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Transcription, Inheritance, and Meaning of Tri Sandya Puja Mantra

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Abstract: Tri Sandya Puja is a mantra (prayer) that is routinely performed three times a day by Hindus in Bali. Derived from two words, namely Tri which means "three" and Sandya which means "relationship". Tri Sandya is three times to connect with God (Ida Sang Hyang Widhi Wasa). It is a chant of a mantra and is categorized as an oral literature in the form of magical poetry. The Tri Sandya Mantra has been passed down orally in Bali and consists of six stanzas. In this article the authors will discuss the Tri Sandya Puja in more detail in terms of the meaning of the mantra, transcription of the melody of the mantra as well as cultural inheritance and its existence to date.

Keywords: Tri Sandya Puja Mantra, Balinese Hindu, transcription, inheritance, meaning.

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Introduction

Indonesia is an archipelagic country, with a wide geographical area and diverse ethnic groups, resulting in cultural diversity spread throughout the archipelago. Culture is a set of rules, prescriptions, plans, strategies consisting of a series of cognitive models that are used selectively by humans who have them in accordance with the environment they face (Spradley: 1972). This can be seen from the number of ethnic groups in Indonesia according to the Central Bureau of Statistics (BPS) in 2010, which numbered around 1,340 ethnic groups, each of which has its own taboos and rules.

Triyanto said that traditionally, the nations in the Eastern region, in general, had a mystical, magical, cosmic and religious orientation of cultural values (Triyanto, 2008:4). Religion/religion refers to an organized set of beliefs about the relationship between nature and the supernatural aspects of reality, and about the role of humans in this relationship (Geertz, 1973). Talking about religion, it will discuss the relationship of God as the creator of the universe. So to respect the existence of the master of nature, traditions of worship performed by the ancestors emerged. The location of this balance is manifested in the form of ceremonies or bringing religious matters closer (Rostiati: 1991). In Hinduism, one of the ways to worship and respect the existence of God is to perform the Tri Sandya Puja Mantra.

According to a book written by I Made Titib (2003), Tri Sandya comes from two words namely Tri which means three and Sandya or Sandhi which

means relationship, so in general Tri Sandya can be interpreted as a relationship with Ida Sang Hyang Widhi Wasa three times a day. Tri Sandya is the meeting between night and morning, morning and noon, and noon and night where these three times are considered critical times. In order to avoid danger and get safety, pray at these three times. The timing for Tri Sandya or praying three times a day for Hinduism is 6.00 am (*pratah savanam*), 12.00 noon (*madyana savanam*) and 6.00 pm evening (*sandhya savanam*).

Tri Sandya is a chant of a mantra and is categorized as an oral literature in the form of magical poetry. The Tri Sandya Mantra has been passed down orally in Bali and consists of six stanzas. According to the teachings of Hinduism, followers who do not practice the Tri Sandya worship will be looked down upon in terms of religion. Religion regards Tri Sandya's demands very highly because he symbolizes the gratitude and obedience of his followers towards Ida Sang Hyang Widhi. In Saracamuccaya (2005:10) it is said:

*"Sopanabhutam svargasya manusyam prapya durlabham,
tathatmanam samadayad dhvamseta na punaryatha"*

Meaning: In conclusion, make the best use of this opportunity to become human, an opportunity that is really difficult to obtain, which is a ladder to go to heaven: everything that causes you not to fall again, that should be done.

The above sentence opens the authors' insight so that he is interested in reviewing more deeply about the Tri Sandya Puja Mantra. Moreover, the authors realize that the existence of this Mantra is decreasing, especially among Hindu children and youth in Bali. Therefore the authors transcribe the melody from the Mantra in the hope that it will make it easier for readers to learn the Tri Sandya Puja Mantra.

Methodology

The method in this study is qualitative because the authors want to analyze transcription, inheritance, and meaning of Tri Sandya Puja Mantra. It uses some techniques in collecting data, such as interview, observation, and document study. In regard with art science, it is also used by other scholars such as Arrahman, et al. (2022), Gabriel Matanari, et al. (2022), Oka, et al. (2022), and Wahyudita, et al. (2022). However, the focus and object of this study is very different from those scholars' work.

Results and discussion

Transcription of Tri Sandya Puja Mantra Melody

Music transcription is a process of converting musical sounds into visual symbols, this is stated by Singer as follows "Transcription therefore, are needed to visualize what we are near, to enable us to study musics comparatively and in detail, and to help us communicate to others what we think we heard". With the hope of making it easier for readers to learn the melody of the Tri Sandya Puja Mantra, the authors transcribe the mantra melody with the following steps.

The steps that must be considered in starting the transcription process were put forward by William P. Malm with the weighted scale theory as follows:

1. Look for the scales used by the music
2. Determine the basic tone

3. Tonal region
4. The amount of each note
5. Intervals
6. Cadence patterns
7. Melodic formula
8. Contour

By paying attention to the steps above, the following is the result of the melodic transcription that the authors did for the Tri Sandya Mantra Puja melody.

PUJA TRI SANDYA

Transcribe by Ayu Dwara

The musical score is presented in ten systems, each with a vocal line and its corresponding lyrics. The notation is in a single treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The lyrics are in Indonesian and describe a Hindu prayer (Mantra Puja).

Tenor 0 Om Om Om bhuibhuvah svah tat_ sa vi tur va re nyam bhar go de vas ya dhi

6 T. ma hi dhiyo yo na pra co_ da yat Om Na ra ya na e ve dam sar vam yad_ bhu

12 T. tam ya ca bhav_ yam nis ka lan ko ni ran ja no nir vi kal po ni rakh ya tah su

18 T. ddo de va e ko Na ra ya na na dvi tiyo_ sti kas cit Om Tvam si vah tvam ma ha de

24 T. vah is va rah pa ra me sva rah brah ma vis nu ca ru dra ca pu ru sah pa ri kir ti

30 T. tah Om pa po ham pa pa kar ma ham pa pat ma pa pa sam bha vah tra hi

35 T. mam pun da ri kak sa sa bah ya bhyan ta rah su cih Om ksa ma sva mam ma

40 T. ha de va sar va ora ni hi tan ka ra mam mo ca sar va oa oe byah pa la ya sva sa

46 T. da si va Om ksan tav yah ka yi ko do sah ksan tav yo va ci ko ma ma ksan tav yo ma

52 T. na so do sah tat pra ma dat ksa mas va mam Om San tih San tih San tih Om

[Source: Researcher's Document]

Figure 1. Puja Tri Sandya Transcription Musical Note

The Tri Sandya Puja Mantra, patented in Bali, was sung by Ida Pedanda Gede Made Tembaw. The instrument that accompanies the chanting of the Tri Sandya Puja Mantra is a pair of gender puppets and a bell. The unique combination of sounds produced from the three sound sources in the Tri Sandya Puja Mantra when viewed from the concept of western music may be said to be incompatible with the rules of harmony, because the gender instrument sings the selendro barrel with the basic tone in F, while the chanting of the Mantra uses the pelog barrel with the basic tone in G#, in western music it is often referred to as polytonal. One other uniqueness that the authors found is the sound of gender, the chanting of the Mantra and each gender at a different tempo, or in western music it is called polytempo. This also happens in traditional Javanese music as stated by Cahyono "Although the sound of notes in certain song lines in Macapat Semarang often sounds blero, it is outside the frequency limits of the tone on the slendro and pelog pitch, but the Javanese musicians who are sensitive to the pitch do not feel disturbed" (Cahyono, 2020:11). But what's interesting, even with non-harmonious western music theory, the recitation of Tri Sandya Puja can have a calming effect on listeners, even if we don't carefully observe the musical elements, we won't notice the disharmony.

Steps in the Implementation of Tri Sandya Puja

1. Asana, namely sitting cross-legged (men) and kneeling (women).
2. Pranayama, which regulates breathing.
3. Karasoddhana, namely hand cleansing.
4. The amusti attitude, namely the hands are clasped, and the two thumbs are pressed by the forefinger of the right hand, as a symbol of the union of humans with God.
5. Read or sing the Tri Sandya mantra

The meaning of the Tri Sandya Mantra according to Parisada Hindu Dharma:

Om Om Om bhur bhuvah svah

Tat savitur varenyam

Bhargo devasya dhimahi

Dhiyo yo nah pracodayat

1. *Om Narayana evedam sarvam*
Yad bhutam yac ca bhavyam
Niskalanko nieanjano nirvikalpo
Nirakhyatah suddo deva eko
Narayana na dvitryo'sti kascit
2. *Om tvam sivah tvam mahadevah*
Isvarah paramesvarah
Brahma visnuca rudrasca
Purusah parikirtitah
3. *Om papo'ham papakarmaham*
Papatma papasambhavah
Trahi mam pundarikaksa
Sabahyabyantarah sucih
4. *Om ksamasva mam Mahadeva*
Sarvaprani hitankara
Mam moca sarva papebyah
Palayasva sada siva
5. *Om ksantavyah kayiko dosah*
Ksantavyo vaciko mama
Ksantavyo manaso dosah

*Tat pramadat ksamasva mam
Om santih, santih, santih, Om.*

Meaning:

1. Om Sang Hyang Widhi, we worship the brilliance and omnipotence of Sang Hyang Widhi who rules the earth, sky and heaven. May Sang Hyang Widhi bestow intelligence and enthusiasm on our minds
2. Om Sang Hyang Widhi, Narayana is all of this, what has been and what will be, free from stains, free from dirt, free from indescribable changes, pure is Lord Narayana, he is only one and there is no second
3. Om Sang Hyang Widhi, You are called Shiva who bestows mercy, Mahadeva (the highest god), Iswara (omnipotent). Parameswara (as maha kings of kings), Brahma (creator of the universe and everything in it), Visnu (custodian of the universe and its contents), Rudra (who is very scary and as Purusa (great consciousness)
4. Om Sang Hyang Widhi, this servant is papa, my deeds are papa, this servant is papa, the birth of this servant is papa, protect Hyang Widhi's servant, purify my soul and body.
5. Om Sang Hyang Widhi, forgive me, the great Sang Hyang Widhi grants welfare to all creatures. Free me from all sins, protect Om Hyang Widhi's servant
6. Om Sang Hyang Widhi, forgive the sins committed by my body, forgive the sins that come out through my words, forgive the sins of my thoughts, forgive me for my negligence.

Om Sang Hyang Widhi bestow peace, peace, peace always.

Purpose and Benefits of Tri Sandya Puja Implementation

Carrying out Tri Sandya Puja has the following benefits:

1. Worship and praise Sang Hyang Widhi Wasa
2. Thanking Him for His grace
3. Praying for safety
4. Asking for forgiveness
5. Asking for guidance
6. Soothing the soul
7. Growing love
8. Growing gratitude to Ida Sang Hyang Widhi.

Apart from some of the benefits above, listening to religious music can also calm the soul as Yong Peyee said that music can calm and relieve the listener's stress (Peyee, 2021).

The Inheritance and Meaning of the Tri Sandya Puja Mantra

The process of cultural inheritance is said to be a form of transfer of values and norms by the older generation to the younger generation, in a book written by I Gede A. B. Wiranata (2002), it is explained that the process of cultural inheritance takes place in three stages, namely:

1. Socialization: the process by which an individual adjusts to the cultural values of the community in which he lives
2. Internalization: is a process of acceptance of socialization. In this internalization process, an individual who is receiving the socialization process interprets the values received
3. Enculturation: according to Setiadi (2020), enculturation is the process of an individual to appreciate and adjust his or her mind and attitude towards customary

systems, norms, language, art, religion, as well as all the rules and stances that live in the environment the culture of the people.

To study more deeply about the inheritance and meaning of the Tri Sandya Puja mantra, the authors conducted an interview process with six informants who are Balinese Hindus from several districts such as: Badung, Tabanan, Gianyar, Klungkung and Denpasar. Interviews are an oral debriefing process in which two or more people meet face to face physically to find out someone's opinion on an object (Soegijono, 1993:18), but in this study the authors conducted interviews via WhatsApp due to the Covid-19 pandemic.

The success of an inheritance process lies in how the next generation maintains the culture they inherit. If the successor does not maintain the preservation of the culture that is owned, the culture will disappear along with the times. According to interviews conducted with six Hindus in Bali, they have several opinions regarding the inheritance and meaning of Tri Sandya Puja for Hindus in Bali as follows:

Question 1: Is it important for Hindus to perform Tri Sandya Puja?

Informant 1: Important and not important, it is important that Hindus highly uphold Hinduism in Bali. It doesn't matter if the Hindus in question are Hindus in India, because they don't know Tri Sandya, but rather Gayatri Mantra

Informant 2: It is important to live up to the original meaning of each stanza of Tri Sandya Puja, not to be careless

Informant 3: Important

Informant 4: Important, the reason is because it is one of the obligations of Hinduism in Bali to carry out Tri Sandya. Where in its implementation three times a day do Tri Sandya, namely at 6 am, 12 noon and 6 pm.

Informant 5: Important

Informant 6: Important

Question 2: How old were you when you first learned to pray the Tri Sandya Puja?

Informant 1: Age 7 years

Informant 2: Toddlers

Informant 3: Age 5 years, during small playgroup/kindergarten

Informant 4: Age 7, when he started elementary school, at that time it was routine to direct and guide him regarding the introduction of Tri Sandya, both from the art of pronunciation and tone in Tri Sandya. Which is assisted by the introduction of religious education from parents in their respective homes

Informant 5: 5 years

Informant 6: 7 years

Question 3: As Hindus, do you routinely perform the Tri Sandya Puja Mantra?

Informant 1: Every day, but sometimes it's too much

Informant 2: Routine because you feel the need and frequent environmental routines too

Informant 3: Not routinely three times a day. Only in the morning before leaving before doing daily activities

Informant 4: Routinely, for reasons to return to point no. 1. But if there is a book or journal that supports this answer it will be stronger.

Informant 5: Routine

Informant 6: No

Question 4: Are Hindu children and youth in Bali currently able to memorize Tri Sandya Puja well?

Informant 1: I think there are some who memorize it, some don't

Informant 2: Yes, but not with the original meaning, essence, and true appreciation. It would be great if you don't memorize, but "understand and carry out" the Tri Sandya Puja Mantra

Informant 3: I think yes

Informant 4: If they are categorized as elementary school children in the third grade and above, maybe they can do it well. However, because they are still children, sometimes they say the pronunciation is not very good.

Informant 5: Should be able to. Depending on the teachings of his parents at home and at school. Apart from that, Tri Sandya Puja is usually sounded every certain hour in Bali

Informant 6: Can't

Question 5: What is the view of the Hindu community in Bali regarding the current existence of Tri Sandya Puja?

Informant 1: Because of the online class, you will rarely hear Tri Sandya like when I was in elementary-high school every morning and before going home I did Tri Sandya

Informant 2: It's just a formality

Informant 3: In my opinion, many do not carry out regular prayers every day, but only on important days such as raining full moon and major religious holidays

Informant 4: Their existence is going well, but perhaps what distinguishes them is the personality of each person. Some are too busy with their work, so they forget to implement it according to Tri Sandya's provisions, some are also lazy and only do it on certain days such as the full moon tilem and piodalan

Informant 5: -

Informant 6: Tri Sandya Puja Mantra still exists and is played every 6am, 12pm, and 6pm.

From the results of the interviews above, the authors conclude that the informants are aware of the importance of conducting Tri Sandya Puja three times a day. Then from the second question it can be concluded that of the six informants, three people were taught to do the Tri Sandya Puja mantra for the first time from the age of seven, and two people from the age of five. From the third question, the authors can conclude that more than half of the informants (interviewees) said that they routinely conduct Tri Sandya Puja. From the fourth question it can be said that generally children and adolescents should be able to memorize Tri Sandya Puja well, but this is very much influenced by each person's environment. Then from the last question, some answered that the screening of the Tri Sandya Puja Mantra was still being carried out in several areas, but according to an informant that one of the places where Tri Sandya Puja was taught was at school, so due to the pandemic, today's children are less able to practice the Tri Sandya Mantra Puja well.

Conclusion

This research was conducted by the authors to remind each other among Hindus to remind each other how important it is to do Tri Sandya Puja three times a day. From the authors' own experience, the authors find that Tri Sandya Puja is currently not carried out routinely according to the set time, even many Hindus do not perform Tri Sandya Puja. Even in the area where the authors live in the Denpasar area, the broadcast of Tri Sandya Puja cannot be heard, which several years ago could almost always be heard in every area in Bali at 06.00, 12.00 and 18.00 WITA. Therefore, the authors want this paper to help Hindu readers understand the importance of doing Tri Sandya Puja.

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Gending Aesthetics in Janger Menyali Dance in Sawan District, Buleleng Regency

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Abstract: Janger dance is a variety of Balinese art which is classified as a type of social dance for young people in the form of groups (between 16-20 people), very popular among Balinese people. During the dance, groups of female dancers (janger) and groups of male dancers (kecak) dance and sing in unison (mutual sinawurin) with humorous and sometimes romantic songs. The gamelan that is usually used to accompany the Janger dance is called Batel (Tetamburan) which is equipped with a pair of gender puppets. The dance moves are still based on the aesthetic principles of Balinese dance, and the clothing uses the typical janger. Janger dance can adapt to contemporary developments, so janger activists have the freedom to interpret its form, melodies with song lyrics, musical accompaniment, and choreography. In the Janger Menyali dance, the uniqueness of this dance is in terms of the clothes that look quirky, resembling the clothes of the Dutch soldiers when they docked at the Buleleng customs, and the name for the dancers, namely for male dancers it is called jipak, while for female dancers it is called parik. In this study, it is more specific to the aesthetics of gending in the Janger Menyali dance regarding the two pieces that must be performed, namely Dewa Ayu Janger and Mepamit Ring Ratu Gusti Ayu which have the meaning of inviting Dewa Ayu Janger to attend the performance and returning Dewa Ayu Janger to return to his stana with the use of sekar alit banten properties and also kuwud mepayas.

Keywords: dance, Janger Menyali, aesthetics, jipak, parik.

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Introduction

Janger is thought to have appeared around the 1940s, and is a development of the Sanghyang dance. If the male group which is called kecak is a development of the male choir, the female group which is called janger is the development of the female choir (Dibia, 2012:50). Some of the plays that are usually performed in the Janger dance are Arjuna Wiwaha, Sundanese Pisunda, and Kependung Dewi Subadra. Janger dance is still present in all regencies and cities in Bali, each region has its own variations according to the local community. Like the Janger dance in the Tabanan area where the Janger dance is usually complemented by the appearance of the role of Dag (a person dressed like a Dutch army general with improvised gestures who sometimes gives orders to janger and kecak dancers) (Dibia, 2012:50). It is further explained by Walter Spies and Beryl de Zoete (2002 [1938]: [211]): Perhaps the various stages in its development given below will be questioned by some others who positively remember the first

arrivals of Djanger, and can tell you with certainty in what month of 1930 he arrived complete with boys and girls and Dag (Probably the various stages in its development given below would be questioned by certain other people who positively remember the first coming of Djanger, and can tell you categorically in what month of 1930 it arrived complete with boys and girls and Dag). Meanwhile in the village of Metra (Bangli), there is a uniqueness of the Janger dance where at the end of the performance the dancers are confused. In the village of Sibang (Badung) there is the Janger dance accompanied by the gamelan Gong Kebyar which the local people call Janger Gong (Dibia, 2012:50)

In Buleleng Regency, especially in Menyali village, there is a Janger art called Janger Menyali, which is different from the Janger that is currently developing. The difference can be seen from the dance movements, gending which are mixed between Balinese and Indonesian, describing the activities and social interactions of the former community. The clothes of the Jipak (male dancers) are dressed in the style of Dutch army soldiers complete with beret, short-sleeved shirt with epaulettes on both shoulders, short pants, sunglasses, wrist watch, one eye ring, long socks complete with shoes. The male dancers also use a sash and tie on their chest. This style of clothing is believed to be inspired by Dutch clothing anchored at Buleleng Customs. Meanwhile, the Parik (female dancers) dress similarly to the Janger dance attire in general. Janger Menyali is believed to be a sacred art, even classified as a Sanghyang dance, which is called Sanghyang Janger. It is not known exactly when this janger art in Menyali Village began to grow. However, it is believed to have existed since the Pre-Hindu era.

Based on this, the author is interested in focusing more on discussing the two mandatory chants performed by dancers during the performance, namely, Dewa Ayu Janger and Ratu Gusti Ayu. Gending Dewa Ayu Janger has the meaning as an opening piece to present Dewa Ayu Janger to be present at the Janger Menyali Dance performance by using banten properties made from kelungah decorated with areca nut filled with Balinese cigarettes and then decorated with what is called banten sekar alit and kuwud mepayas which mean as the form of the offering as Sekar Alit can be seen from the flower bed which contains cigarettes like loose janger and pieces of colored rice to be offered. Then for Ratu Gusti Ayu's Gending which has a meaning as a closing piece to bring Dewa Ayu Janger to return to His palace.

Methodology

Moleong (2009) explains that qualitative research is a naturalistic process because it is carried out under natural conditions in order to gain a better understanding of the person or object to be studied. This kind of method is also used by other scholars, such as Ari Sidiastini, et al. (2022), Triana Titania Manuaba, et al. (2022), and Sariada, et al (2022).

This paper is presented descriptively because it contains descriptions that describe and explain the research subject (Bungin, 2003: 39). This research was conducted by observing, investigating and understanding the existence of the

Janger Menyali dance, Buleleng Regency. Data as a source of research material will be given a descriptive assessment or description.

Results and discussion

Based on the results of this study, the authors are more specific on Gending Aesthetics in the Janger Menyali Dance regarding the form, aesthetics, and meaning of the pieces in the Janger Menyali dance, in Sawan District, Buleleng Regency. In the study, form according to Plotinus, "form is harmonious integration between parts in a whole" (Suryajaya, 2016: 115). Thus, form can be interpreted as a combination of several elements or components that are interrelated and integrated in a unit.

Gending or songs are one of the elements of Hindu religious ceremonies. Art and Culture is the reflection of the values of Hinduism (in Bali). Regarding the functions and benefits and meanings of gending, it is no less important for the formation of dance facilities. This is because most of the dances in this area of Bali are accompanied by music, both music from the human voice (vocalia), and music using musical instruments (instrumentalia).

Jejangeran or Gending Janger is a gending performed by Janger or Kecak dancers. This gending is part of Gending Rare. It is said to be part of Gending Rare, because its characteristics and standards are the same as Dolanan, which are both based on the tuning (proper) gong or gender, even though the performers/dancers consist of adults.

Each gending contains different characteristics both as a whole and in its parts. Gending Rare has characteristics such as playful, funny, sometimes containing advice/education of morals. There are times when a gending shows disappointment or romantic characteristics, if the piece is a janger piece. Thus, it shows the characteristics/characteristics of adoration or prostration, if the piece is a Sanghyang Gending.

The types of tembangan are varied, sometimes funny, sad, happy, gloomy, romantic, angry, disappointed, and others. Therefore, this type of tembangan is used as a communication tool or dialogue tool in dance scenes.

In the hymn type, it looks more haunted. There are some people who say that if in places that are considered haunted, a solemn hymn must be sung or sung, and the spirits will immediately come to listen to the sung hymn. In addition to being haunted, it is also sacred to worship, sublime and surrendering.

Kekawin is also called Sekar Agung. Its nature is also great because it contains many points of philosophical value of Hinduism, namely *tatwa dyatmika* (philosophy of nobility), which is a mirror of human life.

In the study of aesthetics, Djelantik defines aesthetics as a science that studies everything related to beauty, namely all aspects that we call beautiful (Djelantik, 1990: 58). The beauty contained in human life has a fairly broad scope. The word beautiful in this study can be seen from the two pieces in the Janger Menyali dance, namely Dewa Ayu Janger's piece and Ratu Gusti Ayu's piece. In this case the form can describe the formal structure resulting from the arrangement of the coordination of the elements of the unit that becomes a unit.

All types of art contain two fundamental elements, namely, form and structure (Djelantik, 1990:18). A work of art is a social fact that has a form, both visible to the eye (visual) and something that can only be heard (audio). Forms are the basic elements of all manifestations. The structure or arrangement is the ways in which the basic elements become art. In the structure of works of art there are three basic elements namely; wholeness, prominence, and balance (Djelantik, 1990:18). In the form or form of art, there is something that is clearly visible and can be sensed. All forms contain two fundamental elements, namely form and structure. Form is a form of work of art consisting of structural and functional work elements. Form or appearance concerns the basic form or element and composition or structure. Arrangement or structure has three aesthetic elements in every work of art, namely unity, dominance and balance.



(Source: Ariswari, 2023).

Figure 1: Janger Menyali dancers

The gending lyrics are as follows:

Dewa Ayu Janger:

Dewa ayu janger

Dewa-dewa ayu janger

Nasi sinaruwarna, cekenduk kendik nasi saliwah

Aturang tyange janger, i janger, i janger.

The meaning of the lyrics of the piece is: to present Dewa Ayu Janger to be present at this Janger dance performance, with the Kuwud mepayas banten property containing decorated areca cigarettes as a symbol of Dewa Ayu Janger to attend and watch the Janger performance.

Mepamit ring Ratu Gusti Ayu:
Ratu Gusti
Ajebos Tityang Mengiring
Sampunang Wanah i Ratu Iringang Tityang
Benjang Pungkur Mangda Malih Masesanjan

The meaning of the lyrics of the piece is: the Janger dance performance is over, Dewa Ayu Janger returns to His palace. The word masesanjan in Balinese means melali.

In this case, the pieces performed at the Janger Menyali dance performance contain messages and stories about the social life of the community. Janger dance is a social dance that functions as a dance for entertainment activities that contains criticism related to politics and others. But in this case, to be more specific about the two pieces that are the focus of this research, namely Dewa Ayu Janger and Mepamit ring Ratu Gusti Ayu, the messages conveyed in this piece are about praising God, where these two pieces are sacred and if you want to sing them required to use the means of offering sekar alit and kuwud mepayyas.

In the study of meaning, in this study the authors focused on the meaning of the two pieces that must be performed during the Janger Menyali dance performance, namely the piece Dewa Ayu Janger as the meaning to bring Dewa Ayu Janger to witness the performance and Gending Ratu Gusti Ayu as the meaning to return Dewa Ayu Janger back to his palace.

The meaning of gending in the Janger Menyali dance is gending as part of the staging plot where gending is the most important subject in the Janger Menyali dance because gendig is a message that is conveyed in the performance. As for the meaning in the two pieces performed, namely the song for Dewa Ayu Janger as the meaning to invite Dewa Ayu Janger to attend and witness the Janger Menyali dance performance, while the meaning for the piece for Mepamit Ring Ratu Gusti Ayu is to bring Dewa Ayu Janger back to Her palace.

The songs for Dewa Ayu Janger and Mepamit Ring Ratu Gusti Ayu mean songs of worship, these two pieces were sung in the Janger Menyali dance performance, because these two pieces have sacred values that cannot be sung arbitrarily without offerings of sekar alit and kuwud mepayyas as ceremonies. It was these two pieces that functioned to present Dewa Ayu Janger to be present in the middle of the Janger Menyali dance performance.

During the performance of the Janger Menyali dance, when the researcher asked about how they felt when the performance was taking place while chanting the Dewa Ayu Janger song. The answers from the dancers unanimously answered, such as luwung asane (feel happy), fresh, there is energy (bayu), as guided by Her (Dewa Ayu Janger).

The two pieces, namely Dewa Ayu Janger and Mepamit Ring Ratu Gusti Ayu are symbolized by the banten sekar alit and kuwud mepayyas, associated with the relationship between humans and God, namely in the performance of the Janger Menyali dance, the banten is a means of sacred ceremonies that are performed to ask for permission to perform, as well as two This gending which has a sacred

value is symbolized by the *kuwud mepayas banten* as the embodiment of Dewa Ayu Janger.

In this case, every art performance, in Hinduism, of course, always involves God to ask for smoothness in staging, especially the Janger Menyali dance, but not only the Janger Menyali dance, every other type of art, of course there is still an application for permission from God so that it is always given smoothness in other art processes.

Conclusion

The Janger Menyali dance, in Sawan District, Buleleng Regency, is a dance that was born in the village of Menyali, so it is called the Janger Menyali dance. The Janger Menyali dance is not known exactly when this dance grew, but it is believed to be the forerunner of the janger dance that is developing at this time. The Janger Menyali dance is named because this dance was born and grew up in Menyali Village itself. Janger Menyali is also believed to have sacred values. Around 1938, Janger Menyali was considered very sacred because it was believed to be able to heal people who were sick. At that time, the Janger Menyali art was only invited and performed when residents had celebrations or were sick. The style of clothing in the Janger Menyali dance was adopted from western culture, namely it resembled the clothes of the Dutch soldiers who at that time were anchored at the Buleleng customs so that the clothes of the male dancers looked very eccentric, seen from the side of the *gending* or integrated songs between Balinese and Indonesian, so this is what gives the impression of uniqueness to this Janger Menyali dance.

The Janger Menyali dance functions as a dance that is believed to drive away evil spirits that roam and damaged agricultural land. Janger Menyali dance is a sacred dance and even belongs to the *Sanghyang* dance type. The people of the village of Menyali,

Gending Aesthetics of Janger Menyali Dance, regarding Djelantik's aesthetics defines the science of aesthetics as a science that studies everything related to beauty, namely all aspects that we call beautiful (Djelantik, 1990: 58). The beauty contained in human life has a fairly broad scope. The word beautiful in this study can be seen from the two pieces in the Janger Menyali dance, namely Dewa Ayu Janger's piece and Ratu Gusti Ayu's piece. In this case the form can describe the formal structure resulting from the arrangement of the coordination of the elements of the unit that becomes a unit.

Contextually, the two pieces that must be performed are the song Dewa Ayu Janger which means to worship and invite Dewa Ayu Janger to be present in the Janger Menyali dance performance. Also, the song *Mepamit Ring Gusti Ayu* which means to bring Dewa Ayu Janger back to his palace. In the performance, it is obligatory to offer a *sekar alit* offering on the stage where the Janger Menyali dance is danced and there are two offerings brought by *parik* dancers called *kuwud mepayas*, which contain *areca nut* cigarettes and *kuwud* which are decorated with flowers resembling the form of *onggar* in dance Janger.

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Aesthetic Values of Batak Toba Gondang Sadinding Music Performances at Gondang Sianjur Mula-mula Community

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Abstract: Gondang Sabangunan is one of a musical ensemble type that functions as an accompaniment to traditional ceremonies of the Toba Batak people. The Gondang Sabangunan performance by Gondang Sianjur Mula-Mula community has different form characteristics compared to other forms of Gondang. The performance of Gondang Sabangunan by Gondang Sianjur Mula-Mula community still maintains the use of original musical instruments amidst the rampant changes in the form of Gondang Sabangunan performances that use a mixture of modern musical instruments such as electric keyboard. The Gondang Sabangunan performance of the Gondang Sianjur Mula-Mula community is interesting to be studied more deeply to see the form and the aesthetic values of Gondang Sabangunan. This paper aims to find out the form and aesthetic value of Gondang Sabangunan. This article uses qualitative methods with an aesthetic approach. The results of the discussion found that the form of three parts in the Gondang Sadinding performance related to traditional rituals, traditional ceremonies and social systems of the Batak people, while the aesthetic values found were pure values and extra aesthetic values based on Dalihan Na Tolu as the philosophy of kinship of the Batak community.

Keywords: aesthetic value, batak toba music, gondang sabangunan, music performance, performing arts.

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Introduction

Indonesia is an archipelagic country that has a diversity of cultures, ethnicities, races, beliefs and languages. One of them is the Batak tribe located in North Sumatra. The Batak tribe is further divided into five sub-tribes namely, Karo Batak, Simalungun Batak, Pak-Pak Batak, Toba Batak, and Angkola Mandailing Batak. Each ethnic group has customs that are different from other ethnic groups. According to Pasaribu (in Hutagalung, 2013) said that the Toba Batak ethnicity has a variety of cultures including musical arts which is one of the most important aspects for the Batak ethnicity, one of which is the Batak musical instrument. Batak musical instruments are a branch of art and culture that have been inherited and preserved from generation to generation, one of which is the Gondang Batak musical instrument.

For the Toba Batak people, Gondang has a very important role and function in various traditional ceremonies. In public belief, Gondang is a medium of

communication to convey prayers, praise and hope to Mula Jadi Na Bolon (God in the Toba Batak belief). The use of Gondang is adapted to certain situations or circumstances. According to M. Sitorus through Pangaribuan (1999: 21), previously the gondang was not simply sounded, there had to be a basis and purpose. Sounding the gondang requires money and support, namely: hasuhuton (a descendant of a family who has a party), dongan sabutuha (male descendants of the same clan from the hasuhuton clan), boru (female descendants of the hasuhuton clan), hula-hula (brothers from the wife of the hasuhuton people), as well as todong (close relatives) so that it can be carried out and the gondang can be sounded.

There are various types of Batak gondang, one of which is the Sadinding Gondang. According to Mauliy Purba, Gondang Sadinding is a symbol of traditional music as in the horja ritual event (large traditional party). The performance is an integral part of traditional Toba Batak religious and cultural practices, not only to accompany ceremonial dances such as the tortor at all traditional parties but, most importantly, as a communicative medium that strengthens relationships between individuals, groups of people, gods (eg, Mula Jadi Na Bolon, Batara Guru, Soripada, Mangala Bulan, Saniang Naga Laut, Boraspati ni Tano) and Ancestors (2022: 69). The tools used in the Gondang Sadinding game consist of taganing, sarune, ogung and hesek.

In the current development of Gondang Sadinding, not a few people have started to switch to using electric keyboards as a substitute for the Gondang Sadinding musical instrument in performances and traditional ceremonies, so that the essence of the Gondang Sadinding performance has changed its function. This is due to the entry of religion into Batak land, and the Batak Gondang ensemble which is very rare to find, especially in big cities. Based on the context above, the author sees that this was not done by the Gondang Sianjur Mula-mula Community, which until now has maintained the original form of the Gondang Sadinding performance.

Methodology

This article uses a qualitative method, with an aesthetic approach. The aim of this research is to discuss the forms and aesthetic values of Gondang Sadinding Batak Toba. In fact, this study is significantly different from Arrahman, et al (2022), Gabriel Matanari, et al. (2022), Oka, et al. (2022), and Wahyudita (2022).

The analysis was carried out through three stages, namely data reduction, data presentation, and drawing conclusions. Data reduction is to select the large amount of data obtained. Reducing data means summarizing, choosing the main things, focusing on the important things. In this section, the author decides to analyze the aesthetic value of the Gondang Sadinding music performances by the Gondang Sianjur Mula-mula Community. Presentation of data is the stage of displaying data in the form of text or image documents. Furthermore, the presentation is done in the form of a brief description, and pictures. The data sources used are divided into primary data and secondary data. Premiere data is data that comes from the results of previous literature studies about Gondang Sadinding. Secondary data is data that comes from documentation in the form of

audio recordings of music or copies of Gondang Sadinding music. The theory used in discussing the formulation of the problem is the theory of aesthetic form (by De Witt H. Parker) and the theory of aesthetic value (by Immanuel Kant).

Results and discussion

According to De Witt in Dharsono (2004: 154), form is the value of a work as a whole depending on the reciprocal relationship of its elements, namely each element requires, responds to and demands other elements. In terms of music, form is a value that can be heard, the main medium is processed sound. In the Gondang Sadinding performance by the Gondang Sianjur Mula-mula Community, the form of Gondang Sadinding was derived from the musical instruments taganing, sarune bolon, ogung, and hesek.



[Source: Researcher's documentation]
Figure 1. Taganing

Taganing, is a musical instrument that is included in the membranophone category in which it is played using a hammer. Taganing consists of five drums that range in size from the largest to the smallest, namely odap-odap, paidua odap, painonga, paidua ting-ting, and ting-ting which function as carriers of the melody and rhythm of the song. The game of taganing in Gondang Sadinding was played by two people, one person played three small taganings called ting-ting, paidua ting-ting and painonga, another person took part in playing two large taganings called paidua odap and odap-odap. The Taganing musical instrument plays a fast rhythm, so it functions as a guide in the gondang game and serves as a sign that a traditional ceremony will begin.



[Source: Researcher's documentation]
Figure 2. Sarune Bolon

Sarune Bolon, is a musical instrument that is included in the aerophone category which has a double reed which is blown using the mangombus marsiulak hosa technique, which is a breathing technique that is carried out continuously without interruption but still regulates breathing patterns through the nose. Sarune Bolon in the game Gondang Sadinding serves as the carrier of the main melody.



[Source: Researcher's documentation]
Figure 3. Ogung Batak

Ogung is a gong musical instrument consisting of four pieces, namely oloan, panggora, ihutan and doal. This musical instrument is included in the metallophone category in which it is played by being hit with a mallet (hammer). In the game Gondang Sadinding used as a means of communication. Ogung oloan or which means followed, has a low tone. This ogung produces a constant rhythmic sound so that other ogung sounds are followed. This ogung produces a constant rhythmic sound to be followed by other ogung sounds. Ogung Panggora means the one who calls, gives a shock effect. It is called that because the sound is loud and loud compared to other gongs. Ogung ihutan which means to follow, because his job is to follow the sound of ogung oloan. This Ogung has a higher pitch than Ogung Oloan. The ogung doal functions to add variations to the ogung sound only by adding additional rhythms.



[Source: Wikipedia, 2023]
Figure 4. Hesek

Hesek, is a musical instrument that functions as a tempo (basic beat) in the Gondang Sadinding game. Hesek can be two iron rods being hit or an empty glass bottle being hit.

In the form of presentation of the Gondang Sadinding by the Gondang Sianjur Community, it originally consisted of three parts, namely the ritual opening gondang (A), the main gondang part (B), the closing part (C) as accompaniment to the tortor dance in a ritual. The opening part (A) consists of three sub-sections, namely manggalang pargonsi (respecting the musicians), honest gondang (respecting God, gods and the spirits of the ancestors), mambuat tua ni gondang (opening of the party). Each sub-section of part A is carried out only once. Furthermore, in part B it is called gondang dalihan na tolu which consists of three sub-beginning (beginning), pasu-pasuon (blessing), hasahatan (delivery). These three parts are repeated throughout the main gondang section and every gondang and tortor sequence must include them. Part C consists of the manutup gondang or the honest gondang (closing the party). The array of shapes is based on the following models.

Table 1. Structure of the Gondang Sadinding

A PEMBUKA			B BAGIAN GONDANG UTAMA			C PENUTUP RITUAL
A1 manggalang pargonsi (menghormati pemusik)	A2 panjujuran gondang (menghormati Tuhan, dewa dan roh para leluhur)	A3 mambuat tua ni gondang (pembukaan pesta)	[: B1 <u>Gondang</u> mula-mula (awal)	B2 <u>Dalihan</u> pasu-pasuon (berkat),	B3:] <u>Na Tolu</u> hasahatan (penyampa ian)	C Penutup manutup gondang atau panjujuran gondang (penutup pesta)

The first and third parts of the three-part structure (A1 - A2 - A3- [: B1 - B2 - B3:] - C) focus the performance of the gondang on the relationship between humans and the gods and ancestral spirits, while the second part concentrates on the social relations between people or clan.

The Aesthetic Value of the Gondang Sadinding

According to Immanuel Kant, there are two kinds of aesthetic values, namely pure aesthetic values and extra aesthetic values or additional values (2004:22). Pure aesthetic values in a musical performance are sound, meter, and rhythm. In the Gondang Sadinding performance by the Gondang Sianjur Community, a pure aesthetic value was first found which had a fast rhythm, and the sound characteristics produced by each musical instrument in the Gondang Sadinding performance. Meanwhile, the extra aesthetic values found are related to traditional rituals, traditional ceremonies, and related to the social principles of the Batak people, namely Dalihan Na Tolu. Dalihan Na Tolu means three stoves

as a support for the life system that regulates the kinship system and patterns of relationships in the daily life of the Toba Batak people with God and others. Dalihan Na Tolu regulates the kinship system by dividing the position of the Batak community into three parts, namely hula-hula (male family on the mother's/wife's side), dongan sabutuha (family friends), and boru (daughters). In the Gondang Sabangun game, this concept can be seen in the tortor part of traditional rituals.

Conclusion

Based on the discussion above, the form of the Gondang Sadinding performance consists of the use of musical instruments such as taganing, sarune, ogung and hesek. The game form of Gondang Saconstruction is divided into three major parts consisting of sub-sections, namely the opening part (A) consisting of manggalang pargonsi, honest gondang, mambuat tua ni gondang (opening of the party). Part B, namely the main part of the gondang, consists of the first sub, pasu-pasuon, hasahatan, and part C as the final part, which consists of the manutup gondang or the honest gondang. The three-part form of Gondang Sadinding Batak Toba is closely related to traditional rituals, ceremonies and social systems that exist in Batak society. Meanwhile, the aesthetic value contained in the Gondang Sadinding performance is pure value and extra aesthetic value which is based on the kinship philosophy of the Dalihan Na Tolu Batak people.

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Pemedal Agung at the Kertha Gosa Site, Klungkung, Bali (A Study of the Shape of the Statue)

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Abstract: Pemedal Agung is one of the historic buildings located on the Kertha Gosa site, founded by the founder of power and the first throne holder of the Klungkung kingdom in Semarapura, namely Ida I Dewa Agung Jambe. The identity of Pemedal Agung has very unique forms of statues and ornaments. The uniqueness of the statues in Pemedal Agung can be seen from the use of ideas which certainly have their own uniqueness from the use of the idea of placing statues as ornaments or decorative elements in traditional architecture in Bali in general. The existence of the statues at the Kertha Gosa site, especially at the foot of Pemedal Agung, is not known specifically regarding the form of its embodiment, so this study is considered important to answer the proposed phenomenon. The purpose of this study was to find out the shape of the statues on the foot of Pemedal Agung at the Kertha Gosa Klungkung site. This study uses a qualitative descriptive approach, with data collection methods, namely observation and documentation. Data collection will be carried out in 2023 at the Kertha Gosa Klungkung Bali site, as the whereabouts of the research subject. The results of the study show that the shape of the statues found at the foot of Pemedal Agung at the Kertha Gosa site is one of the decorative elements of architectural heritage from the royal era in Bali. Researchers hope that this study can provide an overview in the form of science related to the existence of statues at the foot of Pemedal Agung at the Kertha Gosa site which is a decorative element of architectural heritage from the royal era in Klungkung.

Keywords: historical buildings, Kertha Gosa, Pemedal Agung, ornaments, statue.

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Introduction

The Kertha Gosa site is a cultural heritage of the kingdom of Semarapura Klungkung, which is a site complex consisting of Bale Kertha Gosa, Taman Gili/Bale Kambang, and Gapura/Pemedal Agung. Kertha Gosa is a building complex of the former palace or Semarapura Palace which was built around 1686 by the founder of power and the first throne holder of the Klungkung kingdom in Semarapura, namely Ida I Dewa Agung Jambe. At the Kertha Gosa site complex there are three buildings as relics from the time of the Semarapura kingdom in Klungkung, of these three buildings there is one building that is still intact and has not been able to be restored or restored from when it was first built or built, namely Pemedal Agung built around 1622 (based on the numbers listed on the candrasengkala). The uniqueness of the statues in Pemedal Agung can be seen from the use of ideas which certainly have their own uniqueness from the use of

the idea of placing statues as ornaments or decorative elements in traditional Balinese architecture in general, this refers to the existence of a phenomenon and arouses curiosity to find out more about its whereabouts, how the shape or form of the statues that are attached to the Grand Pemedal.

Studying the shape of the statues at Pemedal Agung at the Kertha Gosa Klungkung Bali site, the author would like to convey and describe how the forms of the statues found on the foot/batur of the Pemedal Agung at the Kertha Gosa Klungkung site, seen from their presence in society in the era of globalization, received less attention and known concretely from its existence as an embodiment of statues in historical buildings in Bali. This study is referred to based on references that are the same or similar in nature but differ in context in terms of problems and elaboration, discussing the Grand Pemedal, namely the research of Margaret J. Wiener, an anthropologist at the University of North Carolina who wrote about her perceptions of the Balinese gate, especially the Grand Empowerment found on the Kertha site. Gosa Klungkung. The discussion is about the role of Pemedal Agung as a silent witness to the resistance of the Klungkung royal government against the Colonials. Besides that, it also describes the symbols, pictures, and carvings found on Pemedal Agung on the Kertha Gosa site. The article was published in the journal of the American Anthropological Association in 1995.

Pemedal Agung is a historic building that has a variety of uniqueness from its inception to the remains of artifacts that still exist today. So that it refers to a study that has been carried out before, discussing the Great Pemedal on the Kertha Gosa site, but in the context of the discussion it is still general in nature and has not been direct or specific. This is a study or research development that is new and has never existed to discuss or examine the related research title of Sculpture Forms Study on Grand Pemedals at the Kertha Gosa Klungkung Site. the Balinese. What is the shape of the statues found at the foot of Pemedal Agung at the Kertha Gosa Klungkung Bali site?

The study of the shape of the statue at Pemedal Agung at the Kertha Gosa Klungkung Bali site aims to be able to provide a contribution or benefit to the general public related to the results of the study carried out, in order to provide an explanation of the forms of the statue on the foot/batur of Pemedal Agung at the Kertha Gosa site Klungkung so that it can become useful knowledge for the community regarding the application of the idea of using statues in traditional architecture in Bali with knowledge and understanding of its existence.

This study is very interesting and important in the scientific world, especially art (fine arts and crafts). The study of the shape of the statue at Pemedal Agung at the Kertha Gosa site in Klungkung Bali has its own urgency, in terms of the existence of the statue at the Pemedal Agung Kertha Gosa site as time goes by the durability of the statue will always be questioned. Therefore, before there is any damage to the statue and restoration or restoration is carried out on the Pemedal Agung at the Kertha Gosa site which of course can have an impact on a change in the shape structure of the embodiment of its original form, the study of the Form of the Statue on the Grand Pemedal at the Kertha Gosa Site, Klungkung, Bali very important and urgent to do.

Methodology

This study uses a descriptive qualitative method so that it look like the ones done by Diatmika, et al. (2022) and Nugraha, et al. (2022) but with different focus, object, and location of research. Determination of data sources is done by purposive sampling that is in accordance with the objectives of the researchers.

The research object or variable is the shape of the statue at Pemedal Agung at the Kertha Gosa Klungkung site, with the source of observational data used as the main data is the shape of the statue on the Pemedal Agung section feet/batur (nista angga). Reference sources are in the form of documents, the researchers choose several reference documents in the form of e-journals, books and articles. Data collection techniques were carried out using research methods, namely observation and documentation. Documentation was carried out through research results, article searches and e-journals were obtained through online media, namely the internet, then book searches were obtained through the Bali Province BPCB. Sampling of research subjects will be carried out at the Kertha Gosa Klungkung site, Bali in 2023.

Results and discussion

The Form of the Statue on the Legs/Batur Pemedal Agung

Pemedal Agung is one of the historic buildings that has never been restored since it was founded on the Kertha Gosa site, made of brick, stone and wood. The building is predominantly red, periodized in the XVII century against the background of Hindu and Colonial culture. The condition of the building is categorized as intact because little damage was found on the building structure. The Pemedal Agung structure is in the form of a paduraksa gate with three doorways. The biggest door hole is in the middle with two doors. On the dedanga/ulak wood at the top of the main door there is a candrasengkala in the form of the bird's eye chakra, each of which is worth 1,6,2,2,1,4. Based on this, it is very likely that the work on the gate was completed in 1622 on the 1st month 4, during the reign of I Dewa Agung Jambe at Semarapura Klungkung. On the right and left sides of the main door there is a small door with 1 door. At the foot/batur (nista angga) of Pemedal Agung at the Kertha Gosa site, six types of statues can be visually observed. Based on observations of the six statues, it is not possible to identify concretely the name of each of the characterizations of the existing statues which are located at the foot of Pemedal Agung on the Kertha Gosa site. Therefore the researcher tries to decipher the name of each characterization of the statue with the name of the guard statue, the name is taken based on the placement of the statue which in the concept of traditional Balinese architecture is usually always filled with dwarapala figures who are none other than figures associated as guardians. In this study, several types of statues were found at the foot of Pemedal Agung at the Kertha Gosa site, the following are the statues obtained based on the results of the research carried out, including; guardian statue 1, guardian statue 2, guardian statue 3, guardian statue 4, guardian statue 5, and guardian statue 6.



[Source: Suryadana, 2023]
Figure 1. Gapura/Pemedal Agung

Guardian Statue 1



[Source: Suryadana, 2023]
Figure 2. Guardian Statue 1

The statue is 75cm high, 32cm wide and 39cm thick, made of stone material. It is located on the right side of the small door with one leaf at Pemedal Agung. Descriptively, the statue can be seen that it has a squatting attitude, wears a hat (a tubular top hat with a rounded edges), thin eyebrows, large eyes, large nose, open mouth with both incisors visible, round cheeks, rounded chin, wearing scarf (triangular in shape), long-sleeved shirt with vest and one button in front of chest, wears cloth with the uncal covering the groin, the right leg is folded, the left leg is bent back, sitting on a square-shaped mat.

Guardian Statue 2



[Source: Suryadana, 2023]
Figure 3. Guardian Statue 2

The statue is 95cm high, 37cm wide and 39cm thick, made using rock material located on the right side (under the guardian statue 3) of the main door with two doors on Pemedal Agung, descriptively the statue can be seen that it has an attitude of sitting cross-legged, a hat tube-shaped top with flat edges, wearing cloth on head, thin eyebrows, slanted eyes, large nose, round cheeks, open mouth, hollow teeth, wide ears, head facing left, has beard, long sleeved shirt with front buttons, trousers, wearing a pocket tied at the waist, holding the right knee in his right hand, holding banknotes and kepeng in his left hand, sitting on a rectangular pedestal decorated with vine motifs.

Guardian Statue 3



[Source: Suryadana, 2023]
Figure 4. Guardian Statue 3

The statue is 71cm high, 41cm wide and 39cm thick, made using rock material located on the right side (above the guardian statue 2) of the main door with two doors on Pemedal Agung, descriptively the statue can be seen that it has a sitting posture with bent knees right and left leg folded, top hat in semicircle shape with flat brims, head wearing cloth tied at the back and braided/braided up to waist length, thin eyebrows, round eyes, big nose, thick lips, sharp ears, long sleeved clothes , flower motif bracelet, trousers, wearing shoes (such as ballet flats), right hand is placed on the knee of the right leg and holding a long

round object with a curved bottom, sitting on a pedestal with a geometric motif in the form of an H motif.

Guardian Statue 4



[Source: Suryadana, 2023]
Figure 5. Guardian Statue 4

The statue is 73 cm high, 44 cm wide and 37.5 cm thick, made of stone material. It is located on the left side (above the guard statue 5) of the main door with two doors on Pemedal Agung. Descriptively, this statue can be seen as a statue with a sitting posture. , semicircular top hat with flat brim and folded up, curly hair, thin eyebrows, open eyes, large nose, thick lips, wears a triangular shaped cloth around his neck, wears long sleeved shirt with hook buttons on the chest, wears a tie plain waist, left leg bent, right leg folded, right hand holding a bowl, left hand holding a flat stone. Sitting on a rectangular pedestal with a geometric motif in the form of an H motif and a circle of kepeng money.

Guardian Statue 5



[Source: Suryadana, 2023]
Figure 6. Guardian Statue 5

The statue is 86cm high, 36cm wide and 38cm thick, made using rock material located on the left side (under the guard statue 4) of the main door with two doors on Pemedal Agung, descriptively the statue can be seen as a statue with a sitting posture with the body facing right, tube-shaped top hat with flat

brim and folded sides up, thin eyebrows, hair in long plaited/braided waist-length, slanted eyes, round cheeks, flat nose, open mouth with visible incisors, curly beard, ears small, wearing long sleeves, long pants, there is a box-shaped object like a test with stripes and handles on it. Sitting on a square pedestal with leaf tendrils motif.

Guardian Statue 6



[Source: Suryadana, 2023]
Figure 7. Guardian Statue 6

The statue is 68cm high, 34cm wide and 37cm thick, made of stone material. It is located on the left side of the small door with one leaf at Pemedal Agung. Descriptively, this statue can be seen as a statue with a sitting posture, head turned to the right, wearing a hat. semicircular shape with a bulge on it without a rim, thick eyebrows, round eyes, big nose, round cheeks, thick mustache, open mouth showing two upper fangs, right hand holding sword, left hand holding sword scabbard, wearing vest, belt, pants long, left leg bent and right leg folded to the back, wearing shoes (resembling ballet flats), sitting on a square mat.

Conclusion

Pemedal Agung is one of the historic buildings located on the Kertha Gosa Klungkung site, in the context of which no restoration or restoration has ever been carried out since its inception. Pemedal Agung was founded by the founder of the first throne of the Klungkung kingdom in Semarapura, namely I Dewa Agung Jambe around 1622 (based on the number printed on the candrasengkala in Pemedal Agung). The existence of Pemedal Agung cannot be separated from elements of art in the form of ornaments as decorative elements, one of which is the statues found on the foot/batur of the Pemedal Agung. Overall, there are six statues at the foot/batur of Pemedal Agung, each of which visually has a unique character shape and uses distinctive attributes and varies from one statue to another. The statues as a whole are made using padas stone material with different sizes according to the pose and style character of each existing statue, besides that the placement is made symmetrical on the right and left sides of the north foot/batur of Pemedal Agung.

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Onthel Bicycle: Creation Model of Experimental Photography using Iwan Zahar Method

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Abstract: In Indonesia, the development of bicycles was heavily influenced by the colonialists, especially the Dutch. They brought bicycles produced in their country to use around to enjoy the fresh nature of Indonesia. This habit was transmitted to the aborigines with blue blood. Finally, the bicycle became a prestigious means of transportation. Onthel bicycles were a means of transportation that were relatively expensive before the independence period. Onthel bicycles, also known as camel bicycles, kebo bicycles, or pit pancal, are standard bicycles with 28-inch tires that were commonly used by urban communities until the 1970s. The heritage factor and the classic shape of the bicycle are interesting to be used as an experimental bicycle photography work. Starting from this phenomenon, the authors argue that research related to bicycles is necessary and interesting to do because in the globalization or modern era which is full of modern lifestyle offers, bicycles actually choose a classic lifestyle.

Keywords: experimental photography, Iwan Zahar method, onthel bicycle, model of creation, photography.

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Introduction

In Indonesia, the development of bicycles was heavily influenced by the colonialists, especially the Dutch. They brought bicycles produced in their country to use around to enjoy the fresh nature of Indonesia. This habit was transmitted to the aborigines with blue blood. Finally, the bicycle became a prestigious means of transportation. Bicycles first appeared in Yogyakarta. Yogyakarta is one of the important cities that existed in the early 20th century. In the beginning, the Dutch Colonial Government at that time imported bicycles from Europe to be brought to Indonesia to facilitate the transportation of the Dutch military and people.

Onthel bicycles were a means of transportation that were relatively expensive before the independence period. The price offered for an onthel bicycle from this brand is very expensive. Even the price of one bicycle can be exchanged for 3 tons of rice. This is what makes Bumiputra unable to buy and ride an onthel bicycle. Only the aristocratic class and the rich can afford bicycles. Onthel bicycles, also known as camel bicycles, kebo bicycles, or pit pancal, are standard bicycles with 28-inch tires that were commonly used by urban communities until the 1970s. The onthel bicycle refers to a Dutch designed bicycle which is

characterized by an upright sitting position and has a reputation for being very strong and high quality.

The heritage factor and the classic shape of the bicycle are interesting to be used as an experimental bicycle photography work. In addition, there are many other aspects related to onthel bicycles that provide challenges as the subject matter of bicycle photography. Apart from their popularity among fans/collectors, onthel bicycles are still used by some people as a means of transportation, such as to sell to the market, to the fields or around to exercise, to various bicycle parts. the onthel itself and its accessories have helped strengthen the historical identity of the onthel bicycle.

Methodology

The concept is a reference used by the creator in creating a work of art (Palgunadi, 2008: 436). In addition, the concept is an idea or abstraction of a characteristic event into a complete awareness. Designing an important work requires a solution method to obtain a clear step that can be used as a reference for creating a conceptual work of art. In creating experimental photographic works, the creator is based on the methodology in photography which is used as a reference to dissect the knowledge in photography related to experimental, storyboarding, and gimmicks. In general, methodology is the study of human behavior in creating a work of art.

Results and discussion

Due to Iwan Zahar's photographic method, the experimental method is a method of research on an object or data that is used to look for the effect of a particular treatment on others under controlled conditions (Sugiono, 2011: 72). Onthel bicycles or also known as camel bicycles, kebo bicycles, or pit pancal are standard bicycles with 28 inch tires which were commonly used by urban communities until the 1970s. Characteristic is closed chain housing. With teeth that cannot be changed and usually there is a dynamo on the front wheel to turn on the lights. This bike is also equipped with drum brakes for braking.

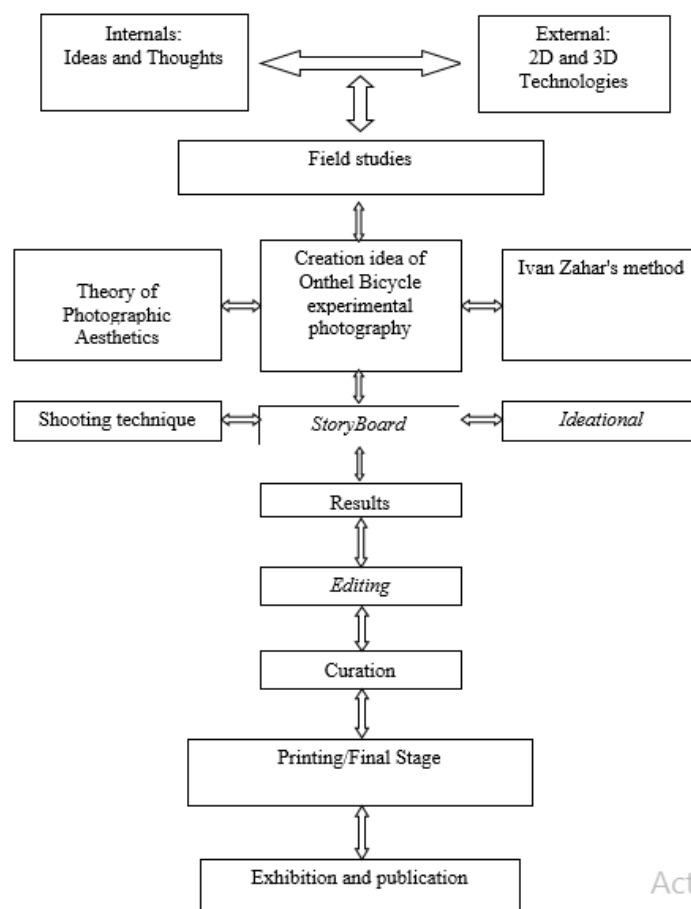
The creator introduces a new idea in introducing bicycle experimental photography. In general, photography is a medium for conveying information, but in this creation, the creators package it with aesthetic elements that are presented through two-dimensional and three-dimensional forms. Using technology to become a new medium that is present in photographic works, in this creation the creator tries to apply an experimental process in the form of using a Dinamo Power Window, cables, wall sockets, Power Supply Adapters, and Dimmers as activators and animate movements in three-dimensional works and installation art works. The form of the media's understanding of the element of creator freedom in a work of art is reflected by presenting a photo-taking technique for three-dimensional works, namely extreme close-ups to take details of the parts to be displayed.

Storyboard is a sketch or description of the key momentum of the activity. Some think that the storyboard is a comic-strip that describes the events in the film. The storyboard contains an explanation of the motion, the camera's point

of view and the directions. Storyboard through experimental photography of bicycles is presented for visualization.

Gimik is a term that refers to the use of packaging, displays, tools, and a series of scenes to trick, surprise and create an atmosphere. In general, photos are presented in the form of photo paper, canvas, and in synthetic form. Addhesive prints are something that creators excel at in creating photographic art in photographic works, because later there will be a drilling process on the part of the mold to install cables or tools such as Dinamo Power Window, Power Supply Adapters, and Dimmers. In the world of photography, in general, photographic artists present photos in the form of media, which can be said to be monetary, in the form of two dimensions or photo paper or canvas. In this creation, the creator presents a different thing in the form of a photo installation which is a form of creator's freedom in presenting a photographic work that can be positioned in the field of pure art. Gimik is used to get the packaging for the onthel bicycle installation work that the creator uses in one of the experimental bicycle photography works, besides that the creator also presents the installation art work, namely the rotation of the two bicycle wheels, turning on the part of the bicycle light that is present in the photographic artwork.

The creation model found is as follows:



[Source: Kayansa, 2023]
Figure 1. Creation Model

Activ
1

Conclusion

In the creation of this work, the author can draw the conclusion that experimental bicycle photography is a process of experiments carried out by the creator with the object of bicycles combined with photographic works using technology. Through this experimental bicycle photography work, it is hoped that the public will recognize and preserve this ancient bicycle.

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Everyday Life of Women Workers in Badung Market (A Documentary Photography Study)

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Abstract: Capturing the everyday life of women workers in the badung market through documentary photography is a work that reveals the lives of women workers in the Badung Market in a powerful and effective way by using visual storytelling techniques. This technique involves using images and narration that complement each other to bring the audience into the story presented in images that can be used to present the lives of women workers in the Badung Market, while narration can be used to provide background on the lives of these women workers, as well as describe conflicts they face in carrying out their work. The purpose of creating this work is to provide a visual depiction of the daily life of female workers, to use documentary photography as a medium to reveal the beauty and dignity of the work of female laborers as porters at Badung Market, Bali. The research method used in this study is a qualitative method with a case study approach. Data analysis techniques used include descriptive analysis, qualitative analysis, and thematic analysis. The result of creating this work focuses on the lives of female laborers transporting goods at the Badung Market in raising awareness about social issues, able to describe the activities carried out by women workers in the Badung Market in each photo so that they can provide in-depth information.

Keywords: Badung Market, documentary photography, female labor, market, storytelling technique.

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Introduction

Pasar Badung is the largest traditional market in Bali, Indonesia. This market is a shopping center for daily needs for Balinese people and tourists visiting this island. Along with the development of tourism in Bali, the Badung Market has undergone significant changes, both in terms of size, structure and culture. However, even though the Badung Market has undergone significant changes, women workers are still an important element of this market. The female workers in the Badung Market are goods carriers. They work from morning to night, for very low wages. Even though they have an important role in the sustainability of the market, women workers in the Badung Market still experience discrimination and difficulties in obtaining their rights. In addition, they are also often ignored by society and the government.

The creation study was very important in bringing attention and awareness about the lives of women workers in Badung Market. Documentary photography

was chosen as a tool to capture the daily life of women workers in the Badung Market because of its ability to objectively record everyday life and allow observers to contemplate and appreciate the photographs. To ensure a successful creation, photographers need to gain a good understanding of Balinese social and cultural conditions, as well as the lives of women laborers in the Badung Market. Research and studies on women workers in the Badung Market and other traditional markets in Bali need to be carried out to gain deeper insight into their daily lives, the challenges and obstacles they face, and the efforts that can be made to improve their conditions as well as will help promote the preservation of local Balinese culture and the sustainability of the Badung Market as an important cultural heritage of Bali. Through the photographs resulting from this creation, the Balinese and the international community can gain a better understanding of the lives of women laborers in the Badung Market and their role in maintaining the sustainability of this traditional market.

In this context, documentary photography can be an effective tool for producing visual works that can give voice to women workers in the Badung Market. Documentary photography can objectively record the daily life of women workers and can give viewers a different perspective and touch the heart. These photos can also be a tool to raise awareness and understanding about the lives of women workers in the Badung Market and the challenges they face. The creation of this documentary photography can also be a tool to give voice to women workers in the Badung Market and encourage social change. In order to produce quality and effective documentary photography works, photographers need to carry out in-depth research and studies on Balinese social and cultural conditions, as well as the lives of women workers in the Badung Market. This could include visiting a Badung Market and talking to female workers, as well as learning about the history of the market and its role in Balinese life. Overall, this project has the potential to produce visual works that give voice to women workers in Badung Market, while also increasing awareness and understanding of the lives of women workers in Badung Market and their role in the sustainability of Balinese traditional markets.

In addition, this creation can also trigger broader discussion and dialogue on issues of employment and gender equality in Bali and Indonesia as a whole. In recent decades, the role and contribution of women in the social and economic life of Bali is increasingly recognized, but there are still challenges and gaps that need to be addressed. The working conditions of women workers in the Badung Market also often experience gender discrimination. They are seen as weaker and more vulnerable to harassment and violence, both at work and at home. In addition, women workers also face various challenges in maintaining health and safety in the workplace. Despite this, the women laborers in the Badung Market continue to work hard and struggle to make a living for their families. They often work more than 12 hours a day, and sometimes have to take their children to work because they don't have a babysitter. However, despite the challenges they face, women workers in the Badung Market also have extraordinary strength and endurance.

This project can be part of a larger movement to promote social change and women's empowerment. Through documentary photography, this creation can give a voice to women workers in the Badung Market, show their often overlooked stories, and raise awareness about the issues they face. This can also encourage the community and government to take action and provide the necessary support for women workers in the Badung Market. To achieve this goal, photographers must pay attention to the ethics of documentary photography, including respect for the privacy and dignity of the women workers who are photographed. Photographers must build a trusting relationship with their subjects and ensure that they are treated with respect and dignity. This creation must also include the participation of women workers as partners in the process of creating and distributing documentary photographic works. This can ensure that the voices and perspectives of women workers are taken in an authentic way, and can provide opportunities to empower and upgrade their skills. In order to achieve the desired goals, this creation will require support from various parties, including local organizations, the government, and the Balinese community as a whole. With good cooperation and collaboration, this creation has the potential to create a significant impact in driving social change and empowering women in Bali and Indonesia.

Based on the background that has been stated, it can be formulated that the problems to be discussed are first How can documentary photography be used to show the life of women workers in the Badung Market in a strong and effective way?, Second What are the benefits of a documentary or art photography project that focuses on life female freight forwarders at the Bali Badung Market in raising awareness about social and gender issues, fighting for the rights of women workers, and promoting responsible tourism and respecting cultural diversity in Bali? Third, how to visualize the daily life of women workers in Pasar Badung through documentary photography?

Many studies have been carried out on women workers in traditional markets, especially in Indonesia. Several studies reveal that hard working conditions, low wages, and the gender gap that still exists in traditional markets. However, not many studies have used documentary photography as a data collection method to describe the daily life of women workers in traditional markets, especially in Badung Market.

A study by Suastika (2016) revealed that working conditions in Pasar Badung were very hard for women workers. They have to work from morning to night, with minimal wages. Apart from that, they also have to face various problems, such as intense competition, changing consumer trends, and ever-increasing economic challenges. Other research by Sulasmiyati (2019) reveals that women workers in Badung Market experience a gender gap in recognition and appreciation for the work they do. The gender gap can be seen from the difference in wages between male and female workers who work in traditional markets. In addition, women workers also experience discrimination in terms of opportunities to obtain the necessary training and education to improve their work skills.

However, these studies used data collection methods such as interviews and direct observation. Not many studies have used documentary photography as a data collection method to document the daily life of women workers in traditional markets, particularly in Badung Market. One of the studies that used documentary photography as a data collection method was a study by Murniati (2015) which described the lives of fisherwomen in Karangasem Regency, Bali. In this research, Murniati uses photographs to show the daily activities of fisherwomen and the challenges they face in their work. This documentary photography method is very effective for describes daily life and provides a clear picture of the conditions faced by respondents. Therefore, this study uses the documentary photography method as a data collection method to document the daily life of women workers in Pasar Badung. It is hoped that this method will clearly show the working conditions of women workers in traditional markets, as well as provide a deeper understanding of the challenges they face in their daily lives.

Methodology

The research methodology was carried out using a qualitative descriptive research design with a case study approach. The data collection technique used Next, the researcher will apply for a permit to the Badung Market management to observe and take photos in the market. During the observation, researchers will take photographs of women workers at work, including photos of their interactions with customers, co-workers and families who come to visit. In addition, researchers will also obtain data by conducting structured interviews with a number of female workers in the Badung Market, to find out more about their daily lives, the challenges they face, and their hopes for the future.

After the data is collected, the researcher conducts data analysis using a qualitative approach, by identifying themes that emerge from the photos and interviews. Those themes will be used to answer the formulation of the problem and research objectives that have been proposed. The analysis techniques that will be used include descriptive analysis, qualitative analysis, and thematic analysis. As an additional data collection technique, the researcher will also conduct a literature study related to this research topic. The secondary data will be used to support the results of primary data analysis, so that a more complete conclusion can be drawn. This study will also use the triangulation method as an effort to obtain data validity. Data triangulation was carried out by comparing data obtained from various sources, namely photographs, interviews, and literature studies.

In terms of research ethics, researchers will maintain the confidentiality of the identities of the respondents and avoid manipulating photos or data that could harm other parties. Researchers will also obtain written consent from the respondents before conducting interviews and taking photos. In order to ensure research validity, researchers will obtain data validation from respondents and a number of experts related to this research topic. Data validation will strengthen research results and make them more reliable.

Like Diatmika, et al. (2022) and Gunawan, et al. (2022) do, the research method in this study is a qualitative method with a case study approach. The data triangulation method will be used to ensure the validity of the data. Data collection techniques used include observation, interviews, and literature studies. Data analysis techniques used include descriptive analysis, qualitative analysis, and thematic analysis.

Results and discussion

Documentary photography is an art form and photographic technique that aims to show real life in an objective way and maintain reality without excessive influence or manipulation. In the context of this research, documentary photography can be used to show the lives of women workers in the Badung Market in a powerful and effective way. One of the ways in which documentary photography can be used to show the lives of women workers in the Badung Market in a powerful and effective way is by using visual storytelling techniques. This technique involves using images and narration that complement each other to draw the audience into the story conveyed in the images. In the context of this research, pictures can be used to show the lives of women workers in the Badung Market, while narration can be used to provide background on the lives of these women workers, as well as describe the challenges they face in carrying out their work.

This documentary photography approach that uses visual storytelling techniques is also supported by documentary photography experts. According to the American documentary photographer, Wright Morris, good documentary images must be able to bring the audience into the story shown in the image. In addition, other documentary photography experts, such as Dorothea Lange and Lewis Hine, also emphasize the importance of using accurate and objective narration to strengthen the story to be conveyed through images.

In the context of this study, the opinion of the documentary photography experts can be applied by combining visual storytelling techniques with the use of accurate and objective narratives. Through the use of this technique, documentary photography can be used to show the lives of women workers in the Badung Market in a powerful and effective way. Images showing the lives of women workers in the Badung Market can provide in-depth insight into their conditions, while the narration conveyed in these images can provide a complete background on the lives of women workers in the Badung Market. However, apart from being a medium to show the lives of women workers, the creation of documentary or art photography can also provide other benefits in promoting awareness of social and gender issues, fighting for the rights of women workers, and promoting tourism that is responsible and respects cultural diversity in Indonesia. Bali which can act as a tool to educate the public about the lives of women workers and social issues related to their profession, and can see firsthand the lives of women workers, including the difficulties and challenges they face in carrying out their daily work. This can help increase public awareness of social and gender issues that are often overlooked.

The creation of documentary photography can also be a means to fight for the rights of women workers. By showing the lives of women workers through powerful media such as documentary photography, it can give voice to those who were previously marginalized. The presence of documentary photography can help arouse public and government attention on the importance of women's labor rights.

Chris Jordan, a famous documentary photographer, confirms that documentary photography can influence social change. Through works of art, photographers can show the lives of others and give voice to those who often do not have a voice. This can fight for social change and a better humanity.

In terms of tourism, a documentary photography project can also contribute to promoting responsible tourism and respecting cultural diversity in Bali which can help change tourists' perceptions of Bali, which is often seen only as a beach destination and cultural tourism destination. By showing the lives of women workers and cultural diversity in Pasar Badung Bali through documentary photography, it can help elevate the dignity of the female labor profession and provide a more authentic and sustainable tourism alternative.



[Source: Putra, 2023]

Figure 1. Rest for a While

The photo (Figure 1) shows a woman worker resting in the overhang of the Badung Market. The woman worker is very tired after several hours of working as a laborer transporting shopping goods in the Badung Market, carrying a bamboo basket that is usually placed on her head. The light used is available light with the direction of light from the side. The use of side light will form a contrast

between the parts that are exposed to the light directly (highlight) with the shadow area (shadow). In conditions like this it creates a dramatic impression and brings out a more realistic light.

The photo shooting is done using a selective focus technique. The focus of the photo is on the female worker by showing a female worker rest and background to show depth in the photo. The lens used for shooting is a 55-250mm zoom lens at a focal length of 89mm. This is done to be able to reach the object distance due to the crowded Badung Market conditions and the presence of market visitors passing by. So that the lens is used in order to get a sharp photo with a fairly far object distance.

The photo shoot was carried out at the Badung Market with the angle of taking photos using an eye level, the use of this angle can depict objects in their actual conditions. Using an aperture of f/4.5, ISO 2500, and a shutter speed of 1/200s aims to be able to record still objects. After shooting, proceed with the photo editing process using Adobe Photoshop and Adobe Lightroom to increase the brightness and contrast in order to sharpen the photo.



[Source: Putra, 2023]
Figure 2. Happy Smile

What makes this photo (Figure 2) interesting is the expression of a woman worker who looks very reel without any engineering by carrying a bamboo basket above her head. This photo using an eye level angle and placing women workers as a point of interest (POI) in the photo.

The photo shoot was carried out at the Badung Market by being right in front of the object and the angle of taking the photo was using an eye level, the

use of this angle can describe the object with the condition which is actually with the camera position parallel to the object in the photo and the light used is available light. The lens used to shoot the photo is a 55-250 mm zoom lens at a 220 mm focal length, this is done to be able to reach objects that are too far away. Use an aperture of f/4.5, ISO 800, and a shutter speed of 1/400s aims to be able to record moving objects after shooting. In addition, the editing stage also needs to be done to add sharpness to the photo by increasing the brightness and contrast using Adobe Photoshop and Adobe Lightroom.

This stage is passed before entering the stage of presenting the work.



[Source: Putra, 2023]

Figure 3. Transport

The photo (Figure 3) shows several female workers carrying bamboo baskets that are placed on their heads to deliver groceries to the lower parking lot which has been used by visitors to the Badung Market. The light used is available light with the direction of light from the side of the object. The use of side light will form a contrast between the parts that are exposed to the light directly (highlight) with the shadow area (shadow). In conditions like this creates a dramatic impression and bring out a more realistic light.

The photo shoot was carried out on the 3rd floor of the Badung Market to get an angle from above. The angle used is bird's eye, that is, the camera position is at a very high position, as if it were the point of view of a bird flying in the sky.

The lens used when shooting is a 55-250 mm lens at a focal length 55 mm is used for getting distant photos. Apart from that, the use of an aperture of f/4, ISO 100, and a shutter speed of 1/320s is done to get sharp photos and get light enough on the photo. In addition, the editing stage also needs to be done to add sharpness to the photo by increasing the brightness and contrast using Adobe Photoshop and Adobe Lightroom. This stage is passed before entering the stage of presenting the work.

Conclusion

Based on the discussion above, it can be concluded that a documentary photography project that focuses on the lives of female freight forwarders at Pasar Badung Bali has significant benefits in raising awareness of social and gender issues, fighting for the rights of women workers, and promoting sustainable tourism. responsibility and respect for cultural diversity in Bali.

Documentary photography has strong visual power and can convey messages effectively about the lives of women workers in Pasar Badung. Documentary photography can reveal the lives of women workers who may not be seen by the wider community and can trigger positive social change. In this case, documentary photography can be used as a tool to raise awareness about social and gender issues faced by female workers in Pasar Badung. Creating documentary photography can help fight for the rights of women workers in Pasar Badung. By producing clear and believable images of the lives of women workers, this project can help fight for their rights in terms of living wages, fair working hours, and safe and healthy working conditions. However, this creation needs to be supported and promoted in order to achieve better results and have a positive impact on the people of Pasar Badung and Bali in general.

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