron, demung, bonang, kenong, gong, kempul, gambang, drum, slenthem, dan gender*. This dance music also uses internal music that includes vocals in the form of songs, one of which is the walang kekek song taken from Tayub dance and the vocalists in the song are female and male to enliven and strengthen the atmosphere of the dance. The uniqueness of the music contained in the kendhangan is very prominent to provide a joyful atmosphere to the listener with a rather fast tempo so that the listener's heart seems to feel moved to join the dance.

Finally, the property used in Beksan Parisuko dance is sampur or shawl. Not only as a costume but also as a property that can be danced by dancers. The sampur chosen from chiffon fabric which has beads at the bottom end and functions as a decoration. The use of *sampur* (traditional shawl) is by draping it around the dancer's neck so that the use of sampur is different from the use of Gambyong dance. Sampur in Beksan Parisuko dance is a delayed line. The meaning of a delayed line is a property that does not have its own breath but is controlled by the dancer or when the dancer spreads the sampur back and the dancer stops, then the sampur will continue to move in the direction directed by the dancer before, from above and then fall back to its original place (below). Beksan Parisuko dance has two functions, the first as entertainment in addition to being performed in Surabaya in the framework of the 2017 Dance Works Festival, Beksan Parisuko dance is often performed in formal events in the city of Madiun. Such as official ceremonial events, wayang kulit which is held every year, welcoming important guests and farewell events. Second, as learning material in schools, the way the government introduces Beksan Parisuko dance to the community is through educational institutions. How to introduce by socializing to students, then the dance is used as extracurricular teaching material at school, as well as learning materials at school. Beksan Parisuko dance is usually danced at school birthdays and art performances.

CONCLUSION

The results of the discussion and research on the performance of Beksan Parisuko dance in Madiun, East Java can be concluded that Beksan Parisuko dance originated from the city of Madiun which was created in 2017 by Mrs. Ninik Sulistyowati, S.Pd. with accompanist Mr. Drs. Suprianto. The dance is a new creation dance and its presentation structure consists of a dance theme taken from the tradition of traditional village clean ceremonies in Madiun city; the title of the dance is taken from the description of joy in the traditional village clean ceremony which expresses gratitude to God Almighty for the form of rice harvest and the outburst of joy and mutual cooperation that appears in the Beksan Parisuko dance; The movements are taken from Javanese Timuran and Mataraman movements, having twelve names of movements, namely *sembahan, srisig miwir sampur, penthangan kanan, singget seblak angkruk, sagah egol, lembehan sampur, entragen ukel karno, kebyak sampur, lembehan cangkol kiri, cangkah deleg duwur, egol, dan lampahan cangkah*; the floor design used is quite simple such as the letter "M", triangle, trapezoid, rhombus, letter "X", straight parallel, diagonal and semicircular or curved; using

pelog and slendro tuned gamelan accompaniment and musical instruments including *kendang, saron, demung, bonang, kenong, gong, kempul, gambang,* drum, *slenthem, dan gender*; the makeup used is princess luruh stage makeup; the clothes used are batik-patterned mekak, span skirt, *rampek*, belt, *sampur* (traditional shawl), while the accessories are *sanggul tekuk, menthul, sirkam, keket, sintingan,gebyar, kalung, giwang, dan bros*; The number of dancers in the Beksan Parisuko dance for the 2017 Dance Works Festival is nine people; the performance venue uses a type of proscenium stage where the audience can only see from one side or from the front.

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Religious values in the dance performance "Tumetesing Embun Ing Lemah Cengkar" in the traditional ceremony of Saparan Wonolelo, Ngemplak, Sleman

Titik Putraningsih, Enis Niken Herawati, Danang Anikan Fajar Surya Sukro Manis
Universitas Negeri Yogyakarta, Jalan Colombo No. 1, Yogyakarta, 55281, Indonesia
*Corresponding Author, Email: titik_putraningsih@uny.ac.id

ABSTRACT

This research aims to describe the presentation forms and religious values contained in the dance performance "Tumetesing Embun Ing Lemah Cengkar" in the Saparan Wonolelo Ngemplak Sleman Traditional Ceremony. This qualitative research employed data collection methods such as observation, field study, interviews, and documentation. The data analysis followed the approach of Milles and Huberman, which includes data reduction, data presentation, and conclusion. The research findings are as follows: 1) Presentation forms include dance movements that incorporate the Yogyakarta and Surakarta styles; the dance is accompanied by traditional Javanese gamelan instruments and poetic lyrics. The stage makeup and costumes adhere to etiquette and propriety, with female dancers wearing covered attire instead of exposing their chests. 2) The religious values embodied in the dance performance "Tumetesing Embun Ing Lemah Cengkar" include piety, faith, obedience, and morality

Keywords:religious values, dance performance, saparan traditional ceremony

INTRODUCTION

The dance performance in the Saparan traditional ceremony in Wonolelo, Ngemplak Sleman, was created in 1991. This dance depicts the figure of Ki Ageng Wonolelo in order to make him more well-known among the people of Wonolelo and to commemorate his exemplary qualities. Ki Ageng Wonolelo is known for being a pioneer in establishing a *pesantren* (Islamic boarding school), having a charitable character, and assisting those in need. The community enthusiastically participates in the series of traditional ceremonies, starting from the recitation, procession of Ki Ageng Wonolelo's heirlooms, pilgrimage to Ki Ageng Wonolelo's grave, distribution of *apem* (traditional cake) by the descendants of Ki Ageng Wonolelo's family, and culminating in the highlight of the ceremony, the performance of the dance drama "Tumetesing Embun Ing Lemah Cengkar" and *wayang kulit* (shadow puppetry). The series of events, spanning two weeks, includes a night market festival featuring various arts performances from the local area and neighboring villages in the Sleman regency. Therefore, the researcher is interested in conducting a more in-depth study on the religious values contained within the dance performance of "Tumetesing Embun Ing Lemah Cengkar" in the Saparan Wonolelo traditional ceremony. This research aims to describe the presentation forms and religious values in the dance, including the concept of choreography, movements, accompanying music (gending), makeup, costumes, and props. The researcher will uncover the religious values embedded in this art form, providing a foundation for further research as a development of knowledge regarding the transfer of values that occur within the community. It will also serve as useful information for reference and guidance in the preservation and inventorying of the community's cultural heritage, particularly in the Sleman region of Yogyakarta, which is rich in customs and traditions.

Since the COVID-19 pandemic in 2019-2021, dance performances have not been held, although the traditional ceremony of Saparan Wonolelo is still organized with limited attendance from the community. In 2022, the situation improved, allowing dance performances to be held during the peak of the Saparan Wonolelo Ngemplak Sleman traditional ceremony on Friday, September 9, 2022. This research aims to describe the presentation form and religious values contained in the dance performance titled "Tumetesing Embun Ing Lemah Cengkar" in the Saparan Wonolelo Ngemplak Sleman Traditional Ceremony. The benefit of this research is to broaden understanding of the study of traditional performing

arts that are part of the traditional ceremony and have religious significance. It has been preserved and carried out from generation to generation until now.

The presence of dance performances is determined by specific social groups. There are two distinct groups: the royalty (nobility) and the common people. There are court performing arts and folk performing arts. Susan K. Langer states that dance is an expressive form of bodily movement created by humans for enjoyment. RM. Soedarsono explains that dance is a beautiful rhythmic movement (Soedarsono, 2002).

Choreography is the process of selecting and shaping movements into a dance, as well as planning movements to fulfill specific objectives. According to (2003), the stages of choreography include (1) Exploration, (2) Improvisation, (3) Evaluation/selection, and (4) Forming or shaping.

Religious values consist of the concepts of values and religious concepts. The discussion on the concept of values is essentially a study in philosophy, known as axiology. Values have three characteristics: 1) Values are related to subjects because, without a subject to assess, there would be no value. 2) Values arise in a practical context where the subjects want to create something. 3) Values related to the attributes added by subjects to the attributes possessed by objects (Bakker, 1989). Religious values that guide humans to achieve inner perfection originate from the thoughts and good conscience of humans. These thoughts and good conscience then become the principles underlying human actions, so that humans possess noble qualities (Berten & Van Rossem, 2011).

The term religion generally carries the meaning of the human inner inclination to connect with the forces of the universe in the search for values and meaning (Hadikusuma, 1993). The forces of the universe are considered sacred, admired, respected, and at the same time feared due to their extraordinary nature. Humans believe that the "sacred" exists beyond their capabilities and power, and therefore they seek protection by maintaining the balance of nature through various ceremonies. The term religion here indicates the existence of a relationship between humans and supernatural powers beyond their abilities, based on their beliefs or convictions that manifest in three forms of culture: the system of ideas, the system of actions, and artifacts.

Religion refers to all religious systems officially recognized by the Indonesian state (Koentjaraningrat, 1974). Each religion is a system composed of four components:
a. Religious emotion that causes humans to possess a religious nature.
b. Belief system that encompasses all beliefs and human perceptions regarding the nature of God, the existence of the supernatural realm, as well as all values, norms, and teachings associated with the religion.
c. Ritual and ceremonial system, which represents human efforts to establish a connection with God, deities, or supernatural beings inhabiting the unseen realm.
d. Community or social unity that adheres to the belief system concerning the nature of God, the existence of the unseen realm, values, norms, and religious teachings.

A person who performs the rites system and ceremonies as a human effort to seek a connection with God, deities, or supernatural beings that inhabit the spiritual realm. The religious life of the Javanese people is influenced by several elements, including the native Javanese culture, as well as the influences of Hinduism and Islam. The Javanese people have had a distinct religious system since prehistoric times. During that era, the ancestors believed that all surrounding objects were alive, and everything that moved was considered to be alive and possessed a mystical or spiritual power, whether good or bad (Koentjaraningrat, 1984).

Since humans are born, they are required to discover pre-existing values objectively to guide them towards good things in the world. This is in line with the concept of religious values, which essentially come from God. It is the duty of humans to seek and understand these religious values to serve as a guide throughout their lives. Religious values provide enduring principles amidst the ever-changing activities of human life. Religious values can be seen as a commandment or practice that must have tangible realizations achievable through the relationships between humans and God, between humans themselves, and between humans and nature (Kahmad, 2011).

Culture is not defined as a pattern of behavior but as a pattern for behavior, consisting of a set of rules, recipes, plans, and instructions that humans use to regulate their conduct. Culture is thus seen as an organizer of meanings embodied in symbols that are related to human existence. Geertz explains in the discourse the interaction between religion, particularly Islam, and culture in Java, Geertz's perspective has inspired many individuals to delve deeper into the interrelationship between the two. This influence can be observed through various viewpoints that attempt to apply Geertz's framework of thinking or those who seek to criticize Geertz's discourse. The three types of culture, *Abangan* (Javanese muslims who is practice a much more syncretic version of Islam), *Santri* (People who study Islamic religious education in Islamic boarding schools), and nobility, reflect the moral organization of Javanese culture (Geertz, 1981).

METHODS

This qualitative research aims to describe the presentation form and religious values of the dance performance *"Tumetesing Embun Ing Lemah Cengkar"* in the traditional ceremony of Saparan Wonolelo. Data collection was carried out through observation, field study, interviews, and documentation.

Data collection techniques involved observation, interviews, and documentation. The observation took place in the village of Wonolelo, where the preparations for the Saparan Wonolelo traditional ceremony were observed. Interviews were conducted with key informants from the local community who were knowledgeable about the traditional ceremony, as well as with choreographers and artists who provided information about the dance performance. Documentary materials such as photos and videos were also utilized to examine past dance performances and Saparan Wonolelo ceremonies from previous years.

The data analysis utilized the method proposed by Matthew B. Milles and A. Michael Huberman. According to Milles and Huberman (1992), data analysis involves three simultaneous activities: data reduction, data display, and drawing conclusions. They also proposed that the data analysis process is not strictly sequential but rather cyclical. To ensure the credibility of the findings, triangulation of sources was conducted by gathering information from multiple sources, including family members of the Ki Ageng Wonolelo lineage, community figures, dance choreographers, and participants in the Saparan Wonolelo ceremony.

FINDINGS AND DISCUSSION
The Saparan Tradition in Pondok Wonolelo Village.

The "Saparan Wonolelo Traditional Ceremony" is a ceremonial procession of the ancestral heritage of Ki Ageng Wonolelo, a revered figure considered the founding ancestor of Pondok Wonolelo and the progenitor of its native inhabitants. The village of Widodomartani Ngemplak is located approximately 19 km northeast of Yogyakarta city, within the region of Klaten, Central Java Province. The organization of this ceremony holds significant importance for the social and cultural development of the community, as it serves to reinforce existing norms and cultural values. *"Saparan"* is derived from the word *"sapar"* or *"Syafar"* with the suffix *"-an."* According to Javanese tradition, *Saparan* is a ceremony held during the month of *Sapar* with the purpose of symbolically seeking safety and protection. It is a traditional ceremony connected to the customs of a community, carried out in the month of *Sapar*, involving communal activities driven by the desire to attain inner peace or seek safety by adhering to the traditional customs of the society. The Saparan tradition is held to commemorate, honor, pray for, and remember the legacy of Ki Ageng Wonolelo, the founder of Pondok Wonolelo. It also serves as an expression of gratitude from the community for the blessings bestowed by the Almighty God, including sustenance, health, safety, and tranquility.

Based on observation and interviews with informants, data is obtained regarding (1) the sequence of the Saparan Wonolelo Traditional Ceremony; (2) the presentation form of the dance performance *"Tumetesing Embun Ing Lemah Cengkar"*; and (3) the religious values embedded in the dance performance *"Tumetesing Embun Ing Lemah Cengkar."*

Most of the community members express that the Saparan tradition is a cultural heritage that must be preserved and safeguarded from the effects of modernization and changing times. Besides commemorating the struggles of Ki Ageng Wonolelo in spreading Islam in Java, particularly in the village of Widodomartani and its surroundings, it also embodies Islamic educational values, emphasizing tolerance among people, as Islam is the predominant religion in Indonesia.

The Saparan Ki Ageng Wonolelo tradition is held annually on Thursday Pahing night before Jumat Pon in the month of Sapar (according to the Javanese calendar). The preparation for the ceremony takes place one day before the actual event, where community leaders and religious scholars engage in a pilgrimage to the grave, also known as *"nyekar"* led by an *ulama* (Islamic scholar) who recites *Yasin*, *Tahlil*, and prayers at Ki Ageng Wonolelo's grave. This pilgrimage is made to seek Allah SWT's blessings for safety, well-being, protection from calamities, good health, and prayers for Spreader of Islam, particularly Ki Ageng Wonolelo, and the wider community of Widodomartani sub-district, Ngemplak in general.

The Saparan Wonolelo Ceremony consists of various stages in its implementation. These stages are as follows: the initiation stage marked by *"tahlilan"*; the stage of handing over the relics of Ki Ageng Wonolelo at the grave; the stage of reading a brief biography of Ki Ageng Wonolelo; the stage of scattering flowers (*nyekar*) at the graves of Ki Ageng Wonolelo and Nyi Ageng Wonolelo; the stage of returning the relics of Ki Ageng Wonolelo to their original place; the stage of distributing *apem* (traditional cakes) by the descendants of Ki Ageng Wonolelo to the pilgrims; and the stage of Wungon, where participants spend the night without sleep.

The Presentation Form of the Dance *"Tumetesing Embun Ing Lemah Cengkar."*

The title of this dance performance is "Tumetesing Embun" (drops of dew), "Ing Lemah Cengkar" (on barren land). This sentence carries the meaning of the Wonolelo village, which originally had dry and barren land, and where the community had insufficient awareness to acquire knowledge about Islam. With the arrival of Ki Ageng Wonolelo, who established a surau (place of worship for prayer) and a pesantren (Islamic boarding school) for learning about Islam, the community received enlightenment, fostering gratitude and remembrance towards the Almighty God. This was achieved through the practice of praying and supplicating, seeking safety and prosperity.

The following will be explained: the elements of the presentation form of the dance "Tumetesing Embun Ing Lemah Cengkar," including the movements, accompaniment, makeup, and costumes.

1. Dance Movements. The development of this dance adopts the styles of Yogyakarta and Surakarta, as the village of Wonolelo Ngemplak is situated closer to the area between Yogyakarta and Surakarta, particularly near the Prambanan temple complex. Some supporting dancers in this performance are dancers who have been involved in the Ramayana dance performances at Prambanan and the surrounding community. The following is the sequence of scenes in the dance performance:

   a) **Scene 1**: Syekh Jumadigena and Syekh Wasibagena go to Mount Turgo to meet their spiritual teacher, Syekh Jumadil Kubro. They go to Mount Turgo for *"nyantrik,"* seeking knowledge, including martial arts skills.

   b) **Scene 2**: Syekh Jumadigena is given a sacred item in the form of a *"bandil"* (traditional headwear) and Syekh Wasibagena is given a *"sorban"* (turban). They are sent on a journey, leaving Mount Turgo to continue their path.

   c) **Scene 3**: In the third scene, Syekh Jumadigena and Syekh Wasibagena meditate at Gumuk Lengki to seek divine revelation or guidance.

   d) **Scene 4**: The *"rampak jin"* dance portrays the existence of Jinn (spirits) in Wonolelo. Before becoming a settlement, Wonolelo was a secluded and silent forest. In that forest, there were spirits that had resided there before.

   e) **Scene 5**: Syekh Jumadigena and Syekh Wasibagena engage in a battle with the Jinn in Wonolelo. The battle ends in a draw, and both sides agree to coexist in harmony.

f) **Scene 6**: A group of people is shown in a state of sadness *"nguda rasa"* due to the arid and barren condition of the land in Wonolelo. There is no water, and crops cannot thrive. The people are deeply saddened and try to find a solution to obtain water for their daily survival.

g) **Scene 7**: A communal prayer is held to seek guidance and enlightenment. After the prayer, Syekh Jumadigena and Syekh Wasibagena instruct the people to make *"apem"* (a traditional food made from rice flour). The people are filled with joy while making *apem*. It is hoped that by making *apem*, the people of Wonolelo will be granted safety and forgiveness, in line with the meaning of the word *"afu'um,"* which signifies forgiveness. This tradition of making *apem* is still preserved today, during every Saparan Wonolelo traditional ceremony.

2. Dance Accompaniments.The musical accompaniment for the dance is based on Javanese gamelan instruments, utilizing patterns from the gending styles of Ladrang, Ketawang, and Lancaran.

3. Makeup and Costumes. All dancers wear stage makeup, both male and female dancers, in accordance with the narrative of the spread of Islam. Therefore, the makeup and costumes feature outfits that cover the body, not of an open design. Male and female dancers wear shirts, and female dancers do not wear a kemben (a traditional chest covering).

Religious Values of the Dance Performance *"Tumetesing Embun Ing Lemah Cengkar."*

Religious values can be considered as a command or practice, and they should manifest in tangible realizations achieved through the relationship between humans and God, the relationship between humans, and the relationship between humans and nature, as explained in the theoretical study chapter. These will be elaborated as follows:

1. Religious Values in the Relationship between Humans and God. The relationship between humans and the Creator is inseparable. Humans connect with God through a process called worship (ibadah). The concept of religion entails the profound teaching that the purpose of human life is to worship and dedicate oneself entirely to the Creator. Humans have an obligation to adhere to all commandments, guidance, and prohibitions taught in their religion and belief system.

2. Religious Values in the Relationship between Humans. As social beings, humans cannot live in isolation and depend on each other in every aspect of life. The interactions among individuals form social interactions, which are a form of communication to understand one another. From a religious perspective, religious values can shape society through morals and norms. Religious values teach humans to uphold the dignity of others, foster tolerance, respect the freedom of others, promote kindness, and justice, keep promises, spread love, and prevent enmity.

3. Religious Values in the Relationship between Humans and Nature. Nature and all its contents are creations and blessings from God that must be cultivated, preserved, and not destroyed. As beings endowed with reason by the Creator, humans are tasked with realizing prosperity as custodians (khalifah) on Earth. Humans must cooperate to preserve nature for balance, sustainability, and the safety of the environment, avoiding the destruction of nature as a manifestation of devotion and stewardship in carrying out the mission of safeguarding life in this world and the hereafter.

The religious values derived from Islamic teachings will serve as the framework for pouring beauty into Islamic art. These values not only imbue and color the art but also give shape to its patterns, becoming one of the expressions in human culture. Dance, as an art form, is present and essential in all aspects of life. When observing the performance of the dance *"Tumetesing Embun Ing Lemah Cengkar,"* many things can be learned regarding religious values and teachings in life. If these values are understood and practiced in daily life, they will bring about a peaceful and tranquil meaning of life, similar to what religious figures, especially in Islam, have exemplified. The intended religious values in this discussion are part of a learning process in society, where art can foster harmonious relationships between creatures and the Creator, as well as among human beings. This aligns with the function of the dance *"Tumetesing Embun Ing Lemah Cengkar"* as one of the means of preaching in its execution. The religious values within the dance *"Tumetesing Embun Ing Lemah Cengkar"* are as follows.

a) Value of Taqwa (God-Consciousness). Taqwa comes from the root word "waqa-yaqi-waqiyah," which means fear, to guard, avoid, and stay away from. Taqwa is an indicator of a person's faith in God because every command and prohibition is related to the context of faith. Thus, it can be concluded that anyone who has taqwa towards God is a believer. The dance "Tumetesing Embun Ing Lemah Cengkar," as a traditional dance with Islamic nuances, holds values and meanings in its presentation. The dance movements are arranged in an orderly and sequential manner, primarily adopting the dance styles of Yogyakarta and Surakarta. The movements demonstrate taqwa and obedience, such as the prostration movement, where both hands are raised towards the sky and the gaze is directed upwards at the beginning of the dance. This movement signifies that there should be no obstacles during the performance and that it should flow smoothly from beginning to end. The meaning of this movement in daily life is to seek ease and blessings from the Creator before starting any activity. The value of taqwa is also displayed in the core of the dance, particularly in the seated positions and movements of raising the hands, accompanied by the lyrics of Islamic praises. The meaning of these movements symbolizes that in our daily life, amidst our busy activities, whether work or other endeavors, we should make time for prayer, supplication, and surrender to the Creator, so that our actions are beneficial and blessed by Allah.

Towards the end of the dance performance, there is also a display of taqwa. During the final part of the presentation, the dancers perform respectful movements, symbolizing an apology for any mistakes made during the performance. These gestures have the meaning that after any activity, whether it involves interactions with others or devotion to the Creator, we must seek forgiveness if we have erred.

b) Value of Iman (Faith). Iman is a belief in the heart with full conviction, free from doubt, and it influences the orientation of life, attitudes, and daily activities. The value of faith represents a personal relationship between humans and God, aiming to worship and obey all of His commands. In line with the function of the dance "Tumetesing Embun Ing Lemah Cengkar," which originally served as a means of preaching and spreading Islam, the value of faith in the dance is reflected in the recitation of blessings for the Prophet (shalawat Nabi). This recitation carries the meaning and value of faith, encouraging humans to always express gratitude for what Allah has bestowed upon them. Allah has provided guidance through the Prophet and Messenger as an example to follow in life. Therefore, humans should continue to strive in the path of Allah, which is the path of truth. By firmly believing that Prophet Muhammad (PBUH) is the messenger of Allah, it is our duty as his followers to bestow upon him, prayers and salutations.

c) Value of Obedience. Obedience means being compliant, indicating a person's attitude of always following religious commands. The value of obedience in the dance *"Tumetesing Embun Ing Lemah Cengkar"* is reflected in the lyrics of the accompanying song. The song carries a message about religious teachings, particularly in Islam, that should be applied in daily life. In Islamic teachings, one of the religious commands is to recite the Quran (mengaji). The value of obedience taught in the dance *"Tumetesing Embun Ing Lemah Cengkar"* is evident in the lyrics of the song used as its accompaniment.
The meaning of the song is that as humans, we should diligently recite the Quran and pray to the Creator before the angels of death come to take us away. We must be aware that as humans, we will all eventually die, regardless of how we may try to avoid it. When the time designated by fate arrives, death cannot be avoided. The song teaches humans to always remember and obey the Creator through recitation and prayer before it's too late and the angels of death come to take us.

d) Moral Values. The assessment of moral values is measured based on the culture of the local community. Moral values refer to the actions or behavior of an individual in their

actions and interactions with others. If someone's actions are good and align with the prevailing values in their society, and are acceptable and pleasing to the community, then that person is considered to have good moral values. In the dance *"Tumetesing Embun Ing Lemah Cengkar,"* moral values conveyed to the community are present in the messages within the lyrics of the accompanying song. These moral values contain positive elements for the community, meaning that the lyrics encourage the community to do good deeds and follow the ethics prevalent in that society. Moral messages are also present in the dance movements of *"Tumetesing Embun Ing Lemah Cengkar,"* which display modest and non-excessive or erotic gestures. The moral messages in *"Tumetesing Embun Ing Lemah Cengkar"* also reflect the value of propriety, evident in the form of costumes worn during the dance. The value of propriety in attire is one essential aspect of human life, providing a platform for individuals to showcase their true selves. Costumes in traditional dance serve to support the theme or content of the dance and clarify the roles of the dance performance. Additionally, in traditional dances, the costumes often reflect the identity (distinctive characteristics) of a region, indicating the origin of the dance. Dance costumes not only function as body coverings but also help clarify the characters and roles portrayed by the dancers. The costumes used in *"Tumetesing Embun Ing Lemah Cengkar"* embody the value of propriety, featuring modest and covered clothing, in accordance with the Islamic theme of the dance. The attire includes long or short-sleeved shirts and knee-length pants, representing a simple, modest, and socially acceptable fashion that is well-received by the community as they enjoy *"Tumetesing Embun Ing Lemah Cengkar."*

CONCLUSION

The Saparan Wonolelo traditional ceremony, held every year, aims to commemorate the history of their ancestors, especially the descendants of Ki Ageng Wonolelo, for the people of Pondok Wonolelo. Additionally, they also remember the contributions of Ki Ageng Wonolelo as a spreader of Islam, particularly in Pondok Wonolelo. The ceremony also serves as a gathering moment for the descendants of Ki Ageng Wonolelo within the Ki Ageng Wonolelo lineage. The community seeks blessings from the Almighty to protect the people of Pondok Wonolelo and the descendants of Ki Ageng Wonolelo from any form of harm that may befall them.

The presentation form of the dance performance "Tumetesing Embun Ing Lemah Cengkar" during the Saparan tradition of Ki Ageng Wonolelo in the village of Widodomartani, Ngemplak District, Sleman Regency, Yogyakarta, involves movements developed based on traditional dances from Yogyakarta and Surakarta. The makeup and costumes adhere to ethics and propriety, with female dancers wearing covered tops or not using a kemben (a traditional chest-wrap garment). The accompanying song lyrics have the purpose of urging the community to always remember the Almighty and to pray and strive for their requests to be granted by the Almighty. The religious values of the dance performance "Tumetesing Embun Ing Lemah Cengkar" include piety, faith, obedience, and morality.

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SUB-THEME 3: IDENTITY AND CROSS CULTURE AWARENESS IN THE GLOBAL WORLD

Challenges and learning strategies in a multicultural environment

Wening Sahayu[1*], Lia Malia[2], Sulis Triyono[3], Rahma Kurnia Novitasari[4]
Yogyakarta State University, Jl. Colombo Yogyakarta, Indonesia
*Corresponding Author; Email: weningsahayu@uny.ac.id

ABSTRACT

Globalization in education has led students to easily be able to receive cross-country education. As many as 3-8 students majoring in German Language Education at UNY got this opportunity. In 2019/2020, the number of students was still 3 people, in 2021/2022 was 5 people, and in 2022/2023 has increased to 8 students who have had the opportunity to study in other countries, namely in Germany, South Korea and Thailand. While studying abroad, students encounter various challenges caused by cultural differences. In addition, it is known that in Germany there are thousands of foreign students from various countries. For this reason, learning strategies are needed in a multicultural environment. This study aims to describe the challenges and learning strategies of students in a multicultural environment, especially in the experiences of four students who had the opportunity to study in Germany for 2-6 months. Data was collected through interviews and questionnaires using the technique of speaking freely. Furthermore, the data were analyzed and presented by qualitative descriptive. The results showed that students had challenges in different ways of thinking, different ways of socializing, different seasons, choosing transportation equipment, difficulties in finding places of worship, and difficulties in finding halal food. Meanwhile, the main strategies used to overcome these challenges are tolerance and learning to adapt as long as it does not against their culture and religion religious principles.

Keyword: multicultural education, challenge of multiculturalism, strategy of multiculturalism

INTRODUCTION

The findings across the languages suggest that the adjective multicultural is primarily descriptive of a state of affairs, usually without negative evaluation, and that the noun multiculturalism is associated with abstract concepts (Schröter et al., 2019). A societal approach known as multiculturalism is dedicated to openly acknowledging and supporting many cultures and cultural identities. One way that people in a society work to have their cultures and cultural identities recognized by the general public is through identity politics. One idea of multiculturalism that drives identity politics holds that people identify primarily with groups that are based on their race, gender, sexual orientation, or other characteristics. As a result, one can anticipate that people will exert pressure on their government to increase the political acceptance of and benefits for their own group. A different definition of multiculturalism is critical of identity politics because it rejects the premise that a person's identity is indivisible from their culture and sees individual identities as multicultural in and of itself. Despite the fact that cultures have long been multi-ethnic, the term "multiculturalism" has only recently been used in social and political contexts. Ethnic, linguistic, and national multiculturalism are three types of multiculturalism that coexist in the same community. Different viewpoints on the debates that multiculturalism sparks and the policies that it supports—personal identity, public acknowledgment, and criteria of assessment—help clarify the diverse facets of multiculturalism (Gutmann, 2001).

In other words, cultural diversity as a public policy was considered as a mechanism to prevent any one ethnic group from exerting hegemonic power over the political and economic life of a community, which would then lead to independent and secessionist movements by subordinate ethnic groups. It was feared that such "breaks" would lead to the breakdown of broader social ties and a fragmentation of allegiances to "society as a whole." (Jakubowicz, 1981).

Modern cultures are becoming more and more characterized by their multiculturalism. Practically everyone interacts with people from other cultures on a regular basis in social circumstances that are

culturally varied. It is crucial to realize that for true multiculturalism to exist in these contexts, there must be both cultural variety and justice in social participation. It is evident that multiculturalism is a complicated concept with numerous levels and meanings beyond its basic definition. First, the phrase is believed to refer to a demographic statistic that shows a society's presence of cultural diversity. The second definition of multiculturalism is the management of intercultural relations and acculturation through policies and programs. Third, psychological characteristics such as individual attitudes and ideologies that accept or reject the demographic, civic, and policy features are referred to as multiculturalism (Berry, 2016).

Modern multiculturalism serves as a cultural reference point for creating contemporary, socially acceptable selves. By examining diversity training practices, I consider one way that multiculturalism transitions from an abstract philosophical concept and source of policy inspiration to becoming a cultural and moral framework that people use to define their identities, find meaning, and interact with others. I disprove the notion that racism and acceptance are inherently human traits, demonstrating that people must learn how to employ a certain multicultural vocabulary and social norms (Voyer, 2011).

Multicultural issues have become more prominent in the public debate on education as a result of global migration and communication, the growth of neoliberal policies favoring private education, and the opening of public discourse venues in formerly authoritarian regimes. Additionally, they have convoluted ideas about what cultural identity is, how it relates to national and cosmopolitan identities, and how it relates to the institution of education. In the process of educating children, educators everywhere must now balance local, national, and international norms and values (Sutton, 2005).

In a study, it was explored how living in a multicultural environment affects a person's perception of a society that is made up of many ethnic groups. Two empirical investigations will be provided after an explanation of multiculturalism as a psychological concept. These studies look into people's attitudes toward multiculturalism, focusing on various things that are supposed to affect them. Although multiculturalism is a vast, diverse notion, prior research has demonstrated that attitudes toward it are essentially a unidimensional construct, even though support for it varies across areas (Murdock, 2016).

Multiculturalism can only grow and develop in countries that uphold democracy (Suparlan, 2002). There are various analyses identify global power based on four things, namely (1) scientific and technological progress, especially in the field of information and technological innovation that facilitates human life, (2) free trade supported by science and technology, (3) regional and international cooperation between country without knowing the boundaries of the country, and (4) increasing awareness of human rights in living together and increasing awareness of the reciprocal nature of democracy (Tilaar, 1998: 41).

In the world of education, these four fields are always being improved from time to time. In the context of regional and international cooperation, one of the visible results is that the number of students who have the opportunity to study abroad has increased from year to year. This situation also occurs in the Department of German Language Education, Faculty of Language Arts and Culture, Yogyakarta State University. Before the pandemic, in 2019/2020, the number of students was still 3 people, in 2021/2022 there were five people, and in 2022/2023 it had increased to 8 students who had the opportunity to study in other countries, namely in Germany, South Korea and Thailand.

It is important to note the challenges faced by students, as well as their strategies for solving problems and adapting to multicultural situations. Aside from being new knowledge, their experience can be used as input to improve various related fields. This paper will present the experiences of the students which are divided into 2 parts: the challenges/difficulties they faced and their methods/strategies for overcoming these difficulties. The challenges and learning strategies in a multicultural environment are focused on the experiences of five students who had the opportunity to study in Germany for 2-6 months in Germany. Apart from that, this paper will also discuss students' reflections on the things that caused these difficulties to occur.

METHOD

The respondent or subject of the research are 4 students that have studied 2-6 months in Germany. Data was collected through interviews and questionnaires using the technique of 'simak, catat, libat,

cakap'. Through this technique, the respondent can free speaking and explaining the answer as the data of this research. Furthermore, the data were analyzed and presented by qualitative descriptive.

FINDINGS AND DISCUSSION
Findings
Challenge in a Multicultural Environment

Based on the results of interviews and questionnaires, there were 8 challenges faced by 4 students studying abroad. In detail can be seen through the following table.

Table 1. Challenge in a Multicultural Environment

No	Aspect	Respondent			
		1	2	3	4
1	language incomprehension	√	√		
2	cultural differences of thought	√			
3	differences in daily habits	√		√	√
4	differences in socialization		√		
5	differences in season			√	√
6	lack of understanding of the schedule of public transportation	√	√	√	√
7	lack of mosques or prayer rooms		√		
8	lack of halal food	√	√	√	√

The first respondent said that she had problems with language incomprehension, cultural differences of thought, differences in daily habits, lack of understanding of the schedule of public transportation, and lack of halal food. The second respondent said that she had problems with language incomprehension, differences in socialization, lack of understanding of the schedule of public transportation, lack of mosques or prayer rooms, and lack of halal food. The third respondent said that he/she had problems with differences in daily habits, differences in season, lack of understanding of the schedule of public transportation, lack of halal food. The fourth respondent also said that he/she had problems with differences in daily habits, differences in season, lack of understanding of the schedule of public transportation, lack of halal food. Of course, these problems are due to differences between Germany and Indonesia. In terms of geographical location, it is very far away. Of course, all aspects of life in Germany and in Indonesia are very different.

The first problem is related to language comprehension. Because Germany is a multicultural environment and many workers or asylum seekers come from various countries who sometimes cannot speak German fluently. In addition, there are also many immigrants working in Germany as well as students from various countries studying in Germany. Thus, many dialects exist in Germany. Meanwhile, in Indonesia, these students learn standard German. Sometimes misunderstandings used to happen outside of class.

Seasons are also a challenge for them. In Indonesia they are used to living in a tropical climate with temperatures around 20-30 degrees Celsius. Meanwhile, in Germany it can get down to 0 degrees Celsius. Their bodies had not been at that temperature in a long time. This resulted in shock and even a cold.

In Germany, there are rarely prayer rooms or mosques like in Indonesia where every village has a mosque or prayer room. Besides the difficulty of finding a mosque, in Germany it is also rather difficult to find halal food that does not contain alcohol and pork. So, most worship activities are carried out in student dormitories. They explained that in the student dormitory there is only one refrigerator for two rooms where there are 6 people per room. So, it belongs to 12 people. In the refrigerator, there were various kinds of food that were unlawful for a Muslim who was a minority. Sometimes they used to almost take his own food by mistake or there were even products whose packaging was similar from halal to haram. In addition, when eating together, friends used to often purchase fast food. If she forgot to ask for ingredients, they could be eating the wrong food that they avoided. Students cooked together in the

kitchen, so they took turns using cooking utensils. Because the rest time is short enough to carry out one activity to another, they often used cooking utensils for food containing pork. But before using it, they washed it first.

Regarding mindset and lifestyle, Germans are freer to express themselves and there are no rules or norms that are too binding. Meanwhile, the Indonesian students who became respondents had adhered to traditional and religious norms and became their life principles. That difference, somewhat awkward when socializing. Therefore, it is a bit difficult to adjust to the habits or even the lifestyle of the Germans.

They also explain the habits on the road in Germany. Because it is difficult and expensive to rent a motorcycle in Germany, they have to walk even if the destination is far away. Although they are used to using motorbikes in Indonesia. On the positive side, they enjoy walking because pedestrian facilities in Germany are very good compared to Indonesia, which sometimes does not have sidewalks. Pedestrians are also respected by drivers of other transportation. For example, if they want to cross, while there is a car that wants to pass and the distance is close, car drivers will let pedestrians pass first. Meanwhile, it is customary in Indonesia for pedestrians to cross the road until it looks safe and quiet to cross, whereas in Germany, even if the car is traveling at high speed and suddenly sees a pedestrian, most car drivers will give in. This has been proven several times even when not at a red light. However, when walking with friends, Germans walk relatively quickly and with a wide stride. This is quite difficult for Indonesians to adjust to. In Germany, buses, trams, and subways (U-Bahn) run every 10 minutes. Because there is so much information in the departure schedules of the means of transportation, sometimes they still have difficulty understanding the information boards, especially regarding the route and schedule they need.

The respondents in this research had many strategies to solve the problems in a multicultural environment. They were trying to learn and understand the customs that exist there. The most important thing was to always try to be tolerant and consider all differences as normal in Germany. They also tried a lot to find out information from the internet and books and asked for information from friends who were originally German. They still appreciate but do not participate.

For food, they look for simple food that can be prepared by themselves. For daily meals, they often cook vegetables and chicken meat purchased from Turkish shops that are guaranteed to be halal or simply consume fruit, bread, or oats. When buying groceries, they usually check the brand of the food to be purchased on the internet through a website called a halal scanner.

To protect themselves from the cold weather, students turn on the heating, wear warm clothes when indoors, wear socks when indoors, wear thick jackets, beanie/hats, gloves, and shoes when going out of the house. When they are out of the house, they use Google maps to look up public transport schedules and routes, which are very accurate about departure times and delays. In addition, each public transportation stop or station has a very accurate information board as well. However, if you don't have the internet, you can ask people around politely. If you experience delays, you should always check the schedule and listen carefully to the announcements.

Discussion

Suparlan (2002) said that multiculturalism can only grow and develop in countries that uphold democracy. And we know that Germany is a democratic country. Multiculturalism can only grow and develop in countries that uphold democracy. Multiculturalism in Germany is undeniable. Democracy gave Germans extraordinary freedom. Even though Indonesia is also a democratic country, Indonesian society is a God-based society in accordance with the first principle of Pancasila, the ideology of the Indonesian nation.

Meanwhile, multiculturalism in Indonesia is based on Pancasila. Pancasila as the basis of the state philosophy should not be influenced by all differences such as religion, ethnicity, citizenship, class, and so on. Likewise, it cannot be affected by all changes, such as changes in circumstances, events, places (inside and outside Indonesia), time, composition of the population, patterns of relations between citizens, nations and countries, and other relations (Hidayatullah, 2006). As a country with strong religion and customs, Indonesians have a way of thinking, socializing, and behaving that is different from westerners.

Indonesians have stricter boundaries. This difference causes challenges when living in a multicultural environment in Germany.

CONCLUSION

Living in a multicultural environment and having a culture that is different from Indonesian culture is a challenge for Indonesian students living in Germany. They found not only two cultures coexisting, but many cultures. People from all over the world study and work in Germany. In a multicultural environment, it makes them difficult in terms of language incomprehension, cultural differences of thought, differences in daily habits, lack of understanding of the schedule of public transportation, and lack of halal food, differences style in socialization, lack of mosques or prayer rooms, lack of halal food, and differences in season.

The strategies to solve the problems are being tolerant, learning and adapting, using halal scanners. Adaptations in this case with maintaining the principles, still maintaining the religious and cultural values that were previously owned.

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Developing children's understanding of cultural identity with comics: a review of the literature

Irfan Arifin*, Faizal Erlangga Makawi
[1]Universitas Negeri Makassar, Dg Tata VII Street, Makassar, 90224, Indonesia
[2]Universitas Negeri Makassar, Dahlia Street, Gowa, 92113, Indonesia
*Corresponding Author; Email: irfan.arifin@unm.ac.id

ABSTRACT

Teaching cultural identity to children is extremely challenging because children at early ages cannot perform higher order thinking skills to understand complex tasks. Comics are a useful tool for enhancing cultural understanding for children. Therefore, to overcome the obstacles, this research aims to promote cultural identity and the method for teaching comics to children. The method used in this research is a review of the literature. The research results showed that comics are an extremely effective tool for teaching children to understand cultural identity, and comics are creative tools to engage children in understanding complex tasks, including the concept of cultural identity. In order to teach cultural identity, teachers must be careful in selecting materials because inaccurate materials can lead to a misunderstanding and stereotyping of a particular culture.

Keywords: Comics, Cultural Value, Cultural Identity, Children, Understanding

INTRODUCTION

Children play an important role in preserving cultural values and cultural identity. However, introducing complex ideas of cultural values and cultural identity to children can be a real challenge. Working memory will overload when the higher task is taught without a proper method of teaching (Sweller et al., 2011). Even though promoting cultural values and identity to children will have a greater benefit compared to later ages (Ukala & Agabi, 2017). The proper method of delivering the ideas must carefully consider the best approach for children. Therefore, this research proposed comics as a method of teaching cultural values and cultural identity in an effective and engaging way (Fedotova et al., 2015; Rodríguez-Vázquez & Aguaded, 2016; Spiegel et al., 2013). Comics are proposed as a tool to help children understand complex tasks with pictures, text, and narration in creative and interesting methods of learning. The use of comics in teaching children turns difficult tasks into an easier learning process to understand the ideas of a particular culture. Hence, this research will examine how comics can effectively teach children about cultural values and identity, as well as ways to overcome challenges.

In today's world, children are living in a global world that is connected and transmitted through an internet connection in rapid exchange. These changes expose a variety of cultures around the world, especially those minor and unsupported cultures that will fade. Culture and language are exposed to more globalized means more and more cultures will disappear. Moreover, people around the world will eventually speak the same language, while at the same time languages and local culture are disappearing as well. As a result of globalization, children often experience confusion about their own cultural identity and struggle to understand their own culture and the cultures of others around them. According to the American Psychological Association (*Resilience*, n.d.), children often experience confusion about their cultural identity due to complex and ever-changing social and cultural influences. Children can be influenced by their families, peers, media, and their own experiences, which can affect how they understand their own cultural identity and the cultures of others around them (Fass, 2003; Koç, 2006; Larsson et al., 2010; Sefton-Green, 2006; Suarez-Orozco. M & Qin_Hilliard, n.d.). This can cause anxiety and insecurity in children, as well as conflicts between different cultural groups. Therefore, it is important to provide a better understanding of cultural identity among children.

It is believed that children learn and develop their cultural identity through artistic and creative experiences. Art can provide experiences that help children broaden their knowledge of a particular

culture and provide a greater sense of belongingness to the members of a particular group (*Les Principes Fondamentaux de l'éducation Actuelle - UNESCO Digital Library*, n.d.). Thus, comics, a creative art form, have the ability to teach cultural values and identity in engaging ways. Unfortunately, it is doubtful that comics can also expose sexual and violent content or challenge related to mental health (Clark, 2017). In addition, comics may take more time compared to traditional studies such as reading and writing. It is argued that the more children read comics, the more they can be addicted (Habib & Soliman, 2015). However, various studies have shown that the use of comics as an educational tool can increase children's engagement and help them understand more complex concepts (Delp & Jones, 1996; Jacobs, 2007; McVicker, 2007; Moreno-Vera et al., 2021; Munir, 2016; Von Reumont & Budke, 2020). In a study, it was found that the use of comics in learning can increase children's motivation, reduce boredom, and help them understand complex ideas (Hoffman, 2018). Furthermore, a study conducted by Karadima (Karadima, 2016) showed that the use of comics in learning can improve children's reading comprehension.

In terms of teaching cultural values and cultural identity, several studies have shown that the use of comics can help children understand cultural concepts more effectively. The use of comics as a learning tool can improve children's understanding of their cultural identity (Widiyastuti et al., 2021). In addition, the study also showed that the use of comics can increase interest in learning about their culture and strengthen their sense of cultural identity. Regarding the challenges of teaching children about cultural identity, the use of comics can be an effective solution. Through the use of comics, children can be encouraged to learn about their cultural identity in a more engaging method, which increases their motivation and understanding of their own culture.

The challenge in teaching cultural values and identity to children is caused by the complexity of the ideas and eventually requires a lot of working memory. The use of comics as a learning tool can help overcome this challenge because comics can present cultural concepts in a visual narrative form that is easily understood by children. This will reduce the amount of load on children's memory (Sweller et al., 2011). In addition, the use of comics can also help increase children's engagement in learning. In previous studies, the use of comics has been shown to increase children's motivation and reduce cognitive overload in learning art and language. This can help children become more involved in learning their cultural values and identity and strengthen their sense of cultural identity. The purpose of this study is to promote the use of comics as an effective tool in teaching to help children understand their cultural identity and promote a better understanding of different cultural values. Through this research, it is hoped that effective and practical teaching strategies can be identified in using comics as a tool to teach children their cultural values and identity.

METHOD

The research method used in this study is the literature review method. This method is used by collecting and analyzing various literature sources related to the use of comics, as a tool for teaching cultural values and cultural identity to children. The literature sources used include scientific journals, books, writings, and articles related to this topic. The researcher explored topics that have not been empirically researched much, such as the use of comics in teaching cultural identity. In this study, data were collected by analyzing various literature sources related to the use of comics as a tool for teaching. These literature sources will be further explained in the results section.

FINDINGS AND DISCUSSION
Findings

Cultural identity plays an important role in children's development. When children have a sense of awareness about their cultural values and identity, it can help them to understand the history of their own culture more effectively. Understanding both cultural values and identity helps children to build an emotional connection with their ancestors and traditions, which in turn can strengthen their connection with their community. In other words, understanding of cultural values and identity can help children feel related and more connected to their own culture. In addition, understanding cultural identity can increase

their sense of pride in their own culture. When children appreciate and understand the beauty and uniqueness of their culture, they are more likely to feel positive about their identity. This is important for boosting self-confidence and helping children build a positive self-image. If children have a strong and positive sense of self-confidence, they are more likely to feel motivated and inspired to learn and grow.

Understanding cultural values and identity can help children understand the multiculturalism around them. By understanding the cultures of others, children can develop a sense of awareness and tolerance in multicultural societies. Moreover, understanding cultural values and identity can reduce tendencies toward prejudice and discrimination against other groups. This helps to shape a more inclusive and tolerant generation towards differences and reduce intergroup conflicts in the future. However, the challenge in teaching cultural identity to children is that they may be less interested and find it difficult to understand complex ideas. Therefore, the use of comic media can be an effective solution because comics can help children understand concepts in an engaging way.

Learning cultural values and cultural identity using comics is an effective and engaging tool to help children understand complex ideas. Due to the fact that comics have strong visuals, less text, and an engaging narrative which made them easy to understand for children. These combinations in comics allow children to understand the ideas, which subsequently motivates the children to learn more. In terms of developing children' understanding of cultural identity, comics provide pictures and stories about the history and traditions of the culture in an interactive method for children. Comics depict a positive and stimulating interest in cultural diversity and differences. Furthermore, comics help increase children's engagement in learning cultural identity. In the traditional method of teaching, children tend to feel unmotivated, which makes it even more challenging for educators to teach cultural identity to children. However, comics offer a different method of learning, which helps children more likely to engage in learning and feel more enthusiastic about the learning process.

In addition, comics are a powerful source of inspiration for children to convey the meaning of cultural values and identity. In comics, there are characters and stories related to cultural identity which are easy to identify and can be related to children's environment. In this regard, comic media can help build awareness and attention to their own cultural identity and other cultures. A good example of this would be the use of comic tools to introduce national figures or heroes who are part of Indonesian history which represents cultural identity. Comics can depict these figures in visually appealing ways, accompanied by narratives that are easily understandable by children. Another relevant example would be when children learn about figures of Soekarno, Kartini, or Ki Hajar Dewantara through comics that depict their life stories and achievements in fighting for independence and education in Indonesia.

Additionally, comics are a great source for introducing the uniqueness of local traditions and cultures. For instance, in certain regions of Indonesia, there are traditions of welcoming guests by serving local cuisine or holding traditional ceremonies to welcome the harvest season. Comic media can depict interesting images of these activities or events related to such traditions, accompanied by brief narratives that explain the importance of these activities or events in the local culture.

Figure 1. Historical comics with local heroes and national figures.

Figure 2. Comic with a multicultural story and a local hero.

Furthermore, comics can be used to depict cultural diversity or multiculturalism in Indonesia and other countries in the world. For example, the Last Trepangers comic by Makko Mikki Studio explains multiculturalism between Macassan and Aboriginal People from Arnhemland, which is known as Australia in today's world. This is because comics can show various types of traditional characters, clothing, unique food, and different places in Indonesia and around the world. Thus, children can learn about different cultures and learn to appreciate cultural differences and diversity. Moreover, other than Indonesia there are several examples of comics that introduce national identity and history, such as the "Maus" comic series that tells the story of the Holocaust during World War II, or the "March" comic series that tells the story of the civil rights movement in the United States. In both examples, comics are used to teach important history and cultural identity, accompanied by a narrative that is engaging and easily understood by readers of all ages.

Discussion

Comics are a great example of a constructivist approach to learning, where children construct their understanding based on their experiences mentally and physically to build their knowledge independently (Masgumelar & Mustafa, 2021). Through the use of comics, children can actively participate in the learning process by looking at images, reading texts, and interpreting the messages conveyed through comics (Hermita et al., 2020). Therefore, children build their own understanding of their cultural identity through enjoyable and entertaining experiences.

In addition, using comics as a learning aid is supported by Howard Gardner's theory of Multiple Intelligence, which states that each individual has diverse and unique abilities or intelligence (Indria, 2020). This idea is supported by Mudiono who claims that comics as a learning tool can help activate

some types of intelligence, such as visual-spatial intelligence and linguistic-verbal intelligence. Through the use of attractive visuals, colors, and designs, comics stimulate children to build their visual understanding. In addition, the text provided in comics is also helping children in reading and writing competency. Learning occurs in a social context, and comics can help build social context through the use of characters in the story (Vygotsky & Cole, 1978). Thus, children can identify these characters and draw inspiration from their actions to build their own cultural identity (Bock et al., 2001).

Furthermore, Albert Bandura argues that individuals learn through observation and interaction with others (Mubin et al., 2021). Through the use of comics as a tool for learning, children can see various examples of different cultural identities and build their understanding of cultural diversity. John Berry also states that individuals have different levels of assimilation in a new culture (Utami, 2015). Through the use of comics, children can learn about their own cultural identity and subsequently, they will be proud of their identity. Above all, comics improve children's understanding of new or unfamiliar cultures through the introduction of interesting stories and characters (Hasian & Mardika, 2017).

All things considered, comics are a highly effective method for helping children to understand their cultural values and identity in an engaging way. However, it is important to bear in mind that comics should be used wisely and as a supplement to another learning method. Taking into account the individual characteristics of children and finding other ways that can help teach their cultural identity in a suitable and effective manner.

CONCLUSION

To sum up, the use of comics as a learning tool is a highly effective way to address the challenges of teaching children of cultural values and cultural identity. Comics may help children understand difficult ideas by communicating them in an exciting way. The method of using comics boosts children's motivation and understanding of culture, as well as strengthens their sense of cultural identity. However, proper material selection and good teacher involvement are crucial to ensuring the effectiveness of using comics in teaching cultural values and cultural identity.

There are also several factors to consider when using comics as a learning tool for teaching cultural values and cultural identity. One of these factors is the selection of comic material to be used in teaching. Irrelevant materials can lead to misunderstanding or stereotyping of the culture being taught. Eventually, it can have a negative impact on students' understanding of their own culture. There have been some criticisms of using comics as a medium for learning about cultural identity. Some critics argue that using comics can simplify and compartmentalize culture and can even reinforce existing stereotypes and prejudices. Therefore, further research is needed to evaluate and improve the use of comics as a medium for learning about cultural identity.

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SUB-THEME 4: CULTURAL DIVERSITY AND EQUALITY

Tradition of ethical trade of Hadramaut Arab Descendants in Pasar Kliwon Surakarta

Suryo Ediyono[1]*, Alif Al Hilal Ahmad[2], Muhammad Farkhan Mujahidin[3], Abdul Malik[4], Ahmad Jazuli[5]

[1,2,3,4,5]Faculty of Cultural Studies, Sebelas Maret University, Surakarta, 57126, Indonesia
*Corresponding Author; Email: ediyonosuryo@staff.uns.ac.id

ABSTRACT

The arrival of Islam to Indonesia was brought by traders from Arabia, in particular scholars from Hadramaut. Through tradition, the trading ethos is more easily accepted by the people of Surakarta because of the similarity in understanding and humanistic and cultural characteristics. This research is motivated by the majority of Arab descent who live in Kliwon in the ethical trading tradition. As for community groups found in Pasar Kliwon, there are (1) Sayyid group, a group who are descendants of al-Husain, the grandson of the Prophet Muhammad. They occupy the highest social position as a form of respect. (2) The Shaykh group is a group of people who are not the descendants of al-Husain, the grandson of the Prophet Muhammad. This group consists of intellectuals, scholars, and nobles. (3) The Masakin group is a group consists of less fortunate people such as traders, craftsmen, laborers, farmers and artists. This research is a tradition of work ethic and business principles held by the community descendants of Hadramaut in the Pasar Kliwon Surakarta. A qualitative approach method was used through the acculturation social interaction theory of immigrant Arab communities with native people. The results of research on trading traditions of hereditary communities This Hadramaut is carried out rooted from the land of his birth and carried over to overseas lands applying their work ethic and business principles handheld as social capital like concept *Ihsan* is an individual effort to earnest in work, relentless, have dedication full towards optimization. While the concept of *Itqan* is to make something carefully and regularly frugal, honest, and fair to employees and also customers who are able to build their business so that they can compete, survive, and be superior so far.

Keywords: Tradition, trade ethics, Hadramaut society, Pasar Kliwon Surakarta

INTRODUCTION

The history of the entry of Islam into the archipelago is timeless with the entry of trade brought by Middle Eastern people into Indonesia. The Middle East is an area that has been developed for a long time, such as Egypt, which already has a very extraordinary civilization. Arab society has always been famous for migrating; one of their names is Hadramaut or people who come from the Middle East. They are known as very persistent traders and sailors like the ancient Phoenicians (Lebanon and Syria). Their maritime trade has been active for five centuries BC. The route passed by this Hadramaut through the archipelago. This route has existed since the seventh century. They brought crops from the archipelago to their origins (Jufri, 2009).

Since the seventh century, Arabs, apart from trading, have also settled in the archipelago until the 21st century. One of the areas they live in is a settlement known as Pasar Kliwon. In the past, Pasar Kliwon was a center for animal trading by residents who were busy on Pasar Kliwon days. One of the factors in choosing Pasar Kliwon is because it is close to the Keraton Kasunanan Surakarta, so it has much better living facilities. The village then developed and progressed in terms of trade and religion. In the process of migration, individuals who migrated were encouraged to look for friends, relatives, family, or acquaintances who had previously lived and were able to adapt to the urban atmosphere. Therefore, in the end, the immigrants can survive because of primordial ties in the form of physical similarities, language, religion, traditions and culture. In its development, the village is no longer exclusive because along with changes in the city's ecology and population growth, the Pasar Kliwon area has been inhabited by mostly indigenous people so areas that were previously closed are now open. Social systems that were previously closed are also open, such as the level of education and employment that allows people to carry out social mobility (Mahani, 2003:28)

Arab traders from Hadramaut were the first to spread Islam to Indonesia. In a short time, the Arabs Hadramaut turned into preachers to spread Islam throughout the countries they visited, all the way to Indonesia. The main reason Arabs came to the archipelago was to seek economic benefits, especially the Hadrami community who migrated to Indonesia. This is done because in their country is very barren and arid. The very low intensity of rain makes the land in their country very difficult to cultivate. When they mingled with the local people in Solo, the traditions they brought from their hometown became their own characteristics, some of these traditions have been preserved, but some have been worn out by time or have survived to this day. But one thing that is certain for some of them is to carry out a da'wah mission to spread Islam in the archipelago. Including Solo is known as the home of various cultures, both local and immigrant cultures, including Middle Eastern culture. Pasar Kliwon is now one of the places known as the center of ethnic Arab settlements in Surakarta.

Research on the ethical traditions of trading in Hadramaut descent communities Pasar Kliwon Surakarta, the background is because Pasar Kliwon sub-district has many privileges: (1) the existence of the Surakarta Hadiningrat Kasunanan Palace as a cultural center for the legacy of the Islamic Mataram Kingdom; (2) Pasar Kliwon is the most densely populated district, not only in the city of Solo but also the entire province of Central Java. The population density of Pasar Kliwon reaches 16,094 people per square km; (3) The forerunner of the city of Solo, Pasar Kliwon became special because it was in this sub-district that it was believed that the village of Sala used to be as the forerunner to the founding of the city of Solo; (4) Pasar Kliwon found the existence of Arab settlements, so it is nicknamed the Arab Village; (5) The urban planning policy of the Kasunanan Palace which is based on the social structure and Javanese cosmology, as the center of Javanese culture with the existence of the Solo Palace. The palace, both physically (building) and in noble values and traditions, is the guardian of the cultural heritage of the past; (6) Dutch East Indies Sentiment against Arab ethnicity and segregation laws or racial segregation; (7) Pasar kliwon as the business and economic center of Surakarta; (8) Rich in ancient buildings quite a lot of history in Pasar Kliwon.

The problems examined are related to the trading traditions of hereditary communities Hadramaut who has a devout Islamic ethos in carrying out religious law well in the Pasar Kliwon has been going on for centuries. Arabs in the archipelago have established madrasas and Islamic boarding schools specifically to study religion, as well as built mosques in various places including the Pasar Kliwon. The specific objective of this research was conducted to find out the tradition rooted in the birthplace of the Hadramaut community which was brought to the Pasar Kliwon Surakarta in applying work ethics and business principles.

METHOD

This research is based on social interaction theory by exploring acculturation as one of the most natural forms of processes that occur in immigrant Arab communities with indigenous groups. The method used in this study is a qualitative descriptive method, which is carried out through observation, and review of documents in the form of literature obtained through reference books which are widely used by researchers in humanities studies. This is because qualitative research is in line with the conditions of culture itself which is a unique branch of humanities. Through qualitative research, you will get unexpected findings and build a new theoretical framework that will convince the reader.

DISCUSSION

The tradition of giving places a name is based on the history of the origins of the place in question. The Pasar Kliwon is a place that is used as the center of trading activities by residents of the city of Surakarta which are carried out on certain days. The determination is based on the goods to be traded from the surrounding area. This is different from holding markets in big cities which are held every day. The Pasar Kliwon is only held every Kliwon day, and the goods traded are animals, so people call it the Pasar Kliwon. People of Arab descent in Surakarta live in an Arab village called Pasar Kliwon. The

village has been formed since the Dutch occupation. At that time, the Dutch implemented a system of compartmentalizing settlements of various ethnicities, including Arab tribes to facilitate population data collection in the Pasar Kliwon Surakarta area as well as to monitor and control indigenous people, like the Chinese ethnic occupying a village called Pasar Gede. During the Dutch occupation, people of Arab descent helped fight by providing support both morally and materially. The Arab people of Hadramaut descent carry out da'wah in the Keraton Surakarta in a gentle and affectionate method so that the teachings they bring through the da'wah are easily accepted by the Javanese people, especially the people of Surakarta. Lots of houses were given by the Keraton Surakarta because of the services they had provided and later became a settlement called Pasar Kliwon. Even though they live in Java, the Arabs still make their culture the cultural root of their society. This can be seen in their daily lives, such as in conversations that still use Arabic, but the Arabic they use is mixed with Indonesian and Javanese. On the other hand, the culture that is still rooted in them is a trade culture as a job that they always prioritize compared to other jobs.

Social Traditions of Hadramaut Arab Descendants in Pasar Kliwon

Judging from the pattern of social distribution, Arab settlements in Pasar Kliwon are evenly distributed among the indigenous population. Such a settlement pattern influences the social contact that occurs between Arabs and the native population, although this does not have a major effect on the stratification that exists in Arab society in Pasar Kliwon. The social system of the Arab community in Pasar Kliwon is not much different from the system in Hadramaut. The following are the groups found in Pasar Kliwon: (1) The Sayyid group, a group that is a descendant of al Husain, the grandson of the Prophet Muhammad. They occupy the highest social position as a form of respect. They are commonly referred to as a guardian and when they die, their graves or graves will be visited by many people as a holy place for pilgrimage. In the Sayid group, the women are called Syarifah. Women from the Sayid class are not allowed to marry men outside their class. The Sayid group has a religious activity called Maulud (in Indonesian Maulud), which commemorates the death of the Prophet Muhammad SAW and the Habibs and saints of Allah. The Habib group has a distinctly Arab tradition, namely "eating in congregation" by sitting around a tray filled with Kebuli rice using their hands. Eating in congregation is a sign of familiarity among members of the Arab community. During official events, such as weddings and khauls, there is always the smell of agarwood or luban (incense) smoke being burned at the venue where the event is held. (2) The Shaykh group, namely people who are not the descendants of al-Husain, the grandson of the Prophet Muhammad. This group consists of intellectuals, scholars, and nobles. Usually, their surname is bin Mahfuz, bin Zagar, bin Ladin, al-Amudi, and others. At first, they held leadership in religious matters but were marginalized by groups of sayyids. Even so, they are still respected because they have inherited goodness and continue to have a lower religious position than sayyids. (3) The Masakin group, a group collected from less fortunate people such as traders, craftsmen, laborers, farmers, and artists.

Trading Traditions of Hadramaut Arab Descendants in Pasar Kliwon

The trading business owned by Arabs descended from Pasar Kliwon is a business that has been running for generations. The number of years when the mushrooming of trade in this area began is not known with certainty, but the business has always been running and has even experienced various kinds of developments. This is inseparable from the enthusiasm and work ethic they have in pursuing work in various types of businesses. There are various types of businesses that they do, including:

1) Perfumes or fragrance oils. They are mixtures of essential oils and aroma compounds, fixatives and solvents used to give fragrance to the human body. Perfume is very important as a means of complementing the appearance of society. This is evident from the many people who feel insecure if they don't use perfume, especially people who have outdoor activities. They work outdoors by sweating excessively in their activities, this is where perfume is present to disguise the smell (Saputra, 2016).

2) For fabric traders, cloth is one of the basic needs that are continuously in demand by everyone to

make clothes so the need for cloth is considered timeless. People are competing to be able to sell cloth for several Arabs in Pasar Kliwon. They are part of dozens of cloth traders in the Surakarta cloth trading center, precisely at BTC (*Fort Trade Center*) and Klewer market.

3) Batik traders, Batik has thrived since the ancient Javanese era and still exist until the 21st century. It is common knowledge that Surakarta is one of the batik-producing regions whose quality can be calculated so that every year Batik is able to become the prima donna for exports from Surakarta City and continues to increase. This is driven by the many batik industries in Surakarta. One of the batik-producing areas is Pasar Kliwon, which appeared at the same time as the batik business in Laweyan. One of the biggest batik companies owned by Arabs in Pasar Kliwon is the Batik company "Karmila", owned by Salim bin Muchsin Assegaf which was founded in the 1920s. Before opening a batik business, Salim bin Muchsin Assegaf worked as a batik cloth trader, but seeing the high public interest in batik cloth and the increasing demand for Batik, finally, with the capital he owned, he founded his own batik industry company. The company is located in Pasar Kliwon, to be precise, in front of the Kustati Hospital or behind the Assegaf Mosque. Currently, the company is run by its successors with different trade names depending on the owner (Mahani, 2003: 51).

4) Muslim equipment traders, including selling robes, abayas, *mukenas*, prayer mats, and other Muslim equipment. Muslim equipment sold at their stall is handmade in Indonesia. There are only one or two products that are originally imported from Arabia, such as Koko clothes and robes with the al-Haramain brand. People of Arab descent who sell Muslim equipment are also easy to find in shopping centers in Surakarta City, namely the Solo Wholesale Center and *Fort Trade Center*.

5) Traders of typical Arabic food and souvenirs for the Hajj, in various forms such as dates, zam-zam water, chickpeas, honey and Arabic chocolate which can be found along Jalan Captain Mulyadi, Pasar Kliwon. They sell wholesale and retail. Hajj souvenirs are sold goods that are sold directly imported from Arabia. Most of the buyers from this shop are Javanese people who return from Hajj or Umroh and feel they don't bring souvenirs from Arabia and then take the initiative to buy them at Pasar Kliwon to reduce the burden on airplane baggage that has been determined by the management. Trading businesses are owned by the majority of traders in Pasar Kliwon. On average, they choose to trade because it has been passed down from their grandparents, who also work as traders, so the capital they get is also derivative business capital.

Arabs, who are a minority in the Surakarta area, are able to compete, survive, and are even superior in the field of trade compared to native people, who are the majority. If you look deep inside, there are factors that construct Arabs to be able to survive in the success of their business. Work ethic and business ethics are the keys to the root of the strength of social capital in the businesses they run. The work ethic of the Arab Muslim traders at Pasar Kliwon, which is sourced from and controlled by Islamic business ethics, moves them to have business strength that reflects kindness both to themselves and to others. The kindness received, besides being able to make them feel attached, can also form cooperation. Some traders admit that by participating in activities like this, they will get many benefits (Handayani, 2007), including: Adding relatives or friends because entrepreneurs can get to know people, whether they are new members or old members, who can be used as friends for discussion regarding many things, where this is based on mutual trust in one another, adding business relationships or business networks (for example, new customers) so that they can add to cooperative trade relations.

The Tradition of Trading Ethics of the Hadramaut Descendant Community in Pasar Kliwon

In addition to social capital, as mentioned, which has many benefits, there is also a principle that has always been held by Arabs called business ethics, which has made Arab traders in Pasar Kliwon able to survive until now. These business ethics are as follows (Alma & Priansa, 2014): (1) Concept of *Ihsan* means an individual effort to be serious at work, without giving up, having full dedication towards optimization. *Ihsan* is not perfectionism but optimization because something perfect is impossible for humans to achieve. They have the principle that perfection belongs to Allah SWT, so they try to do what they have chosen as best as possible, as much as possible. (2) Concept of *Itqan,* which means to make something carefully and regularly. On average, Arab traders maintain the quality of the products they

produce by conducting research and supervising the products they sell so that the goods that will be received by buyers are goods that have quality. If buyers are satisfied, they believe these buyers will become customers who will return to their store if they need something. (3) The concept of saving, the principle held by the Muslim Arabs of the Pasar Kliwon is that Muslims must be frugal with their wealth but not stingy and not use it except for something that is really useful. By being thrifty, they are able to save with the aim of expanding their business or saving so they can visit relatives who live in Arab lands. On average, they are diligent in paying zakat because they have the principle that zakat will lead to a more meaningful religious life and the benefits will be felt both in this life and in the life after death. (4) Honesty and fairness, being honest in trading activities makes the hearts of the people and the owner calm and peaceful. The honesty possessed by Arab traders is useful for building trade relations and justice that they apply to their employees, the majority of whom are native people, is needed so that good relations between employees and their masters are maintained. Clear rules with the timely payment of wages are the strengths of Arab businessmen. Honesty and fairness must also be applied to buyers, such as when measuring scales.

CONCLUSION

The Arab people of Hadramaut descent in the Pasar Kliwon Surakarta are able to survive because they have lived in Hadramaut since childhood and have been forged to trade so that they even go to other countries to trade. There is an ethnic group of Arabs who currently live in Pasar Kliwon. Even though they live far from their homeland, the roots of trade culture are still embedded in their souls. Arabs, who are traded in the form of perfumes, cloth traders, batik traders, Muslim equipment traders, traders of typical Arabic food and Hajj souvenirs are all owned by them. Trading is the sunnah of the Prophet, trading is the only job they have to do to continue the business of their parents, and by trading, they can stand on their own feet with flexible time and not tied to superiors. The Arabs have their own way of how they are able to compete, survive, and even excel from their native ethnicity until now. It is their work ethic, business ethic, and principles that have allowed them to become what they are today, and they even employ native people as natives. Business ethics are courtesy, loyalty, frugality, honesty, and fairness in doing business.

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Princess Pambayun as a symbol against the power of the patriarchy in the drama *Mangir* and the novel *Sihir Pembayun Sebuah Pembulaan Ibunda Ratu Kidul*

Wiyatmi[*]

Universitas Negeri Yogyakarta, Jalan Colombo No. 1, Yogyakarta, 55281, Indonesia
[*]Corresponding Author, Email: wiyatmi@uny.ac.id

ABSTRACT

This study examines the character and struggle of Princess Pambayun in the drama Mangir and the novel Sihir Pambayun: Sebuah Pembelaan Ibunda Ratu Kidul (SPSPI) (The Pambayun Spell: A Defense by the Mother Queen of South) using the male feminism perspective. In the two literary works, the Princess Pambayun character is depicted as a victim used as a means to solidify his father's power in both works dare to criticize the dominance and power of his father. The research finds that both Mangir and SPSPI as literary works manage to express the male feminism perspective against patriarchy and the authoritative Panembahan Senopati character as well as the Mataram Kingdom. In representing male feminism, both Pramudya Ananta Toer and Joko Santosa reject, and even aim to end the men's structure of power. Through their works, both authors conduct a reinterpretation on the power of patriarchy narratives represented by the oppressive Panembahan Senopati on not only women, but also an autonomy region that is considered smaller than the Mataram Kingdom.

Keywords: *male feminism, Mataram, Mangir, Pambayun, patriarchy*

INTRODUCTION

The emergence of modern Indonesian literature cannot be separated from the literary background of the former era, which includes the Javanese literary works. This study focuses on modern Indonesian literature which tells or transforms stories from Javanese literature, particularly concerning the characters of Princess Pambayun, Ki Ageng Mangir Wanabaya and Penembahan Senopati in the drama Mangir by Pramudya Ananta Toer (2000) and the novel Sihir Pambayun: Sebuah Pembelaan Ibunda Ratu Kidul (SPSPI) [The Pambayun Spell: A Defense by the Mother Queen of South] by Joko Santosa (2014). These works are transformed based on the Javanese folktales and Babad Mangir, one of the historical literature genres in the scope of Javanese literature on the King of Mataram's attempts in defeating Ki Ageng Mangir Wanabaya in the 16th century (Ricklefs, 2005, p. 99). Panembahan Senopati was the King of Mataram Kingdom (1584-1601 M) which later developed into the great Ngayogyakartahaniningrat (Yogyakarta) Sultanate as well as the Surakarta Kingdom (Zamzami, 2018, p.154). During his era, the Mataram Kingdom conducted an expansion of the kingdom's occupation up to the coastal northern region, and to the east where the valleys of Sala River and Madiun were located (Zamzami, 2018, p.157). One of the coastal areas in the west of Mataram was Mangir, ruled by Ki Ageng Mangir Wanabaya.

The drama Mangir was written by Pramudya Ananta Toer and published by Kepustakaan Populer Gramedia in 2000. The drama was finalized in Buru Island on August 11, 1976 (Toer, 2000, p. XXXIX). Meanwhile, the novel SPSPI was written by Joko Santosa and published by Diva Press in 2014. The main idea of the two literary works is the attempt of Panembahan Senopati, the King of Matram, in overpowering Ki Ageng Mangir Wanabaya, the leader of Mangir who refused to bow his head to Mataram. This became a problem to the King as Wanabaya was known for his incredible power. For this reason, the King's advisor Ki Juru Martani advised the King to send his daughter, Princess Pambayun, to get close to Wanabaya by acting as a street dancer and went to Mangir. As planned, once he met Princess Pambayun, Wanabaya fell in love and asked her to marry him. The princess then had his child and asked Wanabaya to visit her father. Although initially Wanabaya felt betrayed and furious when Princess Pambayun revealed herself as the daughter of Panembahan Senopati, he ultimately agreed to visit the King in Mataram. In their visit, Wanabaya was murdered, and Mangir fell into Mataram's occupation. In

regard to the title, the drama Mangir positions Wanabaya (Ki Ageng Mangir Wanabaya) as the main character, which is similar to what is presented in Babad Mangir (1980) which serves as the main reference of the drama. In the meantime, the novel SPSPI has Princess Pambayun as the lead character based on the "Putri Pembayun" ["Princess Pembanyun"] folktale (Prabowo, 2004).

There are two other differences in the works compared to the original story in Babad Mangir and "Putri Pembayun" folktale, namely the death and the murderer of Wanabaya. In the Babad and folktale version, which is the most well-known story among the people of Yogyakarta and its surrounding regions, it was Panembahan Senopati himself who murdered Wanabaya when he visited the King to pay respect with his wife as a son-in-law. In Mangir, it was Prince Purbaya who killed Wanabaya before he even met with Panembahan Senopati. Meanwhile, in the novel SPSPI, Wanabaya fell in the hands of Prince Rangga, the step-older brother of Princess Pambayun, who attacked him when he prayed after being well-received by his father- in-law. Both Toer and Santosa provide a background or a specific motive in depicting the death and the murderer of Wanabaya, which is evidently different from the babad and folktale version.

In the "Responsibility" which serves as a foreword section of his drama, Toer (1976, p. XII) argued that the death of Wanabaya as told in the babad and folktale version in which Panembahan Senopati held Wanabaya's head as he bowed and crushed it on "watu gilang" under the throne to his death was questionable for several reasons.

First, Wanabaya was a warrior, and so he was not one to be easily tricked by suspicious gestures. His self-defense instincts would not have betrayed him, especially as he realized who he was facing, a King who attempted to occupy his region. Secondly, as a war commander, he would have been highly alert amongst his own enemy, so there was little possibility that he would just risk his life on the father-in-law who happened to be the King and the enemy. For this reason, the on-stage drama was adjusted, and used more sensible storyline (Toer, 2000, p. XXXVI).

Therefore, Toer made Wanabaya's death more convincing by making Prince Purbaya as the one who killed Wanabaya in a battle between Mangir and Mataram troops while Wanabaya was on his way to meet Panembahan Senopati. In the novel SPSPI, changes were also made in regard to Wanabaya's death. It was told that the narrator received a complaint from Queen of South who disagreed that Wanabaya's death was in the hands of Archery Senopati, as she deemed it incorrect. In her dialogue with the narrator (representing the voice of the author), Queen of South asked the narrator to change the motive and cause of Wanabaya's death.

On the phone, Queen of South made her plea and straightened the facts in the crooked and mistaken history.

"Mangir Wanabaya was not murdered by the King of Mataram when he paid his respect. Try to trace it back to the beginning. Don't rush, son," said the Queen calmly and wisely, fully taking my breath away.

"Forgive me, Your Majesty, but the existing babad tutur was telling us that …." I did not finish my sentence as the voice across was already gone. (Santosa, 2014, p. 15-16).

Based on the quotes of both works, it can be seen that the writing process of the drama Mangir and the novel SPSPI cannot be separated from the preceding texts, Babad Mangir and Anthology of Folklore in the Special Region of Yogyakarta, especially one entitled "Princess Pambayun." Both of the modern works were written to "straighten the facts" especially in regard to Wanabaya's death. Moreover, what is interesting from both works is the existence of Princess Pambayun, in relation to her father Panembahan Senopati, and her husband, Wanabaya. Through the character of Princess Pambayun, these works manage to portray the spirit of male feminism against the patriarchy and authoritative figure in the form of Panembahan Senopati and the Mataram Kingdom, which not only oppress women, but also smaller region which does not belong to their occupation.

Based on the background, this study focuses on the character and struggle of Princess Pambayun in the drama Mangir and the novel SPSPI using the male feminism perspective, as the two works are the results of male authors who support the notion and movement of gender equality and justice. This is evident by how the character of Princess Pambayun is portrayed in the drama and novel. In the old literature, Princess Pambayun is merely a victim and used as a means to support her father's power, while

in the modern works, the character represents a struggle and fight against the authority of patriarchy represented by the King and the authority of the Mataram Kingdom.

Princess Pambayun Figure in the Drama Mangir and the Novel SPSPI in Perspective Male Feminism

Male feminism is one of the notions developed by Paul Smith (Smith, 2013, p. 44) in his article "Men in Feminism: Men & Feminist Theory." Male feminism refers to the male population who are ultimately involved in and actively support the ideas and movement of feminism (Smith, 2013, p. 44). In Indonesia, the discourse and movement of male feminism were initiated by intellectuals involved in the Female Journal Foundation through the publication of an essay anthology entitled Feminist Male: Solution or Problem (Subono, Ed. 2001).

According to Subono (2001, pp. 71-72), male feminism in Indonesia developed in the early 2000's in a number of forms, i.e. (1) the fight to end the authoritative power and special privilege of men as well as removing social and cultural values that were permissive toward violence, (2) reinterpreting masculinity and ending the patriarchal social and physical structure which generated injustice and oppression toward women, (3) organizing and involving men in collaboration with women to build social organization that was gender-sensitive, (4) working with people formerly involved in violence, and actively making progress toward change, and (5) implementing various education and training programs involving men and teenagers to challenge themselves and their peers to participate in fighting against various forms of violence (Wiyatmi, et al., 2019. p. 189).

In the history of Indonesian literature, there have been plenty of works which promote gender equality issues. A study by Wiyatmi (2012) reveals a number of fictions on feminism issues by male authors, e.g. Layar Terkembang (Sutan Takdir Alisyahbana), Atheis (Achdiat Kartamiharja). Bumi Manusia (Pramudya Ananta Toer), Burung-burung Manyar (Y.B. Mangunwijaya), and Canting (Arswendo Atmowiloto). These authors can also be categorized as male feminist authors as they depict gender equality which also criticize violence and gender injustice among society in their works.

In the Mangir, Princess Pambayun was not the main character. In fact, in regard to the title, it was Ki Ageng Mangir Wanabaya (also known as Wanabaya) who served as the main character. Nevertheless, Princess Pambayun still held a crucial role in the story as well as in the attempt of Mataram's colonization toward Mangir. In contrast, in the SPSPI, Princess Pambayun was the main character. Another story who used Princess Pambayun as the main character can be found in the Anthology of Folklore in the Special Region of Yogyakarta entitled "Princess Pembayun" (Prabowo. 2004, pp. 28-38).

In these works, Princess Pambayun was depicted as character who was assigned by her father, Panembahan Senopati, to open the way for Wanabaya to fall into Mataram's authority. As the leader of Mangir, Wanabaya had no intention to be part of the Mataram Kingdom as historically, Mangir was an independent region which never belonged to other kingdom.

Indeed, history has never explicitly stated who Ki Ageng Mangir Wanabaya was, except that he was the son of Prabu Brawijaya V (Santosa, 2014, p.17).

Babad Mangir at least mentioned three figures who used the name Mangir. The Mangir name in babad was originated from the last Prabu Brawijaya (V) and his son, Rakyan Alembumisani, who later ran away from Majapahit with his wife. He had a son named Rakyan Wanabaya, who chose to stay in Mangir, and later was known as Ki Ageng Mangir Wanabaya (Mangir 1) (Santosa, 2014, p.10).

Similarly, in the "responsibility" part of the drama Mangir, Toer (2000: XXVIII) also affirmed that the history known to people today had not addressed whether Mangir's region was a result of the downfall of Majapahit, or whether it was bequeathed by Majapahit during his era. According to Toer (XXIX), it is possible that Mangir had the independent status during the Paregreg War, when Majapahit needed more help or allies to win the war against Bhre Wirabumi Blambangan.

Panembahan Senopati's desire to colonize Mangir, which became the reason that Princess Pambayun must be sent to Districts Mangir and married to Ki Ageng Mangir Wanabaya, was in fact

historically appropriate with how the politics of the kingdoms work at the time. Mataram copied the governance model of Majapahit, in which the King became the center of government and acted as a god-king. Both these kingdoms portrayed a traditional government bureaucracy model which relied on the expansion of the king's household to unite regions with familial relations with religious-magical aspects, the tax system, and central military power as stabilisator (Zamzami, 2018, p. 156). The marriage between Princess Pambayun and Wanabaya, despite being a result of a trick and "trap" strategy, complied with Mataram's political model which united other regions through familial bond. It seems that Princess Pambayun had enough understanding on the matter as she attempted to make peace between Mataram and Districts Mangir. However, her intention only turned into a tragedy for the Princess Pembayun and Ki Ageng Mangir Wanabaya.

The drama Mangir, the novel SPSPI, "Princess Pambayun," as well as Babad Mangir portrayed Princess Pambayun as the key figure to defeat Ki Ageng Mangir Wanabaya. As a daughter of a king, it was certainly impossible for the princess to refuse her duty. The role of Princess Pambayun as the main character in both the drama and the novel represents an attempt from the male authors to understand the position and role of Princess Pambayun in the middle of the Mataram and Mangir conflict. On one hand, Princess Pambayun was a daughter sacrificed by her father to trick and defeat his enemy. This dirty trick was clearly depicted in the novel SPSPI,

> "Wanabaya is such a pain. What do you say?" Panembahan Senopati asked his advisor, Ki Juru Martani, who was no less an expert in strategies …. Several moments later, Ki Juru offered a great, brilliant proposal,
>
> which inevitably was a form of deception.
>
> "Forgive me, Your Majesty, to face Ki Wanabaya, we must use strategy.
>
> Not muscles, but brain," Ki Juru whispered to hide his cunning intention. "Hmmh, what strategy?" Panembahan Senopati curiously asked.
>
> "We should use the committing fraud strategy. We know Ki Wanabaya's weakness for the dance. If Your Majesty agrees, we may send Princess Pambayun to District Mangir and disguise her as a street dancer," Ki Juru suggested (Santosa, 2014, p. 22).

The cunningness of Panembahan Senopati was recognized in Wanabaya's comments after he found out that his wife was Princess Pambayun who pretended to be a dancer to make Wanabaya fall in love Princess Pambayun, who pretended to be a dancer, made Wanabaya fall in love and marry her.

> Wanabaya: He sent his own daughter ...
>
> Princess Pambayun: My love, My heart, my teacher-husband, my teacher-god, father of my newborn ...
>
> Wanabaya: (stepping away) How cruel and low ...
>
> Princess Pambayun: (facing Wanabaya's back) Our whole life has been in vain then? You don't even want to look at me?
>
> Wanabaya: (toward the world) He sacrificed his own daughter, just because he was too cowardly to fight Mangir. You King, you're sacrificing everything only to keep your throne and your crown   (Toer, 2000, p. 68).

From these quotes, it is shown that Princess Pambayun was the victim of the authority of patriarchy (Walby, 1990, p. 151). For the sake of power, the King of Mataram was willing to sacrifice his own daughter to defeat the ruler of a small region that he could not conquer through war. As a symbol of patriarchal authority, Panembahan Senopati and Ki Juru Martani considered Princess Pambayun merely as a property of the family and kingdom, which meant that she could be used as part of the strategy to uphold the integrity of the kingdom. In Babad Mangir (1980:79) it is depicted that as a daughter, it was impossible for Princess Pambayun to reject her father's request, the powerful King of Mataram, the symbol of the patriarchal power.

> Upon hearing her father's words, Pambayun said nothing. She put her hands onto his feet and cried. Her heart could not contain it. If this was what the King willed, she would have no way to escape…. (BBY, 1980:79).

Pambayun's response in the quotes show that in the patriarchal system, as a daughter, she had no

rights to express her views, even regarding the things related to herself. The sadness experienced by Princess Pambayun shows that it was in fact hard for her to do the task, yet she dared not to reject it.

In contrast with her position in Babad Mangir and the drama Mangir which put her as a supporting character, the role of Princess Pambayun in the novel SPSPI and the folktale "Princess Pambayun" as the main character allows the author the explore her character further. In "Princess Pambayun" the character pretended to be a dancer named Juminten and successfully delivered her task. Even after she revealed her true identity, she was able to cool her husband's anger and convince him to go to Mataram. As she was pregnant with the child of Wanabaya and the grandchild of Panembahan Senopati, she realized that there was a chance to make peace and bring his father and husband together. His love and trust toward his pregnant wife made Wanabaya oblivious from the possibility that his father-in-law might harm him.

> "Are you deliberately tricking me, Madam? If so, then indeed what vile man that Senopati in Mataram. Sacrificing his own daughter out of greed for power."
>
> "Forgive me, my lord. But whatever happens, Ki Ageng is a husband that I love very much. The proof is this baby that I care for so dearly. Every moment I pray to God that this baby will turn into a great person like his father."
>
> "Can I hold on to your words that you are not trying to trick me?" With all of her might, Madam Mangir who was actually Princess Pambayun tried to convince and calm his husband's rage. Slowly, Ki Ageng Mangir was calm. He even agreed to take his wife to see her parents in the Mataram palace (Prabowo, 2004, 36-37).

In Mangir this sentiment can be seen from this dialogue.

> Wanabaya: (avoiding Princess Pambayun). It was his intention to make Ki Ageng Mangir Muda Wanabaya go to Mataram without a fight.
>
> Princess Pambayun: Enemies will turn to peace ... Mataram will welcome with a party throughout the kingdom… (Toer, 2000, p. 69).

Pambayun's intention to bring peace between Mataram and Mangir showed no result. This is because as a figure with an ambition of power, Panembahan Senopati only cared about defeating Wanabaya. Meanwhile, as a daughter, Pambayun had proven that she successfully delivered the task from her father, marrying Wanabaya and taking him to Mataram to pay respect and visit the father-in-law. Nevertheless, it was unexpected that when Pambayun and Wanabaya went to Mataram, her father would murder her husband in such a disgraceful manner, as depicted in this quote.

> Princess Pambayun who then became the spouse of Ki Ageng Mangir kneeled, followed by her husband, Grand Master Mangir. Then, unexpectedly, her father hit her husband's head with his feet. At once, Grand Master Mangir, met his fate. Princess Pambayun fainted upon seeing the scene (Prabowo, 2004, p. 38).

In the drama Mangir the murder of Wanabaya occurred prior to his meeting with Panembahan Senopati. At the gate of the palace, Wanabaya and Mangir troops were stopped by the Mataram army. In the battle, Wanabaya was killed by Pangeran Purbaya. Here, Princess Pambayun defended Wanabaya and enraged her father. Before her father could kill her, Princess Pambayun was murdered by Tumenggung Mandaraka.

> Archery Senopati: (Slowly drawing keris, he hit Princess Pambayun who was crawling toward him with his feet). Somebody broke into the palace.
>
> Tumenggung Mandaraka: This is no job for the old man.
>
> Princess Pambayun: (scream). Here I die, Wanabaya, Brother … (Toer, 2000, p. 111).

The quote shows the character of Panembahan Senopati as a father and ruler who was cruel and willing to do anything to conquer another region and his enemy. In order to gain more power, he oppressed his own daughter and the ruler of another region who did not legally belong to his authority.

In contrast with the objective of babad writing which serves as the legitimation of power (Subidyo, 2000, p.195; de Graf, 1985, p. 1) and historical sources (traditional historiography) (Sudrajat, 2008, p. 19), the drama Mangir and the novel SPSPI aim to provide a reinterpretation on the occurrence and characterization in the babad, as explicitly explained by either Toer or Santosa in their works. It can even

be said that these two works tend to be used as a means to criticize the violence and patriarchal power of Archery Senopati as the King of Mataram.

RESISTANCE OF PRINCESS PAMBAYUN AGAINST THE POWER OF PATRIARCHY IN THE MALE FEMINISM PERSPECTIVE

The reason of why the drama Mangir and the novel SPSPI were written is explained explicitly in the works. Toer (2000) mentioned this in the "Liability" in the foreword section of the drama, while Santosa (2014) detailed the reason through the narrator character who received a complaint through a phone call from the Queen of South character. Moreover, historically, both works were written with the same background or reference, namely Babad Mangir, which was mentioned in the novel and the drama. Hence, the writing of the drama Mangir as well as the novel SPSPI essentially addresses what Culler proposed (1976, p. 1382), which is that a text always has a relation with other preceding texts. A text absorbs and transforms other texts in an intertextuality relation. This notion is supported by Lesic-Thomas (2005, p. 1) on how there is no text which has no trace of other texts within it.

In the drama Mangir and the novel SPSPI, Princess Pambayun who was sacrificed by her own father in the beginning of the story to conquer Wanabaya and bring him to Mataram, was depicted as a woman who dared to put up a fight. In her dialogue with Tumenggung Mandaraka (Ki Juru Martani), Princess Pambayun affirmed that she was the one who fell in love with Wanabaya and refused to betray him as she was instructed by her father. This statement shows that in the relation of love, woman has the same rights as the men. The woman becomes the active subject instead of the passive one as constructed in the patriarchal system.

> Tumenggung Mandaraka: Yes, apparently Ki Wanabaya, a handsome and strong bachelor, a skilled horse-rider, a might spear warrior, brave in wars, good at love making.
> Princess Pambayun: How could you lie to me.
> Tumenggung Mandaraka: Am I wrong to say that Wanabaya was crazy in love, falling into your arms?
> Princess Pambayun: I was the one who fell in love with him at first sight. Tumenggung Mandaraka: That should not be a problem, as Wanabaya is now in your hands, Princess. There is a problem with the snake in Baru Klinting.
> Princess Pambayun: (frowning, leaving Tumenggung Mandaraka, pointing to the ground). Lies! All lies! (Close her eyes with both her hands). How could a princess, the firstborn of the Queen, be lied too as this? (Toer, 2000, p. 46).

This quote shows that Princess Pambayun, who was initially sacrificed by her own father to trick and bring Wanabaya to Mataram, has developed to become a subject who made her own decision to love her husband and refused to betray him.

> Tumenggung Mandaraka: For the glory of the King, His Majesty Penembahan Senopati, there are no lies, no deceptions, as the King is the god on earth. All his actions are true.
> Princess Pambayun: (ran to the side, covering her face, her back was shaking). Including killing and betraying my own husband? (Toer, 2000, p. 47).

Her fight can also be seen through this dialogue.

> Tumenggung Mandaraka: (approaching; nodding). Yes, if that is the command of the King. The King's command is the God's command. Doesn't my lady devote yourself to the god-king? Isn't that the oath of every woman, when she becomes part of her husband's household?
> Princess Pambayun: Also, to murder and betray (screaming from behind her hands). Now I understand, why dear brother Rangga, firstborn of Mother Jipang-Panolan, father's own son, was murdered by him, hanged at the top of the fig tree. (Toer, 2000. p. 48).
> Princess Pambayun: May I not choose between the two? Only one between two? How could you torture me?
> Tumenggung Mandaraka: My lady knows one truth: that is to serve your father, His Majesty, for the glory and pride of Mataram. Tomorrow or the day after that you may not be able to devote

yourself, as lips turned still, and tongue frozen.

From the dialogue, it can be seen how Princess Pambayun attempted to hold back and fight against her father's authority which used all means to get what he wanted. As a representative of her father's authority, Tumenggung Mandaraka forced Princess Pambayun to obey her father for the glory of Mataram. What Tumenggung Mandaraka said was indeed appropriate to the principle of Javanese power which considered the authority of a King as an absolute as a representative of the power of the material world (Suyanto-Gunawan, 2005, p. 210). For this reason, a King's power should not be questioned by the people. The Javanese idea of a power was also religious and self- affirming. The King should not be challenged as he was the manifestation of khalifatullah (messenger of God). The people should not ask for accountability from the King (Suyanto-Gunawan, 2005. p. 210).

Princess Pambayun's courage in attempting to fight Tumenggung Mandaraka who represented her father shows the characteristic of male feminism which fights and even aims to end the privilege and authoritative structure of men while simultaneously challenging social and cultural values that are permissive toward violence (Subono, 2001). This is also shown by Wanabaya, after his wife told him that she was the daughter of Panembahan Senopati.

Wanabaya: A message from a dishonorable King, toward the old Perdikan of deceptions ...

Princess Pambayun: The ruler of Perdikan Mangir is equally as might as the King of Mataram. There is no feud now. This is Putri Pambayun the messenger. What only exists now is the son and father-in-law.

Wanabaya: Deceitfully sending his own daughter (Toer, 2000, p. 68).

Wanabaya: (toward the world) He sacrificed his own daughter, just because he was too cowardly to fight Mangir. You King, you're sacrificing everything only to keep your throne and your crown (Toer, 2000. P. 69).

As a male feminist, Wanabaya also criticized the violence and oppression toward women conducted by Panembahan Senopati in implementing his power and authority. The male feminist perspective is evident in the novel SPSPI, for example, in the following quotes.

Has Archery Senopati got to my level? Jas iket blangkon (metaphor of it means the same), what he wears is what Mangir Wanabaya wears!

This is why Princess Pambayun preferred to forget his father, the ruler of Mataram, which she deemed hungry for power. She would also rather forget Grandfather Juru Martani, because she knew that it was him who advised the King to send her to dance in Mangir. She would rather forget everything …. (Santosa, 2014, p. 39).

Senopati was a contradiction. What appeared to be mighty and proud apparently hid a brutal and unjust truth. He reinforces an egoism. And Pambayun, as the miserable victim in Babad Mangir turned out to be the one who unravel many things (Santosa, 2014, p. 54).

The male feminist perspective is also evident through Princess Pambayun's criticism on Wanabaya's decision to ban her from Mangir, due to a mere misunderstanding between the two in regard to the poem copied by Princess Pambayun.

"What if I caught you cheating?" the question came to her all of a sudden. Yes, what happens if on a pale afternoon, she caught her making love to another woman, would she ban him as well? How could she, when in the great kadipaten, it was Wanabaya who was the Master?

"Unfair!" Pambayun got up furiously. Her dark hair was left messy, and even so, her beauty remains despite her face looking visibly upset. "This injustice cannot go on …." She screamed inside. The world of men must be challenged. They cannot build tradition and culture to legitimize their injustice. (Santosa, 2014, p. 14).

From some of the quotes, it is clear that the novel SPSPI was a deliberate attempt of the writer Joko Santosa to provide a space and voice for the female characters of Princess Pambayun and Queen of South to criticize the authority of Panembahan Senopati. The appearance of Queen of South at the beginning and the end of the plot of the novel in her dialogue with the narrator can be interpreted as a feminism symbol which dramas a role in building the storyline, especially in relation to Wanabaya's death and the role of Panembahan Senopati and Princess Pambayun in his death. The battle between

Princess Pambayun and Prince Rangga, the son of Archery Senopati with Queen of South, who sent Wanabaya to death while he prays, shows the equality between the power of Princess Pambayun and that of Prince Rangga in self-defense mastery.

A great fight was inevitable when Princess Pambayun accidentally met Pronce Rangga at the Opak riverbank, right at the edge of the Southern Sea….

"Rangga, you have to pay for Brother Wanayaba's death!" Pambayun hysterically yelled. Her blood was boiling to the arteries of her heart. Flame was flickering from her face.

"Try if you can!" Prince Rangga sneered as if to challenge her.

The life and death battle between the two poweful warriors who are both the descendant of Archery Senopati was immensely devastating. Each of them used their full power. The Gelap Ngampar versus the Lembu Sekilan….

"Rangga, my son. You have made such a misdemeanor on the land.

Now is time, son, to come home to your mother's palace." Suddenly, a mystical voice emerged. …//Along with the voice, a tide as tall as the coconut tree crashed on Rangga's body, which all of a sudden turned limp, unable to avoid the wave. Strangely, Rangga did not drown in the dark furiously rolling waves. He remained afloat, as if walking on the sea. (Santosa, 2014, pp. 237- 238).

The appearance of Queen of South as the one who broke the fight between Princess Pambayun and Raden Rangga was not present in other works. However, the story on Prince Rangga, one of the descendants of Panembahan Senopati with Queen of South can be found in the Folktale Anthology Yogyakarta Special Region entitled "Prince Rangga" (Prabowo, 2004, pp. 104-113) has similar elements with the battle between Princess Pambayun and Rangga which ended up with the return of Rangga to the southern sea. In the story "Prince Rangga" it was told that to end Rangga's brutality which harmed the people of Mataram, Panembahan Senopati asked for Queen of South to hadle the problem. Queen of South then instructed one of her followers to announce a competition, "whoever can conquer the dragon disrupting the peace in the Mataram Kingdom shall receive half of the Mataram's land." Rangga then showed up for the challenge, but failed to defeat the dragon, which was in fact Queen of South in transformation. Finally, Rangga was taken back to the Kingdom of the Southern Sea. It is this story of Prince Rangga that is suspected to be transformed and incorporated into the storyline of the novel SPSPI. The decision to replace the dragon of Queen of South into Princess Pambayun in the novel increasingly confirms Princess Pambayun's character as a woman with undefeatable power, equal to that of Queen of South.

The intervention of the Queen of South character in the writing process of the novel SPSPI as the one who broke and ended of the battle between Princess Pambayun and Prince Rangga also confirms the relation between Panembahan Senopati and Queen of South. As depicted in Babad Tanah Jawi and oral tradition among the local people, during his preparation in building the Mataram Kingdom, Panembahan Senopati, who was once called Danang Sutowijaya, went into a meditation retreat at the coast of the Southern Sea and met and got married to Queen of South. Queen of South then promised to help protect the kingdom from its enemies (Olthof, 2017, p. 96; Wessing (1997a, p. 97; 1997b, p, 318; Arif, 2019, p. 271; Lestari, 2017, p. 214). The responsibility and duty in protecting Mataram is also expressed by Queen of South in her dialogue with the narrator in the novel SPSPI (Santosa, 2014:274). From the male feminism perspective, this can be understood as a form of recognition on the existence of the female counterparts, which is represented in the characters of Queen of South and Princess Pambayun in the relation with Panembahan Senopati and Wanabaya.

In the context of a literary study, especially Indonesian and Javanese literature, there has not been many which discuss the notion of male feminism in literary works, including those by Pramudya Ananta Toer and Joko Santosa, whose works promoting the spirit of male feminism are discussed in this study. One previous study on the Mangir drama focused on how it evolvds as a form of transformation and reception from Babad Mangir (Dewi, 2013), while another study by Aryani and Maullinda (2019) attempted to examine gender injustice in the drama. However, neither study used the male feminism perspective. Moreover, Midyatanti et al. (2019) conducted research on the novel SPSPI and focused more

on the cultural anthropology study than the male feminism perspective. Therefore, in relation to previous studies, the results of the current study are arguably more significant as it investigates the power of patriarchy in two Indonesian literary works by male authors using male feminism perspective. This study also proves that the awareness on the importance of gender equality and justice which gives birth to the feminism ideology and movement, is not only fought for by the women as an individual or group that is most disadvantaged by the patriarchy system, but also by the men, including through the works of literature they write. Pramudya Ananta Toer and Joko Santosa are proofs of this notion through the literary works they produce.

CONCLUSION

Based on the research results and discussion, it can be concluded that the presentation of the role, position, and criticism of Princess Pambayun toward the authority of Panembahan Senopati in the drama Mangir and novel SPSPI in the male feminism perspective can be understood as a way to reinterpret masculinity symbol and the power of patriarchy which have brought injustice and oppression on women. The fight against the symbol of masculinity and power of patriarchy represented in the Archery Senopati character who is depicted committing violent and oppressive acts toward women must not only be done by women (Princess Pambayun dan Queen of South), but also the men (narrator dan Wanabaya) who have the awareness of justice and gender equality. Through his literary work, Pramudya Ananta Toer and Joko Santosa become the voice of the male feminism discourse to criticize and fight against crime and gender inequality which subordinate women, including in the governance of a country.

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Jepara and the existence of equality values in its cultural diversity

Wahyono*, **Silvester Pamardi, Suyanto, Eko Supriyanto**
Universitas Negeri Yogyakarta, Jl. Colombo No.1 Karangmalang, Sleman, Yogyakarta, 55281,
Indonesia
*Corresponding Author; Email: wahyono@uny.ac.id

ABSTRACT

Indonesia is a pluralistic country, where plurality is the potential of the nation and on the other hand it becomes a boomerang that will trigger it conflict everywhere which is detrimental to all parties if it cannot be controlled. Various conflicts can occur simply because of differences in ethnicity, ethnicity, language, religion and culture. In addition, the issue of gender inequality is also one of the problems that exist in our country. This is because the diversity of society has the potential to cause group segmentation, fragmented structures, weak consensus, collective conflict, forced integration, and group domination, which in turn can weaken the movement of community life itself. By using a research method which is an analytical literature study, it is hoped that there will be answers to problems that are usually caused by cultural and other diversity in society. Multicultural education efforts and gender equality, culture, intercultural and cross-cultural communication are urgently needed as a solution to these problems. to eliminate the differences that occur in society so as to make life full of peace and tolerance. As one example of cultural diversity for multicultural education is Jepara, which started from the past to the present but maintains cultural diversity. Jepara provides many examples of cultural acculturation but there are still values of equality in it.

Keywords: Multicultural education, problems, culture, diversity, Jepara

INTRODUCTION

Nations in nations. This statement conveys the meaning that Indonesia is a reality consisting of diversity. The diversity of the Indonesian people is a necessity. Indonesia is a nation that has racial, ethnic, religious and cultural diversity. Furnivall, the colonial administrator, called this diversity a pluralistic society (Nagata, 2001).

A pluralistic society is a society that adheres to a shared value system among the various social units that are members. The members of the community lack loyalty to society as a whole, lack of cultural homogeneity, or even less have a basis for developing mutual understanding (Nasikun, 1992).

The pluralism of Indonesian society during the colonial era did not only occur horizontally, but also occurred vertically, all over. In the field of economy, politics, society is polarized in strata, where groups are those who are economically strong, who occupy middle and upper social strata, and economically weak groups, who occupy the lower social strata. Likewise, in the political field, Indonesian society is also split inward into two groups, namely a small group of people who have power, called the elite, and some the large number of people who do not have power or are controlled, are called the masses. Groups are more like a class, as initiated by Karl Marx, because these intergroups develop each other's lives separately and there is no mixing with one another.

Indonesian people who have a diversity of races, ethnicities, religions and cultures are not only a wealth of the community, but also a potential social conflict that can pose a threat to its creation national disintegration. Therefore, it is important to identify and analyze the social conflicts that occur in Indonesia, as well as finding solutions to create and maintain national integration in the midst of diversity.

Suparlan stated that the emphasis on style plural society or Bhinneka Tunggal Ika Indonesia is based on Ethnicity refers to groups or communities' ethnic groups with each. The conception shows that Indonesia consists of a diversity of ethnic groups and Bhinneka Tunggal Ika is the foundation for uniting all of these things. But this plurality opens up the possibility of the potential for practice to occur racial and ethnic discrimination (Humaidy, 2007).

The diversity of Indonesian can be seen from the aspect of regional conditions and socio-cultural aspects. According to the social culture condition, it is seen that the people of Indonesia are composed of various differences, whether religious, ethnic, racial, language and cultural differences. Such socio-cultural conditions tend to create conflict among the life of the Indonesian. The fact also shows that in the life of the Indonesian people there are frequent conflicts between groups of people who are motivated by these differences.

The conditions faced by the Indonesian people are diverse or plural. The plurality that is faced is an absolute fact that cannot be denied. The big problem that becomes the knot in Indonesia is how this nation integrates many tribes that have their own culture so that it becomes a unified nation into a national state according to the motto Bhinneka Tunggal Ika (Joesoef & Sutowo, 2017).

Cultural diversity of Indonesia is beneficial as a source of knowledge for the local community and global society, as a nation identity within international relationships, as an element to encourage tolerance, unity, and nationalism. Therefore, as the young generation, it is important to understand the diversity as the potency of Indonesia instead of being a reason for conflict.

In a small example as a miniature of the diverse cultures that coexist to this day is Jepara with its multi-ethnicity and various cultures and religions in it. Jepara is not only known as a region with world-famous carvings, but also for its people who are always open and friendly to anyone. With local cultural wisdom and high tolerance in it.

METHOD

This study uses the method of literature research with analytical descriptive, which is a comparative method of descriptive and analytical. Descriptive is the presentation of a research report that contains data excerpts. The data collected is in the form of words, pictures and not numbers (Tebba, 2005).

Other than that literature research or sometimes library research, which explains various phenomena that occur based on scientific studies that have been carried out previously. The researcher studies various references in the form of books, journals and factual information related to the discussion, then collects, selects and analyzes related information which is then summarized, compiled and generalized using various relevant theoretical studies so that it becomes one complete unit.

FINDINGS AND DISCUSSION
Culture, ethnic, multicultural in Jepara

Culture or culture comes from Sanskrit, namely Buddhayah, which is the plural form of Buddhism (reason) which is defined as a matter related to the mind and human reason. In English, culture means culture which comes from the Latin word Colere. It means to cultivate or work. Culture as a comprehensive system of ideas, emotions, actions and works created by humans in social life and created uniquely through learning.

Culture is a pattern of behavior, beliefs, and all products of a certain group of people that are passed down from one generation to the next (Santrock, 2014). Culture or culture is very closely related to society. According to Soemardjan and Soemardi (1964), culture is a means of creation, taste, and creation of society. Haviland in Amira (2022) defines culture as a set of rules and norms that are shared by community members which, when applied by members, produce behavior that is considered appropriate and acceptable to everyone.

Cultural components are ideological and mind, nature, religion, language, social relations, economy, science and technology, art, politics and government, cultural inheritance, and education. Culture has specific signs or characteristics. Characteristics inherent in culture are communicative, dynamic, and diverse. However, although culture is communicative, culture is layered or stratified. The communicative nature of culture is due to its elements old and new in the growth and development of culture. This matter is evident in cultural historiography. Culture is the result of human effort to sufficient for all human needs, along with the definition of culture by experts:

1. B. Taylor, that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society (Taylor, 1924).
2. Charles A. Ellwood, Culture is transmitted socially, that is by communication and gradually embodies in a group tradition of which the vehicle in language. Thus, culture in a group is a matter of habits of thought and action acquired or learned by interaction with their members of the group. Culture includes all man`s acquiring power of control over nature and himself. It includes, therefore, on the one hand, the whole of man`s material civilization, tools, weapons, clothing, shelter, machines and even system industry and on the other, all of non-material or spiritual civilization, such as language literature, art religion, morality, law and government (Ellwood, 1927).
3. Francis J. Brown, this emphasis upon interaction suggests a different definition of culture as the total behavior pattern of the group, conditioned in part by the physical environment, both natural and man-made, but primarily by the idea, attitudes, values and habits which have been developed by the group to meet its needs (Brown, 1961).
4. Dewantara, culture means the fruit of the human mind is the result of human struggle against two strong influences viz nature and time (nature and society), in human struggle overcoming various obstacles and difficulties in life and his life in order to achieve safety and happiness that in His birth is orderly and peaceful (Dewantara, 1957).

So, culture has a complex nature, the whole, which includes knowledge, beliefs, art, morals, law, custom, acquired capabilities and wisdom of humans in society. The creators of culture are humans, the focus is community. In addition, in culture there is affirmation that culture is a social heritage, namely as a social inheritance totality and complexity.

In other words, culture is the result of human effort, either material or spiritual. Culture is social property and heritage which is formed through social interaction and is passed on to generations successor by way of enculturation or education. One might say culture is a creation of human interaction that has lasted for centuries.

The word ethnic comes from the Greek word which means nation. Ethnicity is a general pattern of characteristics such as cultural heritage, nationalism, race, religion, and language (Bahari, 2017). In addition, ethnicity or ethnicity is related to social groups in a social or cultural system that have a certain meaning or position because of their ancestry, customs, religion, language and so on. Quoting the Indonesian Ministry of Education and Culture, ethnicity or ethnicity is also called ethnicity. Koentjaraningrat said that ethnicity is a group of people who have a cultural unity that is bound by this cultural awareness so that it becomes an identity (Hasan, 2011).

The Indonesian state with ethnic and cultural diversity is a priceless asset, so it must be maintained and preserved for the sake of unity. Various ethnic groups are scattered heterogeneously with their diversity which, if not managed properly, will certainly trigger conflicts and quarrels. Therefore, here it is necessary to realize ethnic development in Indonesia, which must support dissertation from government policies that are not only in favor of the majority group, because the principle that needs to be put forward is equality and respect for rights to cultural differences (Pitoyo & Triwahyudi, 2017).

Multicultural education is education that respects differences and accommodates various perspectives from various cultural groups (Santrock in Ibrahim, 2015). Multicultural education is very important in the midst of an outbreak of intolerance towards others at all levels of society (Hasan, 2011).

Multicultural education prohibits children in the school environment so that they understand the meaning of difference which is the wealth of the Indonesian nation which should be respected and maintained for its existence. The pressure of multicultural education is on the orientation of the activities and behavior of students who are influenced by their culture (Purbasari & Suharno, 2019), so that with multicultural education, students can develop all their potential and abilities as students and members of society (Wihardit, 2010).

The meaning of multiculturalism is culture itself. Etymologically, multiculturalism is formed from the words "multi" (many), "culture", and "ism" (belief or understanding). Culture is universal, a group of people who embrace a collection of symbols, widely written personalities, reflections of biological

structures, and invisible expressions (Muslimah, 2010). Multiculturalism is a society formed from many cultural groups based on the characteristics of tribe, race, religion, nation, language (Littlejohn & Foss, 2005) and income. (Kerr & Zimmerman, 1997). Essentially, it contains the recognition of the human dignity that lives in its community with its unique culture. Elizabeth B. Taylor and L.H. Morgan defines culture as something universal for human beings at various levels held by all members of society. Emile Durkheim and Marcel Maus explain that culture is a group of people who embrace a set of binding symbols (Littlejohn & Foss, 2005) within a society to apply.

A small example of multicultural conditions is found in one region in Indonesia, to be precise in Jepara Regency, Central Java Province. According to the Dutch East Indies historian Cornelis Lekkerkerker, the name Jepara came from the word Ujungpara which later changed to the words Ujung Mara, Jumpara, and finally Jepara or Japara. The word Ujungpara comes from the Javanese language which consists of two words, namely Ujung and Para. The word Ujung means "a part of the land that protrudes far into the sea", while the word Para means "showing direction". Thus, the word Ujungpara means "an area that is located far out into the sea" which means "bebakulan mrono mrene" (trading here and there). With this meaning, the word Ujungpara also means "a corner where traders from various regions live" (Agustinus, 2020).

Geographical location indeed places Jepara on a peninsula which is strategic and easy to reach for traders. Para from other sources is interpreted as Pepara, which means bebakulan mrono mrene, which is then interpreted as a corner where traders from various regions live. The Javanese call the name Jepara Jeporo, and the Javanese who use krama inggil call Jepara become Jepanten, in English it is called Japara, while the Dutch call it Yapara or Japare.

In very diverse cultures there is representation of gender equality as a representation of equal rights to life in cultural diversity. In Jepara, as is known in historical records, there was the kingdom of Kalinga under the rule of Queen Shima, who was just and wise. The Kalingga kingdom was a successful kingdom at that time (700M) and is recorded in several references, including existing inscriptions (Sudiono, 2000).

Besides Queen Shima and the famous Kalingga Kingdom, Queen Kalinyamat is also known in Jepara. The Kalinyamat area is located approximately 18 km inland from Jepara. In the sixteenth century the area became the administrative location of the port city of Jepara. According to one manuscript note, Kalinyamat was founded by a captain from China named (after Javanese) Wintang whose ship ran aground on the coast of Jepara. Arriving in Jepara (Jung Mara) in a state of impoverishment, he was assisted in learning the local language by his compatriots who had already converted to Islam. Then he was converted to Islam by Sunan Kudus and changed his name to Raft. Sometime after, he founded a hamlet on the side of the road between Kudus and Jepara which gradually became a developed and rapidly developing place. He then served Sultan Trenggana from Demak and got one of Sultan Trenggana's daughters as his wife. According to the genealogy of the Demak Kingdom, the princess is listed as Queen Aria Jepara or in the Babad Tanah Jawi she is called Queen Kalinyamat (de Graaf, 2019).

It was recorded that traders from Aceh, Melaka, Banten, Demak, Semarang, Tegal, Bali, Makassar, Banjarmasin, Tuban and Gresik also enlivened Jepara. It can be said that the Port of Jepara is a place for international trade transactions. Ratu Kalinyamat also collects excise for every ship that transacts at the Port of Jepara. The results of the rice and excise trade made Jepara a prosperous and wealthy kingdom.

In a more modern era, we know R.A Kartini. Kartini was a freedom fighter and the position of her people, especially Javanese women at that time (Soegarda, 1976). She was born into a Javanese aristocratic family in the Dutch East Indies (now Indonesia). After attending a Dutch-language primary school, she wanted to pursue further education, but Javanese women were prohibited from receiving higher education at that time. She met various officials and influential people, including J.H. Abendanon, in charge of implementing the Dutch Ethical Policy.

Not only as a figure who fights for women, Kartini also pays attention to the world of art. One of them is Jepara craft or carving art or we call it kriya. Evidence that shows this Jepara princess's interest in kriya art are letters sent to her pen pals in the Netherlands. In these letters, Kartini alluded to Jepara's craft art and her efforts to develop it. Her efforts were proven by his participation when she took part in an

exhibition in The Hague, Netherlands in 1898 (Dewi, 2018). Because of her cold hands and hard work, Jepara's kriya art is known in the world.

Kriya art functions to increase sales for the community, while the state earns foreign exchange. Kriya art is a branch of fine art from the creativity of craftsmen. This craft of fine arts has value for daily needs. One form of kriya art is carving. Kriya carvings use quality wood in Indonesia such as teak, mahogany, sandalwood, and ebony. Kriyawan (craftsmen) use carving and sculptural techniques. The more complex the carvings are in wood, the more expensive they are. Examples of carving crafts are masks, chairs, tables, statues, and room dividers.

Kriya are at the root of the visual arts, and they have important roles in shaping identity and culture in Indonesia. Kriya are works of visual art that are distinctive, full of meaning, and are the result of a combination of expression, design and high skill. It was created because it is needed in human life (Sunarya, 2021).

The terminology of kriya and craft is very different. Creation of kriya answers the demands of creativity. Also, it appears in response to the representation of new environmental issues that are constantly evolving. Kriya were born because of the issue of novelty and are different from handicrafts. In Indonesia, kriya has an important position in shaping the identity of the people and culture of the nation (Joedawinata, 2000). The task of the kriyawan in creating kriya must be creative, the craft is intertwined between the quality of function and beauty, while the kriyawan job is to imitate or imitate existing kriya (Sunarya, 2020).

From the three figures above, it can be concluded that equality in cultural diversity also characterizes conditions in Indonesia. The three female figures, who are always associated with the issue of equality of women's rights, represent equality in any case, especially cultural diversity in Indonesia.

Cultural problems

Culture created by humans in different groups and regions diversity produces cultural diversity. Every community where humans (society, tribe, or nation) have their own culture is different from other cultural groups. Owned culture a group of people form characteristics and become a differentiator with the group other. Thus, culture is the identity of the communion of life.

In order to fulfill life, humans will interact with other human beings, society relates to other societies, as well there is a relationship between the communion of human life from time to time and continues throughout human life. Culture experiences dynamics along with the dynamics of the social life of humans as owners of culture. In this regard, it is known that the spread of culture, cultural change, and cultural inheritance. As for this is ethnic or national fanaticism (ethnocentrism), culture shock (culture shock), and cultural conflict (Ahmadi, 2007).

1. Cultural spread. Diffusion or the spread of culture is the process of spreading the elements of culture from one group to another, or a society to another. Culture of community groups in a region usually spreads to the people of other regions. For example, culture of Western society, enter and influence culture Eastern society. In terms of the spread of culture, a historian Arnold J. Tonybee formulates several postulates about the distribution of culture as follows.
   a. Aspects or elements of culture are always included not as a whole, but individually. Western culture that entered the East in the 19th century does not enter in its entirety. The Eastern world took Western culture as a whole in one particular element, viz technology. Technology is the most easily absorbed element. Industrialization in Eastern countries is the influence of Western culture.
   b. The power of penetrating a culture is inversely proportional to its value. The higher and in the cultural aspect, the more difficult it is to be accepted. The example of religion is the deep layer of culture. Western religion is more difficult accepted by the East than technology. The reason is religion is the deepest and highest layer of culture, meanwhile Technology is the outer layer of culture.
   c. If one cultural element enters, it will attract other cultural elements. Adopting foreign technology elements will also bring in value foreign culture through foreigners working in the technology industry.

d. Aspects or elements of culture that are not dangerous in their homeland, can be dangerous for the people they visit. An example is nationalism, where nationalism is the result of socio-cultural evolution and became the cause of the growth of national states in 20th-century Europe 19, but instead split the state system in the Eastern world, such as sultanates and caliphs in the Middle East. (Herimanto & Winarno, 2010).

2. Cultural Change. Cultural change is a change that occurs as a result from the incompatibility between elements of different cultures, so that conditions occur that function is not compatible with life. Cultural change covers many aspects, both form and nature change, the impact of change, as well as the mechanisms through which it passes. Cultural change includes cultural development. Development and modernization including cultural change. Cultural changes that occur can cause problems, among others in other words, changes will be detrimental to humans if the changes are regressive (setback) not progress (progress). Change can be bad or be disastrous if done through revolution, fast, and beyond human control.

3. Cultural inheritance. Cultural inheritance is the process of transferring, forwarding, ownership and use of culture from generation to generation. Cultural inheritance is vertical, meaning culture passed on from the previous generation to the next generation used, and then passed onto future generations. In cultural, culturation several problems can arise, among others whether the cultural heritage is in accordance with the dynamics of society at present, the recipient generation's rejection of cultural heritage and the emergence of a new culture that is no longer in accordance with the culture inheritance. In one case, it was found that the younger generation rejected the culture to be passed on by the previous generation. That culture is considered not again in accordance with the interests of the life of that generation, even considered contrary to the new cultural values that are accepted today. So, in this case cultural inheritance can be done through enculturation and socialization. Enculturation or culture is a process to learn and adapt individual thoughts and attitudes to the system norms, customs, and rules of life in culture. Enculturation process starts early, namely childhood, starting from the environment, family, playmates, and the wider community. As for socialization or the correctional process, the individual adjusts to other individuals in a society.

Problems of cultural diversity and equality

As it is known that the diversity of society has the potential to give rise to group segmentation, structurally divided, consensus weak, frequent conflicts, forced integration, and existence of group dominance. Such is the potential to weaken the movement of social life. Diversity is capital valuable for building a multicultural Indonesia. However, conditions also have the potential to divide and become fertile ground for social conflict and jealousy. At the surface level, these negative effects appear in forms of friction, conflict, and open conflict between groups. Disputes between groups of Indonesian people often occur, even in the current era of reform. This conflict can occur between religious groups, ethnic groups, regions, even between political groups. For example, the Ambon conflict in 1999, the conflict in Sambas in 2000, and the conflict in Poso in 2002, the 2017 DKI election problem.

Some important things to consider when upgrading intercultural and community understanding is wherever possible elimination of cultural diseases. These are the diseases suspected to trigger conflict between community groups in Indonesia. As for some of the things that cause conflict and disintegration are ethnocentrism, stereotypes, prejudice, racism, discrimination, and scapegoating (Sutarno, 2007).

Equality or equality can be interpreted as being human equality. Equality is an attitude to recognize the existence of equality, rights and obligations as fellow human beings. Therefore, the principle of equality or equality requires guarantees of equality, rights and obligations. Problems that occur in life, generally are the emergence attitude and behavior to recognize equality, rights, and obligations between people. Terrorism and discrimination are actions that violate human rights (HAM). Discrimination is also a form of injustice. Discriminatory behavior is inconsistent with basic human values.

It needs to be abolished in social life, nation, and state. Therefore, efforts to emphasize and eliminate discriminatory practices is through protection and enforcement of human rights in every sphere of human life. Judging from the level of legislation, of course action discrimination has been prohibited by the government

through the making of regulations anti-discriminatory laws and their implementation in the field. An example is Law number 7 of 1984 concerning Ratification of the International Convention which deals with deletion of all forms of discrimination against individuals, both men and women according to the International convention on the Elimination of All Forms of Discrimination Against Women/CEDAW. Another example is implementation of government laws as mandated by law number 29 of 1999 which is ratification of international conventions on the elimination of all forms racial discrimination.

In this case, to realize equality before the law and elimination of racial discrimination, among others, is marked by elimination Proof of Indonesian Citizenship (SBKRI) through Presidential Decree (Keppres) number 56 of 1996 and Presidential Instruction number 4 of 1999. Besides that, Chinese New Year was designated as a national holiday and shows the development of efforts to eliminate discrimination race, was in the right direction.

Prevention of discriminatory behavior in the household, too Law number 23 of 2002 concerning Protection has been stipulated Children and Law number 23 of 2004 concerning Elimination Domestic Violence (KDRT). The two laws have categorized violence against children and violence in the home as a crime, because it deserves to be sanctioned criminal. Criminalization of discriminatory behavior in the household is a step forward to eliminate discriminatory practices in public (Herimanto & Winarno, 2010).

Alternative problem solving for diversity and change culture

There are several alternative problems solving that can be applied to overcome the plurality of Indonesian society. Several alternatives these include:

1. The problem of inter-ethnic conflict. In accordance with his nature as a social being, humans always need the presence of other people around him. In the absence of people otherwise, humans would be nothing. This condition will result in social interaction between humans. As a result of the interaction, there was a meeting of several characters, even several cultures carried by everyone. As a result, from meeting him these individuals cause : reject (confrontation), assimilation, acculturation. The occurrence of conflict caused by several things, among others namely differences in stance between individuals, cultural differences, and different interests. Realizing the conditions of the conflict, is necessary for fast and precise handling so that the conflict that was originally individuals do not spread into inter-ethnic conflict. It should be realized that the differences that exist in each ethnic group have values and traditions different too. It is time for every citizen to act open and willing to accept other ethnic cultures. Primordial view which will lead to a short-sighted attitude needs to be changed immediately, as well the appearance of a feeling of superiority must be abandoned immediately.

2. The problem of inter-religious conflict. According to Clifford Geertz, religion is a bonding element that creates harmony as well as a divisive element that can cause disintegration. In a functional view, religion is something that unites the highest inspirations, gives guidance, morals, as well as provides individual peace and peace for. However, at the same time, sometimes religion is made as a tool to break the unity of the nation. Religion is used as a guide to achieve the desired ambition. As a result, society is narrow-minded, and flammable with all kinds of issues exhaled by irresponsible people. This condition must be resolved as soon as possible (Wuryanti, 2007). Interreligious conflict at first was just one small problem. However, because there is no handling of a serious problem, it eventually grew into a very big problem. Many experiences and events that can be used as wisdom. Therefore, efforts to develop tolerance between religious communities and allow other people carry out religious activities is a must.

3. The problem of conflict between the majority and the minority. The diversity that belongs to the Indonesian nation is a wealth which is priceless. However, this diversity would be disastrous if not properly managed. Diversity has great potential for giving rise to conflict. In Indonesia there are still many feelings as the ethnic group that feels the most powerful in its territory. Consequently, ethnicity others who are economically more established can trigger the occurrence of conflict. Therefore, every ethnicity must be able to appreciate the difference that exists, because the difference is a gift, and isn't a disaster.

4. Problems of conflict between indigenous and non-native and treatment discriminatory. Racial and ethnic sentiment in Indonesia is an issue that has the potential to cause conflict. Discrimination has two understanding, namely:

a. Discrimination is the denial of the rights of a color group. The real state applies to all citizens.
b. Discrimination is the denial of minority rights.

The challenge at this time is how the Indonesian nation can live peacefully side by side with each other. For that it must remove prejudice, misunderstanding and hatred, and find and develop shared values, namely human values that bind as one nation. Therefore, the attitude of tolerance between tribes' nation, religion, and between groups must really be developed.

The values of equality in cultural diversity and its existence in Jepara

Existence or existence derived from the Latin word existere which means to appear, exist, arise, have an actual existence (KBBI Online, 2023). Existere is composed of ex which means out and sistere which means to appear or appear. There are several meanings about existence which are explained into 4 meanings. First, existence is what is. Second, existence is that which has actuality. Third, existence is everything that is experienced and emphasizes that something exists. Fourthly, existence is perfection (Bagus, 1996).

The existence of cultural equality values is how we understand values, lessons learned from local culture which of course have colored people's lives from the past until now, where one culture and another are interrelated and no one feels or is felt to be more dominant or superior inside it.

As discussed here, we all know, as an area adjacent to the ocean, and historically it is known that during the reign of Queen Kalinyamat Jepara was a big city and experienced rapid progress, as mentioned in several literatures, it can be understood that the culture in Jepara is diverse. We can find this today, in the life of a pluralistic society, how the Jepara people still uphold the values of equality in this culture.

One piece of evidence that can be seen as an example of cultural equality despite cultural acculturation is in the Mantingan Mosque complex. The Mantingan Mosque or often referred to as the Astana Sultan Hadlirin Mosque is a mosque left by Queen Kalinyamat and is authentic evidence of the greatness of Queen Kalinyamat together with her husband, Sultan Hadlirin, who played a role in her reign in the 16th century (Said, 2013).

The Mantingan Mosque is one of the ancient cultural heritage mosques in Indonesia located in Mantingan Village, Tahunan District, Jepara Regency, Central Java Province. The exact location is to the north of Jalan Sultan Hadlirin, Jepara, about 7 km south of Jepara District, and can be reached by car in about 15 minutes. The Mantingan Mosque as a whole is a complex consisting of a mosque, a cemetery, and a simple museum, all of which are a national cultural heritage with cultural acculturation in it and historical value.

The establishment of the Mantingan Mosque is estimated to be in 1559, as the sound of the inscription found on the mihrab, namely the likeness of a brahmin in the color of a sari, indicates the meaning of the year 1481 Saka (1559 AD). In historical records, the establishment of this mosque relates to Queen Kalinyamat and her husband, Sultan Hadlirin, who are buried there. In the genealogy at the Demak palace, Queen Kalinyamat is the daughter of the third Sultan of Demak, Prince Trenggana (Sugiyanti, 1999). According to the story, the existing mosque complex was built by the Queen to overcome her sadness when her husband was killed by Arya Panangsang regarding the succession to the throne of Demak (Rizqa, 2020).

The Mantingan Mosque itself is very old, 464 years old (1559-2023), is around 5 centuries old as well as the ornaments in it. The overall Mantingan mosque ornament uses geometric and floral motifs, which in the process, these existing motifs have undergone stylization, namely simplifying the shape or making it more disguised without leaving the original shape character. That way the shape of the resulting ornament will no longer be the same as its original form.

The Mantingan Mosque with the reliefs attached to the walls of the mosque totaling 114 reliefs, this is because there are still some stored in the museum which is located beside the mosque. It could be that this mosque is the only mosque with relief decorations in it. The architectural style of the building shows the acculturation of Hindu and Chinese cultures. It can be seen from the shape of the mustaka and overlapping roofs with the Hindu Majapahit pattern. Likewise the reliefs are of another culture, there is Chinese influence seen from the stylized form of the lion dance.

In accordance with the literature, the architectural form of the Mantingan mosque is very unique, this can be seen from the shape of the relief ornaments on the the mosque building which describes the time of its construction, background Hindu, Javanese, Chinese and Islamic cultural backgrounds are so thickly colored the culture of the people at that time, this can be seen from the existing ornamental motifs on the decoration of the Mantingan Mosque.

In several other examples, cultural acculturation also occurs in society until now, found in several traditions that are carried out such as in the Sedekah Bumi Jepara tradition. The tradition that is held every Kliwon Friday in the month of Zulhijjah can minimize stigma because the rituals that take place in alms of the earth necessitate Christianity, Islam, Buddhism, the religions that exist there to come together as one (Syakir, 2022).

On the other hand, there is a small village at the eastern end of Jepara Regency, Central Java, where religious life and beliefs are very diverse. However, this village, which has a total population of around 8,047 people, can live in harmony side by side. The village is called Plajan and belongs to the Pakis Aji sub-district. The village is about 22 km east of Jepara City. The village, which is located in the eastern corner of Pakis Aji District, has an area of 1,044,500 hectares. Administratively, this village consists of 43 RTs, 7 RWs and 24 hamlets so that Plajan Village is classified as large and has a large population. In everyday life, people seem to get along and get along well, there is no friction and mutual respect. In other words, tolerance between people is well maintained (Setyawan, 2017).

In addition to the beautiful panorama, this village with hilly conditions has several places of worship. There are four religions they adhere to namely Islam, Hinduism, Christianity and Buddhism.

The village with hilly conditions has several places of worship. There are 14 mosques, 40 prayer rooms, 4 temples and 1 church. From village records, there are around 7,515 Muslims, 435 Hindus, 55 Christians and 4 Buddhists. Interestingly, they can live in harmony and comfort even though they have different beliefs and religions. In some village activities they even blend into one and work together.

This harmony can be seen from the activities of residents every day. Even though they have different beliefs and religions, they are involved in social activities. It was clear when they welcomed the new year AD, by holding a joint prayer event. This joint prayer is indeed not done together at one time. However, the village administration provides an opportunity for followers of three religions to pray. Three days before the new year, three religious adherents in this village have the opportunity to pray together for one day. This has been going on for decades (Setyawan, 2017). In other words, the harmony of life that characterizes in several areas as an example provides evidence of equality in culture and good values that have been practiced by the people of Jepara for generations.

CONCLUSION

After the description above, it is known that we are currently living in a multicultural society. In this society, it takes people who are able to communicate across cultures and have knowledge of comparative cultural patterns. Of course, there must be people who teach and learn about culture, let alone related to cross-cultural communication. There are various kinds of multiculturalism in parts of the world, especially in Indonesia, be it race, religion, ethnicity, clan and language. Therefore, by studying the differences in pattern variant culture in cross-cultural communication, intercultural communication can communicate effectively in a multicultural society.

Cross-cultural and inter-cultural communication that operates within multicultural society contains at least five important elements, namely the meeting of various cultures in a certain time and place; confession against multiculturalism and pluralism; and changes in individual behavior. Socio-cultural transformation that is evolutionarily capable of changing socio-cultural conventions, namely the transformation process that takes place from the dominant culture to a pluralistic or multicultural culture. Social change and cultural change capable of giving birth to a new social structure, followed by changes in the field and other sectors.

Differences in terms of language, culture, religion and gender inequality sometimes trigger conflicts in society. To avoid conflict, of course, multicultural education and gender equality efforts are needed which must continue to be developed and instilled in society from one generation to the next.

Life that is perceived as multiethnic, multicultural, is certainly not easy, but the people of Jepara can live side by side by implementing the teachings of their predecessors and learning from a good understanding of the values of cultural equality.

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SUB-THEME 5: CRISIS, CULTURAL, RESILIENCE, AND YOUTH IN THE DIGITAL WORLD

Systematic review of the COVID-19 impact on the learning process in Indonesia

Dwiyanto Djoko Pranowo
Universitas Negeri Yogyakarta, Jl. Colombo No.1 Karangmalang, Yogyakarta, 555281, Indonesia
Email: dwiyantot@uny.ac.id

ABSTRACT

Studies on the impact of COVID-19 on teaching and learning activities have been carried out. Unfortunately, there is no conclusion from all this primary research, so it is necessary to conduct a literature study in order to obtain comprehensive information. This study was conducted through a study of several literature from research journals on the impact of COVID-19 on teaching and learning activities. The purpose of this study is to identify and analyze the impact of the influence of COVID-19, especially on the education sector, through a review of research results. The method used is the study of literature. The source of the data is journal articles from research results from 2020-2021 published via the internet. Through the help of Google search, a sample of research data was obtained. The hope is that adequate data and information can be available to make a map of the impact of COVID-19 on classroom learning. Research data are identified, tabulated, and categorized based on the type of research, level of education, population sample, research methods and approaches and research results. The conclusion that can be drawn from the results of the study is that distance learning is not effective. The main obstacle is the unavailability of adequate internet network infrastructure and inadequate readiness of digital literacy of human resources. The implication is that the government must provide adequate internet networks throughout the country and train teachers and students on using digital platforms.

Keywords: COVID-19, learning, impact

INTRODUCTION

At the beginning of 2020, the world was shocked by the existence of a new virus variant called Corona. The disease, referred to as COVID-19, is a virus that attacks China which was discovered in November 2019 precisely in the city of Wuhan. Corona, which was originally considered an ordinary virus, turned out to be very dangerous because this virus can kill humans while spreading very quickly. Symptoms that appear are flu, colds, cough, and fever. In just a short time, this virus has claimed thousands of human lives in various countries in the world, such as Italy, Iran, South Korea, Britain, Japan, the United States, Germany, and other countries, including Indonesia (Wong et al., 2020).

The policy of limiting physical access to public services is enforced by almost all countries affected by COVID-19, including Indonesia. All educational activities cannot be carried out directly face-to-face at school. UNESCO noted, as of December 20, 2020, at least 40 countries have temporarily closed schools to prevent the spread of COVID-19. In Indonesia, the temporary closure of school activities has become a national policy. Both the central government and local governments have taken a policy to stop all face-to-face activities in educational institutions. Of course, this will greatly affect 180 million students, including educators at all levels of education. Although this closure is only temporary, the impact is very pronounced in reducing teaching time and in decreasing student achievement. In addition, losses appear in other forms. Such disadvantages are an inconvenience in the family and decreased economic productivity because parents have to take care of children during work. This is done as one of the efforts to prevent the spread and transmission of COVID-19. The policy raises the output that all educational institutions do not carry out teaching and learning activities as usual to reduce the effects of the spread of COVID-19 disease (Wargadinata et al., 2020).

The Indonesian government issued policies prohibiting people from gathering and doing activities outside their homes and advising them to stay indoors, worship at home, work from home, and study from home. However, the teaching and learning process should not stop even though the government instructed 14 days off for schools in Indonesia at the beginning of the pandemic. Learning and teaching activities

(KBM) that are usually carried out in schools must be moved to home but must still be under the supervision of teachers using distance learning (PJJ). This PJJ is carried out during situations and conditions considered prone to the spread of COVID-19 (Baber, 2020; Sadikin & Hamidah, 2020).

Social distancing and physical distancing policies are believed to reduce the spread of COVID-19. Along with this policy, the government encourages all elements of education to be able to activate classes online. The solution provided is to implement the learning process at home by utilizing various supporting facilities that support the process (Herliandry et al., 2020). Interaction between students and teachers occurs and takes place virtually. Interaction can occur using modern technological devices such as computers, laptops, or mobile phones. Students can use various distance learning applications that have been provided by the government for free or provided by private parties for a fee. Distance learning like this is certainly needed by all students from elementary school to college. This fact does not only occur in Indonesia but also throughout the world. Situations and conditions may not be conducive but learning activities can be carried out anywhere. Especially now that there are many technological equipment available that can support these activities so that everyone can do various things, anytime and anywhere. So, there are no more time restrictions and geographical locations.

UNESCO provides full support to countries around the world to carry out an inclusive distance learning process as a solution (Huang et al., 2020). However, the sudden arrival of this pandemic certainly brings new problems that cannot be underestimated. To implement online learning effectively, many supporting factors must be considered. In addition to the availability of communication facilities and infrastructure, it is very necessary for teachers and students to master adequate technology to operate online learning platforms. On the other hand, the affection factor is also a determining factor for the effectiveness of distance learning.

The process of achieving educational goals is influenced by many factors. So, it is with the success of education itself. There are at least five factors that form, as well as the success of education, namely goal factors, educators, students, educational tools, and environmental factors (Hasbullah, 2012). These various factors need careful preparation and a long time; it cannot necessarily be in a short time that all factors are changed and immediately ready. Therefore, it becomes a big question when students change their learning styles suddenly whether the learning process can run effectively-efficiently. This phenomenon attracts many researchers to conduct studies related to the impact of covid on the Education sector. Since the outbreak of covid until after covid, many studies have been carried out by researchers, lecturers, teachers, and students to see the impact of covid from various perspectives and environments in the school community. Dissemination of research results is carried out either through seminars or publications in scientific journals, which can all be found on the internet. Ideally, research results do not stop at the library and only as a reference, not used as a basis for a policy. In the university environment, there have begun demands to utilize research outputs for learning (*Research-based Learning*). Rosyada (2016) stated that there are at least three *research-based* learning models, namely (1) students are given research assignments in the courses they take, (2) lecturers develop syllabi and teaching materials based on research results, and (3) lecturers develop learning models inspired by the results of research deliberately carried out to develop holistic learning models from the curriculum, methods, tools, evaluation, and so on.

Departing from the phenomenon mentioned above, a meta-analysis of the results of this study was carried out to increase the meaningfulness of research results on the study of the impact of COVID-19 on PBM in Indonesia. This paper will discuss matters about the implementation of learning and teaching activities during the COVID-19 pandemic. The main problems of the research are (1) Can a distance learning model be carried out optimally?: (2) What are some of the learning constraints found in many studies?; and (3) How are the solutions offered so that learning during the COVID-19 pandemic can run smoothly?

METHOD

The inclusion criteria of this study are the results of research containing teaching and learning during COVID-19 within the one-year journal publishing period (2020-2021), in Indonesian and English.

The number of articles obtained in searches conducted by researchers is 51 articles with the criteria that these articles are published and not paid.

This research uses qualitative methods by studying literature from existing documents, both print and electronic media, as well as textbooks and electronic journals. Journal searches are carried out through Google Scholar using selected keywords, namely learning, teaching, teaching and learning and COVID-19.

Based on the search results, data that met the criteria were selected, and 41 articles were obtained, which were then used as research samples. Literature review analysis includes data collection, then reduction of data, presentation of data obtained, and drawing conclusions of results. After selecting several articles, then reduced the data so as not to duplicate titles which are then presented in paragraph form. After that, data is withdrawn, and conclusions are made about all articles studied. This research is a type of systematic review. Anwar (2005) explained that review articles that are compiled systematically are called systematic reviews, and systematic reviews that use formal statistical analysis are called meta-analyses.

The method used in this research is to use a phenological approach, which relies on data in the form of text from the results of previous studies (Creswell, 2016). This research requires data in the form of information on the extent of the influence of the COVID-19 pandemic on society, especially in the field of education, both from the positive and negative sides. This approach was chosen because it wanted to make an anticipation and strategy study based on the results of existing research in order to take meaning from the current pandemic events. The results of this study can provide an overview of the impact of the COVID-19 pandemic, especially on the education sector and in turn can be an input for policy making for the development of the world of education after the COVID-19 pandemic.

FINDINGS AND DISCUSSION
Findings

The explanation of the results and discussion of this research are broadly divided into two main parts. The first part of the results of mapping respondent data that has been carried out. The second part is the result of data processing analysis adjusted to the problem that has been formulated previously. Identification of journal articles carried out in 2020 – 2021 after sorting based on criteria as research articles obtained 41 articles that met the criteria. The research was conducted in educational units from the PAUD/TK level to the university level. The distribution of these education units is shown in Table 1 below.

Table 1. Scope of Research by Education Level

No	Category	Number of studies
1	Early Childhood / Kindergarten	1
2	Primary school	14
3	Junior High School	2
4	High School	2
5	Primary and Secondary Education	6
6	university	14
7	All levels	2
	Total	41

The sample of research results is then categorized based on the type of research. The study sample consisted of 7 research fetuses. Most types are in the type of descriptive research and literature review.

The seven types of research all examine the impact of the pandemic on the learning process in schools. The distribution of the seven types of research can be read in the following diagram.
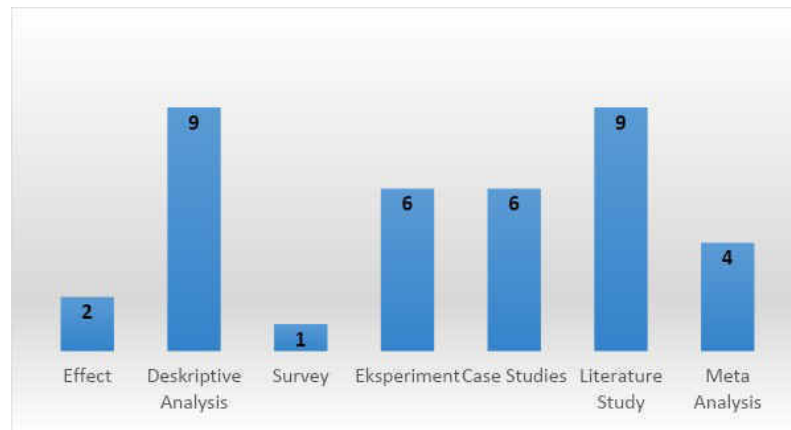
Figure 1. Types of Research

When viewed from the research area, the 41 results of this research can be categorized into three ranges of research areas, namely Java, outside Java, and Indonesia, with the distribution as shown in diagram 2 below.
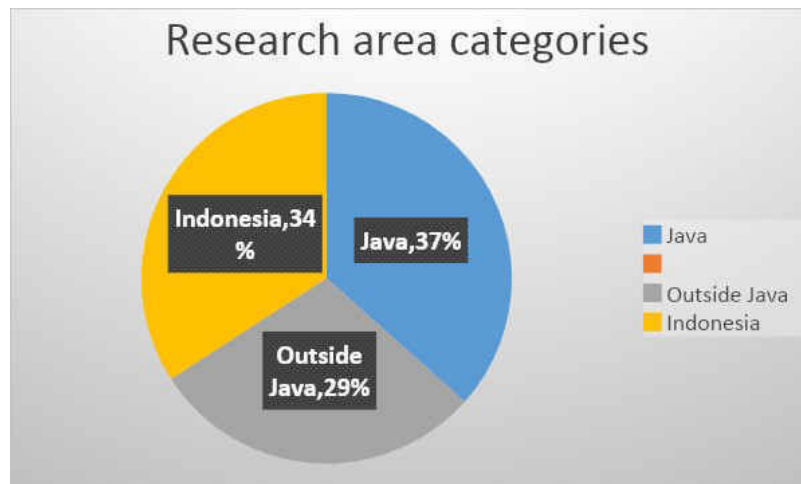
Figure 2. Research area categories

To answer the problem of this study, namely "Can a distance learning model be carried out optimally?", data were obtained from 41 research results. Most concluded that distance learning was not effective, but there were 34% who stated that distance learning was effective. The conclusions of the research sample are as follows.

Figure 3. Distance Learning Effectiveness

The second question of the study is, "What are the learning constraints found in many studies?". Identified from 41 research articles, there are 10 main obstacles to distance learning during the COVID-19 pandemic. These constraints can be seen in the following table.

Table 2. Distance Learning Constraints

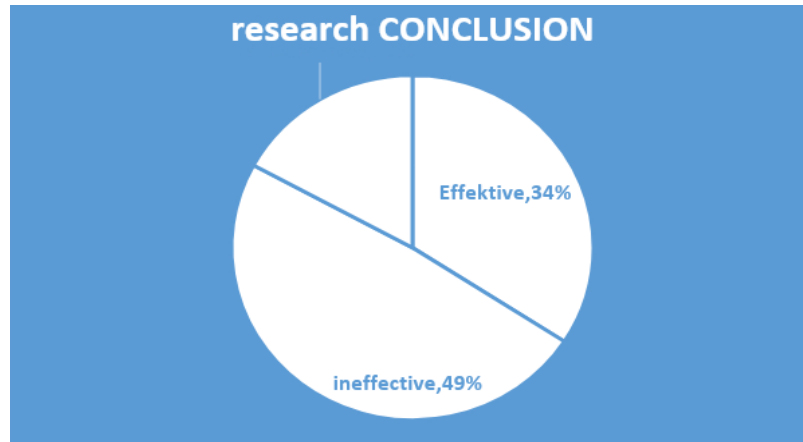| No	Constraints
1	Internet network
2	Lack of mastery of technology
3	Cost/internet quota
4	Lack of independence
5	The completion of the subject matter does not match the curriculum achievements.
6	Additional work for parents in accompanying children to learn,
7	Communication and socialization among students, teachers and parents are reduced
8	The ability of parents to support children's learning
9	Working hours become unlimited for teachers
10	Limited learning resources due to internet access constraints

Discussion

The variety of online learning and relevant technologies is constantly evolving, and some of the terminology associated with online learning is widely used. Terms such as e-learning, online learning, distance learning, blended learning, and hybrid learning are popping up a lot in today's life. Each of these terminologies is related to the use of technology in learning.

Online learning (often used interchangeably with e-learning) is a form of distance education that involves the use of technology as a mediator of the learning process, and that teaching is entirely delivered over the internet (Siemens et al., 2015). In e-learning, students attend online lectures/presentations and/or discussions. In addition, students usually access learning materials online, such as lecture/presentation recordings, reading lists, activities, assignments, and so forth, through the platform provided. With online learning, students submit their work and receive feedback online. Students can also connect and interact with their peers online, and sometimes they can be together in an online classroom with an instructor while working on their digital lessons, materials, or assessments (Stauffer, 2020).

Distance learning has the same structure as online learning. It can be synchronous (happening at the same time) or asynchronous (self-paced). Siemens et al. (2015, p. 99) define distance learning as: "Planned teaching and learning where teaching takes place in a different place than learning, requires communication through technology and specialized institutional organizations." Distance learning is simply an attempt to provide access to learning for those who are geographically distant (Moore et al., 2011).

Blended learning (also known as hybrid learning) refers to practices that combine (or blend) traditional face-to-face classroom learning with online learning (Siemens et al., 2015). Compared to other forms of online learning, blended learning gives students a more beneficial channel to connect with their peers and instructors (Park & Shea, 2020). Academic research has also shown that blended learning gives students a better understanding of lesson content due to the support of social interaction (Garrison & Kanuka, 2004).

Like the definition above, online learning and blended learning are different but not entirely different. Online learning involves an existing learning environment online, while blended learning is a mixture of face-to-face learning and online learning (Pearson, 2020). University West Indies' Centre for Excellence in Teaching and Learning (CETL) reduce online learning from blended learning by stating that in an online learning environment, the responsibility for learning shifts primarily to students while teachers play the role of guides to facilitate the learning process. However, in a blended learning environment, students can learn at their own pace through the convenience of online learning and have the opportunity to interact with their peers and teachers in face-to-face sessions.

Online Learning Constraints

The COVID-19 pandemic has forced the closure of many physical activities around the world, including educational activities. This situation leaves educational institutions with no choice but to migrate to online learning. Although online learning is not a new phenomenon, this sudden transformation into online learning has posed a major challenge for educational activities globally. A recent study by Adedoyin and Soykan (2020) points to some concrete challenges caused by sudden digital transformation. Key challenges are related to technological infrastructure and digital competencies, socioeconomic factors (educational inequality), assessment and supervision, heavy workload, and compatibility.

By its very nature, online learning is entirely dependent on technological devices and the internet, so it is undeniable that technology is the most pressing challenge. It becomes a big obstacle if we do not have digital competence due to a lack of experience or inadequate training. Some typical technology problems include a lack of knowledge on how to use apps, unstable/slow internet connections, outdated communication devices, and incompatible browsers. Jalli (2020) argues that the lack of internet access is a big challenge for students in Southeast Asia to study online. Despite the Ministry of Education's efforts to provide online learning opportunities by disseminating video lessons through television and other online platforms such as Facebook pages, YouTube channels, and e-learning websites, the number of students who already have access to online learning is still low (UNESCO, 2020).

With online learning as a substitute for physical classrooms amid the COVID-19 crisis, many students are vulnerable to falling behind in their studies or experiencing additional challenges due to their socioeconomic status (see Sun, 2020). Students from low socioeconomic families cannot afford broadband connections and related devices such as computers/laptops or tablets to support their online learning. Instead, they use smartphones to access lessons and learning materials, complete assignments, and take exams (Chea et al., 2020).

Assessment during this global pandemic has become more complicated (Adedoyin &; Soykan, 2020) because it is carried out online. Therefore, a new approach to assessment is essential. With online assessments, teachers have limited control over student work, making it difficult for teachers to manage cheating and ensure that students complete assessment tasks on their own.

For many educational institutions, the sudden shift to online learning has created an unexpected workload, especially in building electronic platforms and integrating external applications into their

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systems in a timely manner (Adedoyin & Soykan, 2020).   Along with that, another important issue is to immediately train teachers and support staff to use the new platform and system. Teachers take on an extra heavy workload because they are responsible for converting subject content, learning resources, and assessments to an online platform. With immediate demand, this workload more or less causes stress and anxiety (MacIntyre et al., 2020; Winthrop, 2020).

There are many other challenges that have been addressed in recent research studies on online learning during the COVID-19 pandemic. For example, online or remote learning amid the pandemic has created more stress, frustration, and isolation for students who miss out on opportunities to interact with peers (Daniel, 2020; Gillett-Swan, 2017). The shift to online learning has also raised concerns about cybersecurity, cyberbullying, online violence and exploitation, and other psychological issues caused by the difficulties and uncertainties associated with online learning during the COVID-19 pandemic (Daniel, 2020; Yan, 2020).

Recommendations for the effectiveness of online learning

COVID-19 has paved the way for the digital transformation of education and increased ICT adoption in the classroom. Zhao (2020) argues that COVID-19 is a catalyst for educational change. Due to COVID-19, many educational activities, including school inspections and exams, have been suspended.

A number of researchers have proposed suggestions on how to improve the effectiveness of online learning. Naffi et al. (2020) suggest eight ways universities can improve equity and access to online learning, namely (1) making materials accessible; (2) selecting adequate digital technology; (3) record lectures and video texts and audio content; (4) adopt culturally responsive, inclusive teaching; (5) adopt a flexible approach to student participation; (6) ensure financial and equipment support; (7) understand student needs; and (8) addressing systemic racism.

Leif et al. (2020) argue that online learning can be made more accessible and inclusive through five simple steps, such as (1) consider how students will navigate through your online classroom; (2) provide a video tour of your online classes at the beginning of the semester; (3) ensure all Word documents, PowerPoint presentations, and PDF files are accessible and searchable; (4) add alternative text (alt text) to images and graphics so that they can be read aloud when students use screen readers; and (5) add captions and transcriptions to video lessons. Some of these suggestions may not apply to the Cambodian context, but they are worth considering if appropriate.

Martin (2020) offers a five-point guide for educators to optimize online learning. (1) *instructions* (explicit, orderly, and well organized); (2) content (high quality and appropriate to the student's level); (3) motivation (self-regulation, parental involvement, and tasks that separate students from the online environment); (4) relationships (interpersonal relationships through various channels of communication and adequate face-to-face online instruction); and (5) mental health (reaching out to students who may need help and informing them of whom to contact when they need mental health support).

As many students tend not to actively participate in online classes, some researchers provide tips on how to create an engaging online learning environment. Fung et al. (2020), for example, recommend strengthening student-teacher interaction by starting the classes early and using chart functions to conduct regular student checks. Ask students to turn on their videos. Regularly ask for student feedback in real time. To do this, teachers can use interactive platforms such as Poll Everywhere, Mentimer, Kahoot, Padlet and Pigeonhole Live.

Chea et al. (2020) provide 6 recommendations. (1) Leadership leaders. Institutional leaders need to have a genuine commitment to supporting the adoption of blended learning by investing in the facilities and resources needed to support the digital transformation of education. (2) Development of infrastructure and digital literacy. Educational institutions should build and improve digital learning platforms, provide stable internet connections, assist learners from low socioeconomic backgrounds, and improve digital literacy among students and lecturers. (3) Pedagogical pedagogy. Teachers are provided with training in the development of knowledge, skills, and innovative teaching and assessment methods. (4) Offer support for students and staff, both faculty and non-faculty. (5) the role of learning and teaching attitudes. Educational institutions should instil in students a "culture of reading, discussion and debate". Teachers

must keep abreast of new developments in their field, especially regarding new teaching techniques, and (6) government support to assist educational institutions in developing and improving ICT infrastructure, providing training programs for staff, and improving communication and collaboration across institutions.

CONCLUSION

The conclusion that can be drawn from the above discussion is that the COVID-19 pandemic has made online learning the new normal in most parts of the world. It is no longer a foreign phenomenon that in many countries, online learning was not yet established before the pandemic. This provides a powerful impetus for the digital transformation of education at various levels.

Online learning during COVID-19 clearly brought many challenges for educators, students, school administrators, and parents, among other stakeholders. This is related to limited infrastructure and technological capacity, socioeconomic factors, lack of experience to conduct assessment and supervision in online mode, the extra workload for teachers and educational staff, and incompatibility with certain subject matter or culture. There are also other challenges associated with learner isolation, frustration, pressure, additional costs, health issues, and increased exposure to cyberbullying and online violence.

Meanwhile, there are various suggestions put forward by researchers to address issues associated with online learning. Some of the solutions mentioned above center around five key factors, including instruction, content, motivation, relationships, and mental health. Other key solutions are related to preparation, lesson delivery, course quality, communication, student-teacher interaction, and student engagement. Leadership roles, investment, government support, and attitudes towards teaching and learning are also critical to the success of online learning and teaching during the pandemic.

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SUB-THEME 6: EMPOWERMENT, NEGOTIATION, AND POSITIONING OF LOCAL WISDOM IN THE GLOBAL WORLD

Transformative learning closing the gap: Linkages of digital technology, educators, and the (post-) z generation

Anwar Efendi[1], Trida Chairu[2], Choiruddin[2], Eka Aulia Ardyanti[2], Muhammad Athar Ismail Muzakir[2], Karnadi[2], Sakti Nasution[2]

[1]Yogyakarta State University, Jl. Colombo Yogyakarta No.1, Yogyakarta, 55281, Indonesia
[2]Badan Riset dan Inovasi Nasional, Jl. M.H. Thamrin No. 8,
Jakarta Pusat, 10340, Indonesia
[*]Corresponding Author; Email: anwar@uny.ac.id

ABSTRACT

Educational Paradigm in the 4.0. era changes the tendency of educators to no longer be centres of knowledge but facilitators of learning. This shift that changes the reciprocal relationship between educators and students brings new implications, namely the significance of digital technology in the learning process. This significance has also contributed to redefining of methods, techniques, and learning strategies in the past decade, both at schools and universities. This fact leaves a series of problems, such as the emergence of digital technology determinism for educators on the one hand and the relevance of creative-innovative learning for Z Generation. This article aims to answer the interplay between these two problems by proposing the concept of transformative learning. First, optimal use of digital technology requires ethical balance through cultural resilience that originates from Ki Hadjar Dewantara's educational philosophy. This balance is needed so that educators are not trapped into the technological determinism because technology is not a goal but a means to achieve learning success. Second, learning innovation for the Z Generation requires a pedagogical rationale. The pedagogical or andragogical foundation for a generation that tends to be digital natives will only impact the irrelevance of learning such that educational goals seem to become meaningless.

Keyword: *transformative learning, digital technology, Z generation, heutagogy, 4.0. Era*

INTRODUCTION

For the last decade, education has undergone massive transformation processes as the impact of information and communication technology. These transformational processes have been predated by by globalization discourses which, in the later 90s, destabilized the demarcations of, both between the centre and periphery and within the territorial unity of nations and countries. Giddens (2002) mentioned that this narrowing phenomenon brought the world life state to become a runaway world. The speed of change has become the marker of progress. Discourses of disruption in all lines that were discussed in the last half of the decade were parts of progress which stated that, without adaptive, synergetic, and inclusive vitalities, one will be vanquished by time.

The COVID-19 pandemic is one of the catalysts of educational transformations that make full use of digital technologies (Iglesias *et al*., 2022). Everyday life activities that are strictly restricted by territory quarantine policies have forced educational practices to totally move to the digital world. Instructional activities in the schools or universities, which are formerly conducted classically—physical face-to-face meeting between the teacher and students—shift to the virtual world. The applications of Zoom Meeting, Google Meet, Skype, and WhatsApp become meeting canals for carrying out instructional practices. Although these applications have been known before the pandemic, their use becomes more prominent during the spread of the pandemic. In other words, the COVID-19 pandemic does not only provide alternative room instructional activities, it also changes the views about learning events, instructional strategies, and instructional media (Tootell *et al*., 2014).

Field concerns that are often encountered by school teachers and university lecturers are related the extent to how far the use of the digital technology is effective for instruction. This question coincides with the views that position technology deterministically. The deterministic perceptions, especially on the parts of the teachers, are rooted from the views that technology is capable of giving compelling solutions to instructional problems (Pasaribu & Harendita, 2022). As a matter of fact, educational technology, in its history, is not intended to be an ultimate goal, but it is positioned as a medium to assist instructional processes to run effectively. These deterministic perceptions can be seen from the instructional patterns during the pandemic, in which the instructor merely 'shares screens' of the instructional presentation with no innovation in the virtual room.

Because of these deterministic perceptions in the use of instructional technology, instructors are actually still doing classical activities that are relatively not different from face-to-face learning. Therefore, learning transformation must accommodate competencies in learning designs (Huang *et al*., 2023). A learning design enforces the instructor to produce inventions to continually be fitted to the learners' characteristics. For example, in a writing class, the instructor is not only to give theoretical materials on writing, but he/she must also push the learners to produce written ideas to be directed to publication practices. The publication canals can be varied such as *Kompasiana*, *Kumparan*, *Geotimes*, *Qureta*, *Wattpad*, and others, and the system for sending and publication tends to be curative, i.e. sending and publication can be done independently.

Innovation, as a realization of learning transformation, employs the reciprocal relations among the digital technology, instructor, and learner. These three entities require conceptual frames that are unseparable among each other. Separatedness of these three components will only make learning meaningless, considering that the essence of education is conscious and planned effort to develop learners' potentials (Law No. 20 on National Educational System, 2003). In other formulations. The view that has, thus far, placed technology as a starting point of educational solutions needs shifting to integrating technology as part of the transformational instructional design towards instructors' competencies, on one side, and the learners' contextual situations, on the other.

In the scope of instruction, the theories that support the techniques, methods, and strategies are formed through pedagogy. However, the relevance of pedagogy on the learners, who have lately been represented by the Z Generation (born 1997-2012) and Post-Z (born after 2013) with 'digital native' as their dominant predisposition, requires re-orientation of the instructional pattern (Jukic & Skojo, 2021). It is therefore true that the tendency is for the generations born within the digital era to require relenvances that are not only of the pedagogical aspect, but of more of heutagogi (Mannan *et al*., 2023).

Learning that is based on heutagogy is considered to be capable of answering the question of 'learning independence' of the Z Generation and after because of their inclination to enjoy exploring things independently on the Internet. This generation sees that learning resources can be from anywhere all of which can be obtained in the digital room. Besides, in the digital room, they not only collect and consume information, but they also can act actively as information producers. This potential in the social media canals is the manifestation of their active participation having the pledoi not only 'I post, then I exist', but also 'I share, then I exist'. Therefore, this prosumer tendency marks the characteristics of the Z Generation and after in the digital track records of the sosial media (Jenkins, 2004).

Learning independence for the Z Generation and after has a symmetrical pattern with the shift of instructional paradigms used to be known as teacher-centeredness and student-centeredness. In the implementation of the national educational policies, in the 80s, there is in Indonesia what is called student active learning (SAL) which, at that time, marks a transformation in education and learning. Meanwhile, in the last two or three years, the Ministry of Education and Research and Technology has introduced a learner-centred instruction by the Freedom Learning program.

Besides the Government as the initiator of Freedom Learning, a number of educational experts have the opinion that the geneology of the policy is inspired by the educational philosophy of Ki Hadjar Dewantara, concentrating on the humanization of learners by the '*sistem among'* [nurturing system] (Subkhan, 2022). One of the *verbatim* quotations from Ki Hadjar Dewantara used as inspiration in Freedom Learning is *"mardika iku jawarnya, nora mung lepasing pangreh, nging uga kuwat kuwasa*

amandiri pringga" semantically understood that freedom is not only free from being instructed but also capable of instructing self.

In spite of all that, inspiration of the foregoing thoughts needs hermeneutic approaches to understand the wholeness of the meaning so as to reach the contextualization of the present conditions. In addition, it needs an epistemological tracing into the other ideas of Ki Hadjar Dewantara that are related to the coherence among talents, works, and instincts so that views of child freedom receive holistic understanding (Ferary, 2021; Tamansiswa, 2011).

These two examples of the national policies within a historical range of four decades show similarities of shifts in educational paradigms. Nevertheless, contrastive differences between these two events can be seen in the fact that, in the recent years, conditions are marked by the presence of media primarily based on digital technology. In coincidence with this era, the Z Generation and after become a social category that dominates the continuance of instructional practices.

By all these discussions, the present article is, therefore, intended to answer the question of how far the use of digital technology is capable of optimally balance the ethical foundations to keep cultural resilience in instructional transformation. Besides looking at the use of technology with ethical consciousness so as to avoid technological determinisms, the article is expected to explore the possibilities of learning innovations that are relevant to the Z Generation and after through the basis of heutagogical thoughts.

In the conclusion section of the article, limitations to the article will also be presented that recommend further ideas to pay attention to the various diversities of the conditions in the digital technology-based learning transformations. Diversities in learners' backgrounds combined with the distributions of readiness in the resources and facilities of the digital technology open to the gaps among regions, especially those of the three Ms: Most left behind, most outwards, and most front.

Ecosystem of Digital Technology-based Learning

There are differences between classical-based and technology-based learning—this dichotomy is needed, not to make tight operational definitions, but merely to use the two as distinct categories. Classical learning imagines the teacher as the centre, source, and facility and the learner as object receiving learning materials. Although participation or activeness of the learner are built up, still the learner only receives inducement given by the teacher according to the learning scenario. Besides, classical learning conditions instructional activities to the sameness of space and time. On the other hand, digital learning encourages instructional activities to take place anywhere and anytime as long as agreement is made between the teacher and students (Usman, 2018).

In between the classical and digital learnings, there is a combined phenomenon casuistically specific of Indonesia. This phenomenon includes the overlapping understanding that regards classical learning as merely an activity of 'mediating' classical learning. For example, during the COVID-19 pandemic, on-line classes through a variety of virtual applications are carried out just as a continuation of the face-to-face activities in class. The teacher merely shares screens of instructional materials as exactly as how it is done in the classical mode. Interaction built in the on-line class is the same as it is in the classical class. The difference, if there is any, lies only in the place of the teaching-learning activities.

This 'classical-digital' learning situation that contextually occurs in Indonesia gives a rise to the condition of meaningless learning. In the context of digital learning, this condition results in the tendency of the learner to be a passive observer, a 'digital bystander' (Warburton *et al*., 2020). A statement of disappointment, as well as confusion, as can be seen from this retort, "Boring…! I didn't understand a thing. Teacher gave many assignments but unclear what should be done" carries about an ironical effect to the teacher because of his/her inability to attract the students' attentions. Such a condition is actually a failure of the instructional process because it cannot involve the learners actively-creatively.

An instructor who has openness to make innovation can actually solve the above problem by making use of the mixed learning scheme (blended learning) or combined learning (hybrid learning) (Ayisi-Addo & Biney, 2023; OECD, 2023). First, blended learning opens the possibility for face-to-face

and virtual activities at the same time, which, during the pandemic last time, has become a solution for instruction in the new-normal situations.

Be that as it may, mixed instruction using the digital applications such as Zoom Meeting or Google Meet has been an alternative for students who cannot attend classes physically. In other words, use of the digital applications is made as a secondary place. Secondly, the combined mode of learning is regarded as passing over the mixed learning mode since there is use of learning applications. These applications are used for assigning, enriching, or obtaining materials that are independent, personalized, and reinforced.

Viewed from the aspect of learning application, the ecosystem of the digital technology-based learning is also hastened by the growth of on-line classes as can be seen in Massively Open Online Courses (MOOC) (de Obesso *et al*., 2023; Mutovkina, 2023). The expansion of on-line classes occurs in coinsidence with the developments of independent, inclusive, and integrative learning programs supported by large companies and world universities. Besides providing paid and non-profit classes, MOOC is also marked by the possibility for education for all in the future. It is therefore understood that a number of opinions coming from the futurologists conclude that academic institutions in the future will be irrelevant: schools and universities will be subversed by on-line classes without blinds.

The critical views about the shifting of the schools and universities in the future are speculative perspectives, or even apriori, if positioning educational processes as not only a matter of transfers of knowledge but also developing the competencies of man holistically. This position ignores the paradigm of education that implies learners' techniques, strategies, and approaches of learning. In other words, the massiveness of the development of the digital technology-based instruction, if it is not supported by educational paradigms, will be like a body without organs (Deleuze & Guattari, 1987). It is therefore true that transformative learning that accommodates digital technology needs to have educational paradigms in order that the learning ecosystem proceeds, not only in the right direction, but also continuously with didactic principles.

Use of Digital Technology through the Paradigm of Heutagogy

OECD (2023) states that digital technology is capable of building learner communities that are more inclusive. The existence of digital technology also makes the meaning of instruction more collaborative so it elevates motivation and persistence and the development of learning strategies becomes more effective. However, digital technology is just a canal to reach these orientations. The role of the educator becomes strategic since it leads to 'humanizing digital technology' by way of, among others, heutagogical paradigms.

Heutagogy is deemed as relevant to be used as an instructional paradigm because it makes the assumption that learners have possessed the independence developed in accordance with their talents and the resources around them. Different from pedagogical views that still, in general, concentrate on the teacher, and andragogy that concentrates on the learning styles of adult learners, heutagogy is an educational paradigm that emphasizes on the capacities, capabilites, and autonomy of the learners. In more details, the following figure shows the differences among pedagogy, andragogy, and heutagogy (Khan & Thomas, 2022; Kim, 2022).
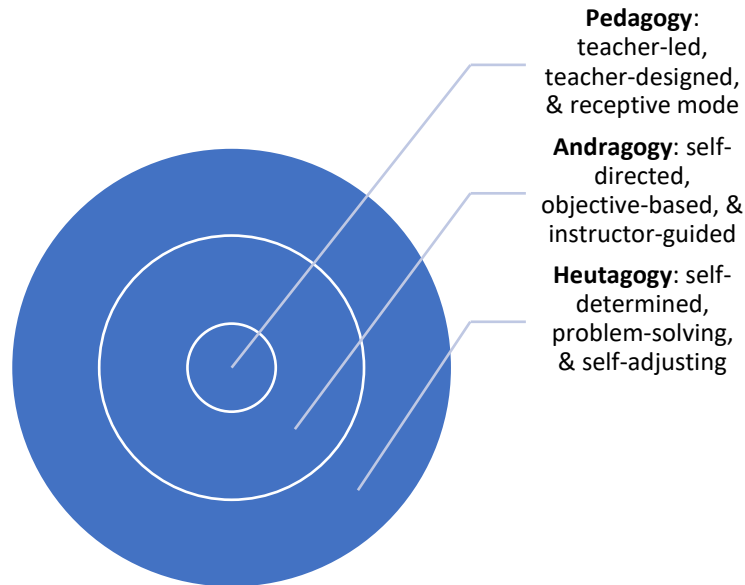
Figure 1. Differences among pedagogy, andragogy, and heutagogy.

Figure 1 above shows the scheme of the differences among pedagogy, andragogy, and heutagogy. In the dimensions of pedagogy and andragogy, it is seen how the teacher's role is still dominant, either as an instructional designer or as a learning mentor. Meanwhile, in the heutagogy, learners' activeness is prioritized, and teacher's control and intervention are decreased. This decrement does not mean to negate the educator's role, but to orient the teacher as a facilitator to support the instructional success of the learners. In other words, heutagogy makes the assumption that the learners have undergone the process of 'maturation' in the contexts of learning psychology.

Learners' maturity is formed, among others, by the pre-conditions of their learning space and, simultaneously, the preference of their generation. As it has been stated, the Z Generation and after have been dominated by the characteristic digital native (Kaplan-Sayi, 2020). In other words, this digital native characteristic is a catalyst for their maturation process, specifically maturation in the sense of the characterization of learners in the heutagogy above. Therefore, the heutagogical paradigm as an extension of the two previous paradigms is seen as important to be applied in the digital-based instructional transformation.

Although learning resources—learning material to be exact—is available in the digital canal rooms, and the Z-Generation learners have mastered the operational patterns and development of the learning experiences independently, the teacher's role is still significantly needed. This is because the instructional technique, method, and strategy are the most important domains in facilitating the meaningfulness of learners' learning.

An example is digital literacy as a basic competence of the learners in exploring the experiences in cruising in the Internet. This digital literacy becomes a primary basis level that must be integrated by the instructor in the learning practices. As a primary basis, digital literacy does not only implicate to the learners' insights of the virtual rooms, but it must also become their habituation as based on the ethics of behaving in the social media (Akgün, 2020).

Manifestation of Transformative Learning in the Cutural Resilience of the Netizenz

For instructors who apply transformative learning in the virtual or multimedia rooms, although it looks as if their positions were diametral, yet, basically, the instructors' position is the same as that of the learners, both as integral parts of Netizens. In the scope of the civil society, their citizenship is united by the digital room so that the Netizens become an identity glue. The sameness of the identity in the domain of transformative learning needs mutual understanding. Mutual understanding of the instructor towards

the learners, represented by the Z Generation, for example, comes into play in order to close off or avoid the emergence of gaps among generations.

Generation gaps in educational practices are not only phenomena of miscommunication or misconception, but they are also discrepancies in value or belief systems among generations spread by distances of age, gender, and cultural preference. The application of transformative learning, by making use of digital technology, on one side, and heutagogical paradigms, on the other, ethically will bring about cultural resilience among the instructor and the learners. This cultural resilience, referring to the thoughts of Ki Hadjar Dewantara, will tend to strengthen freedom learning, both for the instructor and the learners.

In addition to all of this, freedom learning will also give ethical foundations to not being trapped into the deterministic perceptions in looking at digital technology. Through heutagogical paradigms, educators who facilitate children's learning will prioritize more on learning innovations centred on the learners, while digital technology will not be oriented towards the achievement of the instructional goals but will be used merely as media or canals in achieving the goals. In other words, digital technology in learning should be 'humanized' through the heutagogical educational paradigms. Learners' cultural resilience can also be made possible whenever education emphasizes the variable of the children's natural traits. Figure 2 below shows how natural traits play an important role in children's growth.
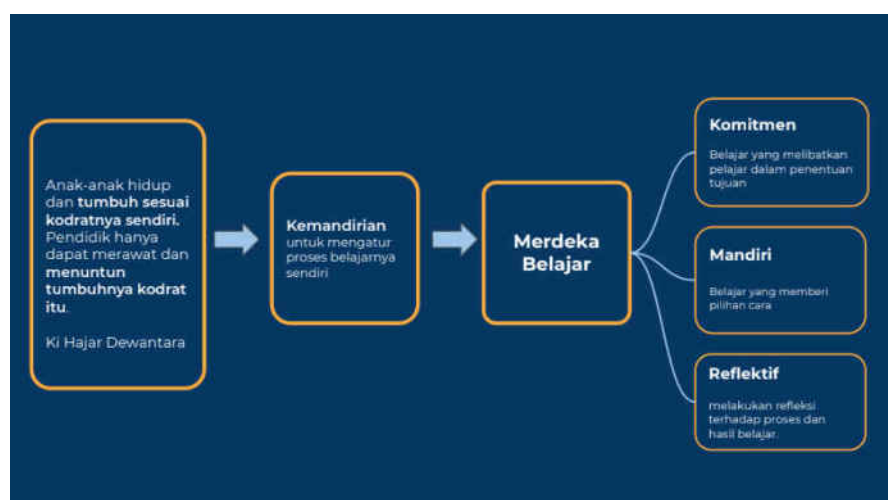

Figure 2. Position of Natural Traits in Freedom Learning.

The phrase "… educators can only treat and guide the growth of natural traits …" implies the particular dimensions in the growth and development of the child. The diversity of the natural traits each child has must become the primary considerations of the teacher in the running of learning transformation. Thus, the teacher looks like standing in the middle, that is, between the educational orientation and the children's growth of natural traits. Balancing the two is not a simple thing since the children bring in diverse traits, while the teacher must focus on the particular aspects of each child.

Other than the problems raised in the foregoing discussion, there spreads another empirical issue in the education field in Indonesia, namely the condition of the regional diversity which impedes the implementation of the digital-based transformative learning. Among the difficulties faced by education in Indonesia, one is the uneven distribution of the Internet accessibility in each region, especially in one that is categorized as the most undeveloped, the most outer, and the most front (Triwibowo, 2021). Empirically, this problem gives rise to a new gap in the digital-based transformative learning because of the discrepancies between the developed and underdeveloped regions. In other words, the region that possesses adequate resources and facilities of the Internet will be more accelerated than that on the periphery in implementing the transformative learning. Nevertheless, the present article is not to discuss this gap further.

CONCLUSION

The presence of digital technology has radically changed the roles of the teacher and students in the instructional processes. Digital technology-based learning transformation redesigns the instructional method, technique, and strategy. However, use of digital technology is still dominated by the deterministic perceptions which raises digital technology as goals instead of means to achieve goals. The present articles propose two points of conclusion. First, use of digital technology as part of instructional transformation needs to be based on ethical values. Ethical values that are supposed to build cultural resilience in transformative learning are, among others, derived from the thoughts of Ki Hadjar Dewantara. Second, instructional innovation needs to use heutagogical educational paradigms which are relevant with the inclination of the Z Generasi and after, who, generally, possess the characteristics of independent or autonomous learners thanks to their digital native backgrounds. For educators, these learners' characteristics should condone them to continually make instructional innovations.

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Package tourism of performing arts: A creative space to maintain traditional arts amidst globalization

Kuswarsantyo

Department of Dance Education, Faculty of Language, Art, and Culture, Yogyakarta State University, Yogyakarta, 55281, Indonesia
Email: kuswarsantyo@uny.ac.id

ABSTRACT

The rise of tourism performances in various strategic tourist attractions in the Special Region of Yogyakarta is a testament to the success of the tourism program in terms of its appeal. Ongoing efforts are made to innovate the forms of the performance arts packaging as well as the tour packages to enrich the diversity of the performing arts and tourism appeal. The impact of the increased quality and quantity of tourism performances can be observed through the number of tourist visits. Furthermore, the impact is also felt in the preservation of traditional arts through activities such as performing arts studio practice community and formal art institutions which produce diverse creations of performing arts package tourism. To ensure the sustainability of the increasing quantity and quality, strategic plans are necessary. First, it is requisite to provide an understanding of the concept of art tourism to the art performers and relevant parties. Second, a creative space is needed to experiment with the presentation of performing arts packaged in a tourism format. And finally, there is a need to promote the various forms of performances through various promotional media (e.g., social media). The observation results of the performing art tourism conducted in strategic tourist attractions such as Bangsal Srimanganti Kraton Yogyakarta, Candi Prambanan, Museum Sonobudaya, Kaliurang Tourism Area, Tebing Breksi, and Pantai Parangtritis reveal that: 1) there are creativities in the packaging of traditional performing arts presentations; 2) there are changes in the dynamics of the traditional arts, i.e., there are efforts to create engaging and captivating performances; 3) there is a clear focus on the preservation of traditional arts indicated by regeneration, i.e., the presence of intergenerational art practitioners—new generation of artists; 4) there are economic impacts supporting the sustainability of activities in art studios or organizations.

Keywords: Art tourism, creativity, traditional art, globalization

INTRODUCTION

The inclusion of traditional art as part of tourist attractions is clear evidence that traditional art has now become part of cultural commercialization known as tourism. This is further emphasized by Yoety's argument that the tourism industry is a manifestation of the commercialization of cultural art, which, in its implementation, still considers efforts to preserve traditional art (Yoety, 1983). This reality is unavoidable as cultural influences through the media, as well as lifestyles and behaviors displayed on television, can quickly influence the perceptions of society. With the increase in societal knowledge and appreciation towards traditional art through various media, the knowledge of the community will continue to grow. This condition is further emphasized by Koentjaraningrat in the theory of universal social evolution, in which it is stated that humans will always move towards progress, and thus humans in this world have developed from simple to increasingly higher and more complex levels (Koentjaraningrat, 1980).

From the background mentioned above, there are several aspects that need to be addressed regarding the reality of the packaging of tourism performances—for instance, (1) whether they still adhere to existing traditions, (2) can emerging creativity provide attraction for tourists? And lastly, (3) is there a regeneration (succession of artists from one generation to another) as a result of the regular activities within this package of tourism? These questions need to be explored in relation to the existence of traditional art in the midst of the current era of globalization, which calls for the protection of the arts so that regardless of how the form of development of traditional art is heading, the "spirit" can still be seen as the reference for the tourism packaging of the performing arts.

The Concept of Art Tourism

The potential conflict of interests between traditional arts and tourism industries may result in the emergence of two distinct cultures which inevitably lead to societal changes. The voluntary acceptance of cultural influence leading to changes in society is known as the demonstration effect. Conversely, if cultural influence is met with resistance, it is described as cultural animosity. Imitation occurs gradually when a culture is perceived to be of higher standing than another culture, whereby the original cultural elements shift or are replaced by new cultural elements (Jacob, 1998). In support of this assertion, Sayuti (2015: 3) states that:

> *...the interaction between art and socio-cultural reality will result in two possibilities. First, the artwork or artist is capable of exerting influence on the environment that has conditioned its existence. Therefore, in addition to serving as entertainment, art is expected to fulfil other functions such as educational, ideological, critical, and economic functions. Second, in relation to the first point, art is nevertheless influenced by social changes, suggesting that the meaning of art is predominantly determined by the socio-cultural system in which it exists.*

The emergence of new cultural products framed within the context of package tourism is significantly associated with the fulfilment of economic needs, which can have both positive and negative implications. The utilization of package tourism as a means of promoting tourism to various countries serves as evidence that the interplay between these processes yields considerable benefits for the development of traditional art, which is utilized as an attraction to entice tourists visiting the Special Region of Yogyakarta.

Efforts to shape the packaging of art performances in new forms are necessary due to the many art and cultural elements that are reduced and or simplified for the sake of tourism interests. Therefore, the implementation of the concept of 'pseudo traditional art' can address the realities associated with the need for innovation in package tourism attractions. The endeavor to package performances within the framework of art tourism should consider the contextual nature in which the art exists. According to Maquet as cited in Soedarsono (1999), the concept of packaging art is referred to as "art by metamorphosis" or "art of acculturation," and it can also be described as "pseudo-traditional art", an art which imitates its original form. This aligns with Adolph Tomars' view on the relationship between social class systems and the evolving art styles within classes or communities (Soedarsono, 1999). Therefore, the artistic styles that emerge are expressions of both individual and collective identities, serving as manifestations of local wisdom.
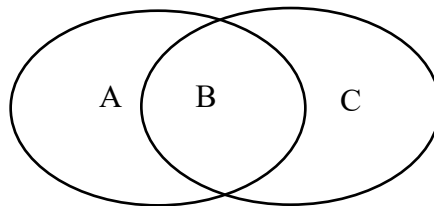

Figure 1. The Wimsatt diagram, adapted from Adolph S. Tomars
(Soedarsono, 1999: 13).

Legend:
A: Tourism industry
B: Package tourism of performing arts
C: Traditional arts

The balance between these two domains is expected to give rise to remarkable performing arts tourism. Nevertheless, such balance denotes that the dominance of one domain will create a substantial disadvantage for the other domain, subsequently leading to cultural exploitation (Hersapandi, 2012).

Therefore, it is necessary to make efforts to convince certain parties who may not have a comprehensive understanding of the existence of art tourism, so that it is no longer viewed only textually but also in a contextualized way. The advancement of art tourism that involves traditional arts on a global stage can be formulated into the following diagram of Tripelitas.

Globality

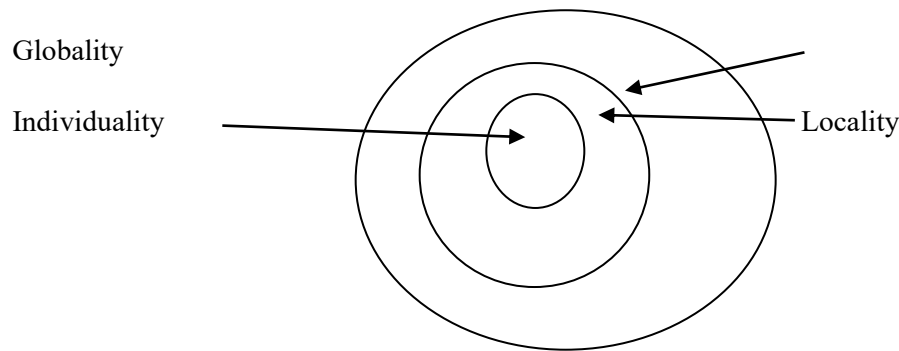Individuality   Locality

Figure 2. Diagram of Tripelitas, adapted from Cheng's (2005) model, in Sayuti (2015)

The aforementioned diagram depicts that the higher the impact permeating individuals in society, the greater and broader the impact of globalization around them will be. The interplay between old and new cultures brought by the flow of global culture results in transformations. While these may not be complete cultural changes, they are evident as a result of cultural interaction. Such interaction prompts changes in social values within society, which encourages the assimilation of foreign cultural practices.

Hence, interactions with other cultures can foster intercultural interaction and lead to the emergence of new discoveries. These discoveries may originate from foreign cultures or from a fusion of foreign and local cultures. Such a process can stimulate the growth of a culture and enrich an existing culture.

FINDINGS AND DISCUSSION
Creativity in Tourism Performance Venues

Museum Sonobudaya has become one of the strategic tourist destination spots in the city center of Yogyakarta. Since its establishment in 2020, Museum Sonobudaya, with its Wayang Topeng Panji performances has drawn tourists to witness the staging of the epic of Panji. The initiatives to attract tourists to the museum centers around the idea of rejuvenating the museum's collection so that it is known not only as a repository of ancient artefacts but also as a living museum. The performers' creativity in several Topeng Panji plays, such as *Ragil Kuning Murca, Kudhanarawangsa, Andhe Andhe Lumut, Dewi Angreni, Jatipitutur Pituturjati,* and *Sekartaji Boyong*, has successfully contributed to attracting tourists.

The strength of Wayang Topeng Panji's performances lies in the diversity and interpretation of the stories which can be freely developed by the directors. The exploration in the development of the *wayang topeng* presentation is highly open, allowing for the incorporation of any additional element into the story. For example, Sanggar Seni Sumunar inserted Buto Gedrug into the Prabu Klana's wadya scene, while Bale Seni Condroradono incorporated Jathilan and Barongan as part of the Lurugan Prabu Klana scene telling the rescue of Dewi Sekartaji. All these elements can blend and harmonize with the existing wayang topeng themes. This uniqueness is what characterizes the Wayang Topeng Panji presented at Museum Sonobudaya—a package tourism featuring a hybrid art style by combining two different artistic elements into one harmonious performance.

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Figure 3. The concept of hybridization was born in the wayang topeng performance at Museum Sonobudaya.
(Doc. Kuswarsantyo, 2020)

The overall presentation of kitsch art must possess artistic merit suitable for commercialization. In other words, the packaged art should be executed elegantly, innovatively, glamorously, and spectacularly (Kayam, 1983). Such efforts are made to enable local cultural art to withstand the impact of global cultural competition. This is critical to ensure that younger generations and the general public have a clear understanding of the significance of traditional art. This step is important considering that traditional art, which is commonly referred to as local art is often seen as outdated, old-fashioned, and even insignificant in society's perception. This perception, according to Supanggah (2000), indicates that our society's tendency still lacks awareness and understanding of the importance of traditional art for human spiritual life.

These efforts of packaging local cultural arts into attractive forms for the general public are crucial. This is related to how the prospects of our local cultural art, which are the works of our own artists, can also gain global recognition. The efforts to package traditional art towards a global stage, according to Ceng's (2005) perspective, are known as globalization, where the local potential is presented in a manner that allows it to penetrate the global arena. Creative ideas and concepts must be generated for this purpose. A creative attitude from cultural art practitioners is required as an effort to maintain the survival of the cultural art itself.

The role of art practitioners or artists who continuously strive to create something new to adapt to changes—whether rapid or gradual, is vital. This is because in essence, every human being has the potential for creativity, but most of them are not encouraged to develop their creative abilities (Bandem, 1980). This issue will then hinge on the problem of art and its audience. In the context of tourism, the audience is the tourists, both domestic and international. Art, in this case, serves as an epiphenomenon or secondary phenomenon in which the social condition is portrayed through.

Challenges for Performing Arts in the Global Era

The pervasive impact of globalization across various facets of society is an undeniable reality. The current wave of globalization has permeated into villages worldwide. Almost all global products appeal to the public who are increasingly participating and adapting to the cultural changes arising from globalization. It is evident that people worldwide are acclimatizing to the cultural flow created by globalization, rather than globalization adjusting to local community patterns (Abdullah, 1995).

The era of globalization has given rise to a "market" interest. Traditional artists are challenged to fulfil society's demands. Consequently, a cultural transformation has taken place, which declares the creation of package tourism as a mode of consumption, meaning that it is made to cater to the consumer's (tourists) demand. The development of traditional arts as a tourist attraction largely depends on the quality of the artist and the management system of the art performance in tourism. The opportunity of the traditional arts as unique and appealing package tourism should follow the authenticity of the existing art

genres. What is important now is how to develop the characteristics of art packaging and the concept of kitsch art to become an actual, unique, and original form of package tourism of performing art that competes in global tourism, while preserving the local wisdom (Hersapandi, 2012).

The existence of traditional art scenes such as Jathilan performances as a kind of performing art tourism cannot be separated from the cultural context within the society. Therefore, it is essential to understand the position of this art (Jathilan) in the cultural context, which, according to Koentjaraningrat, can be categorized based on ideas, complex activities, and aspects of the work and products (Koentjaraningrat, 1986).

Koentjaraningrat maintains that the creation of art is an inseparable aspect of communal life, encompassing various activities aside from the desire in itself to preserve traditional art. Jathilan is one of the living arts that flourish within the community which is developed and nurtured in rural areas typically associated with animistic beliefs. This is reflected in the Jathilan performance which culminates in a trance scene (*ndadi*). The concept of trance is, in fact, a part of a ritual ceremony that, according to Daniel L. Pals, involves a series of ritual ceremonies in a specific client (Pals, 1996).

The connection between ritual ceremonies and the community leads to existing traditional patterns that exist and thrive in society, with a characteristic of simplicity, as exhibited by the Jathilan art form. Subsequently, globalization extends beyond the economic sector, trade, or free markets. Nowadays, globalization has started to penetrate the world of traditional arts. Various forms of packaged traditional art tourism emerge due to market demand. The orientation of traditional art has now changed from 'art for art's sake' to 'art for the market' (Haryono, 2008).

From the perspective of time effectiveness, the duration of the performing art is a crucial factor to consider. One such example is the Jathilan art forms that have attempted to package their performance to attract audiences in various ways. This has been implemented in several outdoor tourist performance venues, such as Kaliurang, Breksi, Parangtrisits, and others. This exemplifies the influence of tourism on traditional art, which can be deemed positive but may also have negative implications (Sutiyono, 1991).

The global challenge in traditional performances such as Jathilan cannot be separated from the cultural context within the society. Therefore, it is important to understand the position of art in the cultural context which can be categorized based on ideas, complex activities, and aspects of the work and products, as suggested by Koentjaraningrat (1986). Hence, Jathilan has entered a new phase where it must adapt to market demands in not only the performance's duration, but also in the production, costuming, and patterns of musical accompaniments. The flexibility of Jathilan's performance in accepting novel elements is closely related to the presence of information and communication technology (ICT) as a component of globalization. Whilst undergoing the influence of globalization, traditional art is seen as progressing on one side, but on the other side, it has brought a sense of vulgarity. This is due to various aspects such as polarized audiences, the damage to communities, the art being made fun of, and rejecting morality (Blakley, 2001).

Several strategies can be taken as steps for the development of local cultural arts towards the global stage. These include: 1) providing ongoing coaching with a focus on the regeneration process; 2) developing marketing strategies for products and services; 3) establishing social networks through various media, thereby enabling the wider community to recognize the potential of cultural arts via promotion and publication; 4) increasing the frequency of performances; and 5) conducting research and development related to contextual art issues. These steps are crucial to strengthen the existence of cultural arts and their impact on society and other aspects of life, including societal, economic, and cultural domains.

Globalization arises from social interactions involving the socio-cultural values of individuals or groups transcending their communication boundaries to engage with other entities (Rahmawati, 2010). This includes the correlation between various fields that are affected by globalization. One such field related to traditional art forms is cultural globalization which is driven by the expansion of cultural flow across different parts of the world.

In the context of cultural globalization, particularly in comprehending our postcolonial culture, it should motivate us to look back and acknowledge that our cultural art represents the culmination of the struggles within the framework of a long process of globalization that does not need to be stopped and

frozen as a heritage art but rather continued in open interactions with global cultural elements and marginal local cultures in other parts of the world.

The inter-cultural interaction within a geo-cultural area is becoming more active due to the flows brought about by globalization which facilitate human communication. However, the increase in quality and quantity of social interactions found in globalization is greatly influenced by important findings in technology, especially communication technology (Rahmawati, 2010). The increase in quality and quantity of social interaction found in globalization is mostly due to the accompanying vehicle of globalization, namely modern science and technology which serves as its condition and driving force, and at the same time creates new challenges that must be faced by human beings in the future.

Despite the prevalence of (cultural) homogenization, it is important to remember that in an open globalization context, there are many challenges as well as opportunities. According to Steger (2003), in the era of globalization, there is a lot of creativity and results that multiply (creation and multiplication). This is based on a large number of globalization actors who possess a great deal of stock of knowledge that is used to produce and reproduce the actions of these actors (Rahmawati, 2010).

CONCLUSION

It is undeniable that the current wave of globalization has penetrated various remote villages around the world. Almost all products with a global touch can be enjoyed by the surrounding community. Technological advancements and communication channels have become widespread in most areas worldwide. As such, it is apparent that people worldwide are adapting to the cultural changes brought about by globalization, and not the other way around where globalization adapts to local community patterns (Abdullah, 1995).

Local cultural arts have the potential to achieve national and international recognition if managed appropriately, even if they are currently recognized only within the local community. The package tourism of arts made by traditional artists is highly anticipated to contribute to the attractiveness of tourism programs, thereby elevating local cultural arts to be more dynamic and competitive when facing global challenges. It is crucial, however, for traditional artists who have gone international to remember that their development's foundation still lies in their local cultural roots.

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The existence of multicultural art education

I Wayan Suardana
Fakultas Bahasa, Seni, dan Budaya UNY
Email: wayan_suardana@uny.ac.id

ABSTRACT

Indonesian multicultural is a unique cultural wealth. The diversity or the uniqueness of this culture is inevitable for Indonesia as a nation-state inhabited by many ethnic groups. This condition leads to the potential for art in general, and fine arts in particular, to be diverse in both their form and embodiment. Fine art is a part of culture which born from the expression of individuals or groups within a cultural community, thus becoming its own culture. An interesting question to be explored is how the potential of plural art with such diversity can serve as a reference in the realm of art education. A clear map of local culture is required so that its extensions can be easily understood. Through the following conceptual discussion, the general extensions of fine arts education, the education rooted in local culture (multicultural), can be identified. The aesthetics of local genius art with its distinctive pattern are mystical, magical, cosmic, and religious. The aesthetical aspects of this nature become some sort of spirit, soul, or essence in every manifestation of local artistic symbols that can be incorporated into the national culture. The shapes, forms, or symbols that appear may indeed be different, but the spirit, soul, or essence consistently exhibits characteristics oriented towards mystical, magical, cosmic, and religious cultures. In empirical life, Indonesian arts are generally integrated into the activities of ritual or religious traditions. Individuals involved as art performers often do not realize that they are engaged in art. Instead, what they recognize is that they are carrying out their traditional life activities, which have been ongoing in various regions for a long time. Furthermore, through fine art education that is plural and multicultural, the Indonesian nation can preserve its unity based on diversity, thereby creating a nation characterized by upholding the extensions of a civilized nation amid globalization.

Keywords: *extension, fine arts education, local, multicultural*

INTRODUCTION

Discussing multicultural issues has recently become an intriguing topic for various groups, particularly in the field of education, specifically in fine arts education. The question arises as to what lies behind it all, whether fine arts education has neglected the values inherent in multiculturalism and requires reconsideration.

Indonesia, with its highly diverse population, consists of various cultural, linguistic, ethnic, and religious backgrounds that has existed for a long time. This diversity represents the potential resource for the development of art that possesses unique qualities and, at the same time, signifies the distinctiveness of each culture from different regions. In fact, this serves as an invaluable wealth for our nation. However, diversity is often intertwined with group interests, leading to various issues such as conflicts, ethnic tensions, cultural pluralism, cultural domination, and more. If we examine the history of our nation's establishment, the founding

fathers understood pluralism. This is reflected in our national ideology, Pancasila, with the motto "Bhineka Tunggal Ika" which means "unity in diversity". i.e., Indonesia. The foundations laid by our predecessors, if genuinely implemented, could lead to a more peaceful and harmonious Indonesia, where mutual respect prevails. However, history tells a different story. Since the fall of President Soeharto's regime, followed by the emergence of the "reform era", Indonesian culture has tended to experience disintegration and "violence". The monetary, economic, and political crises that began in late 1997 resulted in a cultural crisis within the nation. The end of the centralization of power in the New Orde Era *(Orde Baru)* imposed "monoculturalism" and cultural hegemony which had negative implications for the reconstruction of Indonesia's diverse culture. Concurrent with the process of power and government decentralization and autonomy, there has been an increase in the manifestation of "provincialism," which often overlaps with "ethnicity." If left unchecked, this trend could not only lead to severe socio-cultural disintegration but also political disintegration. Therefore, an issue that needs to be addressed in this context is whether fine arts education in Indonesia, with its multicultural nature, adequately represents the existing cultures.

Fine Arts Education

The development of education is commonly referred to as the educational process. Essentially, this process involves both cultural diffusion and learning. Learning, in essence, is the transmission of culture from one generation to the next generation. In line with this notion, Tilaar (1999: 9) provides a definition, stating that education is a process of sowing the seeds of human culture and civilization. These seeds are not only lived by individuals but also sustained by the values and visions that evolve within society. This concept is what is referred to as education as a process of cultural diffusion. Within the framework of cultural diffusion, there is a profound need to address the life's necessity, which, in turn, drive human beings to develop technology to ease their lives. With the intellect they possess, humans are capable of advancing this technology. The technology in question is the means to create tangible results and is referred to as cultural products.

The process of cultural diffusion takes place through three primary institutions: the family, society, and institutions outside the realm of family and society. In a society that is founded on the nuclear family system (known as "keluarga batih"), the members of the nuclear family bear the responsibility of instilling values and basic skills in their children. In a society following the extended family pattern (known as "keluarga luas"), the entire extended family shares responsibility for the educational process. The transformation of values through the educational process within the family is often regarded as of paramount importance, as it serves as the cornerstone for a child's life within the broader context of society.

Education within the societal framework means that the education occurs in the environment where an individual lives. The educational process at this level significantly differs in certain aspects from the education provided by the family. Through social interactions in societal life, individuals learn to understand and interpret the values and social norms practiced by others. The quality and quantity of these interactions influence the amount of knowledge an individual acquires. Society contributes significantly to an individual's comprehension of communal life within a broader social unit than the family. Through social interactions, an

individual absorbs the systems of value and norm, which then become integral components of their knowledge and culture.

Education through institutions outside the family and society entails education that is specifically organized by particular institutions. These institutions include official educational institutions commonly referred to as schools. Schools are vital instruments in the process of cultural transformation within society. The structure of schools differs from that of family and society. As a result, schools, in their activities, tend to emphasize on the efforts aimed at nurturing students through the development of their intellectual capacities or rationality. The concept of nurturing primarily involves endeavors to develop students' reasoning abilities. Nevertheless, its scope has expanded to encompass emotional and spiritual intelligence, as recognized in contemporary psychological studies (Sairin: 2003: 3).

The three main elements involved in the process of inculcating values in family life, society, and school each have their own distinct domains and boundaries of authority. However, these three elements are interrelated and cannot be entirely separated. Yet, connecting these elements in a concerted and deliberate manner still faces several obstacles, especially when considering recent societal developments (Sairin, 2003: 4).

In principle, the learning of fine arts language is the development of individual potential. Therefore, educators should be capable of providing specific motivation to enable individuals to express themselves and develop their capabilities to the fullest.

The presence of education is inseparable from the concept of learning, which is essentially an activity that results in behavioral changes in individuals who are engaged in the learning process, encompassing both potential and actual changes. These changes are manifested in the form of new skills or knowledge acquired following the process of teaching and learning. The teaching and learning process constitutes a system that is inseparable from other components, one of which is the learning source.

According to Winkel (1996: 258), instructional media, often referred to as learning sources, are non-personal means used or provided by educators to achieve specific educational objectives. Sujana & Ibrahim (1996: 12) define instructional media (learning sources) as anything that can be used to deliver the content of lessons, stimulate students' minds and emotions, capture their attention, and enhance their capabilities, thereby promoting the process of teaching and learning. Meanwhile, Hamalik (1994: 23) defines educational media as tools, methods, and techniques used to enhance the effectiveness communication and interaction between teachers and students in the process of education and teaching at school.

Instructional media represent non-personal learning sources utilized or provided by teachers to facilitate the transfer of course materials that stimulates students' minds, emotions, and capabilities. This, in turn, enhances the effectiveness of communication and interaction in the teaching and learning process, ultimately contributing to the attainment of educational objectives.

According to Beswick (1997), learning that based on "resource-based learning" involves active participation with various learning resources, which motivates students to engage in learning by seeking as much information as possible. In the context of art education, it is cannot be separated from cultural elements as art represents one of the fundamental elements of culture and serves as a means to fulfil aesthetic needs. Aesthetic needs are directly or indirectly

integrated into activities aimed at satisfying other fundamental needs, reflecting the existence of humans as moral, intellectual, and emotional beings (Rohidi, 2000: 9). The relevance of art education has been recognized by experts since ancient times. For example, Plato emphasized that art should serve as the foundation of education (Read, 1970: 283). Similarly, the ancestors of the Indonesian nation held the view that basic education for all children should encompass physical education and arts (Tabrani, 2001: 2).

According to Tabrani, art education is not only crucial for primary education but also for all levels of education. He expressed this as follows:

> "...art education, in general, and fine arts, in particular, are not only essential for children but also for higher levels of education, including university. Until the knowledge and technology that we acquire are not limited to objective and logical; but also includes the nuances of sensitivity, emotions, and imagination which enables the achievement of a profound understanding that transcends the boundaries between conscious and subconsciousness. This is because there is a spark of art within our education system, from preschools to universities, with the curriculum and teaching methods that reflect an integral education, fostering the development of individual as a whole, which capable of producing high-quality Indonesian individuals who can compete in the global era." (Tabrani, 2001, p. 6)

However, the implementation of the concept of art education remains far from reality. Art education faces fundamental obstacles since it has not been universally accepted by society and thus has not attained an adequate position. As Lansing (1976) points out, this is due to a lack of public understanding regarding the benefits of art education. Lansing expressed this as follow:

> *Since the time of Plato, scholars have attempted to explain its merit in philosophical terms, but their explanations have been difficult for most persons outside philosophy to understand. As a result, many persons do not accept art as an important element in their lives or in the general education for children. If they permit it to be taught in public schools, they allow it to play no more than a minor and relatively unimportant role. (Lansing, 1976, p. 51)*

In line with Lansing's perspective, Rohidi (2005: 100) highlights the current status of art education in Indonesia as follows: "The position of art education within general education is still perceived as 'less important,' 'supplementary,' and considered 'optional, not mandatory'.

For instance, because art education is only tested in school exams, its implementation and assessment can be adjusted by school management or teachers. In specific cases, although this offers flexibility to the teachers for more creative teaching, if educators and school administrators fail to appreciate the essence of art education (or more precisely, lack an understanding of the nature of art education), art education is often marginalized, particularly in primary schools. The essence of art education lies in its potential to provide a balance between intellectualism and sensitivity, rationality and irrationality, as well as intellect and emotional sensitivity. Art education also serves as a means to enhance moral sensitivity and character."

To enhance the quality of education in Indonesia, efforts have been made to improve various aspects, including curriculum reforms, the development of educational infrastructure, and the enhancement of teaching practices. The teaching and learning process continues to require attention since there are still fundamental issues in pedagogy that need to be addressed.

Education Rooted in Local Culture (Multicultural)

The field of fine arts education has gained significant attention as it constitutes the fundamentals of the modern educational system. Providing opportunities for self-expression, fostering self-activity, and channeling imagination and fantasy hold great significance in nurturing the development of children's creativity and productivity. The true aim of fine arts education aligns with the general goals of education, with the fine arts serving as a tool to achieve these objectives. Thus, the foundation of fine arts education lies in education through art. However, when fine arts education in schools focuses solely on creative expression, it is often perceived by the society as counterproductive because students tend to engage in play rather than learning. In response to this, schools have adopted the idea of instilling local cultural awareness based on the concept of multiculturalism within the fine arts education process. Local culture or culture as defined by Koenjtaraningrat (1974), encompasses the entire system of ideas, actions, and human creations in the context of community life that individuals make through learning. This definition refers to J.J. Honigmann's concept of cultural manifestations or "cultural phenomena". Honigmann categorizes culture into three forms: culture as an idea, patterns of action, and artifacts or objects. Building upon Koentjaraningrat's perspective, culture is closely intertwined with human creations in connection with the supporting community's way of life.

Indonesian Traditional Fine Arts

Indonesia is incredibly rich in diverse local, regional, and traditional art and culture, which strongly contribute to the nation's wealth. The reality underscores Indonesia's abundant artistic and cultural heritage, extending from Sabang to Merauke, encompassing hundreds, if not thousands, of unique art forms, customs, traditions, languages, and habits, which are undeniably Indonesian. However, it is possible that many people are not well-versed in the types of art, customs, languages, and traditions which are indigenous to Indonesia. The cultural diversity in Indonesia can be considered nearly limitless. This is stated with the understanding that research on Indonesian art and culture, languages, and other related aspects remains minimal. Only few are willing and motivated to engage in activities that may not be considered prestigious. Consequently, foreign people are often highly interested in exploring various facets of Indonesia's cultural and artistic wealth.

The presence of Indonesian art and culture possesses a distinct cultural identity with a highly pluralistic cultural character. The existence of diverse cultural elements is a testament to the exceptional cultural production qualities within our society. The religious-magical function of prehistoric visual arts is evident in forms such as sculpture, painting, crafts, and ornamentation, which are rich in symbolic content and imagery. These symbols convey the continuity of cosmological art traditions, as manifested in various decorative patterns and ornamental motifs. These sacred art traditions are preserved within the cultural diversity of ethnic groups, each exhibiting their unique expressive styles. From the continuity of these Indonesian visual art traditions, various forms, types, and styles of new art expressions emerged during the Hindu period (Yudoseputro, 2008: 234).

This nation requires individuals who genuinely care about its past, present, and future. These individuals are needed to comprehensively trace Indonesia's journey from the past to the

present. Perhaps, we need world-class anthropologists, proficient archaeologists, individuals capable of deciphering ancient scriptures, and those who can understand the symbols of the past, which are reflected in the relics from their respective eras. In the *Orde Baru* era, we often hear the slogan that a great nation respects its history. However, we rarely hear such slogans nowadays. Have we, as a nation, forgotten our history? The resurgence of local genius to advance education is a positive development. We hope that it will not remain mere rhetoric. Reconnecting with local culture is immensely beneficial for our future generations. This nation's character must be examined in-depth, delving until we find the answers. It should not be "stolen" again by other nations. Typically, when another nation acknowledges our culture as its own, we start arguing about ownership rights, but when our local culture is at peace, it's left unattended, whether it thrives or vanishes. Observing these phenomena, let's strive, each in our respective fields, to revisit local culture, which holds immense potential for the advancement of the great Indonesian nation. All of this can be achieved through education, an education that embodies the character of Indonesia. Education that equips the nation's children to endure any circumstance and era through an understanding of the rich art and culture. Education that is rich in essential messages urging the children of this nation to return to their original identity, that is, being genuinely Indonesian. The question arises: how can one determine their "Indonesian-ness"?

In Wikipedia's dictionary, Indonesian culture is defined as all local cultures that existed before the formation of the national Indonesian identity in 1945. This definition is further reinforced by the perspective that the vision of national culture must encompass the spirit of national integration, as, essentially, national culture is an accumulation of local cultures spread throughout Indonesia.

Based on the aforementioned understanding, it is clear that Indonesia is not composed of a singular culture (monocultural) but is a blend of numerous cultures (multicultural). The term "multiculturalism" is rooted in the concept of culture, whereby culture is seen as a guide for human life. In the context of national development, the concept of multiculturalism has evolved into an ideology known as multiculturalism. Multiculturalism cannot be equated with the concept of ethnic and cultural diversity, which is a characteristic of diverse societies, because multiculturalism emphasizes cultural diversity on an equal footing. An examination of multiculturalism inevitably delves into various issues that support this ideology. These issues encompass politics and democracy, justice and the rule of law, employment and entrepreneurship opportunities, human rights, the cultural rights of community and minority, as well as ethical and moral principles (Wikipedia, 2023).

In Indonesia, the awareness of offering an education program rooted in local culture was pioneered by prominent figures in the field of education. These educational pioneers recognized that the colonial schooling system was not conducive to instilling a sense of pride in one's own culture. Therefore, they established private schools with a different philosophy. One of these schools was Taman Siswa, founded by R.M. Soewadi Soerjaningrat, popularly known as Ki Hadjar Dewantoro. Ki Hadjar Dewantoro was greatly influenced by the educational philosophy of Rabindranath Tagore concerning the national education.

In Taman Siswa, drawing activities are included in the curriculum and considered as an important program for instilling cultural awareness in students. The concept of freedom for students to express themselves inspire educators to design visual arts activities for students in the

school. The method of "experimenting with various materials," introduced by the Bauhaus group from Germany, had a significant influence on art education. According to this group, visual artists needed to experiment with a variety of materials to hone their creativity. The influence of the Bauhaus group's ideas on art education in schools is evident in the introduction of various materials for students to explore. Visual expression by students was no longer limited to specific media.

CONCLUSION

The fine arts education is closely related to cultural arts, and in Indonesia, local cultural arts are highly diverse. This diversity of cultural arts represents the potential for the development of the arts, each with its unique characteristics that reflect the value of each cultures from different regions. Unfortunately, this richness of local culture has not been fully explored, even though it holds great prospects for upholding the traditional values of the East, which bear their own unique characteristics that signify cultural values, physical environments, and more. Therefore, there is a need for a collective sense of ownership and appreciation to ensure the continuity of these traditions. The adaptability of these traditions to change can serve as a medium for reaffirming the identity of each group, highlighting their uniqueness.

Local fine arts can become a sensitive means in appreciating cultural differences, smaller communities, and diverse local potential. It can also place arts as an object and a means of education, representing a tangible step towards environmental resource conservation while considering the sustainability of ecosystems. Art is closely related to culture and is an expression of human creativity. The works produced reflect the character of the individual artists. Understanding and appreciating local cultural art can cultivate a love for local productions. The promotion of art education is essential for the development of aesthetic and cultural sensibilities. Through art education, it is expected that mutual respect and pride for one's culture and the cultures of others can be nurtured. With a foundation of knowledge and appreciation of the arts, an attitude of mutual respect and preservation of culture is fostered, both in the context of the nation's diverse culture and in its interactions with foreign cultures. Furthermore, through multicultural art education, Indonesia can maintain unity and diversity, creating a character that upholds the nation's culture in the face of globalization.

Multicultural visual art education is not regarded solely as a matter of artistic works or designs; rather, it is systematically related to (1) a system of values that serves as a reference for artistic creation, (2) the primary, secondary, and cultural needs of the creators and their audiences, (3) the natural, physical and socio-cultural environmental resources that are utilized and can be harnessed, (4) the institutions that can protect the creation of artworks, and (5) individuals who have the potential to preserve and enhance the quality of arts, which can become a source of personal pride as well as pride for the broader culture (Rohidi, Monday, September 23, 2002).

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SUB-THEME 7: CRITICAL PERSPECTIVE ON GLOBALIZATION OF CULTURE

Ideological formation in Pulang and Laut Bercerita, novels by Leila S. Chudori

Hartono*, Else Liliani, Suroso
Indonesian Literature and Language Education Department, Jl. Colombo No. 1, Yogyakarta 55281, Indonesia
*Corresponding Author; Email: hartono-fbs@uny.ac.id

ABSTRACT

This research aims to explain the types of ideology, ideological formation, and hegemony cement contained in the novel *Pulang* and *Laut Bercerita* by Leila S Chudori. This research is a qualitative descriptive research. The data are words, phrases, paragraphs, or discourses related to ideology. After being collected, the data were analyzed using qualitative descriptive techniques. The validity of the research results was tested with semantic validity, while its reliability was measured with interrater and intrarater techniques.

The research results show: *First, the* dominant ideologies in the two novels are authoritarianism, democracy, and nationalism. The ideologies contained in the two novels illustrate the ideology of the dominating ruler (authoritarian), and the ideology of the younger generation who try to fight the dominance of the ruling class. *Secondly,* there is an ideological formation that illustrates that the authoritarianism and fascism of the ruling class is confronted with the ideology that tries to rise, which is brought by the younger generation. These ideologies include nationalism, democracy, feminism and humanism. *Third,* in perpetuating its hegemony, the ruling class tends to choose the cement of the state and education to perpetuate its power.

Keywords: hegemony, ideology formation, ideology cement, Leila S Chudori

INTRODUCTION

Literary works are a writer's response to their society. As stated by Pradopo (1995: 178), literary works are the result of the author's creation as a member of society, not born in a socio-cultural vacuum. Authors in creating literary works do not depart from a "cultural vacuum" but are inspired by the complex reality of life around them (Teeuw, 1980: 11). According to Faruk (1988: 7), literary works are semiotic facts that view cultural phenomena as cognitive sign systems. This implies that literary works and real life, in addition to having their own autonomy, both also have a reciprocal relationship (Mahayana, 2007: 5).

The relationship between literature and reality is not a direct relationship that is unidirectional or simple. It is a complex and indirect interaction determined by language conventions, socio-cultural conventions, and literary conventions (Teeuw, 1984: 224-229). Many Indonesian writers have raised problems and facts that exist in society into literary works, especially fiction. To write fiction, the writer needs to do extensive research on the problems they will write about. One such writer is Leila S. Chudori. Leila's fiction is mostly based on real events that happened in society. The novel *Pulang* and *Laut Bercerita* is one of the novels written based on the reality in the community.

The novel *Pulang* dan *Laut Bercerita* features the events of the September 30, 1965 movement, the May 1968 French Incident, and the 1998 New Order regime reform. The novel has a background of political tension during the New Order regime after the 1965 tragedy and the struggle of political exiles to return to Indonesia. Leila S. Chudori's second novel is a sequel to *Pulang* with a New Order background. This novel reveals the dark times and atrocities experienced by activists, the value of friendship, and betrayal within the group.

The new order influenced the emergence of literary works that nuanced the events of Indonesian history. The author explains to people and exposes the story of the hegemony of power and political violence. The novel *Pulang* and *Laut Bercerita* by Leila S. Chudori tells the story of the struggle for power during the change of the old order to the new order, as well as the hegemony exercised to maintain power.

The novels *Pulang* and *Laut Bercerita* by Leila S. Chudori were studied for several reasons. First, these two novels received a very good response from the public, even the novel *Laut Bercerita* has been made into a short film. Second, there are humanitarian problems in the two novels of political exiles who could not return to their homeland and activists who disappeared during the election period. Third, the violence during the tragedy of September 30, 1965 and the disappearance of activists in 1998 are very interesting to be studied with the concept of hegemony of power. Fourth, author Leila S. Chudori's background is a journalist, journalist, and writer. When reading the two novels, as a researcher, we get information in the form of fictional stories on the New Order power and can be used as a reference in Indonesian cultural history. This article describes the types of ideology, ideological formation, and ideological cement in the novels *Pulang* and *Laut Bercerita* by Leila S. Chudori.

Gramsci's theory of hegemony was introduced by Antonio Gramsci (1891-1939), an Italian Marxist thinker and a thinker on concrete political issues (Hendarto, 1993:68). One of Antonio Gramsci's most dominant views is that of hegemony, among his other focuses of attention, such as moral legitimacy and cultural legitimacy (Hendarto, 1993:71). Hegemony can be defined as a form of power (control) of one social class over another. Social classes can be communal or individual. Power by way of hegemony is not obtained through violence or oppression, but by way of consensus or peaceful agreement. The consensus is implemented through political and ideological leadership. In other words, social class groups or individuals hegemonize other social classes by spreading ideology (See Gramsci, 1971:57; Simon, 2001:21). Consensus appears as "active commitment" based on the view that the existing high position is legitimate. Gramsci emphasized the superficiality of consensus in the capitalist system. This is based on the discrepancy between people's conscious thoughts and unconscious values in their actions (Hendarto, 1993: 81). Consensus is essentially passive, arising not because people regard the existing social order as their aspiration, but because they lack clear conceptual means (theoretical awareness) that enable them to understand social reality effectively.

METHOD

The objects of this research are two novels by Leila S. Chudori entitled *Pulang* and *Laut Bercerita.* The analysis model used in this research is an interactive analytical model. Data collection and data analysis are done interactively, not hierarchically-chronologically. So, in this research, data collection and analysis are done simultaneously, back and forth, and repeatedly until the saturation point, in accordance with the need and sufficiency, namely the production of a deep and complete understanding of the hegemony of power in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori.

Data analysis activities are carried out in the following steps. *First*, reading to appreciate and understand deeply all data sources and research data, then selecting and marking them with certain marks. This first step can be equated with the data condensation process. *Second*, identifying and classifying all data as a whole and thoroughly based on the points of the problem that have been formulated, not looking at it part by part. Data identification and classification are related to the focus of the research, namely hegemony in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori. In identification and classification, a table is used as a tool. *Third*, sociologically reinterpreting all identified and classified data to find cohesion, unity, and relationships between data so as to obtain a full and comprehensive understanding of the hegemony of power in the novel *Pulang* dan *Laut Bercerita* by Leila S. Chudori. This third step is equated with the process of presenting and summarizing the data.

Data validity was checked in two ways. *First*, the validity of the data was checked by reading and reviewing the research data sources many times in order to obtain adequate and sufficient appreciation and understanding of the meaning. Repeated reading and reviewing were also carried out on various reference sources relevant to the research focus in order to obtain adequate and sufficient understanding. *Second*, the validity of the data was checked by checking with peers. Peer assessment is carried out by discussing and exchanging ideas about the focus of research problems with peers who are considered to have competence related to the research focus.

FINDINGS AND DISCUSSION

Findings

Based on the data analysis that has been done, various types of ideologies are found in the two novels by Leila S Chudori. The ideologies found in *Pulang* include authoritarianism, democracy, feminism, humanism, fascism, nationalism, racism, thuggery, and capitalism. Meanwhile, the ideologies in *Laut Bercerita* include authoritarianism, democracy, feminism, fascism, nationalism, and capitalism.

The ideologies in both works for the formation. The following is a description of the formation of the ideologies contained in the two novels.

Table 1. Styles and functions

The novel *Pulang* by Leila S Chudori			The novel *Laut Bercerita* by Leila S Chudori		
Residual ideology	Dominant ideology	Ideology rises	Residual ideology	Dominant ideology	Ideology rises
Racism, thuggery	Authoritarianism, fascism	Nationalism, democracy, feminism, humanism	Authoritarianism, capitalism, fascism	Authoritarianism, capitalism, fascism	Nationalism, democracy, feminis]em

Residual or precipitated ideologies are ideologies that have been previously owned. In *Pulang*, thuggery and racism are residual ideologies that still persist in the context of the story. These two ideologies are Dutch colonial legacies. The ideologies of racism and thuggery are used to exercise dominance over other ethnic or social groups. Authoritarianism and fascism are the dominant ideologies in *Pulang*. These two ideologies are depictions of the ideology of the ruling authority at the time, the New Order. Meanwhile, nationalism, democratism, feminism and humanism are ideologies that try to rise up, opposing the dominant and residual ideologies.

The results of the research on the novel *Pulang* show that the state is the strongest cement for hegemony. In the novel *Laut Bercerita*, education is the most widely used cement, apart from the state. The novel *Pulang* aims to show that the ruler succeeds in perpetuating the power by utilizing the state as cement to instill ideology into all communities, both civil society and the state. Meanwhile, education is used to instill an ideology that later becomes a rising ideology, against the hegemonic ideology of the ruling class. In *Laut Bercerita*, education becomes the cement to instill ideology into the younger generation. Through education, the characters in this story emerge as a group of people who are critical of the ruling ideology.

Discussion

The ideologies found in *Pulang* and *Laut Bercerita* include authoritarianism, democracy, feminism, humanism, fascism, nationalism, racism, thuggery. However, the ideology of capitalism is only found in the novel *Laut Bercerita.* The most common ideology found in both novels is democratic ideology. Democratic ideology is often raised by the author in *Pulang* through young characters who try to oppose the ideology of the rulers.

The ideology of authority in *Pulang* belongs to the ruling class, namely the government figures. This can be seen from the statement made by the character Dimas, who tells about the differences in resistance carried out by the people of Paris and the Indonesian people at that mass.

> Aku iri. Aku cemburu. Pertarungan di Paris saat ini sungguh jelas keinginannya. Jelas siapa yang dituntut dan siapa yang menggugat. Perseteruan ini antara mahasiswa dan buruh melawan pemerintah De Gaulle. Di Indonesia, kami akrab dengan kekisruhan dan kekacauan tetapi tak tahu siapa kawan dan siapa kawan. Kita bahkan tak tahu apa yang sesungguhnya yang dicita-citakan oleh setiap pihak yang bertikai, kecuali kekuasaan. Betapa porak poranda. Betapa gelap. (Chudori, 2022a, p. 10).

> Ada dua helai surat di saku jaketku. Sudah sejak awal tahun semua yang dianggap terlibat Partai Komunis Indonesia atau keluarga PKI atau rekan- rekan anggota PKI atau bahkan tetangga atau sahabat yang dianggap

dekat dengan PKI diburu-buru, ditahan, dan diinterogasi. Dik Aji menceritakan begitu banyak kisah suram. Banyak yang menghilang. Lebih banyak lagi yang mati. (Chudori, 2022a, p. 11).

I'm jealous. I'm jealous. The battle in Paris right now is really clear in its intentions. It's clear who is being sued and who is suing. The fight is between students and workers against the De Gaulle government. In Indonesia, we are familiar with chaos and turmoil, but we don't know who is a friend and who is a comrade. We don't even know what the warring parties really aspire to, except power. What a mess. How dark. (Chudori, 2022a, p. 10).

There were two letters in my jacket pocket. Since the beginning of the year all those who were considered to be involved in the Indonesian Communist Party or PKI families or fellow PKI members or even neighbors or friends who were considered close to the PKI were rushed, detained, and interrogated. Dik Aji told so many grimm stories. Many disappeared. Many more died. (Chudori, 2022a, p. 11).

The government at that time was portrayed as a cruel government because they did not hesitate to arrest and kill people who were considered a danger to the government. In addition to exterminating former political prisoners who were considered dangerous, the government also silenced several media outlets that were considered dangerous. As in the following quote.

Mas Hananto adalah mata rantai terakhir yang akhirnya diringkus. Sebagian besar redaksi Kantor Berita Nusantara disapu habis. Yang tersisa adalah kelompok Islam atau kelompok sekuler yang dianggap menentang komunis. Juga sudah pasti dekat dengan tentara. (Chudori, 2022a, p. 37).

Mas Hananto was the last link in the chain to be arrested. Most of the editors of the Nusantara News Agency were swept away. What remained were Islamic groups or secular groups that were considered to be against the communists. Also, definitely close to the army. (Chudori, 2022a, p. 37).

In both novels analyzed, democracy is the most dominant ideology. This democratic ideology is voiced by young characters who try to oppose the ruling ideology, namely authoritarianism. The dominance of the New Order government, which is not in favor of the people, has led to a lot of resistance. Many factors lead to the emergence of conflict or class conflict. In this story, social and political conflicts are the main triggers. The injustice of the New Order government, the authoritarian system of government, and the economic chaos of the country are some of the factors behind this resistance.

The novel *Laut Bercerita* is adapted from the disappearance of several student activists during the New Order era. Biru Laut, a student character in the novel, is a character who adheres to the ideology of democracy. He and his friends formed the Wirasena and Winatra groups which aimed to achieve freedom of speech. The novel *Laut Bercerita* reflects the intellectual shackles imposed by the ruling class at that time. For example, Pramoedya Ananta Toer's books were banned from being read or discussed. Pramoedya's books were considered potentially harmful to Pancasila. Activists had to find a hidden and safe place so that they could freely discuss anyone's books, including Pramoedya's books. *Laut Berceita* tells or depicts many stories of students or activists who held discussions of banned works illegally.

The character of Kinan in the novel *Laut Bercerita is* described as a brave girl who fights for democracy. Kinan is an illustration of the spirit of feminism voiced by Leila S Chudori. Because of her considerable courage and guts, Kinan became the most sought-after woman by the intel.

Based on the ideologies found, it can be mapped into three. They are residual ideology, dominant ideology, and resistant ideology. The residual ideology that appears in *Pulang* is the ideology of racism and thuggery. Both ideologies are legacies from the Dutch colonial era that are used to dominate an ethnic or other social group. The ideology of racism in the novel is reflected in the excerpt below.

"Sudahlah, nanti dia paham. Menurut Bimo dan Gilang ada gerombolan massa yang sudah merangsek masuk ke Jakarta Utara dan Timur, pemukiman keturunan. Keturunan tionghoa selalu jadi sasaran pertama..."
"Keturunan? Keturunan apa?" Mita terdengar menahan sabar dengan kebodohanku. "Keturunan Tionghoa selalu jadi sasaran pertama, Madam Sorbonne. Rumah- rumah diserang, dijarah. Aku belum tahu info selanjutnya. Diskusi dengan Alam saja, aku harus menemai Ibuku, dia masih linglung (Chudori, 2022a, p. 426)

"Never mind, he'll understand later. According to Bimo and Gilang, there's a mob that's been creeping into North and East Jakarta, the descendant neighborhoods. Chinese descendants are always the first targets..."
"Descendants? What ancestry?" Mita sounded impatient with my stupidity. "Chinese descendants are always the first targets, Madame Sorbonne. Houses were attacked, looted. I don't have any further information. Discussing with Nature alone, I have to meet my mother, she's still in a daze (Chudori, 2022a, p. 426)

The ideology of thuggery and racism was used to dominate the ethnic Chinese during the New Order era. Racism that leads to thuggery occurs because of the Indonesian government's treatment of people of Chinese descent.

Besides authoritarian ideology, the dominant ideology in *Pulang* is fascism. Fascism ideology is depicted by ruling the people with military and legislative power owned by the country. Meanwhile, the resistant ideologies found in *Pulang* include nationalism, democratism, feminism, and humanism. The first ideology that tries to rise up to oppose the dominant and residual ideologies is nationalism. This ideology is represented through the character Dimas Suryo who has a sense of love for his homeland even though he cannot return to Indonesia due to exile.

Based on several types of ideologies found in Leila S. Chudori's novel *Laut Bercerita*, the ideological formations can be mapped. These ideological formations include residual, dominant, and resistant or emergent ideologies. Residual or sedimentary ideology is an ideology that has been owned before, which means that this ideology is a 'legacy or inheritance' from the thoughts of the ancients. This ideology continues to survive until the context of society evolves. In the novel *Laut Bercerita*, the residual ideologies are authoritarianism, capitalism and fascism. These three ideologies also form the dominant ideology. The dominant ideology also has the nature of suppressing or dominating. Resistant or resurgent ideologies include nationalism, democracy, and feminism. These three ideologies are the rising ideologies promoted by the younger generation to oppose or fight against residual and dominant ideologies.

The students' ideas to change the government also gave rise to several ideologies that are included in the formation of resistant or rising ideologies. These ideologies include nationalism, democracy and feminism. Nationalism ideology as a teaching to love the nation and its country. Nationalism is a proof of loyalty and love for one's own nation. Nationalism is very important to have because it has a very strong role in fighting for and defending independence. The nature and attitude of nationalism can create harmonization and harmony in the nation and state. The depiction of the ideology of nationalism in Leila S Chudori's novel can be seen in the characters of Penyair or Gala and Laut.

The ideology of democracy emerged to give the people the authority to be involved in every law-making of a country. In addition, democracy must also provide freedom for its people to express their opinions. In this novel, democracy is strongly opposed by the government because if the people have the freedom to express their opinions, it will be indicated to endanger the government. The ideology of feminism is also part of the resistant ideology formation. Feminism is a social and even political movement ideology that has the same goal of defining, building, and achieving gender equality in political, economic, social, or personal environments. Feminism is portrayed through the character Alex. He thinks that gender differences are not a problem in work and behavior.

Malam itu aku rebahan dalam kamar dalam gelap dan bertanya- tanya mengapa baru kali ini campur tangan Mas Laut ini mengganggguku. Sejak aku SMA hingga kuliah, dia selalu mencampuri urusanku karena merasa harus protektif. Tetapi baru kali ini campur tangan si abang sulung betul-betul membuat aku muntab. Mungkin aku memang menyukai Alex, bukan hanya karena dia seperti seorang asing yang eksotik yang

bersuara merdu, tetapi juga karena dia adalah lelaki yang sama sekali tak mempersoalkan pekerjaan dan perilaku berdasarkan gender (Chudori, 2022b, p. 278-279).

That night I lay in my room in the dark and wondered why this was the first time Mas Laut's interference had bothered me. From high school to university, he had always interfered in my affairs because he felt the need to be protective. But this was the first time my eldest brother's interference really made me vomit. Maybe I did like Alex, not only because he was like an exotic foreigner with a melodious voice, but also because he was a man who didn't question genders, occupations, and behaviors at all (Chudori, 2022b, p. 278-279).

Hegemony can be defined as a form of power (control) of one social class over another. Social classes can be communal or individual. Power by way of hegemony, is not obtained through violence or oppression, but by way of consensus or peaceful agreement. The consensus is implemented through political and ideological leadership. In other words, social class groups or individuals hegemonize other social classes by spreading ideology (See Gramsci, 1971:57; Simon, 2001:21).

To perpetuate power, the ruling class will utilize the cement of hegemony. Ideological cement serves as a tool to strengthen and unify social classes. In accordance with Gramsci's theory, ideological cement comes in three forms: education, religion, and the state. Religious cement is not found in either novel. This indicates that the authors of these novels are very rational in analyzing and seeing the problems of power that took place at that time. In *Pulang,* the ruling class is described as utilizing the state cement to perpetuate its power. This can be seen in the following quote from the novel.

Ada dua helai surat itu di saku jaketku. Sudah sejak awal tahun semua yang dianggap terlibat Partai Komunis Indonesia atau keluarga PKI atau rekan-rekan anggota PKI atau bahkan tetangga atau sahabat yang dianggap dekat dengan PKI diburu- buru, ditahan, dan diinterogasi. Dik Aji menceritakan begitu banyak kisah suram. Banyak yang menghilang. Lebih banyak lagi yang mati. (Chudori, 2022a: 10-11).

I had two copies of the letter in my jacket pocket. Since the beginning of the year all those who were considered to be involved in the Indonesian Communist Party or PKI families or fellow PKI members or even neighbors or friends who were considered close to the PKI were hunted down, detained, and interrogated. Dik Aji told me so many grimm stories. Many disappeared. Many more died. (Chudori, 2022a: 10-11).

The state is used by the ruling class to eradicate the class that intends to oppose it, in this case those involved in a Communist Party. The state has the power to hunt down, detain and interrogate families involved in a Communist Party.

In addition, the state is the strongest cement to regulate community engagement that is deemed threatening to its citizens. Freedom of speech is also regulated by the state. Writers in the mass media have their own pseudonyms so as not to be known by the government. The ruling class is also portrayed as very discriminatory towards those who are indicated to be descendants of former political prisoners. This is represented through the character Lintang.

Ketika aku mengambil segelas es leci, aku mendengar beberapa lelaki yang jelas tengah terlibat dalam debat.
"Siapa yang berani-berani bawa dia ke sini?" "Biar sajalah. Kan tidak ada larangan untuk anaknya?" "Sudah pada Bersih Lingkungan?"
"Kan itu larangan bagi tapol untuk bekerja jadi PNS. Atau jadi guru atau wartawan. Cuma datang ke pesta, memang kenapa?" (Chudori, 2022a: 161).

As I took a glass of iced lychee, I heard some men who were clearly engaged in an argument.
"Who dares to bring him here?" "Let it be. There's no restriction on the child, is there?" "Already on Clean Neighborhood?"

"It is prohibited for political prisoners to work as civil servants. Or become a teacher or journalist. Just coming to the party, so what?" (Chudori, 2022a: 161).

In the novel *Laut Bercerita, the* state also implemented a regulation called "Bersih Diri dan Bersih Lingkungan" ("Clean Yourself and Clean the Environment"). This regulation was made to purge state officials who might be involved in the PKI and its supporting organizations. During the New Order era, this regulation was carried out in a more massive and widespread manner. People accused of being involved in the PKI and its sympathizers were eliminated. This was done to suppress any signs of a movement against the regime that was becoming increasingly threatening. The term "Bersih Diri" ("Clean Yourself") means that people who are indicated to be involved in the PKI and or its organizations, in the eyes of the new order regime rulers, are considered "Kotor Lingkungan" people ("Dirty Neighborhood"). The term "Bersih Lingkungan" ("Clean Neighborhood") was used to prohibit members of the PKI or its derivatives from becoming members of civil servants, members of the ABRI, members of political parties, and members of the legislature. The discriminatory and stigmatizing policies or regulations of the New Order against people suspected of being involved, descendants of, or whose families were involved in the PKI, made many people lose their rights. This policy, for example, can be seen in the following quote.

Aku mencoba menahan diri untuk tidak emosional dan perlahan menceritakan bahwa belakangan aku mendengar peraturan Bersih Diri dan Bersih Lingkungan yang sudah diperkenalkan lebih dahulu di Jakarta dan kini diterapkan di seluruh Indonesia (Chudori, 2022b: 34).

I tried to restrain myself from getting emotional and slowly told her that I had recently heard of the Bersih Diri and Bersih Lingkungan regulations that had been introduced first in Jakarta and were now being implemented throughout Indonesia (Chudori, 2022b: 34).

Education is the pillar that becomes the main cement in instilling ideology to the younger generation. Through education, the characters in this story appear to be a group of people who are critical of the ruler's ideology. On the other hand, the state is also an ideological cement in this novel, but religion is not found as an ideological cement in this novel.

Basically, the process of instilling ideology is carried out starting from education in the family. This education is the best way to maintain and develop an ideology. The cement of education in the novel *Laut Bercerita* is found in the part of the story that describes the Laut family that has instilled education since elementary school, such as to enjoy books in English and Indonesian. The cement of education is shown in the following quote.

Sementara itu keluarga besar Bapak dan Ibu di Solo sudah bisa melihat bagaimana Asmara terdiri atas 'otak' dan 'nyali' sedangkan abangnya hanya terdiri dari 'otak' dan sebutir keberanian. Karena kami tumbuh menjadi remaja yang sibuknya melebihi kaum eksekutif, Bapak membuat peraturan bahwa hari Minggu tak boleh diganggu gugat. Kami harus menyediakan waktu untuk keluarga: memasak dan makan malam bersama. Tentu saja persyaratan itu tak selalu mudah kami patuhi mengingat Asmara adalah murid yang populer di kelasnya dan selalu saja menerima berbagai undangan kegiatan, ulang tahun, berkemah, nonton bersama, dan acara-acara remaja SMP yang menurutku tak jelas tujuannya; sedangkan aku lebih banyak berbincang tentang cerita pendek, puisi, dan teater bersama kawan-kawanku di kelompok-kelompok sastra dan teater yang tumbuh menjamur di Yogyakarta dan Solo saat itu. Satu-satunya kegiatan ekstrakurikuler yang harus kami hadiri bersama adalah les bahasa Inggris di Sala Laboratory English di kawasan rumah kami di Laweyan. Bapak dan Ibu ingin betul kami mampu menikmati semua buku dalam bahasa Inggris dan Indonesia, karena itu sejak sekolah dasar kami sudah dicemplungkan ke sana (Chudori, 2022b: 67).

Meanwhile, Bapak and Ibu's extended family in Solo could already see how Asmara consisted of 'brains' and 'guts' while her brother only consisted of 'brains' and a grain of courage. As we grew into teenagers who

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were busier than executives, Bapak made a rule that Sundays were inviolable. We had to make time for family: cooking and eating dinner together. Of course, it wasn't always easy for us to comply as Asmara was the most popular student in her class and was always accepting invitations to activities, birthdays, camping, movie nights, and other junior high youth events that I thought had no clear purpose; while I mostly talked about short stories, poetry, and theater with my friends in the literary and theater groups that were mushrooming in Yogyakarta and Solo at the time. The only extracurricular activity we had to attend together was English lessons at Sala Laboratory English in our neighborhood in Laweyan. Mom and Dad really wanted us to be able to enjoy all the books in English and Indonesian, so we had been immersed there since elementary school (Chudori, 2022b: 67).

CONCLUSION

Based on the data found in the novels *Pulang* and *Laut Bercerita* that have been analyzed using Gramsci's theory, the following conclusions are obtained. *First,* the dominant ideologies in the two novels are authoritarianism, democracy, and nationalism. The ideologies contained in the two novels illustrate the ideology owned by the dominating ruler (authoritarian), and the ideology by the younger generation who try to fight the dominance of the ruling class. This young generation is based on nationalism and democratic ideology. *Secondly*, there is an ideological formation that illustrates that the authoritarianism and fascism of the ruling class is confronted with the ideology that is trying to rise, which is carried by the younger generation. These ideologies include nationalism, democracy, feminism and humanism. *Third*, in instilling its hegemony, the ruling class tends to choose to cement the state and education to perpetuate its power. The state allows the ruler to control or dominate the society in the story. Meanwhile, education becomes a means for the previous generation to instill values to the next generation. The cement of the state is mainly used to perpetuate the dominant ideology (authoritarianism and fascism), while the cement of education is used in the domestic sphere to instill the values of truth and honesty, thus developing into nationalism, democracy, humanism, and feminism in the characters.

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The Palapa Oath in Langit Kresna Hariadi's *Gajah Mada*: *Sumpah di Manguntur*

Nurhadi*, Wiyatmi, Muh Rasyid Ridlo
Indonesian Literature Study Program, Faculty of Languages, Arts, and Culture, Yogyakarta State University
*Corresponding Author; Email: nurhadi@uny.ac.id

ABSTRACT

Historical writing significantly influences literary works like historical novels, one of which is *Gajah Mada*: *Sumpah di Manguntur* by Langit Kresna Hariadi, the object of this study. However, there are opposing studies like new historicism, which holds that literary works have the same significance in forming discourse as history in the creation of literary theory in addition to historical studies. Non-historical literary works can also have a discursive function by validating, challenging, or refuting a particular discourse or subject. Historical fiction can support the dominant perspective or, on the other hand, reject it and present an opposing viewpoint. Although there is a contrary role, *Gajah Mada*: *Sumpah di Manguntur*, connected to Mahapatih Gajah Mada's Palapa Oath from Majapahit, affirms the dominant narrative. The third ruler of Majapahit, who is not only Dyah Gitarja (Tribhuwana Wijayatunggadewi) but also her younger sibling Dyah Wiyat (who pronounces or announces Gajah Mada's nomination as Mahapatih in this novel), is the story that serves as the antithesis to history.

Keywords: *Gajah Mada*, *Majapahit*, *new historicism*, *historical novel*, *contemporary Indonesian novel*

INTRODUCTION

Raden Wijaya is widely acknowledged as the Majapahit kingdom's founder. Only some people are sure how the largest empire in the Indonesian archipelago ended. Is it true that Brawijaya V was the last king of Majapahit who was succeeded by Raden Patah, the sultan of the Kingdom of Demak, who is his son? Does that imply that the first Islamic kingdom overthrew the Hindu kingdom in Java? This narrative circulates through Damar Shashangka's books, at least in the six-books of *Sabda Palon* series (2015, 2016, 2016a, 2016b, 2016c, 2019). According to mainstream perspectives who debated this story, the Kingdom of Demak was not the reason for Majapahit's collapse. Sanusi Pane wrote this in his drama *Sandyakala Ning Majapahit* (1933) during the 1920s.

The Mahapatih' Prime Minister' Gajah Mada is a significant figure from the Majapahit era, which eventually united Nusantara, the majority of which is now Indonesian territory. As a historical figure, Gajah Mada has been written in several works. Gajah Mada is referenced in books and frequently mentioned in lontar, ancient palm-leaf manuscripts. It is also stated that the Malay people constructed heroic figures like Hang Tuah to match Gajah Mada's strength from Majapahit, originally from Java. One of Indonesia's oldest and most prestigious universities, Universitas Gadjah Mada, also goes by the name of the Mahapatih, but not the monarch, Hayam Wuruk. The name Hayam Wuruk University has not yet been mentioned or used.

In addition to the Majapahit kingdom, several other current events in Indonesia caused academic controversy, such as the 1965 G-30-S/PKI (*Gerakan 30 September/Partai Komunis Indonesia* or 30 September Movement/The Communist Party of Indonesia) incident. Numerous historical publications and media works have been available to discuss this tragedy in Indonesia and overseas. One of them is the movie *Pengkhianatan G-30-S/PKI* "The Betrayal of the G-30-S/PKI" which often replayed on various TV stations. The movie serves as a means for the Indonesian government's justification of its historical interpretation. Many fictional works, whether in movies, books, or other works of art, are frequently

utilized to support history or, conversely, to refute historical reality by opposing sides, not just domestically but also in the West. In addition to being reconstructed through history, a past event is frequently reconstructed through fictional works like movies or books. Many literary works, including those by Brown (2005, 2010), Eco (2010), Baigent (2006), and Picknett (2006), as well as movies like Indiana Jones and the Temple of Doom (1984) and National Treasure (2004), have issues associated with secret societies, including the Illuminati, Priory of Sion, Masonry, Kabbalah, Templars, and others. Literature, particularly fictional works like novels and historical accounts of events, are frequently contrasted. Even though these hypothetical stories are just as successful at recreating an event, even historical events, it gains a distinct edge when the degree of factuality that can be established for its fictional nature is tested.

Literary works are solely seen as a background by historicists, whereas historical publications are regarded as the foreground or primary source. It contrasts with the beliefs of the new historicists who value literary works equally with historical texts in reconstructing an event. Therefore, the framework of this study is that contemporary Indonesian literary works frequently recount historical events, particularly the history of the Javanese kingdoms.

When a significant portion of these fictional works speak their narration, significantly when the discourse deviates from the mainstream perspectives as it does in the context of this study, the construction of Gajah Mada of the Majapahit kingdom, the largest kingdom in Java, the abundance of contemporary Indonesian literary works that depict historical events enriches Indonesian literature as well as becomes a distinct phenomenon. The official version of the history of a particular event and a specific royal figure may be compromised by different versions or significant differences in fictional works in which such things frequently happen throughout history. Even though power, according to Foucault (2002), is not centralized but rather dispersed and always dynamic or volatile, literary works are frequently an instrument of transmitting power in the old Malay tradition when the stories of a kingdom are transmitted through traditional storytelling, pantun, or other literary traditions. According to the narrative, the Malay people built the image of Hang Tuah when the Majapahit kingdom in Java, led by Gajah Mada as Mahapatih or Prime Minister, ruled over Nusantara and imposed hegemony. Is it accurate to say he looks as stocky as the media portrays him? Did the attack on the Pasundan delegation by Gajah Mada, as is frequently told, start the Bubat war? These historical events are also extensively covered in contemporary Indonesian literary works.

Thus, this research aims to identify, map, and reveal how the character of Gajah Mada is built by contemporary Indonesian literary works, particularly in the form of novels. Additionally, it is to comprehend the phenomena of the contestation that underlies the literary works set throughout the Majapahit kingdom's history. The Hamukti Palapa Oath, which Gajah Mada pronounced to unify Nusantara under Majapahit authority, will be the subject of this paper. *Gajah Mada*: *Sumpah di Manguntur*, a novel by Langit Kresna Hariadi, is examined in this topic considering the new-historicism theory.

Literature Review

The reconstruction of Javanese kingdoms in contemporary Indonesian literature can be studied using the new historicism paradigm. The idea that "New Historicism does not place the historical process as something that cannot be changed and is inevitable, but it tends to determine the limits or constraints on individual intervention" was how Greenblatt (in Carter, 2009: 133) described the theory. The statement implies that history is dynamic, affecting how they perceive the past in this study—particularly the kingdoms of Java.

According to Barry (2010: 204), three layers of work processes can be used to use language in analyzing historical phenomena. First, it is through ideology, an academic phase to uncover the ideology behind the text. The ideological dimension is the most crucial layer in modern historical studies, as the text accommodates and reflects the ideology that lies beyond it.

This is consistent with Gallagher's argument that the ideological dimension is critical in studying new historicism (Gallagher, 1999, p. 434). The second method involves attempts to explain discursive

practices that have already occurred. These discursive practices can be read, disassembled, and adequately explained through text. Third, through the current discursive practices, it is when the text is already in contestation in the present context.

Literary works present the opportunity to convey historical events for the ideological reality and discursive practices that have taken place in the relationship of these three layers of work procedures, including the history of the Javanese kingdom in this study. Furthermore, these historical events were recorded to be read and interpreted according to the context of various eras.

Greenblatt (in Budianta, 2006) shatters the tradition of new criticism, which tends to see texts historically by highlighting the connection between text and history. Literature is viewed as a separate aesthetic domain from elements deemed "outside" the work in the new criticism tradition. On the other hand, literature, from the viewpoint of New Historicism, cannot be separated from social, economic, and political praxis because it participates in it in opposition to new criticism.

Thus, the extrinsic and intrinsic aspects of the separation between inside and outside can no longer be maintained because all literary and non-literary texts are products of the same era with various power and ideological conflicts. There is a difference between new criticism which only examines literary works, and new historicism linking literary and non-literary texts. In this case, new historicism revises the assumption of contemporary criticism by showing that everything considered universal, untouched by time, and natural is local, formed by history, and is a social formation.

There have already been several studies into historical fiction with new historicism. The following are a few of those. The first study is *Sejarah Politik Indonesia dalam Novel Larasati Karya Pramoedya Ananta Toer* 'Indonesian Political History in Pramoedya Ananta Toer's *Larasati*" which is conducted by Wicaksono (2018). The study's findings demonstrate that the novel's portrayal of the reality of Indonesian social and political history (between 1945 to 1966) from the viewpoint of Greenblatt's New Historicism helps examine the phenomena of literary works.

The second study is *Analisis Kritis New Historicism terhadap Novel Indonesia Modern dalam Kerangka Sejarah Sastra* 'A Critical Analysis of New Historicism of Modern Indonesian Novels in the Framework of Literary History" by Sugiarti (2009). The novels *Saman* by Ayu Utami, *Petir* by Dewi Lestari, and *Nayla* by Djenar Maesa Ayu are examined in this study. The study results show that the issues that can be disclosed based on the application of New Historicism are sexuality, freedom of life, sexual deviation, demolition of patriarchal culture, spirituality, and humanism.

The third study is *Kajian New Historicism pada Novel Kubah Karya Ahmad Tohari* 'New Historicism Study in Ahmad Tohari's *Kubah*' by Sahliyah (2017). The study's findings indicate that before and after the 1965 tragedy, members of The Communist Party of Indonesia were recruited, hidden, arrested, and exiled.

The fourth study is *Pengajaran Sastra dengan Teori New Historicism* 'Literature Teaching with New Historicism Theory' by Artika (2015). The study's findings demonstrate that students have various opportunities to evaluate literary texts while using a learning approach based on the new historicism theory. This learning model might be used to modify learning literature to avoid being theoretical and structural. Because this learning methodology takes much time, it can be used as a teacher and student literature project completed every semester, or it can be conducted in collaboration with other teachers.

The fifth study is Saputri's research (2023) entitled *The Portrayal of the Student Movement's History in the Novel Laut Bercerita by Leila S. Chudori: A New Historicism Study*.

METHOD

Studying the most recent Indonesian novels from 2000 to the present, or 2023, is the first step in this research on the historical reconstruction of Gajah Mada from the Majapahit kingdom. This research also analyzes the role of discourse or the construction of these novels in the form of narratives of the character Gajah Mada from the Majapahit kingdom, the largest kingdom in Nusantara. This article is limited to the oath uttered by Gajah Mada at the Majapahit royal hall known as Bale Manguntur; The oath later became known as the Palapa Oath.

The research object is the new edition and third printing of Langit Kresna Hariadi's *Gajah Mada*: *Sumpah di Manguntur*, published by Tiga Serangkai, Solo, in 2017. This study's exclusive focus is the most recent Indonesian novels and the discourses and stories surrounding them. Given the various limitations that exist and under the scope of this research study, sampling was carried out on the object of this research. The sampling technique used in this study is purposive, primarily to focus on the discourse and narrative built on the construction of the Gajah Mada character. The study is limited to essential novels by prominent authors such as Langit Kresna Hariadi (with his five serial novels about Gajah Mada) and Aan Merdeka Permana (about the Bubat War).

The data collection technique used in this study is in the form of reading and note-taking strategies. The collected data is then categorized, analyzed, and interpreted. The instrument used to collect data in this study is in the form of data cards. This data card is used to obtain the easy recording of several data and facilitate data categorization.

For the validity and reliability of research data, the researchers used semantic validity techniques and intra-rater and inter-rater techniques. Semantic validity is conducted by analyzing the context of the meaning of the text or script. Meanwhile, for data reliability, the intrarater technique was used by repeatedly reading to obtain data consistency. The interrater technique involved discussions between research members: Nurhadi, Wiyatmi, and Muh Rasyid Ridlo (faculty members of the Indonesian Literature Study Program, Faculty of Languages, Arts, and Culture, Yogyakarta State University).

The data collected and categorized based on the formulation of the problem were then analyzed descriptively so that an overview of the following descriptions could be known. The first description is from how the character Gajah Mada is mapped and described as told in the latest Indonesian literary works and what the narrative is like. Second, it represents the contestation of the character Gajah Mada constructed by these literary works. This study focuses its analysis by applying the new-historicism strategy.

FINDINGS AND DISCUSSION

Gajah Mada: *Sumpah di Manguntur* (2012) by Langit Kresna Hariadi is the third book in his series (sequel), focusing on Mahapatih Gajah Mada. The two previous books were Gajah Mada: Makar Dharmaputra (2012) and Gajah Mada: Takhta and Angkara'/Gajah Mada: Throne and Anger (2012). The fourth and fifth books of the series are titled Gajah Mada: Sanga Turangga Paksowani (2013) and Gajah Mada: Hamukti Moksa (2013), respectively. Tiga Serangkai, Solo has reissued these five works in new versions in which the titles of the five books differ slightly from those of earlier printings.

The previous editions of the five novels were titled: (1) *Gajah Mada*, (2) *Gajah Mada*: *Bergelut dalam Kemelut Takhta dan Angkara*, (3) *Gajah Mada*: *Hamukti Palapa*, (4) *Gajah Mada*: *Perang Bubat*, and (5) *Gajah Mada*: *Madakaripura Hamukti Moksa*. Since 2004, Tiga Serangkai, Solo, has been the publisher of all five books. The book discussed in this article is the 2017 fourth printing of the current edition, specifically the third book, *Gajah Mada*: *Sumpah di Manguntur*, first released in 2012. Books by Langit Kresna Hariadi, including this novel, have been reprinted frequently (and even released in new versions). The author, born in Banyuwangi in 1959, has published several books about Javanese kingdoms. Another Indonesian novelist named Damar Shashangka comes close to matching the works of the author who passed away on May 30, 2022.

The novel *Gajah Mada*: *Sumpah di Manguntur*, also known as Gajah Mada Hamukti Palapa in the earlier edition, tells more than only the story of his oath, which eventually helped Majapahit grow into a mighty kingdom whose territory included Nusantara. Gajah Mada takes his oath at Bale Manguntur, Majapahit's royal hall, following his appointment as Mahapatih. The third sequel novel's concluding chapter is about Gajah Mada's oath. The fourth and fifth books would continue Gajah Mada's narrative and deeds later.

This book begins with the founding of Majapahit by Raden Wijaya. It details his marriage to the daughters of Kertanagara, the Singasari king who was overthrown by his brother-in-law Jayakatwang. Gayatri is the name of one of Raden Wijaya's wives, and she is present in the story when Gajah Mada takes the Palapa Oath.

Jayanagara, the second king of Majapahit and the son of Raden Wijaya and Dara Petak from Malay ruled in 1309-1328. During the reign of Jayanagara, Gajah Mada took part as the leader of the Bhayangkara troop, the king's bodyguard, and even handled Jayanagara's murder. The Majapahit king died at the age of 34. The second sequel book, *Gajah Mada Takhta dan Angkara* or *Gajah Mada Bergelut dalam Kemelut Takhta dan Angkara*, describes these events in more detail.

Jayanagara is the only son of Raden Wijaya; thus, he replaced him as the king. In addition, Jayanagara had a cousin named Aditiawarman, who became king in Malay (Dharmasraya) from 1347–1375. He is Dara Jingga's son, who is still related to Dara Petak, Jayanagara's mother. This book about Gajah Mada also features this character.

The third king or ruler of Majapahit, Tribhuwana Wijayatunggadewi, was the Rajaputri or Queen of Majapahit, who reigned from 1328–1351. She is King Jayanegara's half-sister. From the Singasari inscription (1351), it is known that her complete royal name is Sri Tribhuwana Wijayatunggadewi Maharajasa Jayawisnuwardhani. Meanwhile, her real name is Dyah Gitarja. She is the daughter of Raden Wijaya and Gayatri. She has a younger sibling named Dyah Wiyat and a half-brother named Jayanagara. It was during the reign of the third ruler of Majapahit that Gajah Mada was finally appointed as Mahapatih (he was a minister before), replacing Mahapatih Arya Tadah, who was no longer able to carry out his duties due to his age and illness. This appointment took place in 1334.

In this novel, Langit Kresna Hariadi places Dyah Wiyat, younger sister of Diah Gitarja or Sri Tribhuwana Wijayatunggadewi Maharajasa Jayawisnuwardhani, also as Putri Prabu or Ratu. Dyah Wiyat has the title Rajadewi Maharajasa. Langit Kresna Hariadi often wrote these two Majapahit rulers as "Putri Prabu Sri Gitarja Tribhuanatunggadewi Jayawisnuwardhani" and "Putri Prabu Dyah Wiyat Rajadewi Maharajasa." In this section, the third ruler of Majapahit is reinterpreted or historically reconstructed by contemporary Indonesian author Langit Kresna Hariadi. At the same time, only Dyah Gitarja is primarily identified as the Queen of Majapahit in the standard narrative. Langit Kresna Hariadi also placed Dyah Wiyat as the third ruler of Majapahit, along with her sister. The two Queens of Majapahit is a form of new-historicism interpretation of the joint leadership of Majapahit.

The appointment of Gajah Mada as the Mahapatih of Majapahit was made public by Dyah Wiyat, who was also there and had Dyah Gitarja's approval, both of whom are called Putri Prabu. The following excerpt from the novel describes the joint leadership of the two queens of the Majapahit kingdom.

Semua degub jantung berhenti sejenak. Tidak ada seorang pun yang membiarkan degup jantung terdengar keras untuk bisa menangkap dengan jelas siapa nama yang akan disebut oleh Dyah Wiyat Rajadewi Maharajasa.

"Demi membangun Majapahit yang besar," sambung Dyah Wiyat, "Majapahit yang jaya dan gemilang, diperlukan tangan yang kukuh, kuat, dan kekar. Majapahit menunjuk Gajah Mada!"

Mula-mula pelan goyangan itu. Namun, yang pelan itu makin lama makin keras menyebabkan pilar pendapa Bale Manguntur berderak keras seiring bumi tempat mereka berpijak bergoyang makin keras. Penyebutan nama Gajah Mada menyebabkan hening beberapa jenak. Namun, yang hening itu dengan segera berubah menjadi ngar binger oleh tepuk tangan yang diawali oleh Bhayangkara Kendit Galih. (Hariadi, 2017, p. 676)

All heartbeats stopped for a moment. No one has let the sound of the heart-pounding is loud enough to catch the name Dyah Wiyat Rajadewi Maharajasa clearly would say.

"For the sake of building a great Majapahit," continued Dyah Wiyat, "a victorious and glorious Majapahit requires strong, solid, and sturdy hands. Majapahit appoints Gajah Mada!"

First, slowly shake it. However, those that gradually got louder and louder caused the pillars of Bale Manguntur to crack loudly as the ground where they stood shook even harder. The mention of Gajah Mada's name caused a few moments of silence. However, the quiet soon turned into loud applause initiated by Bhayangkara Kendit Galih. (Hariadi, 2017, p. 676)

Initially, no one thought that the two Putri Prabu would choose Gajah Mada to replace Arya Tadah, who had resigned as Mahapatih. Many other candidates are competent and have a great chance of returning to that position. Amid various intrigues in this election, Dyah Wiyat announced Gajah Mada's name as the prime minister of Majapahit.

Pucat pasi wajah Mahamenteri Halu yang sebelumnya merasa yakin dirinyalah yang akan diangkat menjadi mahapatih. Pucat pasi dan tersenyum kecut Mahamenteri Hino Dyah Janardana yang tidak menyangka orang yang dipilih sebagai mahamenteri berasal dari arah yang sama sekali tidak terduga.

Orang yang dengan seketika melonjak berteriak adalah Mahamenteri Sirikan Dyah Mano, yang akhirnya melihat orang yang dijagokan Arya Tadah benar. Andaikan Arya Tadah tidak menyebut nama Gajah Mada, ia akan menempatkan diri ikut bersaing. Namun, Dyah Mano mempunyai perhitungan, tak ada seorang pun yang bisa menandingi Gajah Mada dalam pemilihan pejabat baru mahapatih tersebut. (Hariadi, 2017, p. 676)

The face of Mahamenteri Halu had gone pale, who previously felt sure he would be appointed as Mahapatih. Pale white and smiling wryly, Mahamenteri Hino Dyah Janardana did not expect the person chosen as the prime minister to come from a completely unexpected direction.

The person who immediately jumped up to scream was Mahamenteri Sirikan Dyah Mano, who finally saw that the person whom Arya Tadah delegated was right. If Arya Tadah had not mentioned Gajah Mada's name, he would have positioned himself to compete. However, Dyah Mano had calculations; no one could match Gajah Mada in the election of the new prime minister. (Hariadi, 2017, p. 676)

The appointment of Gajah Mada as mahapatih surprised many Majapahit figures. Not only that, his oath at Bale Manguntur after being appointed as Mahapatih, known as the Hamukti Palapa Oath, was even more surprising. The oath was his answer and determination not to do hamukti wiwaha (having fun) to fulfill what Dyah Wiyat said at Bale Manguntur before calling Gajah Mada Mahapatih. The person chosen to be the Mahapatih must be willing to work hard.

In his speech at his appointment as Mahapatih, Gajah Mada said, "Majapahit in the future must be a great Majapahit. Greatness can only be achieved through two things, namely, one and united. …. In the future, Majapahit must be able to invite and, if necessary, force the countries from Onin in the east to Tumasek in the west to become an inseparable part of one and united, in unity and unity, under the flag of coconut sugar, under the banner of the greatness of Majapahit (Hariadi, 2017: 678). Then Gajah Mada continued his words as follows.

Untuk mewujudkan keinginanku atas Majapahit yang besar, untuk mewujudkan mimpi kita semua, aku bersumpah akan menjauhi *hamukti wiwaha* sebelum cita-citaku dan cita-cita kita bersama itu terwujud. Aku tidak akan bersenang-senang dahulu sebagaimana hakikat arti dari *hamukti wiwaha*. Aku memilih kebalikannya *hamukti palapa* sampai kapan pun, sampai Majapahit yang aku inginkan dan kita inginkan bersama menjadi kenyataan. Aku akan tetap berprihatin dalam puasa tanpa ujung, yang itulah hakikat arti dari sumpahku, Sumpah Palapa, semata-mata demi kebesaran Majapahit. (Hariadi, 2017, p. 678)

To realize my wish for the great Majapahit and all our dreams, I vow to stay away from *hamukti wiwaha* before my and our shared aspirations come true. I will not have fun first as the true meaning of *hamukti wiwaha*. I choose the opposite, *hamukti palapa* forever, until the Majapahit I want and we want together becomes a reality. I will remain concerned about fasting without end, which is the essence of the meaning of my oath, the Palapa Oath, solely for the greatness of Majapahit. (Hariadi, 2017, p. 678)

It is said that this oath caused Gajah Mada to choose to live unmarried, as written in this novel in a footnote. Indeed, in several calendars or inscriptions, whether Gajah Mada had children or a wife has yet to be reported. Even the place of his death is still debated.

Gajah Mada vowed not to rest before uniting the Nusantara archipelago. Gajah Mada will only rest if Gurun, Seram, Tanjung Pura, Haru, Pahang, Dompo, Bali, Sunda, Palembang, and Tumasek have been under the control of Majapahit (Hariadi, 2017, p. 679).

His oath elicited several reactions. Several Majapahit figures at Bale Manguntur at that time ridiculed him because Gajah Mada's oath was considered a dream that was too grandiose and unreasonable. Some figures even laughed at him, such as Ra Kembar, Jabung Tarewes, Banyak, Warak,

and Arya Tadah, who finally laughed too. At the end of that part, Gajah Mada challenged a duel with people who laughed at him outside the hall, including one of them, Ra Kembar, who had been against Gajah Mada from the start. He defeated Ra Kembar in that battle, and his neck was broken (Hariadi, 2017, p. 681).

Coming to this story as the final part of the third Gajah Mada novel series, the core of the story recognizes the mainstream perspectives of the story of Gajah Mada and his Palapa Oath. The ancient Javanese sources, in the form of several palm-leaf manuscripts telling about Majapahit, such as Negarakertagama, are likely used by Langit Kresna Hariadi as a hypnogram. Through this novel, Langit Kresna Hariadi does not turn down the story of Gajah Mada parodically by playing it from the mainstream perspective or turning it around in the back story. Langit Kresna Hariadi seems to fill the details of Gajah Mada's story outside the historical version, which is not written in palm-leaf manuscripts or inscriptions.

This is the perspective held by Langit Kresna Hariadi, a writer of a literary work that conflicts with historical texts and who relates the tale of Gajah Mada as a novel. From mainstream perspectives, history is often categorized as the foreground, while literary works, especially novels, become the background for an event. Langit Kresna Hariadi is still trying to place the story of Gajah Mada as part of a historical event; he completes it with a detailed narrative that becomes part of the role of a work of fiction. With many historical fiction writings, the author has yet to go too far in reconstructing historical facts. He is still classified as a current of historicism compared to new historicism. However, as mentioned earlier, he wrote differently that Dyah Gitarja and his sister Dyah Wiyat were the third rulers of the Majapahit kingdom.

The perspective of Langit Kresna Hariadi may differ slightly from that of authors like Damar Shashangka, who rewrite or reconstruct history in ways that diverge from what is generally accepted. For example, the *Sabda Palon* series tells the tale of Brawijaya V, the last king of Majapahit, who was overthrown by Raden Patah, his son and later the Sultan of Demak. Alternatively, in other words, Majapahit, a Hindu kingdom, was defeated by Demak, an Islamic kingdom. In addition, he also has a different interpretation of Sheikh Siti Jenar in his novel series *Lemah Abang 1* and *Lemah Abang 2*. Damar Shashangka also reconstructs the story of *Serat Centhini* (which was translated by Elisabeth D. Inandiak) into the novel series *Suluk Tambangraras*: *Runtuhnya Giri Kedaton* 'Suluk Tambangraras: The Collapse of Giri Kedaton' in two thick volumes.

CONCLUSION

Modern literary works are literary creations that break from Western conceptualism. They include poetry and fiction such as novels, novelettes, short stories, and plays. As opposed to historical research, this form of work is developed through scientific studies. Fictional literary works are in opposition to factual history. This is why a literary work will always be regarded as fiction, regardless of how exactly it is based on actual events. A fine line must be drawn between historical literature and fiction, such as Langit Kresna Hariadi's *Gajah Mada*: *Sumpah di Manguntur*, which is this paper's focus. This novel is nevertheless regarded as a literary work that falls just short of historical writing.

However, the study of new historicism is a counter-study to historicism in the development of literary theory, and it argues that literary works have the same role in influencing discourse as history does. Literary works that are not historical also have a discursive role, which carries its role in confirming, questioning, or countering a specific discourse or a particular topic. A novel can support or reject the mainstream perspectives and provide another viewpoint. *Gajah Mada*: *Sumpah di Manguntur*, related to Mahapatih Gajah Mada's Palapa Oath from Majapahit, affirms mainstream perspectives, although there is also a counter.

About a hundred years ago, it was a trend for literary works to be labeled with "This story is based on actual incidents or events." In contrast to the half of the 20th century until now, literary works are marked with "This is a work of fiction. Any resemblance to names or events is purely coincidental." When we read the old Javanese, tales recorded in several palm-leaf manuscripts as chronicles (and the

like), we see that they contain fictional and imaginative events and historical facts. However, most chronicles were created to increase the authority of the kings who served as the court authors' patrons.

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Appendix

The following are two different self-images of Gajah Mada. The left image is Gajah Mada's picture we are used to seeing. The right image is Gajah Mada's depiction of AI (digital technology).
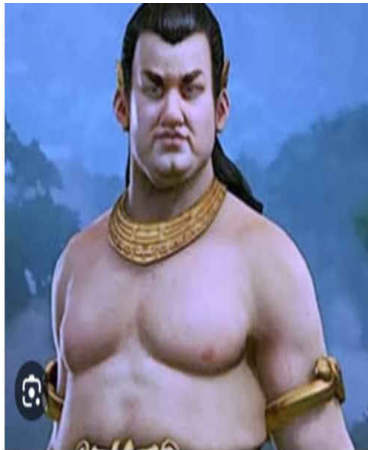
Keep clean: Critical discourse analysis of text dimensions on discourse and socioculture

Roswita Lumban Tobing*, Siti Perdi Rahayu, Rohali
Yogyakarta State University, Jl. Colombo Yogyakarta No.1, Yogyakarta, 55281, Indonesia
*Corresponding Author, Email: endang_nurhayati@uny.ac.id

ABSTRACT

Keeping the environment clean is an inherent part of people's lives. Various discourses on maintaining cleanliness, both in the form of posters, advertisements in the form of impressions in visual media and in print are widely found, with the aim of conveying a message to the public about the importance of protecting the environment. Several posters on the official website of the Ministry of Health provide an overview of keeping the surrounding environment clean and beautiful to look at. In this paper, the author wants to analyze the discourse on maintaining cleanliness, a discourse which is part of a problematic area with broad implications for society. Critical discourse analysis was carried out on posters calling for cleanliness found on the Google search engine using Norman Fairclough's critical discourse analysis as an analytical tool.

Keywords: *Keep Clean, envirement, Critical Discourse Analysis*

INTRODUCTION

Keeping the environment clean is one of the biggest problems in society. Public concern for environmental cleanliness really needs to be improved. With various forms of slogans, posters and advertisements maintaining cleanliness is expected to be conveyed well, so that people can adjust and get used to maintaining and improving the cleanliness of the environment, wherever they are. But the question is, what causes the behavior of maintaining cleanliness is still difficult to do, a lot of garbage scattered on the street, in public area, even in rivers? What are the various forms of discourse calling for cleanliness in the context of social composition? Are there linguistic errors in the discourse calling for environmental cleanliness that cause misunderstandings by readers? What was the social context that led to the birth of the exclamation discourse? What is the value (ideology) of each social group that makes the discourse call for cleanliness?

This study aims to analyze discourses related to maintaining environmental cleanliness, both in certain places and in public places frequented by the community, such as places for public facilities, institutions and schools in the form of posters or slogans. The posters and slogans were collected from google search engines. Critical discourse analysis is carried out with the design of Critical Discourse Analysis Fairclough (2003: 10) who explains that:

'Part of what is implied in approaching texts as elements of social events is that we are not only concerned with texts as such, but also with interactive processes of meaning-making. Interpretation can be seen as a complex process with various different aspects. Partly it is a matter of understanding what words or sentences or longer stretches of text mean, understanding what speakers or writers mean.'

Based on Fairclough's findings above, it can be said that analysis is not only on what is implied in the text as part of social events, but also on things related to the interactive process of meaning making. Interpretation can also be seen as a complex process with many different aspects. Part of it is a matter of understanding the meaning of a word, sentence or long string of text, and understanding what the speaker or writer means. The critical analysis discourse approach in this paper aims to analyze between the text in writing and what really happens in the social environment where the text is produced related to the role of

the community in an effort to always maintain the cleanliness of the environment.

Critical discourse analysis is primarily an attempt to understand social issues and the need for interdisciplinary work to gain a proper understanding of how language functions in shaping and transmitting knowledge in regulating social institutions (Van Dijk, 1993: 252, Wodak and Mayer, 2009: 7, Hariyatmoko, 2016: 16). Van Dijk explained that a text consists of several structures or levels that each part supports each other. First, macrostructure is the global or general meaning of a text that can be observed by looking at the topic or theme put forward in a news. Second, superstructure is a discourse structure related to the framework of a text, parts of the text are arranged in the news as a whole. Third, microstructure, namely the meaning of discourse that can be observed from small parts of a text, namely words, proposition sentences, subsentences, paraphrases, and images. Lucke (in Mogashoa 2014: 104) explains that humans use texts to make sense of their world and to establish actions and social relationships in the workings of daily life, while at the same time, texts position and construct individuals, providing various meanings, ideas, and versions of the world. The Critical Discourse Analysis Framework is conducted to examine common sense assumptions about the social problems underlying the use of language in the taste and taste abilities of language users. In the study of Critical Discourse Analysis, it is stated that the assumption of common sense allows humans to interpret language and understand the social world (Hua, 2013).

In line with the opinions of the experts above, Rogers et al. (2005: 368) also explained that analysis includes text analysis, interaction and social practices at the local, institutional and community levels. Critical discourse analysis deals with the long-term analysis that is the underlying cause and consequence of the problem. Thus, it is necessary to explain the detailed relationship between text, speech, society, and culture.

Blommaert and Bulcaen (2000: 448) propose three-dimensional framework for understanding and analyzing discourse, namely: 1) Discourse-as-text, that is, linguistic features and organizing concrete examples of discourse. 2) Discourse-as-practice-discourse, i.e., discourse as something produced, circulated, distributed, consumed in society. 3) Discourse-as-social practice, i.e., ideological effects and hegemonic processes in which discourse becomes featured. Furthermore, Santoso (2009: 18) explained that discourse is understood in language events with four accompanying characteristics: 1) related to a certain place and time, 2) has a subject, namely who speaks, 3) points to something that is being discussed, refers to the world being described, and 4) becomes a locus for the occurrence of communication processes, the exchange of 8 messages and events. In dealing with discourse, therefore, we do not merely regard it as an event, but also understand its meaning.

The presentation of Blommaert and Bulcaen and Santosi above was explained in detail by Faircough (in Eriyanto, 2001: 286), who explained that (a) discourse is a form of action, language is used as a form of representation in seeing reality, thus language is not only observed traditionally or microlinguistics, but macro that is broader and cannot be separated from the context. Correspondingly, in discourse analysis, Fairclough divides it into three dimensions as follows.

Text Dimension: used as a form of representation containing a specific ideology. The text is disassembled linguistically to see how a reality is shaped in a text that carries a certain ideology, how the author constructs his relationship with the reader (formally or informally, closed or open), and how an identity is displayed (the identity of the author and reader). This text analysis includes representation, relationships, and identity.

Discourse practice: which is a dimension related to the process of production and consumption of texts. The text production process is more directed at the creator of the text. This process is inherent with experience, knowledge, habits, social environment, conditions, circumstances, context, which are close to the author of the text. For the consumption of text depends on experience, knowledge, social context depends on the reader.

Socio-cultural practice is a dimension that deals with contexts that are outside the text. Contexts related to certain societies, cultures, and politics that influence the presence of texts.

Thus, critical discourse analysis, as explained by Fairclough above, is essentially in analyzing discourse integrally one dimension cannot be separated from one another, namely the textual dimension, the practical dimension of discourse and the sociocultural dimension.

In this article, the author tried to analyze the discourse of maintaining cleanliness, a discourse that has broad implications and problems for the community, managers of public facilities, and government and related agencies. Analysis of critical discourse on posters, slogans about things related to maintaining environmental cleanliness contained in Google Search Engine using critical discourse analysis Nourman Fairclough. The following are the discussions in the critical discourse analysis study on maintaining environmental cleanliness.

There are 721 posters and slogans related to efforts to maintain the cleanliness of the environment contained in Google Search Engine. The posters and slogans that exist, in this paper will be analyzed using a qualitative descriptive approach, namely approach and tracing to explore, understand a central phenomenon. This approach is done by analyzing the words or text that exist in the object to be studied. From the data obtained through the object of research which includes words or texts that researchers are able to make opinions or interpretations in a deep sense (Cresswell, 2009: 30). The analysis continued with a description of poster discourse on maintaining environmental cleanliness with Norman Fairclough's interpretation and explanation: analysis of textual dimensions, discourse practices, to sociocultural dimensions; and uncovering the ideology of discourse.

DISCUSSION
Keeping the Environment Clean: textual dimensions

The author found sentence texts related to the call to maintain cleanliness varied, namely discourse texts in the form of declarative sentences and imperatives in the form of subtle requests (first text discourse), as in the following poster.

Figure 1. Posters with subtle requests

In the three posters above, there is a discourse: 'let's throw the garbage in its place', is a hidden command sentence in the form of an invitation and 'keep clean, clean part of the Faith', 'Keep clean, please flush the toilet after use, the two writings on this poster are imperative sentences of request and Thank you for throwing garbage in its place'. Those are the imperative form by converting sentences into declarative form. Those discourses used the euphemistic expressions of formal and non-formal word choices. The vocabulary used is neutral and in accordance with the rules of Indonesian.

The transitive imperative sentences of prohibition appear on the following poster

Figure 2. Posters with transitive imperative sentences

The discourse on the poster on the prohibition of littering above i.e.: 'It is forbidden to litter here', 'It is forbidden to litter' and 'Not a trash can….'. The two posters above are formed with prohibitive imperative sentences. The vocabulary 'don't' is the core marker of the form of prohibition in the discourse. Posters with the words 'no trash cans, cultured people don't litter' is an imperative form that functions as a signal. The key to the poster is the inscription: 'not a trash can'. From the posters above, it can be seen that in terms of the dimensions of the text, they are imperative sentences in the form of subtle commands that aim not to litter and maintain cleanliness. Some forms of imperative sentences do not have to be in the order of imperative sentences according to the rules but can also be in declarative forms (Alwi et al., 2017). The key vocabulary used is different (keep it clean, don't take out the trash, don't take out the trash), have different meanings semantically, but have the same meaning.

In addition to the discourse text as mentioned above, there is also a discourse text (the second discourse text) that represents the anger of the citizens of an area or the anger of an agency. Anger is manifested by creating a discourse text: a sentence like in the following poster.

Figure 3. Posters containing threatening/pejorative language

The posters above contain the text of the discourse: 'Stern warning, dare to litter, lives at stake, hacked by residents don't blame us', remember..., throw garbage on this road, Bumps, supervised by Citizens, painted license plates no. motorcycles' and Only monkeys litter, produced by the general public,

In the second discourse text above, in the text dimension, citizen anger is manifested by raising identity as humans, using oaths (swearing) and using animal metaphors that have the nature of littering, namely monkey images.

The third discourse text is produced with a variation evoking the religious side: 'Waste can be barokah if processed. 'Cleanliness is Part of Faith, keep it clean, preserve the environment', In addition, anger also appeared on posters that evoked the religious side: 'O Allah, Take the Life of people who throw garbage along this road. Aminnn', O Allah, Take the Life of those who throw garbage along this road. Doom his whole family, complicate all his affairs, make his descendants ungodly sons, put him in the hell of Jahanam, Aamiinn…

Figure 4. Posters containing religious warnings and supernatural threats

On those poster reads 'O Allah, Take the Life of the person who throws garbage along this road. Amen', and O God, Take the Life of the man who throws garbage along this road. Doom his whole family, complicate all his affairs, make his descendants ungodly sons, put them in hell Jahanam' is a prohibition against throwing garbage containing expletives, but wrapped in prayer

The fourth variation of the discourse text is a text produced by the Environment Agency. Text of exclamations and prohibitions: 'Stop! -Littering'. Stop! Throw garbage into the river', 'STOP!! Throw garbage on the edge of the railroad tracks. As in the following poster.

Figure 5. Posters containing exclamations and prohibitions

In those discourses text above, from the text dimension analysis there are three interpretations of Stop! take out the trash ... which is analyzed. Stop! is a call to the receiver, for anyone passing by or going through the area to stop, then read it. This is an imperative form with a very strong emphasis aspect. Indicated by exclamation mark symbols, 1 (one) and 3 (three) each. Semantically, the meaning of the symbols in the writings above means that anyone passing through that area is ordered to stop! This symbol with the word 'STOP' then three exclamation marks (!!!) states that anyone, whatever the condition, whatever the circumstances, everyone crossing the road must stop!

Next, the author (sender) continued by writing: 'throwing rubbish carelessly / into the river / on the edge of the train tracks'. This is information to the reader (receiver) that along this area is an area designated for dumping rubbish and the receiver is instructed to throw rubbish along this area. Thus, this second sentence is an imperative sentence which contains an order for road users to stop, then throw rubbish along the area. However, as a result, there is rubbish under posters or billboards that say something like the poster above. As a result, in that area there are piles of rubbish. This means that the receiver interprets the symbol in the text dimension that they can throw rubbish in that area. Based on the analysis of this text, the use of the symbol (Stop!!!) on existing service boards cannot represent the author's aim, namely conveying the message of prohibiting littering and calling for maintaining environmental cleanliness.

Keeping the Environment Clean: The Discourse Practice Dimension

In the prohibition on throwing rubbish above, the directive speech act in the form of a prohibition,

which is actually directed at fellow humans, is conveyed through the directive speech act of request which uses God as an intermediary. This is conveyed through a (bad) prayer format. The visible function of language is the expressive function. The expressive function is a function that shows that language is used to express feelings/emotions, such as: joy, pleasure, annoyance, sadness, and so on. The expressive function relies on the aspect of the speaker (addresser). Expressive functions are equated in meaning with personal functions and internal functions (Jakobson in Nusantari, 2016: 64). The expressive function of language which refers to emotive attitudes is among the most important in this context because it is used to express feelings and attitudes (Wijana, 2004: 42-52). In conditions when the actions of a person or certain party are considered annoying, namely because they throw rubbish not where it should be, namely in a place where the prohibition board maker has authority over cleanliness, the expression of feelings and emotions that arise such as anger, hurt or disappointment are expressed through the prohibition board, as seen in the picture. The display and the call to keep the environment clean.

Keeping the Environment Clean: Dimensions of Socio-Cultural Practice

The social practice behind the emergence of texts such as those on posters discussing maintaining environmental cleanliness is that there are still people who throw rubbish carelessly. As can be seen in several of the posters above, which are in public places, in riverside areas and beside train tracks, as well as other places. This could be the case that public awareness has not yet fully grown to dispose of rubbish in its proper place. The Environmental Service responded to this social condition by creating posters aimed at calling on the public to maintain cleanliness and dispose of rubbish in its proper place.

The culture found in the Environmental Agency is the culture of bureaucrats or the culture of rulers who are familiar with structural and functional imperative texts. This is what appears in the use of the word STOP, the dots symbol (.) and the exclamation point (!). Semiotics uses the exclamation symbol (!) as a firm statement. This can be interpreted as an imperative sentence of command or upper orders to subordinates that must be carried out. Although the receivers or receivers of messages or readers are people who do not have structural relationships with the Environment Agency and do not have functional relationships in their bureaucracy.

Instead, on the poster with the words 'Keep clean, please flush the toilet after use'. This writing in the form of imperative sentences produced can be in the form of a request for help. The discourse is found in a mosque in Bandung. The number of people visiting the mosque is so many every time. Therefore, the Mosque Welfare Council made posters aimed at maintaining the cleanliness of toilets and the cleanliness of mosques and their surroundings. In accordance with the culture of the region and the environment where the mosque is located, the author maintains politeness and propriety towards others, especially towards guests. Included in conveying orders. The message in the writing will reach the receiver or reader of the poster. The message and purpose of the text maker with the symbol contained on the poster is successful if the toilet is clean, odorless and there is no garbage there.

Another thing that is of concern is the poster which contains the discourse 'O Allah, take the lives of people who throw rubbish along this road. Punish his entire family, complicate all his affairs, make his descendants disobedient children, send them to hell." These posters are produced by ordinary people in an area. Usually, the author of the discourse from the results of Kurniawati's (2021) research, the poster writer provides information or reasons as the background for writing the prohibition, namely that he is bored and feels tired of giving warnings and how stubborn the environmental destroyers are. The author is reluctant to make a fuss. The behavior of throwing rubbish carelessly often results in commotion.

If we look at the culture of the younger generation nowadays, various variations of discourse are produced in an effort to keep the environment clean. The following is one of the text discourses on maintaining environmental cleanliness produced by the current generation.

'You asked? What is maintaining cleanliness for? Here, let me answer: maintaining cleanliness shows commendable morals and is part of faith'.

The text above is on a poster for maintaining cleanliness at the 48th Muhammadiyah Congress in Surakarta. This is a light text that is close to the current generation. Easy for them to understand.

CONCLUSION

The variations or varieties of language used in posters related to maintaining cleanliness in writing about the prohibition of throwing rubbish vary greatly. As explained by Chaer and Agustina (2014: 68), along with the times, society is currently experiencing changes so that language is also changing. These changes take the form of variations in the language used according to needs. The form of writing can be formal, consultative, and some are casual. Apart from that, there are linguistic preferences that are oriented towards dominant sociocultural desires; and one of them is oriented towards the dimension of religiosity by using religious thematic appeals.

Various variations of discourse texts are found in efforts to maintain environmental cleanliness. Each variation has its own text construction with certain word choices. The emergence of variations in text discourse is influenced by their sociocultural context.

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