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CULTURAL ENGINEERING
IN POSTMODERN ERA

Semarang, September 21, 2016

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PREFACE

As culture is ceaseless and dynamic, issues on culture never end. Today cultural engineering is one of the prolific issues as it involves in complex human relations. Cultural engineering engages in wide implication as it is not only associated with cultural sector, but also in other subjects, such as those in law, economy, business, social, politics, engineering, and others.

This book is a compilation of articles as result of recent development in cultural engineering that have been presented and submitted by presenters and accepted by committee in the 3rd International Seminar Culture Across Perspectives (CAP-III): Cultural Engineering in Postmodern Era, held by English Department, Faculty of Humanities, Diponegoro University on September 2, 2016. It consists of wide array of sub-themes in cultural engineering, such as those in language, tourism, religion, literature, society, and ideology. Therefore, we thank all the contributors for their discerning and fruitful ideas and for allowing the committee to publish the articles which will surely be beneficial and enlighting for readers. We also thank all the committee members who have worked for the seminar and proceeding.

The contents of the articles are fully the responsibility of the contributors as mentioned in advance.

Semarang, October 2016

Editor-in-Chief

CONTENTS

Unintended Consequences of Pragmatic Language Engineering

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Given the historical and geopolitical context at the time of its political independence in 1965, Singapore declared itself a constitutional 'multiracial' nation, in spite of an overwhelming ethnic Chinese population. The constitution guarantees the equality of the three visible racial groups, *Huaren* (ethnic-Chinese) Indians and Malays and a residual category of Others (CMIO). Group equality supersedes the liberal rights of individuals in certain national issues. However, English is selected as the official language for public service and commerce and in 1974, made the primary medium of instruction for all levels of formal education, with ethnic languages being taught as 'second' language. All students must take their 'mother tongue' as a second language in their pre-tertiary education; respectively, Mandarin for *Huaren*, Bahasa Melayu (Malay Language) for Malays and Tamil for Indians; other Indian language can be accepted as mother tongue if the language community could provide their own education. The consequence of this seemingly bilingual education for all three racial groups is very consequential inequality in outcome. This presentation will offer the Singaporean experience as an occasion for the rethinking of the idea of 'cultural engineering'.

Singapore like most postcolonial nations had a multiracial population at the time of its political independence in 1965. However this was not the primary reason why it declared itself a constitutional multiracial nation. There were particular historical and geopolitical

reasons. Firstly, the majority of Singaporeans were immigrants or descendants of ethnic-Chinese migrants, about 75%, henceforth refer as 'Huaren', while the regionally indigenous Malays are minority, about 18%, on the island. Secondly, the Cold War atmosphere rendered the Huaren community suspect of potential fifth-columnists for Communist China and expanding communism in Southeast Asia. Under such historical geopolitical circumstance, to declare the newly independent Singapore as a 'Huaren' nation would not be accepted with equanimity in a Malay sea and would render the nascent state politically unstable. Thirdly, there was also the presence of a small South Asian population, about 7%, who were also descendants of immigrants. This was felicitous because without them, the race relations in the nascent state would be one of majority and dominant Huaren against a minority and subordinate Malay; a condition that had been symbolically and materially embedded in the unequal economic status of the two groups, developed during the colonial era. The presence of the Indians made it possible to avoid the potentially conflict laden dichotomous race relations, via constitutional multiracialism. The decision to declare Singapore a constitutional multiracial nation was thus decidedly political and ideological. It was a decision that makes virtue out of necessity. Under multiracialism as national policy, all three identifiable races are equal under the law. In practice, it means equal status for race, religion and culture. It also means that group rights supersede individual rights, if a conflict of interest at the two levels should arise.

Of interest to this conference is the language policy. Each of the three racial groups had its internal linguistic differences, to select one 'racial' language for each of the internally differentiated group is again an enforced decision. For Huaren, it is both spoken and written Mandarin, regardless of the different Chinese languages - Hokkien, Cantonese, Teochew, Hailam, Hakka - within the population; for the Malays, it is Bahasa Melayu, the official language of the Malays in Malaysia, disregarding the other regional tongues – Minnang,

6

Javanese, Batak - and for the South Asians, Tamil, the south Indian language of the majority of Singaporean Indian population, rather than Hindi, the Indian national language, suppressing all other Indian languages spoken in Singapore – Bengalee, Telegu, Sinhalese and Urdu, as many of the South Asians were not Indians but Sri Lankans and Pakistanis. The four languages English, Mandarin, Malay and Tamil were recognized as official languages; with Malay as the 'national' language, in symbolic recognition of its indigenous status. These official languages constitute the basis for bilingual education in Singapore.

Ascendancy of English Language

Throughout the colonial period, there were schools in all four language streams. The colonial government and different Christian missions had established a very limited number of primary and secondary schools in English medium. Due to this colonial neglect, the *Huaren* community had to finance the education of their own children through a very large network of Mandarin-medium primary and secondary schools; practically every sizeable residential settlement, including so-called 'squatter' settlements, had its own primary school that fed into secondary schools that drew students from the entire island. There were few Malay-language and Tamil-language schools, in part because of the size of the population. When Singapore joined Malaysia in 1963, for political expediency it adopted Malay as the 'national' language, recognizing that it was the lingua franca of the indigenous population of the Southeast Asian archipelago.

However, the ruling PAP government was emphatic that the immediate need for economic development required that English, the colonial language, be the adopted as the language of governance, public service and commerce because it is the language that would enable Singapore/Singaporeans to acquire the requisite technical, scientific and managerial knowledge and skills needed in the global market place. Consequently, in directly funded

government primary and secondary schools, English and the other three official Asian languages will be taught as 'mother-tongue' or second language to their respective race-students; Mandarin for *Huaren*, Malay for the Malays and, Tamil for South Asians.[1] Students are denied the rights to choose a second language other than the one of his/her father racial identity. Privately funded non-English-medium schools will have to teach English as a second language but not necessarily the other two official languages. Ironically, although Malay was designated the 'national' language, it was not made compulsory for all students, exposing the fact that the adoption of a national language was essentially a symbolic gesture towards the constitutional indigenous status of the Malays. This resulted in an embarrassing situation in the majority of Singaporeans are unable to speak the 'national' language.

Adopting English as the primary language had the additional political advantage of it being 'supposedly' a neutral language for all Asian students, thus reinforcing equality in academic and economic competition among the Singaporean students. This fits into the PAP government's ideology of meritocracy as the basis of distributions of financial success and rewards. Any other basis of allocation of educational resources or employment would lead to different modes of discriminatory access and corruption. With meritocracy individuals succeed or fail by their own effort and natural aptitude, despite the consequential social and economic inequalities. Asian-neutral English reduces every Singaporean, in abstraction, to a culturally equal starting point in the acquisition of English competency, thus ensuring fair competition in academic achievement and financial success. English is therefore the ideological discursive space for meritocracy. This is most clearly demonstrated in the displacement of over-representation of Indians in the civil service and professional occupations.

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[1] However, in recent years, with professional new migrants to Singapore, a number of Indian languages have been added as second language requirement, including Bengali, Hindi and Urdu.

While English may be constructed as 'Asian race neutral', it has never been 'class neutral'. During the colonial days, children of locals who worked for the colonial administration or European enterprises had access to the limited opportunities of learning English; including the first generation political leaders of Singapore. Historically, this had advantaged the segments of Indians in Singapore. Among the early Indian migrants to Singapore were those who employed in the lower ranks of the colonial civil service due to their facility in English, as a consequence of British colonization of India. Indians were thus the first non-white population in Singapore to acquire highest English proficiency. If one examined the top ranks of the civil service and the professions, such as doctors, schoolteachers and principals, during the colonial days, one would find an over-representation of Indians. However, once the national education system made English-language education available to all, over-representation of Indians began to decline and by now largely erased. With meritocracy and learning English opportunities, simple statistical distribution is at work.[2] Being more than 75 per cent of the population, top civil servants were almost all ethnic-Chinese within twenty years. This essentially statistical phenomenon has been frequently misrecognized by many Indians as evidence of racial discrimination against them in contemporary Singapore. Finally, English has become effectively the lingua franca of Singaporeans not only at work but also increasingly as the home language.

Mother-tongue and Cultural Preservation

The English-plus-'mother tongue' bilingual policy was explicitly ideologically rationalized by couching it in questionable beliefs: Learning the race-language is supposed to instil in the students the respective 'traditional' race-values, so as to preserve the race-cultures to combat

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[2] In the Sri Lakan situation, Tamils were privileged during the British colonial days over the indigenous Sinhalese. Over simplifying the issue, had the new independent government adopted the strategy of retaining English as the official language, the privileges of Tamils would have been similarly erased).

the insidious 'Westernization', as education in English facilitates entry into Western liberal culture. It should, of course, be noted here that while language is an essential medium for the communication and continuity of culture, culture cannot be reduced to language alone. For example, religion is a major social institution that imparts values to its followers. The 'preservation' of traditional cultures become complicated when race intersects with religion in a multi-racial and multi-religious society. This is most clearly demonstrated in the case of *Huaren*.

Strictly speaking, *Huaren* are not compelled to follow a particular 'Chinese' religion. They can be found as converts in every religion that allows conversion into it – among the main ones, Islam, Christianity, Buddhism and Taoism. Monotheistic Christianity broaches no compromise with other gods and deities. Conversion to Christianity inevitably effects behavioural cultural changes. Generally, *Huaren* race-cultural practices are usually edged out by demands of the monotheistic religion. This is most apparent during ritual occasions when family disputes regarding proper behaviour are common. For example, on the occasion of death and funeral, *Huaren* ritualistic practices, such as chanting by Taoist or Buddhist monks, burning of incense and paper monies and *papier mâché* objects, are necessary to properly conduct the spirit of the departed into the next world. But such ritualistic activities are considered superstition and participation is tabooed for the Christian converts in the family. Their refusal to participate leaves the traditional members of family fretting about the possibility of the departed becoming a wondering spirit without rest and peace. Ironically, the converted Christians are often not without discomfort about their non-participation, unable to erase completely traces of their pre-conversion beliefs. One could rightly say that in this instance, it is religion that is the cause of the cultural change. Yet, it should be noted that the rate of conversion from a polytheistic Taoism to monotheistic Christianity is highest among the tertiary English-educated, middle class population; tertiary education institutions in

Singapore are hotbeds of Christian evangelical and proselytizing activities. Education has the tendency of shifting one towards book-base knowledge claim to 'truth', away from oral traditions and practice-base cultures. The linkage between the dominance of English-language education and Christianity is a complex issue in Singapore.

Persistent Underachievement among Malays

Now let us look at the effect of national education system on the minority Malay people. As part of the symbolic recognition of their indigenous status, Malays are granted free education from primary to tertiary levels. However, the educational attainment of Malay students persistently falls behind their *Huaren* and Indian peers. The result is an apparently persistent socially disadvantaged racial minority; however, with a rising middle class with tertiary education. As in all instances where indigenous people are left behind economically by capitalist modernization, part of the disadvantaged condition is historical and structural. Historically, the British had deemed that Malays were 'culturally' disposed to agrarian occupations and did not provide 'urban' education opportunity to the community. Furthermore, at its most extreme, the colonial government's Orientalist perception of the Malays as 'lazy' because they were disinterested in wage labor or engage in trade. According to the eminent Singapore sociologist, the late Prof Syed Hussain Alatas, this disinterest was the result of a conscious decision not to be enslaved or exploited in wage labor. The Malay resistance to capitalist economy and the persistence of economic under achievement may also have its religious-cultural reasons. Some religious dictates of Islam are quite explicitly against monetary gains and accumulation. For example, while profit from business is acceptable, gaining interests from savings is tabooed; every practicing Muslim is supposed to contribute part of their 'surplus' at the end of the year, to the community and, finally, the redistribution of estate of the deceased is far more extensive among kin than just the

immediate family. All of these values potentially discourage profit mindedness and wealth accumulation.

Taking the under achievement of the community to heart, in 1981, the Malay Members of Parliament established the community self-help organization, MENDAKI, with substantial initial funding from the government, to assist low-performing students with remedial tuition and educate low-income parents on parenting skills in children's education. Currently, the organization is funded by the Muslim community, in which one dollar is deducted per month from every Muslim wage-earner's compulsory social savings fund. The social assistance programs have also extended beyond children's education to upgrading of skills training for low income adults. While the actual contribution of this self-help program is always a matter of debate, over the years, there has been an expanding and increasingly visible Malay middle class, across different professions; however, so too have the other two racial communities, consequently, the relative positions of the three racial groups remain broadly unchanged.

It should be noted, however, that the Malay-Muslim community has not been negligent in developing education institutions. Like Muslims everywhere, Singaporean Muslim community has established their own religious scholars, the Madrasahs, since colonial days and, the able students would complete their tertiary education in universities in the Middle East, such as the Al Azhar University in Cairo. Traditionally, madrashas are for male students, as only males can be ordained as Imams. However, in recent years, the number of female students has far exceeded males because conservative parents have sent their daughters to these institutions to shield them from the influence of the modern society. Without the teaching of any secular subjects, graduates from the madrashas are not equipped for the capitalist economy. So, in early 2000s, the madrashas are required by law to teach the full range of national curriculum and the students to sit for the different levels of national

examinations. If any of the madrashas were to fall below certain average of successes in these national examinations, it might have to shut down. The imposition of the national education curriculum on the Muslim religious schools is an enforced cultural change on the students and the wishes of their parents. It imposes the instrumental rationality of national economic concerns on the other-worldly religious values of the madrashas.

Decline of Race-Language Competency

As to be expected, the formal 'equality' of official languages is more politically symbolic than real. As the language of public administration and commerce, the economic advantages of English-language education was obvious. Not surprisingly, parents began to send their children to government-run English-language schools. The community funded Mandarin-schools began to shut down due to declining enrolment. By the mid-1970s, the decline of the Mandarin schools was so obvious that the government was able to institute, without too much public protest, a unified 'national' education system in which English is the primary language of instruction for all levels of education. With this institutionalization the ascendancy of English is reinforced. The proportion of all Singapore families, regardless of race, who use English as the domestic language has been increasingly annually, even Malay families which are most resistant report approximately 30% English speaking at home. The result is, in contemporary Singapore, English is the lingua franca of the nation, not Mandarin and least of all Malay, supposedly the national language. This has in turn created, ironically, resistance towards learning of the race-languages.

Of the three official race-languages offered, the learning of Mandarin by *Huaren* children attracted the loudest and most persistent public complaints. For parents who had attended English schools before the learning of the second language was made compulsory in the mid-1970s, many if not most are themselves incompetent in Mandarin. They are unable to

become bilingual role models to their children. Instead they are likely to over sympathized with their children's resistance to learn the language, complaining about the 'difficulties' of learning and writing the ideograms and the need to memorise a large number of idioms, which has always been part of the Mandarin curriculum. The persistent pressure from the English-educated middle class parents have led to the progressive downgrading of the learning of Mandarin in secondary schools. Whereas the language was once taught at a standard level for all, there are now three levels of learning offered; Chinese Language 1, where it is learned as a 'first' language equal to English, Chinese Language 2, where it is learned as a second language and, finally, Chinese Language B, where only the most elementary knowledge of conversational competency is required, without reading, let alone writing ability. Thus, in Singapore, ironically, not only the languages of minorities but that of the majority population is also under threat of disappearing competence. The devaluation of all three Asian languages reaches its limit when second language competency, which was once a necessary condition for entrance to local state-funded universities, is now no longer an important criterion for admission.

As a compensation of the progressive decline of the Mandarin school system as a whole, the government retained some of the best Mandarin-medium schools and funds them with additional resources, as Special Aided Schools (SAP), where a rigorous bilingual education is the norm. In such schools, both Mandarin and English are taught at the first language level and some subjects are taught in Mandarin while others in English; in some instances, conversations within the school among students and between students and teachers are conducted in one of the two languages on alternate weeks. The result is the emergence of a small elite group of students who are competently bilingual and, presumably, bicultural. The best of these students are provided with scholarships to study at the best universities in China, such as Peking University and Qinghua University, as much is expected of this hot-

housed elite group to take up leadership in future political and economic interactions with China.

To the segment of the Huaren population that is concerned about cultural preservation, the declining competence and declining significance of Mandarin in public spheres are highly distressing. They place the responsibility squarely on the shoulders of the PAP government which, under Lee Kuan Yew, has had a very negative, one could say hostile, relationship with the Mandarin-educated Singaporeans, who were among the most radical individuals in the decolonization and independence movements of the 1950s and 1960s. Indeed, it would not be an exaggeration to say that this segment of the population felt betrayed by Lee and the PAP, which had rode into political ascendancy on the mass support of the Huaren working class. Their grievances continue to be raised publicly whenever there is an opportunity to confront government leaders in public forum.

Conclusion

Singapore's experience allows us to draw some general lessons about the economically determined English-first language policy and bilingual education. First, economic imperative has determining effect on an individual's language choice in education. In Singapore learning English has obvious economic payoff. At the national level, a well-educated population with facility in English language has enabled Singapore to grow economically into a global city within global capitalism. At the individual level, Singaporeans who are English competent and with requisite skills are highly marketable not only at home but globally.

Second, English language has also assisted in the emergence of a Singapore nation; individuals who identified themselves as 'Singaporeans' rather than by their ethnicity, share and through the English language. English proficiency is essential to fully participate in national societal affairs as it is the medium of transaction and mediation in as all

15

state/national relations with the citizens. Issues of 'national' interests are always articulated in English. English has become the basis for the building of national institutions and 'societal culture' while race-languages are confined to the exclusive practices of their respect racial groups. Politically and ideologically, public representations with any of the three official Asian languages are rendered as expressions of the particularistic interests of their respective racial groups, which might contradict the national interests.

Finally, the expanding middle class is constituted by tertiary-educated English speakers, regardless of race or religion. Children of English speaking middle class families obviously have clear advantage over those from non-English speaking working class families. Consequently, economic and social inequalities and class stratification has progressively rigidified. By the mid-1990s, the PAP government itself raised the very possibility of a 'permanent underclass' developing among the non-English educated, regardless of race. In the face of hardening social stratification, the government is willing to accept that class divisions as an important national issue but neither the place of English nor the ideology of meritocracy has diminished.

The negative consequences on local languages and cultures must be taken into consideration along with the advantages in the pragmatic selection of a language for political and economic reasons in national language planning and engineering.

CULTURAL EMPOWERMENT FOR

VILLAGE TOURISM IN YOGYAKARTA

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1. Introduction

Despite some rather skeptic views on the role of culture in tourism (Nurrochsyam, 2010), it is now commonly held that culture plays important roles in tourism development. However, this actually depends on the meaning of the culture itself. Culture has indeed various meanings. Some takes culture as similar to arts, some others think that they consists of values or ideal things, still some others see culture as no more than traditional ways of life. In anthropology -a science that takes culture as its subject matter- culture has been defined in various ways. No less than 150 definitions had been formulated by anthropologists in 1950s (Koentjaraningrat, 1990). None of them is more accurate that the others, but some are more applicable for some purposes, some are less; some are more suitable to solve certain problems, some are less. Thus, it is the problems and the aims that more or less determine which definition of culture to be used.

In relation to tourism, culture has been viewed from various perspectives. One is that it may become the object or attraction of tourism (Kagami, 1997; Picard, 2009; Yamashita, 2010). The other sees it not only as an object of tourism, but as a basis for people to respond to the new interests in tourism. This is the perspective adopted here to understand the role of culture in the development of tourism villages in Yogyakarta.

2. Finding "Culture" in Javanese Villages : Krebet and Brayut

In Indonesian tourism, Yogyakarta is seen as the second main tourist destination after Bali. Both put strong emphasis community based tourism, which give more benefits to the people in the areas. Therefore, tourism village and village tourism are the strategies taken in tourism by the local governments there. A number of studies have been conducted on village tourism in Yogyakarta and Bali (Ahimsa-Putra, Sudjito dan Trisnadi, 1998; Ahimsa-Putra, 2011; Cukier, 1996; Damanik, 2007; Firdaus, 2007; Wall and Long, 1996) and several crucial problems have been identified, one of which is the role of culture in developing tourism village (Damanik, 2007). It is to this problem that the discussion here is related.

Krebet Village. It was in the afternoon of 1997, when I and one of my research assistants arrived on the fringe of the Krebet village to do research on the relation between culture and special interest tourism in Yogyakarta. We saw a familiar -but in my eyes a still attractive and beautiful- scenery around us: the green paddy fields in which some women were working, uprooting the grasses that may hampered the growth of the paddies; some children cycling in groups, an old man herding his kerbaus (buffaloes). In the village we found traditional houses made of bamboo and woods standing under the green trees of various kinds, such as coconut, mango, sawo, jati, enz.

We chose Krebet for research because we heard that the villagers here produce souvenirs of wooden batiks (batik kayu) which had become popular at that time among the tourists. So, it was the appropriate village for our purpose. We visited some producers of wooden batiks (batik kayu), where we saw in the workshops some young women busy using wax to draw the wooden masks, the wooden wayang (puppet), and other wooden crafts; others are busy putting the wooden crafts in the yard to dry. There were piles of woods that

were already cut in different sizes, ready to be made into mask, wooden puppets, ashtrays, small boxes, enz.

We stopped in the house of one of the biggest producers to do some interviews on the processes of producing the crafts. We also made some observations of the production process as well as on its packaging. We realized that the activities of making wooden batiks are interesting for those who never saw how batik cloth or wooden batik is made. The villagers however did not realize this, because for them these activities are their routine daily activities. There is nothing interesting for them in that process.

In the following days we made more interviews and more observations on the situation and conditions of the village. We found that there were communal and family rituals in the village. There were also some traditional performing arts. From our observations we knew that the village roads which were mostly not yet asphalted were badly damage during the rainy season. We also found that some successful wooden batik producers have replaced their old bamboo or wooden houses with new brick houses, which for them look more beautiful and more prestigious.

Based on the results of our interviews and observations, several activities were conducted to improve the situation and condition in the village, which will make the village a more interesting place for tourists; a place with culture worth of seeing and visiting. The first thing we did was to give our views on the situation and condition of the village and tried to make the villagers realize what the interesting cultural elements in their village were for other people or foreigners, such as the traditional houses, activities of making the wooden batik, village ritual, the traditional performing arts, enz. These are the local cultural elements that could be empowered.

We asked the local camat and the lurah to ask the people not to replace their traditionnal bamboo and wooden houses with new brick houses, since it would change the

physical atmosphere of their village and make the village no longer an interesting place to see and visit. The villagers were not prohibited from building new brick houses, for it was their right to have what they consider to be better and more beautiful houses, but they should be more aware that replacing their old bamboo houses was not a wise decision for their village. Instead of destroying those traditional houses, they were asked to turn them into workshops or showrooms for their products. In this the villagers agreed.

We explained to the producers of the wooden batiks that the production process could become tourist attractions. The tourists would feel that they have seen many interesting things in the village if they were given the opportunities to see the production process. It would be good for producers to improve the condition of the workshops and making them more accessible to the tourists, because it would become parts of the memories they would bring back to their countries. The producers accepted the suggestion for it would give them more benefits.

Concerning the traditional local ritual -namely, the "bersih desa", "the cleaning of the village"- it was suggested that it be improved by adding more kinds of offerings. The villagers could add new local food products (lsnacks) as well as the local natural products (such as mango, cassava, sweet potato(es), banana, etc.) in their traditional offerings. To make the ritual more impressive it was suggested that the persons bringing the gunungan (the offerings shaped like a volcano) wear Javanese traditional costumes. More local communities were also encouraged to send their offerings to the ritual. The offerings would be brought together from a particular place in the village to the kelurahan -the office of the lurah, the local headman- where villagers gathered to consume the offerings together. This suggestion was taken by the villagers, that later the ritual became an interesting local communal event which attract people from other areas.

Few years later, we heard that the village has now become one of the successful desa wisata (tourism village) in Bantul, a kabupaten south of the city of Yogyakarta. Our cooperation with the local people and the local government to make Krebet village a tourism village based on the local potentials had succeeded, and the villagers could now reap the fruits of their effort they made several years before.

Brayut Village. In Brayut, a village in kabupaten Sleman in the northern part of Yogyakarta, the success story of its development as a tourism village is rather different, and yet shows many similarities with what happened in Krebet. Brayut was a agricultural small village, just like other villages in Java. But it is now known as one of the most successful tourism villages in Yogyakarta. Some festivals had been held here, which had made it more popular as tourism village. However, it took longer than Krebet to become a tourism village like it is now. The development was rather slow in its earlier phases due to some internal problems in its organization.

The actors and the local situation, as well as its condition, all contributed to the success. In the beginning, there was a local villager of Brayut, who had become a lecturer in one of the universities in Yogyakarta to teach English to Indonesian students and to teach Bahasa Indonesia to foreign students. From time to time he took his foreign students to the village to enjoy the rural natural environment as well as to give them new experiences during their study in Indonesia. He took them to sawahs (the rice fields) to see how men plowed their lands preparing them for the new season of planting rice; how the rural women look after their paddies, how they protected the paddies when they started to bear rice, and how they harvest the paddies, enz.

When it was realized that foreign students enjoyed the experiences and that they stayed in the village happily, the villagers knew that they could develop tourism in their

village. They then set up an organization to implement their ideas. However, it was not easy to do this, since there are not many youngsters who would like to join this organization. Tourism was not yet popular among the villagers; foreigners seldom visited their village; and most important they were not well paid when they worked in this local organization.

Fortunately, there were local university students who came to do social work in the village. They gave full support to the attempt to develop tourism in the village. One of the first things the local tourism organization did was trying preserving and renovating the local Joglo traditional houses, because these are the things that the tourists can easily see and find interesting. The foreign students that had visited the village mostly found traditional houses interesting. They enjoyed staying overnight in these houses. Those who have extra rooms in their house were encouraged to improve the conditions of their rooms and open a homestay. In this case they were asked not to replace their wooden rooms with new rooms made of bricks, but made them cleaner and comfortable (Ahimsa Putra, 2011).

Further, the quality of the local traditional snacks was improved so that they could be served for the tourists. Local traditional foods were listed and women in the village were asked to prepare some of the foods for the tourists, especially when they requested them. These snacks and foods prepared in traditional ways strengthen the traditional Javanese atmosphere created by the house and the local environment.

To make the stay in the village more enjoyable, some special programs were set up, such as learning Javanese traditional dance, learning to make batik, as well as playing traditional Javanese children games, like gobak sodor, egrang, bakiak. In the morning the visitors were led to go around the village, to see people doing their daily activities, to see traditional houses and how they were used, to see and sometimes join the farmer and the women in the paddyfield. Thereafter, they can play children games or join other programs prepared by the local people.

Due to the activities above Brayut and Krebet are now known as desa wisata. Domestic and foreign visitors had come to these villages to see and to get some new experiences which they did not get when thye stayed in the city of Yogyakarta.

2. Culture dan Empowerment

Cultural empowerment (rekayasa budaya or pemberdayaan budaya) is not a new phenomenon, for human being -since his appearance on the earth- had always used his culture to adapt to his environment to survive. Anthropologists almost always define culture by referring to its function for human survival. Culture is the most meaningful when it is related to the problem of human survival.

In relation to that, I would like to define culture here as set of symbols by which man constructs realities, constructs his world, to which he has then to adapt to survive. This definition is based on the conception of man proposed by Ernst Cassirer (1945) that man is an *animal symbolicum* or animal with a capacity to symbolize. Physically, biologically, a human being is an animal. He is part of the animal kingdom, in which he is characterrized as a vertebrate, a mammal, omnivorous, and together with ape, gorilla, chimpanzee, monkey. Yet a human being is different from other animal, due to his distinct quailty, that is his capacity, his capability of using, creating and developing symbols by which he communicate with his fellows.

The question then, is: what is a symbol? Simply defined, a symbol is anything that is given meaning; anything bestowed with meaning. When we attach meaning to a certain thing, it then becomes a symbol. When we give meanings to our house, it becomes symbol; when we give meanings to our cars, they become symbols. A symbol has thus two aspects: the symbol itself and the symbolized (the meaning). However, the meaning cannot come from the symbol itself. It comes from the man. Man is thus a meaning giving animal; an animal

that always gives meaning to something. The meaning of something is created by man by putting it into some relations with other things.

It is this capacity, capability of symbolization that enables man to develop the most fundamental symbolic system for his life: language. It is through the language -i.e. the symbolic sounds produced by his mouth- that man construct realities, which become his world-, to which he has to give suitable respond, so that he can survive. The realities surrounding man are thus symbolic realities. Empirically, the surroundings or the environment might be physical elements, but these physical things are talked about, are understood in terms of language. In such, the realities are no longer physical realities but symbolic realities. A mountain is part of nature, is an element of nature. It is a physical thing. But for men, it is not only a physical thing, it is always a symbolic thing.

As set of symbols, culture consists of symbols or subsets of symbols. These are the elements of culture. This should be kept in mind, because most people think that culture is a single entity; something monolithic and can be easily identified in everyday life. Culture as a concept refers to a system consists of elements. What we see in day to day activities are actually elements of culture, not culture a a whole. These elements can also be seen as systems comprising sub-sub-elements of culture. We use the word 'culture' to make it easy to talk about the reality, which is actually much more complex than we thought. Thus, when we talk about the empowerment of culture, what we actually talk is the empowerment of cultural elements, not the whole elements or culture as whole.

Based on such a conception of culture, we can then determine which elements of culture we would empower and how we would do that. This however depends on what we mean by empowerment. What is empowerment of culture? Empowerment comes from the word "power". To empower something means to make it more powerful, or to make it having greater power or greater energy, and empowerment means the act, the effort of making

24

something having greater power or energy. When we use "empowerment" for culture its meaning changes a little bit. Since culture is a symbolic thing its power is reflected not in its energy, but in its function and its meanings. Empowering culture means thus making it more functional or more meaningful, or making it having greater function and more meanings, for human beings. Since we cannot deal with culture as a whole but only with some of its elements, empowering culture means actually empowering only some of its elements.

But what is function? In relation the function of culture, Radcliffe-Brwon said that the function of culture or its element is its contribution to its surroundings. Empowering culture is thus an act or activity to make a culture give more contribution to its surroundings, that is the human life. Empowerment of culture or cultural empowerment may mean a process or an activity to make a culture give greater contribution, give greater influence on its surroundings. We can use a machine as a model. When they are separate, the elements or parts of the machine have only limited function, limited influence on their surroundings. But as these elements are assembled or united in such a way to become a machine, the influence of these elements to its surroundings becomes greater. Its function is now greater. It gives more influence, more contribution to its surroundings.

Thus, when a cultural element is empowered it gives more contribution or influence to its surroundings. A house is culturally empowered when its function, its contribution to human being is not only for shelter but also for other human needs, such as a need for identity, a need for a social status, a need for economic improvement, enz. This is what we mean by cultural empowerment. The cases of Krebet and Brayut villages in Yogyakarta show how cultural empowerment took place.

3. Steps and Strategies of Cultural Empowerment

The development of rural tourism in Krebet and Brayut shows that cultural elements can be empowered through an organized and well-planned steps and strategies, as well as through rather the improvised ones, but the time needed and the results would of course be rather different. The cases also show empowering elements of culture is not a simple process. It involves many people from various sectors in the local government office, researchers from different departments, and local individuals with different socio-cultural backgrounds, using formal and informal institutions. Nevertheless, based on the cases above a procedure of empowering cultural elements can be formulated as follows.

a. **Define the Aims**. Cultural elements can be empowered for various purposes such as educational, social, economic, or even political purposes. A wayang kulit performance - which is usually staged for religious or spiritual reasons-, can be set up as part of a political campaign, but it can also be set up for educational purposes, or for economic aims, such as raising fund for community development. The aims here define the method and strategies of the empowerment. In the case of tourism, the empowerment of the cultural elements is aimed at attracting more tourists, either domestic or international. The differrence of taste between these two categories of tourists needs to be considered. Otherwise, the empowerment may fail to achieve its goals.

b. **Identify and Select the Cultural Elements**. This needs to be done through field research, from which information on the cultural elements and their potentials can be gained. By doing participant observation and in-depth interviews the potential cultural elements can be found. Of course, not all of the potential cultural elements need to be empowered, since not all of them are quite suitable for the purposes. Thus, they should be selected as well later. Selection should be based on certain criteria, such as: attracttiveness (not quite attractive, attractive, quite attractive); popularity among the local people (not popular, popular, very

popular); the strength of the potentials (weak, rather strong, strong); significance (not quite significance, significance, quite significance), enz.

c. Define the Methods. Different cultural elements need different methods of empowerment. Methods of empowering behavioral cultural elements, such as plowing the land, ocutting the paddies (harvesting), playing children games, dancing, cooking, etc., are different from methods of empowering material cultural elements, such as traditional houses, local costumes, rooms, local traditional foods, etc. Even different material cultural element may need different method of empowerment. Empowering traditional houses for tourism for instance, cannot use the same method as empowering local traditional foods; empowering traditional performing arts needs different methods from empowering tradi-tional cooking activities.

d. Find the Right Persons. Finding the right persons to carry out the empowerment process is important. Choosing the wrong persons would not only hamper the empowerment effort, but even destroy it. To empower the local traditional performing arts needs the help of an artist who knows about traditional arts, while empowering the ritual needs a person who knows the symbols in traditional rituals as well as their meanings. In this case, the right person is expected to have expertise not only about the cultural elements to be empowered but concerning the process of empowerment itself too, that is in building social relationships with people.

f. Executing the Empowerment. To be successful, the empowering process needs to be monitored continuously. In many cases, unexpected problems always come up when it comes to the process of empowerment itself. It can be financial problems, managerial problems, technical problems, social problems, enz.. Perhaps, the money is not enough to pay for the instructor, or there is no place big enough to carry out the activities, or lack of

participants, or other problems. In short, the organizer needs to be aware on the possibilities of the problems coming up in the empowerment process.

4. Closing Remarks
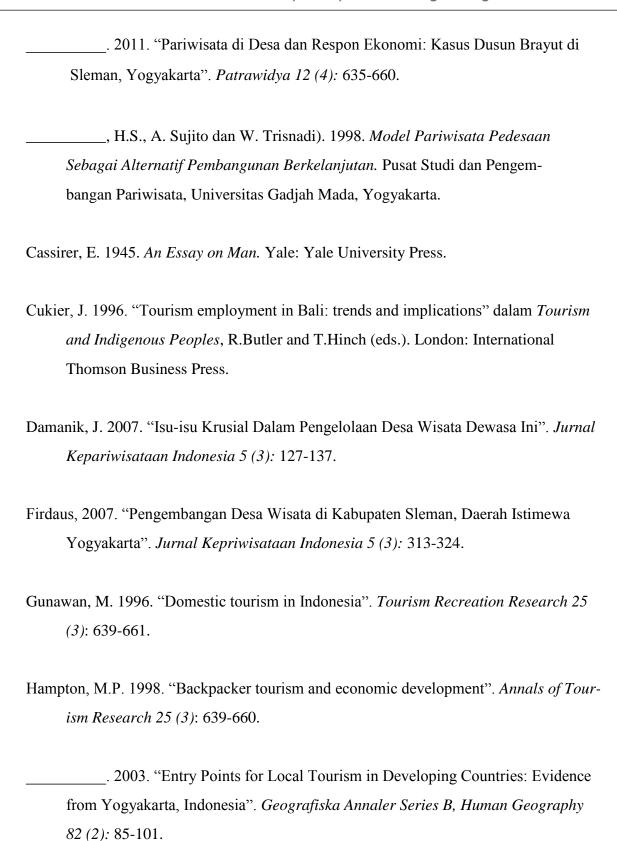
I try to show in this paper that the empowerment culture is not a simple phenomenon nor is it a simple process. We need to have a clear conception of culture if we want to empower it. The conception of culture proposed here is that it is a set of symbols by which men construct the realities to which they have to adapt to survive. As a set of symbols, it consists of elements and has several aspects. Any attempt to empower it should select the elements to be empowered and consider seriously its aspects, since methods and results of the empowerment depend on these two things.

When the elements and the aspect has been defined, the empowerment needs to be carried out through several phases. First, the purposes should be defined, whether they would be economics, political, social, legal or others. Second, the cultural elements need to be identified and selected, because the empowerment cannot be applied on the whole elements of culture. Third, define or choose the methods of empowerment. Fourth, find the right persons to carry out the empowerment, and fifth, execute the plan. It is by following these steps that the empowerment of the cultural elements would reach its goals. Neglecting these steps would make the chance of failure greater.

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THE ROLE OF LITERATURE IN CULTURAL ENGINEERING:

A Visitor's Afterthoughts on *Goa Kreo* (*Kreo* Cave) Semarang

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Abstract

This paper's main concern is how to improve the tourism object of *Goa Kreo* Semarang. Mollard's idea of 'Cultural Engineering' and Goffman's idea of 'Performance' are used to explore the possibility of developing the tourism site to attract more visitors whether domestic or foreign. The proposed cultural engineering combines literary, linguistic, and media engineering focusing on the legend underlying the tourism object of *Goa Kreo* while bearing in mind that the tourism object of *Goa Kreo* is like a stage of performance. Preserving the literary value of the legend, the Javanese version of the legend is linguistically engineered into Bahasa Indonesia, and later into English. The media engineering is done from oral version into written version (information board and brochure/leaflet) and later into the electronic version (blog). The more or less similar cultural engineering can also be applied to the other related tourism places which are considered as a stage of 'performance': the tourism village of *Kandri*, the education house based on the back-to-nature Javanese farming of *Omah Pinter Petani*, and the boat trip of the Dock at *Jatibarang* Dam.

Keywords: Goa Kreo, Cultural Engineering, Performance

1. **Introduction**

   Semarang as one of the tourist destinations in Central Java has various types of tourism objects whether in the form of historical building (e.g. *Lawang Sewu*), temple (e.g. *Borobudur*), church (e.g. *Gereja Blenduk*), lake (e.g. *Rawa Pening*), mountainous natural

swimming pool (e.g. *Umbul Sido Mukti*), waterfall (e.g. *Baturaden*), railway museum (e.g. in *Ambarawa*), plateau (e.g. *Dieng*), and others. This paper is based on my travelling's notes focuses on a tourism object called *Goa Kreo*. The reason behind the object selection is the unique combination of cave, legend, tame long-tailed monkeys, cool weather, and scenic view whose information I got from browsing the internet. The purpose of this paper is to design the cultural engineering, based on my personal observation, on the present tourism object of *Goa Kreo*.

2. The Location of *Goa Kreo*

The information concerning the tourism object of *Goa Kreo* can be easily found by browsing the internet. Several sites in the internet, in the form of websites or blogs, give various kinds of information about the tourism object of *Goa Kreo*. Basically, the information, accompanied by photos, is about the story underlying the tourism object called *Goa Kreo*, the location and how to get there, what to see, and also about other interesting objects related to the tourism object of *Goa Kreo*, namely the newly-built *Jatibarang* Dam and the tourism village called *Kandri* village. Even one blog under the name of blog *Pokdarwis Suka Makmur* posts special souvenirs and foods of the tourism object of *Goa Kreo* accompanied by the photographs and prices.

From browsing the internet, it is informed that geographically *Goa Kreo* (*Kreo* Cave) is located in a hamlet called *Talun Kacang*, *Kandri* village, *Gunungpati* sub-district, Semarang. The tourism area of *Goa Kreo* is wide enough, around 5 hectares of forest area in a hilly region called *Gunung Krincing*. It is open from 08.00 am to 06.00 pm. From *Tugu Muda* Semarang it is around 13 kilometres to the south. It is also informed that we can go there by public transportation.

3. Theoretical Framework

Considering that the focus of this paper is to engineer the culture of the tourism object of *Goa Kreo*, the term Cultural Engineering must be reviewed. According to Mollard, the initiator: "Cultural engineering is the ability to bring optimal solutions, in terms of quality, costs and delays, to the demand from partners in cultural life: [demand] in terms of goalsetting, programming, fund-raising and technical realization of projects" (in Kagan, 2004: 1). Mollard basically proposes to develop the cultural object maximally using various means possible for the sake of the surrounding community's welfare. He emphasizes the awareness about the "era of cultural commoditization" (in Kagan, 2010: 1) in which he urges the people related to the cultural objects to utilize those cultural objects for the mutual benefits of the object itself, the local people, and the potential tourists.

Since the tourism object of *Goa Kreo* is also located in tourism village of Kandri which will also be culturally engineered later, the term "tourism village" should be briefly reviewed. Basically "A tourism village is a village area which has some special characteristics of place as tourism object. In this area, the traditions and culture of local community are still pure. A tourism village is also coloured by some supporting factors, such as local cuisine/food, agriculture system and social system. Besides, pure nature and environment are added points for a tourism village" (http://www.central-java-tourism.com/desa-wisata/en/about.htm accessed July 15, 2016). In this case, Kandri as the tourism village has specific food and specific art products that still need special touch to develop.

The tourism object of *Goa Kreo* is based on a legend, which will be further explained. Legends, which are unfounded historical stories, belong to realm of folklore. Folklore, according to folklorist Dundes:

Folklore includes myths, legends, folktales, jokes, proverbs, riddles, chants, charms, blessings, curses, oaths, insults, retorts, taunts, teases, toasts, tongue-twisters, and greeting and leave-taking formulas (e.g., See you later, alligator). It also includes folk costume, folk dance, folk drama (and mime), folk art, folk belief (or superstition), folk medicine, folk instrumental music (e.g., fiddle tunes), folksongs (e.g., lullabies, ballads), folk speech (e.g., slang), folk similes (e.g., blind as a bat), folk metaphors (e.g., to paint the town red), and names (e.g., nicknames and place names). Folk poetry ranges from oral epics to autograph-book verse, epitaphs, latrinalia (writings on the walls of public bathrooms), limericks, ball-bouncing rhymes, jump-rope rhymes, finger and toe rhymes, dandling rhymes (to bounce children on the knee), counting out rhymes (to determine who will be "it" in games), and nursery rhymes. The list of folklore forms also contains games; gestures; symbols; prayers (e.g., graces); practical jokes; folk etymologies; food recipes; quilt and embroidery designs; house, barn, and fence types; street vendor's cries; and even the traditional conventional sounds used to summon animals or give them commands. There are such minor forms as mnemonic devices (e.g, the name "Roy G. Biv" to remember the colors of the spectrum in order), envelope sealers (e.g., "SWAK"—Sealed With A Kiss), and the traditional comments made after body emissions (e.g., after burps or sneezes). There are such major forms as festivals and special day (or holiday) customs (e.g., Christmas, Halloween, and birthday) (1965, 1-3 in Sims and Stephens, 2011: 9).

This paper uses sociological approach especially from Goffman's that views human interaction as a theatrical performance. According to him "A 'performance' may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants. Taking a particular participant and his performance as a

basic point of reference, we may refer to those who contribute the other performances as the audience, observers, or co-participants" (Goffman, 1956: 8). This sociological approach is used because the focus of analysis is on the engineering of the tourism object of *Goa Kreo* based on the personal observation.

Combining Mollard's opinion on Cultural Engineering and Goffman's opinion on Performance, it can be said that the tourism object of *Goa Kreo* is like Goffman's performance which is personally observed. The personal observation brings into mind Mollard's Cultural Engineering ideas. In the case of *Goa Kreo*, using Mollard's view, it is time to develop the tourism object professionally so that it not only becomes a preserved site but also a profitably engineered tourism object.

There are three methods used in the cultural engineering of the tourism object of *Goa Kreo*. The first one is literary engineering using narrative method in which the legend of the origin of *Goa Kreo* is rewritten to suit certain purposes, for example for oral storytelling, for leaflet, or for short stage performance. The second is linguistic engineering using translation method in which the legend of *Goa Kreo* is translated from Javanese into good *Bahasa Indonesia* for local tourists and then translated further into English for the foreign tourists. The third is media engineering in which the oral data is changed into written media and from written media it is changed further into electronic media. These three methods are used in unison to enable comprehensive cultural engineering of the tourism object of *Goa Kreo*.

4. *Goa Kreo* on the Spot

Having browsed the internet before going to the tourism object of *Goa Kreo*, personally I have several expectations. Although not all of my expectations are fulfilled, I accidentally discover interesting findings that need further analysis.

Arriving at *Goa Kreo* on Thursday morning, July 28, 2016, we were welcomed by *Pak* Nur Syafii, the guide. After dealing with the fee, he started guiding us around the site of *Goa Kreo* while telling the story of *Goa Kreo* in Bahasa Indonesia which we recorded. We were followed by many long-tailed monkeys (Macaca fascicularis) because we deliberately gave them peanuts. We entered the *Kreo* Cave and *Landak* Cave. We saw the *Jatibarang* Dam. We enjoyed the cool and fresh air and took a lot of photos. After having a satisfied trip around the tourism object of *Goa Kreo*, we relaxed for a while in one of the stalls located in the parking lot. I observed that the stalls just sold common soft drinks and snacks, boiled bananas and peanuts.

I was informed by pak Syafii that the person who knows the legend of *Goa Kreo* is *mbah* Sumar, the respected elder of the area. Guided by *pak* Syafii, we went to his house, not too far from the site of the tourism object of *Goa Kreo*. In a hospitable manner, *mbah* Sumar received us in his house and then told us the legend of *Goa Kreo* in Javanese vernacular which we recorded. Then we went to *Kandri* village in the hope that we could see the location selling the souvenirs and the foods as posted in the blog of *Pokdarwis Suka Makmur*. We saw the small monument with the inscription "*Desa Wisata Kandri*" ("The Tourism Village of Kandri"), we went along the road hoping to see a special location representing the tourism village of *Kandri*. We even asked one of the villagers but the person did not know. The only site that we saw is a building with a sign "*Omah Pinter Petani*" ("Smart Home of Farmers") which was surrounded by small ponds and plants and at that time there were several people in there. We stopped there and asked some questions to *pak* Masduki who is the person in charge of the place.

On the second visit with a different group on August 11, 2016, I got further information from the head of *Kandri* Village, pak Akhyat, S.Sos, that the so-called the tourism village of *Kandri* had no centralized location for the display yet. The various

products, such as specific foods/snacks/drinks, souvenirs, batik with special motif of "*warak*" (*badak*/rhino), were still produced in several places/houses in the *Kandri* village. Pak Akhyat also told us that there were two *Pokdarwi*s *(Kelompok Sadar Wisata*/Tourism Aware Group), namely *Pokdarwis Suko Makmur* whose base was in a dock of *Jatibarang* Dam, and Pokdarwis Pandanaran whose base was in "*Omah Pinter Petani*" ("Smart Home of Farmers"). We visited the dock and we saw many boats there and we met *pak* Widodo, the person in charge of *Pokdarwis Sukomakmur* and the dock. We also visited "*Omah Pinter Petani*" ("Smart Home of Farmers") and for the second time I met *pak* Masduki.

The three paragraphs above is about the real situation based on my personal observation on my two visits. From that real situation, I find a discrepancy between my personal expectations triggered by the virtual information from the internet and the real situation as follows:

My expectation on my first visit was that the tourism object of *Goa Kreo* had several guides that were ready to supply the visitors with important and interesting information about the cultural content of the site. However, there was only one guide, *pak* Syafii, whose name I also found when reading one of the webs about the tourism object of *Goa Kreo* (https://rahayuasih.wordpress.com/2015/03/13/menelusuri-legenda-goa-kreo/accessed May 2, 2016). According to *pak* Syafii, actually there were several trained guides. Because the tourism object of *Goa Kreo* was not always visited by a lot of people which meant those guides had no fixed income, they tended to return to their fixed profession, as farmers for example. When I was there on weekday, there were about 5 groups of visitors with the total number around 26 people, but they had no guide with them since *pak* Syafii was already booked. They just enjoyed the scenery without getting the information about the legend of the tourism object of *Goa Kreo*. Thus, it can be said that the tourism object of *Goa Kreo* does not always have a lot of visitors resulting in the number of the on-the-spot guides.

My other expectation on my first visit was that I would see foreign visitors, but *pak* Syafii informed me that there had never been any foreign tourists who came there alone. According to *pak* Syafii, foreign tourists always came in tour groups whether from hotels in Semarang or from tourist ships docked in Semarang, and these foreign tourists always had their own guides with them. These guides supplied the English version of the legend of *Goa Kreo*. In other words, local guide like *pak* Syafii has no role in the interaction because their role is taken over by the guides from hotels or tourist ships.

I also expected to find souvenirs or foods which represented the tourism object of *Goa Kreo* on my first visit but I had to feel disappointed. On the lined stalls in the parking lot, I could not find any souvenirs or special food of *Goa Kreo*. At first *pak* Syafii the guide said that maybe in one of the stalls I could get "*dodol tape*" but the stall owner said that she did not make it that day. However, I still hoped that I could get the souvenirs or specific foods of *Goa Kreo* at the tourism village of *Kandri* as informed by the blog of *Pokdarwis Suka Ma*kmur. Again, I have to face another disappointment because I could not find any location representing the tourism village of *Kandri*. Even when I asked *pak* Masduki, the person in charge of "*Omah Pintar Petani*", he said that there was no specific location for the tourism village of *Kandri*, all the more the place providing or selling the specific souvenirs or foods. When I told him about the blog of *Pokdarwis Suka Makmur*, he said that he knew about it, but he did not know the personnel or the location. He told me that the available facility in Kandri village was "*Omah Pintar Petani*" which provided educating activities by order for domestic students or young foreigners. When I asked whether "O*mah Pintar Petani*" had a blog, he said that they operated based on direct orders and people knew about their activities based on word of mouth. At the time I was there, "*Rumah Pintar Kandri*" had just finished the training on how to make organic fertilizer for a group of people.

On my second visit, when we went to the dock, I saw several stalls, one of them had a banner informing that the stall sold souvenirs, but it was closed and so were most of the other stalls. According to *pak* Widodo, the person in charge of the dock, the souvenir stall was open on certain occasion only. At that time, only one stall opened selling packaged snacks and soft drinks and several young coconuts. When we were there, there were two different groups renting the boats to take samples of water.

The unfulfilled expectations and the reality whether about the tourism object of *Goa Kreo* or the tourism village of *Kandri*, or the dock area trigger some ideas about cultural engineering for the betterment of the tourism object of *Goa Kreo* or the tourism village of *Kandri*, or the dock area as will be presented in the next part.

5. Cultural Engineering already Done at *Goa Kreo* and Its Related Areas

Before talking about how to further engineer the culture of the tourism object of *Goa Kreo* or the tourism village of *Kandri* or the dock area, let us talk about the cultural engineering already done in those places.

In the tourism object of *Goa Kreo*, one of the forms of cultural engineering already done is in the form of the four statues of monkeys. The each monkey has different fur colors: yellow, red, white, and black. The statues are a form of cultural engineering because they represents the four monkeys in the legend of the tourism object of *Goa Kreo*. They are an iconic representation that can be easily understood even by small children. The position is also conspicuous, that is, near the parking lot in front of the path to the *Kreo* Cave. The statues also indicate a warm welcome to the visitors. These four statues in one location also become an interesting spot to take photographs which will help spread the information about the existence of the tourism object of *Goa Kreo*. Another iconic representation is the black statues of monkeys in various expressions positioned along the path and the bridge to the

Cave. Taking photos near each of the statues, we will also have the background of the vast water body of *Jatibarang* Dam.

Still another cultural engineering in the iconic form is a sequence of four drawings in which each is positioned right below the roof of a gazebo which has four side planks. The gazebo itself is in the middle of the bridge, directly after the many downward stairs. The bridge connects the mainland area with the area of *Kreo* Cave since *Kreo* Cave is in the middle of *Jatibarang* Dam. We can take a rest there while looking at the sequence of drawings in the cool, fresh, and a little windy weather. The gazebo is also a perfect place to enjoy the *Jatibarang* Dam which surrounds the area of *Goa Kreo* and to take the pictures of the *Jatibarang* Dam.

For the tourism village of *Kandri*, the blog of *Pokdarwis Suka Makmur*, posted 2014, is a form of electronic cultural engineering. The blog informs us the local products in quite interesting pictures but there is no specific information about the exact location/address to buy or to order those local products. Another form of cultural engineering done for the tourism village of *Kandri* is in the form of educating activities of "*Omah Pintar Petani*" emphasizing the back-to-nature farming using organic fertilizer. "*Omah Pintar Petani*" also offers packaged local activities/games for domestic students or young foreigner containing local education values such as "*nyawah*" (planting rice), "*nubruk iwak*" (catching fish using hands in an almost dry pond), etcetera as can be seen in its banner. For the dock which is located on the bank of *Jatibarang* Dam, the cultural engineering already done is in the form of boat trips whether for the sake of tourism only or for research such as taking the water sample from the water vortex.

6. Proposed Cultural Engineering for *Goa Kreo*

As mentioned before, the tourism object of *Goa Kreo* is based on a legend. Before visiting *Goa Kreo*, I knew about the legend of *Goa Kreo* from the websites and blogs. However, I found that often the narratives were not too satisfying due to incompleteness, variations, or incoherence. Thus, on my first visit I tried to find the complete version of that legend. I got the Javanese version from *mbah* Sumar, the respected elder, and the Indonesian version from *pak* Syafii, the guide. From the folklorist's view, the Javanese version of the legend is older than the Indonesian version since Javanese vernacular is much older than Bahasa Indonesia. Furthermore, the Javanese version is told and preserved from generation to generation so it can be expected there is less added parts, while the Indonesian version tends to have more added parts, maybe to make the oral narrative on site more interesting. Here we will not discuss the versions of Indonesian narrative of the legend.

Since the narratives of the legend of *Goa Kreo*, especially the Javanese version is still in the oral form, one form of the cultural engineering proposed is to make the written version in Javanese vernacular, Bahasa Indonesia, and English which are relatively-short. Thus, the proposed cultural engineering here is combining the literary method and the linguistic method. The three versions will be useful for reference whether for the purpose of guiding tourists or for writing leaflets. Because each of the printed version is relatively long, they can be seen in the appendix.

Another proposed form of cultural engineering is continuing the cultural engineering already done. It has been mentioned that the tourism object of *Goa Kreo* has engineered the site culturally in the iconic form, that is, in the form of four statues of monkey with different colors for the fur: red, yellow, white, and black.

The picture of the four statues of monkey with yellow, red, white, and black fur (Taken July 28, 2016)

However, the statues have no written information on them. If visitors do not browse the internet before coming on the spot or do not have a guide with them, the visitors will not know the legend behind these colorful statues. Thus, it is proposed that the statues are given written information in Javanese, Bahasa Indonesia, and English. The written information can be very brief, such as only naming each statue as follows:

"Kethek wulu putih"
"Kera berbulu putih"
"White-furred monkey"

"Kethek wulu kuning"
"Kera berbulu kuning"
"Yellow-furred monkey"

"Kethek wulu ireng"
"Kera berbulu hitam"
"Black-furred monkey"

"Kethek wulu abang"
"Kera berbulu merah"
"Red-furred monkey"

The information can be written artistically but clearly and placed beside each corresponding statue.

The information can also be a bit longer, for example:

Patung kethek papat nglambangake kethek papat sing pingin mbantu Sunan Kalijogo nggowo kayu jati sing bakal dadi salah siji saka rukun masjid Demak. Kethek wulu putih nglambangake banyu, kethek wulu kuning nglambangake angin, kethek wulu abang nglambangake rasa wani, lan kethek wulu ireng nglambangake lemah.

Patung empat ekor kera melambangkan empat ekor kera yang menawarkan bantuan kepada Sunan Kalijaga untuk membawa kayu jati yang akan menjadi salah satu tiang masjid Demak. Kera yang berbulu putih melambangkan air, kera yang berbulu kuning melambangkan angin, kera yang berbulu merah melambangkan keberanian, dan kera yang berbulu hitam melambangkan tanah.

The four statues of four monkey symbolize the four monkeys that offer help to Sunan Kalijaga to carry teak wood that will become one of the pillars of the mosque Demak. White-furred monkey represents water, yellow-furred monkey symbolizes the wind, red-furred monkey symbolizes courage, and black-furred monkey symbolizes the soil.

This information can be written in an information board placed near the four statues of monkey. The information board can be design artistically decorated with pictures of monkeys, for example. Thus, the information board can become another spot for taking pictures, besides the four statues of monkey.

Another proposed cultural engineering continuing the already done is concerning the series of pictures. This iconic representation of the legend, like the statues of monkey, is without any further information. Like the proposed cultural engineering on the statues of monkey, the series of pictures can be given brief explanation in Javanese, Bahasa Indonesia, and English. For example:

Gambar iki nuduhake tindake Sunan Kalijaga lan sangang pandherek nggolek wit jati sing apik kanggo dadi salah sijine saka rukun masjid Demak. Pungkasane nemu kayu jati sing cocok lan terus ape dikethok.

Gambar ini melukiskan perjalanan Sunan Kalijaga dan sembilan pengikutnya yang sedang mencari pohon kayu jati yang baik untuk menjadi salah satu tiang masjid Demak. Rombongan akhirnya menemukan kayu jati yang cocok dan berniat untuk memotongnya.

This image depicts a trip of Sunan Kalijaga and nine of his followers who were looking for a good teak tree to be one of the pillars of the mosque Demak. The delegation finally found a suitable teak and intended to cut it.

Sakwisé kayu jati dikethok, kayu jati iku diilekne ning kali (saiki kasebut kali Kreo), nanging kayu jati iku nyangkut ing bagian kali sing ciut. Sunan Kalijaga lan pandhereke banjur ngaso sekedhap kalih ngasto Goa. Dumadakan ana kethek papat wulune putih, kuning, abang, lan ireng sing sedya mbantu Sunan Kalijaga.

Setelah kayu jati dipotong, kayu jati itu dialirkan ke sungai (sekarang bernama kali/sungai Kreo), namun kayu jati tersebut tersangkut di bagian sungai yang sempit. Sunan Kalijaga dan pengikutnya kemudian beristirahat sejenak sambil membuat Goa. Tiba-tiba datang empat kera berbulu putih, kuning, merah, dan hitam yang bermaksud ingin membantu Sunan Kalijaga.
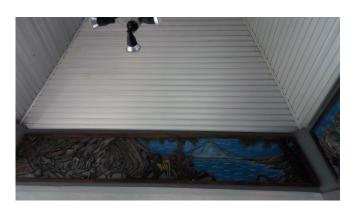
After the teak wood was cut, it was flowed into the river (now called river *Kreo*), but the teak wood stuck in the narrow part of the river. Sunan Kalijaga and his followers then took a break while making a cave. Suddenly came four monkeys with white, yellow, red, and black color on its fur intending to help Sunan Kalijaga.

Sunan Kalijaga banjur ngethok kayu jati iku dari rong bagian, dene bagian sing kesangkut ditinggal. Kethek papat nyuwun diijini nderekake tindake Sunan Kalijaga lan pandhereke nggawa kayu jati menyang Demak.

Sunan Kalijaga kemudian memotong kayu jati tersebut menjadi dua di mana bagian yang tersangkut ditinggal. Keempat kera memohon diijinkan untuk mengikuti Sunan Kalijaga dan para pengikutnya membawa kayu jati ke Demak

Sunan Kalijaga then cut the teak wood into two in which the stuck part was left. The four monkeys begged to be allowed to follow Sunan Kalijaga and his followers to bring the teak wood to Demak.

Sunan Kalijaga ora ngidini kepinginane kethèk papat. Kethek-kethek mau diutus "Mangreho" utawa "ngreho", basa Jawa sing artine "ngrewangi" utawa "mbantu". Tembung "ngreho" banjur dadi "Kreo". Wiwit wektu iku kethek papat wulu putih, kuning, abang, lan ireng ngrewangi njaga guwa sing diasto Sunan Kalijaga lan uga jaga panggonan sekitare kang saiki dikenal minangka atraksi wisata Goa Kreo.

Sunan Kalijaga tidak mengijinkan keinginan keempat kera. Kera-kera tersebut diminta "*mangreho*" atau "*ngreho*" dalam bahasa Jawa yang artinya "membantu". Kata "*ngreho*" kemudian menjadi "*kreo*". Sejak saat itu keempat kera berbulu putih, kuning, merah, dan hitam tersebut membantu menjaga goa yang dibuat Sunan Kalijaga dan juga menjaga sekitar tempat tersebut yang sekarang dikenal sebagai objek wisata Goa Kreo.

Sunan Kalijaga did not allow the desire of the four monkeys. The monkeys were asked to "*mangreho*" or "*ngreho*" which in Javanese vernacular means "help". The word "*ngreho*" then became "*Kreo*". Since that time, the four monkeys with white, yellow, red, and black fur have helped to maintain the cave made by Sunan Kalijaga and have also kept the surrounding place which is now known as a tourism object of *Goa Kreo*.

Another proposed cultural engineering continuing the cultural engineering already done is concerning the black statue in a pedestal near the entrance.

The picture of the statue of monkey in a pedestal near the entrance gate
(Taken July 28, 2016)

There is already written information in Bahasa Indonesia about the Legend of *Goa Kreo*.

However, the information in Bahasa Indonesia is already rather blurred. It needs to be

renewed. It will be better if the Legend of *Goa Kreo* is also written in Javanese and in

English and the information is placed on the other sides of the pedestal.

Besides the proposed forms of cultural engineering which continue the cultural

engineering already done, there are still some forms of cultural engineering that can be done

to make the tourism object of *Goa Kreo* much better and more informative. Basically, the

proposed cultural engineering for the tourism object of *Goa Kreo* is to make it not just a site

for enjoying the scenery and cool weather only. The tourism object of *Goa Kreo* should be

engineered so that it becomes an educational-cultural tourism. This can be done simply but

effectively, for example, by providing information in every important spot. The information

in Javanese vernacular is not only for those who are more familiar with Javanese vernacular

than Bahasa Indonesia, but also for preserving the fading Javanese vernacular considering

48

that the location is in central Java. The information in Bahasa Indonesia is for the domestic visitors in general, while the information in English is for the anticipated foreign tourists.

The proposed cultural engineering for the tourism object of *Goa Kreo*, for example, is by providing a brief information about the monkey itself. It should be given, much better, in Javanese, Bahasa Indonesia, and English and placed below one of the black statues of monkey in pedestals along the path to the cave. For example:

Patung kethek iki nggambarake kethek-kethek ing Legenda Goa Kreo. Kethek buntut dawa iki termasuk kethek jinak lan jeneng Latine *Macaca fascicularis*.

Patung kera ini menggambarkan kera-kera dalam Legenda Goa Kreo. Kera berekor panjang yang jinak ini memiliki nama Latin *Macaca fascicularis*.

This statue of monkey represents the monkeys in the Legend of *Goa Kreo*. The Latin name of the tame long-tailed monkeys is *Macaca fascicularis*.

Another proposed cultural engineering is giving brief information of the word "*Kreo*", again in Javanese, Bahasa Indonesia, and English, for example:

Tembung "Kreo" asalé saka tembung basa Jawa "Mangreho" utawa "ngreho" sing artine "ngrewangi" utawa "mbantu". Tembung "ngreho" banjur diucapno lan ditulis "Kreo".

Kata "*Kreo*" berasal dari kata "*mangreho*" atau "*ngreho*" dalam bahasa Jawa yang artinya "membantu". Kata "*ngreho*" ini kemudian diucapkan dan ditulis menjadi "*kreo*".

The word "*Kreo*" comes from the word "*mangreho*" or "*ngreho*" in Javanese means "help". The word "*ngreho*" then pronounced and written "*Kreo*".

This information should be placed in a conspicuous place and much better near or in front of the entrance, so the visitors who have no background information will get direct information before enjoying the tourism object of *Goa Kreo*.

Another proposed cultural engineering to make the tourism object of *Goa Kreo* more informative and educative is by giving brief information on a group of the antique wooden and stone mortars placed near the statues of monkeys with colorful fur. It is also much better if the information is in Javanese, Bahasa Indonesia, and English, for example:

Lumpang/lesung watu lan kayu iki, miturut crita asalé saka tengah sawah sing bakal kerendem ilining banyu waduk Jatibarang. Nalika arep dipindhah 10 wong sing upaya ngangkat ora kasil. Upaya ngangkat lagi kasil sakwise dianakaké upacara selametan.

Alat penumbuk padi dari batu dan kayu ini menurut cerita berasal dari tengah sawah yang waktu itu akan terendam aliran air waduk Jatibarang. Ketika akan dipindah ternyata 10 orang yang mengangkat tidak berhasil memindahkan. Usaha pemindahan baru berhasil setelah diadakan sesaji dan selamatan.

The stone and wooden mortars, according to the story, came from the middle of the rice fields that would be submerged when Jatibarang dam was done. When they were going to be moved, 10 people were unable to raise and move each mortar. After a ritual was held, the mortars were able to be placed to the present location.

Other ideas about engineering culturally the tourism object of *Goa Kreo* are providing information in Javanese, Bahasa Indonesia, and English about the two Caves: *Goa Kreo* (*Kreo* Cave) and *Goa Landak* (Hedgehog Cave).

The picture of the mouth of the *Kreo* Cave (*Goa Kreo*)
(Taken July 28, 2016)

The picture of the mouth of the Hedgehog Cave (*Goa Landak*)
(Taken July 28, 2016)

It is also interesting to place brief information about "*Bambu Krincing*" (*Krincing*

Bamboos) near its original location which is already submerged by the water of the

Jatibarang Dam. The story of "*Bambu Krincing*" whose leaves are said to smell like goat

meat is very unique and cannot be found anywhere else. Again, the information should be in Javanese, Bahasa Indonesia, and English.

All the proposed forms of cultural engineering above are basically transforming oral legend and turning it into practical written information in Javanese, Bahasa Indonesia, and English. Besides providing the brief written information on the spot near the corresponding object, the various written information can be organized in the form of brochures or leaflets with photos. This stage of engineering can be continued by transforming the media further: from oral to written, which are already proposed, and then to electronic media. The written information can be made into blog, hopefully professionally-handled, in Javanese, Bahasa Indonesia, and English. The blog is provided with corresponding photos and contact persons' name and cellular numbers. Thus, web browsers can get the information about *Goa Kreo* in the language that they are familiar with. In this way, foreigners will be able to get information about *Goa Kreo* and hopefully this will persuade them to visit the tourism object of *Goa Kreo* on the spot.

The same idea can be applied to the *Rewanda* annual ritual which is a traditional offerings of fruits and farm produce to the monkeys at *Goa Kreo*. There is already an electronic version of *Rewanda* ritual on blog and youtube, however this cultural engineering of *Rewanda* ritual can be improved further. The blog version can be written in Javanese, Bahasa Indonesia, and English, while the youtube version, for example from http://jateng.tribunnews.com/2016/07/18/video-tradisi-sesaji-rewanda-goa-kreo-berlangsung-meriah accessed August 27, 2016 can be provided with subtitles in Javanese, Bahasa Indonesia, and English. The information should include a brief information about *Rewanda* ritual itself, the purpose, when it is held, what to see, etcetera.

The picture of Rewanda ritual.
(Taken from: http://nationalgeographic.co.id/berita/2014/08/ritual-sesaji-rewanda-menjaga-keseimbangan-alam-di-gua-kreo accessed August 27, 2016)

1. **Proposed Cultural Engineering for *Kandri* Tourism Village**

As has been mentioned, *Kandri* is appointed as a tourism village. It has many potentials in culinary and arts beside the fact that the tourism object of *Goa Kreo* is located in *Kandri* village. However, the potentials of *Kandri* are not fully developed. The potential products of *Kandri*, such as snacks, souvenirs, and batik with "*warak*" motif, are still home industries which are not handled professionally. They are also produced on certain events only or based on orders.

One of the ways to engineer culturally the tourism village of *Kandri* is by improving the promotion strategy. The promotion should be handled professionally whether through written promotion such as leaflets or brochures, or electronically through blogs. Actually, there is already a blog entitled "*Pokdarwis Suka Makmur*" posted in 2014 informing the various products of *Kandri*, except batik, with prices and photos. However, the blog is never updated and there is no contact persons if we want to ask or order the items. There is also no address where visitors can visit to see, buy, or order the products. Thus, the brochures, leaflets, or blogs about the various products of the tourism village of *Kandri* should contain information about the products completed with photos, prices, address/-es, and contact persons' names and cell phone numbers. As in the proposed cultural engineering of the

tourism object of *Goa Kreo*, it is better if the brochures, leaflets, or blogs are in Javanese, Bahasa Indonesia, and English.

Another form of cultural engineering to develop the tourism village of *Kandri* is by putting on a promotional banner in every home industry where a certain product is processed since a centralized place to display all products is not available yet. The promotional banner in interesting colors should include the name of the product, the photos of the product, the range of prices, the contact person's names and cellular number/s. It is also much better if the home industry provides some products as samples and the specific brochure or leaflet for its product is not only in Bahasa Indonesia but also in English. It is also much better if the visitors can see the process of making the product or at least get the information on how the product is processed. It is also a good idea if the home industry is decorated with various photos of its product/s and its process, and the visitors can get the name card of the home industry.

Since the home industries are widely spread within *Kandri* tourism village, one of the proposed forms of cultural engineering is having an information board placed in front of the main entrance to *Kandri* tourism village or near the district office of *Kandri*. The information board should have the location map of each of the home industries and its product. In this way, visitors and potential buyers will not face much difficulty to find each home industry, thus their desire to order or to buy will not be hindered. In the long run, all these proposed forms of cultural engineering will attract more visitors to come and eventually increase the transaction of the products of *Kandri* tourism village.

2. **Proposed Cultural Engineering for "*Omah Pinter Petani*"**

"*Omah Pinter Petani*" is the name written on a building surrounded by small ponds and various plants. It is located in *Kandri* tourism village. This building is the only building in *Kandri* which has a sign indicating its activity related to tourism.

The picture of *Omah Pinter Petani* at *Kandri* village
(Taken August 11, 2016).

However, the tourism activities offered tend to be educating in nature as can be seen in its

banner.

The picture of me and *pak* Masduki in front of the banner showing the activities of *Omah Pinter Petani* (Taken July 28, 2016).

The educating tourism activities offered, according to *pak* Masduki, the person in charge, are

packaged activities that need pre-order.

Based on the actual condition of "*Omah Pinter Petani*", the first proposed form of

cultural engineering is making blog as an electronic promotion for the packaged activities

offered by "*Omah Pinter Petani*". Why blog? Because according to *pak* Masduki, "*Omah*

Pinter Petani" has already had leaflets which are still being updated. The blog should

describe in details each educating tourism activity offered with photos, the requirement for

each activity, the price, the location, the trainer/s, the contact persons' names and cell phone numbers. Again, it is better if the blog is not only in Bahasa Indonesia but also in English, so that foreigners who browse the blog looking for traditional activities will be interested in, and hopefully come and join, the educating tourism activities related to Javanese traditional farming and traditional games. For the brochures or the leaflets, it is much better if they also have the English version to attract the foreign tourists.

Another proposed form of cultural engineering for "*Omah Pinter Petani*" is decorating the building with small banner depicting each educating tourism activity offered. Each small banner not only contains the photo of the activity but also the details of each activity in Bahasa Indonesia and in English. For example for the activity called "*Nubruk Iwak*". The English translation for that activity and the brief information about the activity/procedure must be provided. If these small banners with various educating tourism activities are placed in strategic positions inside and outside the building of "*Omah Pinter Petani*", then it will become the promotion for the impromptu visitors, domestic or foreigners. If the participants or visitors take pictures near these small banners, these pictures will become media promotion too.

3. Proposed Cultural Engineering for the Dock

The dock here is the place where visitors can hire boats to have boat trips on *Jatibarang* Dam. The area of the dock is not too wide. There is a main building and some boats moored on the bank of the dam near the building. Life-jackets are piled neatly in a tent, also near the building. A bit far from the main building, there are several stalls, mostly are closed, selling snacks and soft drinks. The person in charge of the dock is *pak* Widodo.

After visiting the dock on August 11, 2016, there are some ideas to culturally engineer the place. The first one is by providing correct bilingual banner replacing the present banner.

The banner at the dock (Taken August 11, 2016).

Besides the bilingual banner promoting the boat trips along the *Jatibarang* Dam, another idea is an information board containing the map of *Jatibarang* Dam with mark for half trip and full trip so that potential users will have the picture of how far and what to see. Another idea is to give information concerning what can be done besides boat trips for pleasure, such as boat trip for taking water samples from certain points along *Jatibarang* Dam. Another idea for promoting the boat trips is making leaflets, brochures, and blogs in Bahasa Indonesia and English to attract more visitors, domestic and foreign ones.

4. Closing

The tourism object of *Goa Kreo*, the tourism village of *Kandri*, the educating activities relating to traditional farming of *Omah Pinter Petani*, and the dock with its boat trips along *Jatibarang* Dam are all having tourism potentials. However, they are not managed maximally yet. There are still some chances to do, borrowing Mollard's words, "cultural commoditization" to those tourism places.

Responding to Mollard's idea of 'Cultural Engineering' to tourism objects, the legend underlying the tourism object of *Goa Kreo* can be utilized maximally by combining the literary, linguistic, and media methods. Transferring oral legend into written information which is positioned artistically in strategic places, providing leaflets or brochures for the visitors, and making blog which is periodically updated informing the coming events are some of the ways to culturally engineer the tourism object of *Goa Kreo*. All these will be

better if delivered in Javanese vernacular, Bahasa Indonesia, and English in order to preserve the fading Javanese vernacular, to serve the domestic visitors, and to anticipate the foreign tourists. For the other three tourism objects: the tourism village of *Kandri*, the educating activities relating to traditional farming of *Omah Pinter Petani*, and the dock with its boat trips along *Jatibarang* Dam, basically the cultural engineering proposed to those places are the same. The focus is on optimizing the tourism potentials not fully explored yet. The purpose is to attract visitors, domestic or foreign, so that those tourism places can become empowerment source for the local people.

Responding to Goffman's idea of 'Performance', the site of the tourism object of *Goa Kreo* is like a stage of performance. This site/stage can be improved to attract more visitors whether domestic or foreign. The focus of improvement is on the setting of this site/stage. There is already iconic setting in the form of statues related to the legend behind the tourism object. This iconic setting and the natural setting in the form of natural scenery are mostly supported by the oral information of the local guide. Without the presence of the local guide, a visitor without previous knowledge of the 'performance' will be lost, in the sense of not knowing the unique legend supporting the tourism object of *Goa Kreo* as a stage of performance. Actually there is a briefly written information on the pedestal of the iconic setting. However, the blurred condition of this written information, the small size of the letters used, and the low position of this information make this written information is far from enough as written setting. This lack of written setting can be improved by providing important information written artistically and positioned strategically to assist visitors having no guide with them. Thus, the interaction between the visitors and the 'performance' will be improved whether with the help of the guide or the written information on the site. To improve further the interaction between the visitor and the 'performance', brochure/leaflet or blog can serve as script of the 'performance'.

However, writing a brochure/leaflet and making a blog need specific skill. Of course, it can also be done by asking an expert to do that, yet it is better if it can be done by oneself because it means that the brochure/leaflet or blog can be updated/revised any time without depending much on others. As has been explained before, one of the biggest lacks of the tourism objects is about making brochure/leaflet and/or blog. Fortunately, this drawback will be handled soon. A team of community service from D-III English Program, Faculty of Humanities, Diponegoro University, will train the persons closely related with the promotion of the tourism objects discussed above to make brochure/leaflet or blog. The plan is still prepared and will be executed on October 2016. Hopefully this training will help further the cultural engineering of those tourism objects so that each of those tourism objects becomes a kind of interesting and communicative 'performance' attracting many domestic visitors or foreign tourists.

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Appendix 1: Legenda Goa Kreo dalam Bahasa Jawa.

LEGENDA ING PANGGONAN WISATA GOA KREO:

Miturut critone mbah Sumar (nganggo basa Jawa), Sunan Kalijaga ing abad ka-15 golek kayu jati sing apik kanggo dadi salah siji saka rukun masjid (saiki dikenal minangka masjid Demak). Tindake Sunan Kalijaga diiringi sangang siswa. Tekan ing sak jroning wilayah, Sunan Kalijaga prikso wit jati sing apik. Nalika arep diketok, wit jati pindah/ilang. Banjur panggonane wit jati sing ngalih mau diarani "**Jatingaleh**". Sunan Kalijaga lan sakabate banjur ngupaya kayu jati lan ketemu ndhelik ing area sing banjur dijenengi "**Ndeliksari**".

Wit jati ngilang maneh nglewati panggonan sing rame kang banjur disebut "**Sukorame**". Nang sawijining panggonan, kayu jati iki dibentur-benturke, lan daerah kuwi diarani daerah "**Mbentur**". Sunan Kalijaga banjur mirsani playune wit jati. Panggonan kanggo ngawasi iku banjur disebut "**Trawas**". Ing sawijining panggonan, kayu jati iki dikalangi/dikepung lan wilayah iki banjur disebut "**Njati Kalangan**". Sawise wit jati dikalangi, wit jati iku iso diketok, banjur diilekne ning kali. Sunan Kalijaga lan sakabate ngetutake kayu jati sing digawa ilining banyu kali (saiki dikenal minangka kali Kreo). Ing bageyan kali sing ciut, kayu jati kesangkut. Sunan Kalijaga banjur ngajak pendhereke leren sautara karo rencana arep ngasta paninggalan ing wilayah kono. Kabeh uba rampe ne disiapke. Sakwise Sunan Kalijaga bibar dahar sate, tusuk sate dibuang krungu swara krincing lan banjur tukul dadi wit pring kang terus disebut "Bambu Krincing" lan kabaripun godhong pring mambet prengus kados gandane wedus.

Sunan Kalijaga banjur ngasto Goa, nanging nalika jerone nembe tekan 15 meter wis ono swara wong nutu pari. Sunan Kalijaga ngajak muridé neruske lelampahan. Kayu jati banjur diketok dadi loro, bageyan sing kesangkut ditinggal. Dumadakan njedul kethek papat sing wulune warno-warni: abang, kuning, putih, lan ireng, Kethek-kethek mau maksude arep "*mangreho*" utawa ngrewangi nggawa kayu jati, nanging ora diijini dening Sunan Kalijaga. Kethek-kethek didawuhi ngrewangi njaga kayu jati sing kesangkut, lan panggonan sekitare kalebu Goa sing diasto Sunan Kalijaga. Goa mau saiki dikenal minangka Goa Kreo (saka tembung Jawa "magreho" utawa "greho" kang tegese mbantu).

Sunan Kalijaga lan sakabate banjur nggawa ketokan kayu jati. Sawise mlaku sawetara wektu Sunan Kalijaga mandegake rombongane. Sunan Kalijaga banjur ngandika yen swara nutu pari, sawise dienteni lan dirungokaké, tibake soko wilayah sekitar kono. Banjur wilayah iki diarani wilayah "Sadeng" (saka tembung Jawa "edeng/adang" kang tegese "nunggu"). Mitose, wanita ing wilayah Sadeng nganti umure koyo umure ibune lagi iso rabi alias dadi prawan kasep.

Sunan Kalijaga neruske lelampahan. Nalika iku teka wektune shalat esuk lan ing watara panggonan iku ora ana banyu, Sunan Kalijaga nancepke tongkate. Metu banyu kang banjur digunakake kanggo wudhu. Wilayah kono banjur diarani "**Kali Pancur**". Sakwise sawetara wektu, Sunan Kalijaga klumpukne pandherekipun sing wiwit nyebar mlakune. Panggonan kumpul banjur diarani "**Karang Kumpul**" (ing wilayah Terboyo). Sunan Kalijaga banjur nerusake laku menyang panggonan masjid bakal didegake. Tekan ing lokasi, isih peteng. Kabeh keperluan kanggo mbangun masjid wis kasedhiya, mung nunggu kayu jati siji maneh minangka saka rukun masjid. Langsung kayu jati sing digawa pendhereke Sunan Kalijaga dipasang. Tibake kayu jati kurang dawa. Langsung Sunan Kalijaga ngempalake ketokan kayu cilik-cilik sing banjur dibongkok dienggo nyambung. Kabeh mau dilakoni karo "demamakan" utawa grayang-grayang mergo isih remeng-remeng peteng subuh. Sawise mesjid dadi, kasebut mesjid "Demak" saka tembung "demamakan" wau punika.

Appendix 2: Legenda Goa Kreo dalam Bahasa Indonesia

LEGENDA DI BALIK OBJEK WISATA GOA KREO:

Menurut cerita mbah Sumar (dalam bahasa Jawa), Sunan Kalijaga pada abad 15 sedang mencari kayu jati yang baik untuk menjadi salah satu tiang masjid (sekarang dikenal sebagai masjid Demak). Perjalanan Sunan Kalijaga ditemani 9 santri. Sesampai di suatu daerah, Sunan Kalijaga melihat pohon kayu jati yang bagus. Ketika hendak ditebang, pohon jati tersebut pergi/menghilang. Kemudian tempat perginya pohon kayu jati itu disebut "**Jatingaleh**" ("*ngaleh*" dari bahasa Jawa yang artinya "pindah"). Sunan Kalijaga dan pengikutnya kemudian mencari kayu jati tersebut dan ditemukan bersembunyi di suatu daerah yang kemudian dinamakan "**Ndeliksari**" (dari bahasa Jawa "*ndelik*" yang artinya "bersembunyi").

Pohon jati tersebut ternyata lari lagi melewati suatu tempat yang ramai yang kemudian disebut **"Sukorame**". Di suatu tempat, pohon jati yang tetap akan lari itu dilempar-lempari dan tempat itu di kemudian hari dikenal dengan nama "**Mbentur**" ("*mbentur*" dalam bahasa Jawa berarti "melempari"). Sunan Kalijaga kemudian mengamati larinya pohon jati tersebut. Tempat untuk mengawasi itu kemudian disebut "**Trawas**". Di suatu kawasan, pohon jati itu dikepung dan daerah itu kemudian disebut "**Njati Kalangan**" (dari bahasa Jawa "*dikalang*" yang artinya "dikepung/dikelilingi")

Setelah pohon jati itu dikepung, pohon jati tersebut baru bisa dipotong. Potongan kayu jati itu kemudian dialirkan ke sungai. Sunan Kalijaga beserta pengikutnya mengikuti kayu jati yang dibawa aliran sungai tersebut (sekarang dikenal dengan nama sungai Kreo). Di bagian sungai yang sempit, kayu jati tersebut tersangkut. Sunan Kalijaga kemudian mengajak pengikutnya untuk beristirahat sambil berencana membikin peninggalan di tempat itu. Dipersiapkanlah segala perlengkapannya. Selesai Sunan Kalijaga menyantap hidangan sate, tusuknya saat dibuang berbunyi gemerincing dan tumbuh menjadi pohon bambu yang disebut "**Bambu Krincing**" ("Krincing" dari bunyi gemerincing) dan konon katanya daun bambu tersebut berbau prengus seperti bau daging kambing.

Sunan Kalijaga kemudian membuat Goa, namun baru mencapai kedalaman 15 meter sudah terdengar suara orang menumbuk padi. Sunan Kalijaga mengajak pengikutnya untuk meneruskan perjalanan. Kayu jati yang tersangkut tersebut kemudian dipotong, bagian yang tersangkut ditinggal. Tiba-tiba muncul empat ekor kera dengan bulu berwarna-warni: merah, kuning, putih, dan hitam, Kera-kera tersebut berniat membantu atau "*mangreho*" membawakan kayu jati tersebut, namun tidak diijinkan oleh Sunan Kalijaga. Para kera diminta membantu menjaga potongan yang tersangkut dan kawasan sekitarnya termasuk Goa yang dibuat Sunan Kalijaga. Goa tersebut sekarang terkenal dengan nama Goa Kreo (dari bahasa Jawa "*magreho*" atau "*greho*" yang artinya "membantu").

Sunan Kalijaga dan pengikutnya kemudian membawa potongan pohon jati itu. Setelah berjalan beberapa saat rombongan Sunan Kalijaga berhenti. Sunan Kalijaga kemudian berkata bahwa suara menumbuk padi, setelah ditunggu dan didengarkan beberapa saat, ternyata dari daerah sekitar situ. Maka daerah itu dinamakan daerah "**Sadeng**" (dari kata bahasa Jawa "*edeng/adang*" yang berarti "menunggu/menanti"). Mitosnya, perempuan di daerah Sadeng tersebut menunggu sampai seumuran ibunya baru menikah alias menjadi perawan tua.

Sunan Kalijaga meneruskan perjalanan. Ketika tiba saat sholat subuh dan di sekitar tempat itu tidak ada air, Sunan Kalijaga menancapkan tongkatnya. Keluarlah air yang kemudian digunakan untuk wudhu. Daerah tersebut kemudian dinamai "**Kali Pancur**". Setelah melakukan perjalanan beberapa saat, Sunan Kalijaga mengumpulkan pengikutnya yang mulai berjalan menyebar. Tempat berkumpul itu kemudian dinamai "**Karang Kumpul**" (di daerah Terboyo). Sunan Kalijaga kemudian meneruskan perjalanan menuju tempat di mana masjid

akan didirikan. Sesampainya di lokasi, hari masih gelap. Semua keperluan untuk mendirikan masjid sudah tersedia, tinggal menunggu satu kayu jati lagi sebagai tiang utama. Segera kayu jati yang dibawa Sunan Kalijaga dipasang. Ternyata kayu jati yang dibawa Sunan Kalijaga kurang panjang. Segera Sunan Kalijaga mengumpulkan potongan-potongan kayu yang ada kemudian diikat untuk menyambung panjang tiang kayu jati tersebut. Semuanya dilakukan dengan meraba-raba (bahasa Jawa: "*demamakan*") dalam keremangan pagi. Setelah masjid tersebut jadi dinamakan masjid "**Demak**" dari kata "*demamakan*" tersebut.

Appendix 3: Legenda Goa Kreo dalam Bahasa Inggris.

THE LEGEND BEHIND THE TOURISM OBJECT OF *GOA KREO*:

According to the story from *mbah* Sumar (in Javanese vernacular), Sunan Kalijaga in the 15th century were looking for a good teak wood to become one of the pillars of the mosque (now known as the mosque Demak). Sunan Kalijaga was accompanied by nine followers. Arriving in a region, Sunan Kalijaga saw a good teak tree. When it was about to be cut down, the teak tree moved away/disappeared. Then the place where the teak tree moved away is called "**Jatingaleh**" ("*ngaleh*" in Javanese vernacular means "moving"). Sunan Kalijaga and his followers then sought the teak wood and found it hiding in an area which was later named "**Ndeliksari**" (from the Javanese "*ndelik*" which means "hiding").

The teak tree moved away again through a bustling place which was later called "**Sukorame**". At some place, the teak tree which was moving away was being pelted and the place was later known as "**Mbentur**" ("*mbentur*" in Javanese means "pelting"). Sunan Kalijaga then observed the flight of the teak tree. The place to oversee it was then called "**Trawas**". In one neighborhood, the teak tree was besieged and the area was later called "**Njati Kalangan**" (from the Javanese "*dikalang*" which means "siege")

After the oak tree was encircled, the teak tree could be cut. The teak wood was then placed in the flow of a river. Sunan Kalijaga and his followers followed the teak wood which was carried by the flow of the river (now known as the river Kreo). In the narrow part of the river, the teak wood was stuck. Sunan Kalijaga then invited his followers to rest while planning to make a relic in the area. All requirements were prepared. After Sunan Kalijaga finished eating satay dish, when the bamboo skewers were discarded, there was tinkling sound and they grow into bamboo trees which then was named "*Bambu Krincing*" ("*Krincing*" is from the tinkling sound) and it was said that the bamboo leaves had a pungent smell like the smell of mutton.

Sunan Kalijaga then made a Cave, but when just reaching a depth of 15 meters, there was the sound of people pounding rice. Sunan Kalijaga asked his followers to continue the journey. The teak wood was then cut, the stuck part was left. Suddenly came four monkeys with fur in various colors: red, yellow, white, and black. These monkeys intended to help (or "*mangreho*") bring the teak wood, but were not allowed by Sunan Kalijaga. The monkeys were asked to help keep the stuck piece of teak wood and the surrounding region, including the Cave made by Sunan Kalijaga. The Cave is now known as *Goa Kreo* (from the Javanese word "*magreho*" or "*ngreho*" which means help).

Sunan Kalijaga and his followers then brought the teak wood. After walking for some time Sunan Kalijaga and the followers stopped. Sunan Kalijaga then said that the sound of pounding rice, after awaited and listened for a moment, turned out from the surrounding area. Then the area was called "**Sadeng**" (from the Javanese word "*edeng/adang*" which means "waiting"). According to the myth, the women in the region of Sadeng have to wait until their ages as old as their mothers' before getting married or in other words they become old maids.

Sunan Kalijaga continued the journey. When the time of morning prayers came and there was no water around the place, Sunan Kalijaga stuck his stick. The area was later named "**Kali Pancur**". After traveling for some time, Sunan Kalijaga gathered the followers who started to spread. The gathering place was later named "**Karang Kumpul**" (in the area of Terboyo). Sunan Kalijaga then continued his journey to the place where the mosque would be erected. Arriving at the location, it was still dark. All the needs to build the mosque were already available, just waiting for the last teak wood for the main pillar. Immediately the teak wood brought by Sunan Kalijaga was installed. It turned out that the teak wood brought by

Sunan Kalijaga was not long enough. Immediately Sunan Kalijaga collected pieces of wood, then they were tied together to add the length of the teak wood. Everything was done by groping (Javanese: "*demamakan*") in the morning twilight. Afterwards, the mosque is called mosque "Demak" from the word "*demamakan*".

Post-1998 *Wong Desa* in Banyumas Film

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Abstract

Banyumas Film has become one of cultural products of the post 1998 Indonesia. As a product of reformation, the film freely exposes alternative images of Indonesia mostly different (if not opposed) with New Order's version. One of the new images is how Banyumas film represents identities of *wong desa* (the villagers) through stories and images taken. Thus, this paper tries to uncover the representation of those identities as constructed in the film, especially seen from the audience perspectives. This qualitative paper uses two methods to collect data: Focus Group Discussion and interview. There were two FGDs held that involve Banyumas-native film audience to screen and discuss the films. The result shows that there are two main images of post 1998 *wong desa* identities, they are *wong desa* as poor people and *wong desa* as youngsters who stay working and living in their villages. These identities have already been created in a way that the images of *wong desa* displayed bring much novelty and freshness. In conclusion, Banyumas Film challenges the single narrative of Indonesian story established by the New Order, including its story of *wong desa*.

Keywords: Banyumas Film, identity, representation, *wong desa*

I. Background of the Study

Banyumas films which are mostly produced in the post New Order have portrayed the lives of the villagers. Banyumas films can be used as a medium to measure the quality of life of rural people (*wong ndesa*) qualitatively. One way to measure the quality of life of rural people is to find out the identity of the Banyumas villagers represented in these films. This

research aims to reveal the representation of the identity of villagers in Banyumas in order to understand the life in villages in Banyumas through a comprehensive understanding of its society. The basic proposition of this research is that Banyumas films as product of reformation present counter-culture images of imagined Indonesia which are different from or even oppose with New Order's version. As stated by Katinka (2012:42-43ural) that in term of its national cinema policy New Order regime had bolstered representations of New Order norms about development (the superiority of modern science over rural beliefs), the special position of middle classes and dominant gender construction.

This study employs eclectic approaches, which combines descriptive-qualitative and ethnographic approach. Descriptive-qualitative method is used to analyze the texts and or images in the film by locating it contextually in Banyumas society. Meanwhile, ethnographic methods issued to analyze the representation of the identity in the perspective of the audience. Both methods are used to answer the research question which is formulated specifically as follows: How is the identity of the villagers represented in the post New Order Banyumas films, both in a descriptive textual and reception-consumption approach.

II. Methods

Descriptive

A descriptive research emphasizes on the records with detailed and comprehensive descriptions of the sentences, that describe the actual situation in order to support the presentation of data. In the realm of cultural studies, descriptive method is known as the analysis of the text (textual analysis). The word 'text' refers not only to words (letters) but also everything that implies in the process of meaning (signification) by text readers. Davis (2008: 56) mentioned a few examples of cultural studies research done by researchers by using the method of textual analysis to describe the language and symbols of visual texts

(images) in television and movies, and connect them with the social context and cultural values beyond the texts. Moreover, texts can also be in the form of ad texts, music lyrics, clothing, political speeches, posters and popular magazines.

Etnography

Ethnographic method used in this study does not refer to ethnography in terms of its traditional sense of the realm of anthropology but instead refers to the realm of cultural studies paradigm. In this case, ethnography is often referred as research-based observations. The development global world and tremendous change in communication systems have changed the landscape of cultural research design. Several methods of data collections which traditionally belong to ethnography, such as interviews, Focus Group Discussion, questionnaires and surveys have been reformed by the presence of more advanced communication technologies such as video, digital cameras and smart phones owned both by researchers and the researched.

III. Findings and Discussions

3.1. *Wong Desa* as Poor People

One of Banyumas films that narrate *Wong Desa* as the poor people entitled 'Peronika' (Bowo Leksono, 2004). Although the main theme of this film is villagers' unfamiliarity with technologies, it unwittingly narrates the discourse of poverty of *wong desa*. It can be seen from the lives of the characters and the background of the film. Parno, the main character in the film, must do work hard by migrating to Jakarta. It implies that Parno and his family (father and his wife) are poor and it has forced him to migrate to find a job. Further, a scene of poverty can also be seen from the condition of the kitchen where Parno's wife, Jamilah or

Sijam, always cook their meals. In terms of the background, the scene takes place at Parno's home made from bamboo (*gedhek*) and it sufficiently indicates that they are a poor family.

3.1.1. The Poor who migrates to Jakarta or Overseas

The first narrative of poor *wong desa* is about the people migrated to Jakarta. In 'Peronika' Parno is portrayed as *wong desa* who migrates to Jakarta and returns to his village with "wealth" or "achievement" symbols identical with the life of big city such as a case bag, clean-shaven shirts and communication tools like mobile phone which is sophisticated for its time.

The description of poor *wong desa* who migrate to find a job can also be found in the film entitled *Mentari di Sambirata* (Adisti, 2012). In this film, Wartono is portrayed as a poor man who finds difficulty to get a job in his village. He said that "Finding a job even as a land plougher is so difficult here in the village, moreover the better one". To find a better job, Wartono decides to migrate to Jakarta and leaves his girlfriend, Martini, who actually opposes his decision and asks him to stay in the village. Similarly, Martini's family also live in poverty. Her father's sickness is getting worse, and his job as potter is no longer able to support their life. He regrets Martini's decision not to accompany Wartono to find a job in Jakarta. He thinks that migrating to Jakarta will be the only way to improve their family life as they no longer able to rely on pottery. This reflects that Jakarta is a symbol for a better life to escape from poverty, which is not only tempting for youth like Wartono but also among parents like Martini's father.

The portrayal of the poor *wong desa* who migrate to Jakarta is in line with the view of some of Banyumas audience who state that migrating to Jakarta is a common practice in their village. Slamet Rianto states that Wartono is a young man from the village who are tempted by the lure of the beauty of the capital city. Rianto further said that "most young men prefer

to migrate to Jakarta or to overseas to seek a better life. "Similarly, Adisti states that "Wartono represents the majority of Banyumas youth. They chose big cities like Jakarta and surrounding areas, although they struggle to find a work or even need to work harder".

The depiction of poor *wong desa* who choose to migrate to Jakarta is not only the trend that happens among male like Parno and Wartono, but also female. In a film entitled *Senyum Lasminah* (Bowo Leksono, 2005), Surti, the character in the film, is obsessed with Jakarta and ceaselessly tried to persuade Lasminah to find a job in Jakarta or even in overseas. Further she told Lasminah that many women have already worked in Jakarta and even abroad to get more money. Surti is portrayed as a poor village girl who come home with the symbols of "urbanity" and "wealth" (having much money) appear in her appearance. These symbols, among others include the language that she used (Jakarta slang) and her fashion (rebonding styled hair).

Related to migrating phenomenon in Banyumas films, the audiences have a diverse opinion about it. However their opinions can be classified into two main groups: understand/support and criticize/lamented. Those who belong to the first group who support this migration argue that "what Wartono does is a common thing as youth is the right time to find a lot of experience, including the experience of living in the city." The same thing is also delivered by Atiq Mifrokhatun Jazilah, who stated: "Wartono who migrated to Jakarta reflects a common phenomenon happens in my village. They hope to get much money by being migrant workers to improve their economic prosperity."

The second group of audience who criticizes the migrating fenomenon argued that people need to think twice to migrate. Destriyani argued that "Wartono is a type of short-sighted. He just thinks to work in the city to get much money and save it for his life in the village. The same thinking is also reflected by Wartono's female friends." She further stated

that "Wartono does not think about his home, meals, and other needs so that his salary running out easily".

3.1.2. Poor People Who Believe in Mystics

Poverty force people to believe in mystics. One mystic phenomenon among villagers is the belief in Tuyul as portrayed in satirical fiction movie entitled *Tuyul* (Eko Junianto, 2013). The film is about siblings who lived in poor house. The younger Brother keeps his money in a piggy bank. Apparently her older sister knows it and she stole the money. The brother who lost his money told this matter to his sister. The sister said that there is a Tuyul who likes to steal money kept in the house. She then suggested to him to provide some sort of offerings around the money storage area. The brother was doing what was suggested, but the money was still missing. Until one day the brother caught his sister was stealing his savings. This story reflects that most of poor villagers still believe in Tuyul.

Stories developed in a community simply can not be ascertained as factual truth about the existence of tuyul, but it can be said that the stories themselves is a factual truth. That is, stories about tuyul and the like is a fact that is easily found in the lives of villagers. Destriyani (22) states that "In RT I it's rarely heard anyone have tuyul. However, I have heard there are people who look after Tuyul in my friends' village. Some movie viewers advised that they believe in tuyul as the proof of peoples' weakness in their religion, education and modernity. Destriyani further said "People still believe in tuyul because they have weak faith. Some people still believe and look after tuyul because they want to get rich easily. It is also because of the lack of education ". From such view we can conclude that "tuyul" and "quack" are two things considered related to each other in rural communities. Both are perceived as "retarded" in some remote areas which are not developed yet. The term

'modern' usually refers to the "religion" and "science/education" (formal school or university).

Another film about mysticism is entitled *Kadal Lanang* (Trismo Santoso, 2014). The film tells about a man who believes in a *dukun* to cure his disease instead of a doctor. This man got angry to his child as he bougt medicine from the pharmacy as the father believed that the prescription from the *dukun* is the better one. It is actually shocking as the medicine given by the *dukun* is a lizard (known locally as kadal). This film has more or less leads us to an important discussion about the contestation of "regimes of medicines and health" between traditional and modern ones.

Looking at this issue further, we can begin from the views of film goers about the contestation of "traditional health regime" and "modern health regime". One of them, Adisti firmly stated her views on the medicine given by the *dukun*. She further stated, "Of course the medicine from the pharmacy is more reliable as it is produced by those who possessed necessary skills compared the medicine given by the *dukun*. Moreover, the medicine given by *dukun* doesn't belong to medical body of knowldge and is illogical, like the use of lizards and rainwater as medicine". Although *dukun* and the recipes given portrayed in the film is hyperbolic or exaggerated, the fact shows that there are hundreds of *dukun* (non-physician healer) who provide irreasonable drugs mostly although a few of them also provide more reliable and modern standard medicine.

Another view on "quack regime" is presented by Tefur Nur Rohman who stated that "it is actually nice because they believe in some herbs, compared to the medicine from a pharmacy that cointains chemical substances. It is good not to take pharmacy medicine". It suggests that the herbs given by the quack has the plus side, that is not being contaminated by chemical substances. However, when asked his preference, Tefur replied that he would prefer chemist as it is practical and fast to cure disease. Here, we can conclude that the choice of

drug dispensaries were not merely about the "efficacy" of the drug but rather due the practicality, fast curing effect, and so on. There is an awareness in the society that both the quack pharmacy medicine are able to cure however they have strengths and weaknesses.

3.2. *Wong Desa* as Youth Villages Not Migrate to City

Another dominant representation in the Banyumas film is that *wong desa* as youth villagers who choose not to migrate to other cities. Although the foregoing discussion has been declared a fact about the poor villagers who migrate to the big cities, it is also clear that Banyumas film try to encounter the urbanization. Historically, industrial development mostly happen in a big city under the New Order regime. As a result, urbanization is unavoidable. The villagers, especially young people, who do not receive adequate attention from the central government easily decide to migrate to the big cities, especially to Jakarta. The 1998 reform has provided an opportunity for young filmmakers, including cinematographer in Banyumas to criticize the image of youth as migrant during the New Order era. Here are some professions that endured the village youth to remain in their villages; 1) a potter crafter, 2) *Batik* crafter.

3.2.1. Pottery Crafter

Film *Mentari in Sambirata* (Simpson Rakhma Adisti, 2012) tells the life of Martini, a young woman of Sambirata village, who survived as a potter in her village. The movie begins the scene portraying Martini who is collecting sand from the river while making a conversation with her boyfriend, who is across the river, who will soon migrate to Jakarta. Nevertheless, through the character of Martini this film provides an anti-mainstream view among young people of the village. The film portrays Wartono and Nining as the victim of "urbanization" to lure them with false prosperity. Even the idea to work in the big city has been taught by the

elders to the young people. As a result, people believe that living in the village is not promising and working in a big city is the best alternative. Although the reality in the community may be so, but it could be the problem lies in how to define or measure the "welfare" is.

Most of movie goers state that what is depicted in the film is close to what really happen in the society. As represented by Martini, most women prefer working in the big cities than in villages. Destriyani (22) stated, "Rarely do women guards the tradition in my village. I've rarely seen tofu makers in my village, Cilongok. Most of them are the old people". This statement shows that the majority of workers who stay in the village are the old generation. This means that most of the young people migrate to the cities. This view is in line with that of Tefur Nur Rahman's (22) who states that "... the young women in my village work in the city, while the old women stay in the village to make '*tempeh mendoan*". Tefur's opinion implies a potential employment in the village. While Martini figures survive working as potter, youth in Cilongok (as told by Destriyani) should work to make tofu and tempeh or mendoan, as stated by Tefur.

3.2.2. *Batik* Artisan

Another film that talks about the rural youth who remain working in the village and do not migrate to cities is a film entitled *Senyum Lasminah* (Bowo Leksono, 2005). This film is about faithful Lasmini who stays in the village to preserve the batik craft. Lasmini is proud of the batik because it can support her family. Lasmini inherited batik knowledge from her grandparents. She also expresses her pride in her grandmother who is still able to paint a batik even without glasses at a very old age.

Lasminah figure appears as an icon of resistance to cultural domination of being migrant workers. In this film, the figure of the village youth immigrants represented in the

figure of Surti. Surti has changed her life after working in Jakarta. Once she went home, she persuaded Lasminah to follow her. However, Lasminah finally rejects this and she remains in the village while Surti is back to Jakarta alone. Lasminah opted to stay in his village as batik artisans.

From the audiences' perspectives, the majority of FGD participants stated that Lasmini figure is a minority in their village. Most young women chose to work in Jakarta or overseas to become migrant workers. In Banjarnegara, one of the participants, Luthfan, states that becoming migrant workers is a trend among young women. Meanwhile, only few women stay in the village working as, among others, tempeh makers, Batik artisan, tailor, and running a shop.

Audiences have different opinions about Lasminah. One of them expressed his support to Lasminah. He believes what Lasminah did is a good thing for preserving the cultural heritage, but not necessarily good for Lasminah herself as she cannot make much money from batik. This opinion expressed a hidden protest to the government to pay more attention to people like Lasminah. This makes sense as batik is a regional asset that will benefit local revenue so that the local government shall ensure the welfare of batik artisans, especially those living in villages.

Another respondent, Tefur Nur Rohman states that Lasminah is an ideal figure. He thinks that the villagers work in big cities only to raise their social status. However, somewhat different from Tefur, Supriyono states that it is not a social status but social camouflage. Surti exemplifies a similar figure of Parno in *Peronika*, who works in Jakarta and changes his physical appearance to be more attractive. Supriyono thinks that what Parno did is a touch of modern culture to attract the opposite sex.

Meanwhile, Kurnia Suraini states that the youth migrate as they cannot find a job in their village. She refers to her own brother who was tempted to migrate after knowing that his

neighbors who come home from Jakarta change his appearance much. However, he had a terrible experince in Jakarta and when he returned to the village, he suggested his friends to better stay in the village. His earning can only support his life for a month in the village, and when he runs out of money he's back to work to Jakarta.

IV.   Conclusions

This research found that there are at least two major representations of the rural people identity raised by Banyumas film, namely: 1) *wong desa* as poor people and 2) *wong desa* as village youth who remain working and living in the village. As poor people, they are pictured as (1) people who migrate to big cities to earn money for living and (2) people who still believe in mystics. Meanwhile, the youth are depicted as (1) pottery crafter and (2) *Batik* artisan. The two representations of identity are considered significant findings to expose because they become counter-attact or an alternative imagery to the mainstream images of rural people in the New Order era. Although all images taken are fictions, they are rooted in the community as everyday stories. .

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Teaching Aesop's Fables as One of Literary Works.
What Can We Learn?

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Abstract: Why is Aesop's fables? As nowadays teaching English in our country adopts genre based approach, so narrative is included, as I might say that narrative belongs to literary works and fable is one of them. Here in this paper I promote the idea of finding a framework for better teaching culture for the students. Narrative as a part of literary works from which we can learn many values of life implicitly, so, selecting material taught to the students will be something precious as it can be helpful for building moral and characters to the students. From having knowledge about characters and moral values then it develops into a habit and finally it leads to a culture. Aesop's Fables mirror the life of humans in society which tell moral values implicitly. By implementing it into our teaching learning process students will get more understanding about culture which in some parts are universal in the whole universe.

Key words: narrative, culture, moral values, teaching culture, Aesop's fables

Background of the Study

Teaching a language if I might say we have to use a language teaching methodology, by which how we perceive a language learning. It is dealing with what a language is and how language is learned in terms of theories of second language acquisition and foreign language teaching. Approaching language learning from the perspective of texts requires an accompanying methodology which can enable students to develop the knowledge and skill to deal with spoken and written texts in social contexts.

Many methodologies have been used from time to time. Nowadays,   teaching English as Foreign Language (EFL) in Indonesia adopts Genre Based Approach, as one of language teaching methodologies which tries to relate the theory and practice. Genre Based Approach focuses teaching and learning on the understanding and production of selected genres of text. It is based on the results of genre analysis, the study of how language is used within a particular setting and is concerned with the form of language use in relation to meaning (Swales and Bhatia in Fauziati: 2009). In this approach, the knowledge of language is connected to a social purpose, and more focus is on the view point of the reader rather than the writer. Genre Based Approach was developed that language learning is assumed as follows:

1. Language learning is a social activity and is the outcome of collaboration between the teacher and the student and between the student and other students in the group.

2. By interacting with others in powerful social activities students begin to understand the target language is a source they can use to make meaning.

3. As they learn the target language, students begin to interpret and organize reality in terms of that language.

4. Language students learn about language. Learning about language means building a knowledge of the target language and how it works. It also means developing a language to talk about language.

This model of language learning shows that social interaction enables language students to develop: a resource for making meaning, a tool for interpreting and organizing reality, and knowledge about language.

5. Learning occurs more effectively if teachers are explicit about what is expected of students (Kemdikbud: 2014)

Derewianka (1991), presents as genre categories texts which she labels as recounts, narratives, information reports, explanations, and arguments. This is also the case in the work of Hammond et al. (1992) who, in a work focusing on adult second language literacy development, list as genre categories anecdotes, descriptions, expositions, news items, procedures, recounts, reports, and reviews. Hartono (2005:4) stated that genre is a type or kind of text defined in terms of its social purposes, also the level of context dealing with social purposes. Genre shares the idea based on context related to social and culture.

Although there is a bit argumentation about genre and text type we do not take it for granted as we do what is stated in the syllabus of the curriculum. One of genres taught in Senior High School in our country is Narrative which can be considered as both real and fictional. In the empirical world, the author is the agent responsible for the production of the narrative and for its communication. Narrative here includes legend, fairytale, fables, and myths. Fable is a story with the animals as the characters. By understanding narrative in terms of stories students will understand the content and also the moral value included. Moral value is a message conveyed or a lesson to be learned from a story (Wikipedia).

Detlor (2001: 4) stated that story telling is an old and universal kind of entertainment which has purpose to nurture and clarify values and moral principles in an enjoyable, gentle, and non threatening way. In the classroom, sharing and examining fables can help to shape trusting communities where students practice ethical behaviors and do some efforts to create an ideal and moral world.

Literature can also act as a powerful change agent by developing pupils' intercultural awareness while at the same time nurturing empathy, a tolerance for diversity, and emotional intelligence (Ghosn, 2002:172). Emotional intelligence, which is essential for empathy and

tolerance, is the understanding of feelings, both of one's own and the others (Goleman, 1995).

In 2002, The United Nations Educational, Scientific and Cultural Organization (UNESCO) described culture as follows: "... Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs". (UNESCO)

Culture (from the Latin cultura stemming from colere, meaning "to cultivate,") generally refers to patterns of human activity and the symbolic structures that give such activities significance and importance. Different definitions of "culture" reflect different theoretical bases for understanding, or criteria for evaluating, human activity. (Wikipedia)

In Permendikbud 23/2015, it is stated that culture is moral value in life. Our task as a teacher here is to let the students know what culture is, what good manner is. Then as time goes by students will take those moral values as their habits in their everyday life as they take the good side of every deed in life. The ultimate goal then is that those habits will gradually become culture, our culture, or students' culture.

Culture should be taught as students might not understand what categorized accepted and non accepted manners in our customs in day to day activities. English is different from Religion or other subject which is directly dealing with teaching and assessing attitudes and behavior to the students. All the materials are talking about bad and good behaviors such as, if you are faithful you must worship your God, you have to maintain good relationship with your neighbor, you are not allowed to steal, and so on. However, we can insert teaching moral value implicitly while teaching language.

Methods

This study was a descriptive one. The purpose of this research was to gain information about phenomena in order to describe existed condition in the field. Sudaryanto (1995) states that descriptive research describes the way thing are which is based on facts. Here, the researcher described the framework of teaching culture using Genre Based Approach.

Teaching Culture Framework

According to Indrawati (2013) teaching culture is building perceptions, perspectives, and values that students as participants of a society might internalize to guide their life. They might be aware of the power of culture by questioning what they inherit as unchallenging tradition. Later on these agents may decide to change or preserve the prevailing cultural aspects. Before we teach our students, it is better for us to prepare the material well. Based on KTSP, it is not stated clearly and explicitly what material we should teach to the students in the scope of teaching narrative. Effective character education goes well beyond simply processing and storing information. Lickona (1993) said that character education must be designed to encompass the cognitive, affective, and behavioral aspects of morality. That it must help students understand the core values, adopt or commit to them, and then act upon them in their own lives.

Narrative is one of story genres. According to Hartono (2005: 5) the features of narrative paragraph are:

1. The purpose.

The main purpose of narrative is to entertain and engage the reader in imaginative experiences.

2. Organizational Structure

The first part of story provides the orientation which is also called setting. It gives information about where, and when the story happens, and who are the main characters. We can also use the title of the narrative to give information about the setting of the story. The second part of the story is the conflict where the problem starts. The third part of the story is resolution where the conflict ended.

3. Language Features.

The language features used are:

a. The use of noun phrase

b. The use of connectives

c. The use of adverbial place and time

d. The use of action verbs

e. The use of simple past tense

f. The use of saying verbs

g. The use of thinking verbs, feeling verbs, and verb of sense

Furthermore Heinemann defined that the types of narratives are fables, modern fantasy, legend, fairytales, and folktales. Due to tiredness some teachers tend to use such books from local publishers with cheap price, however the books here offer story which sometimes too lengthy and wordy. However, teacher might arrange such a learning activity which might arouse students' building character instead of only understanding and finding information in the story.

One story we can adopt is Aesop's fables. Aesop was a writer from Ancient Greece. It is said that he lived around 600 years BC, and is credited with having written a number of well-known fables. Accounts of his life often refer to him having been a slave, who gains his freedom through the strength of the advice he gives to his masters. However, it is not certain

whether he actually existed at all, or whether he is simply a legendary figure to whom a group of thematically similar folk tales were attributed. Some of the tales are known to have been told before Aesop is thought to have lived, whilst others are not recorded until many years after his supposed death.

The fables generally communicate some kind of moral message, often through the depiction of animals, who speak or otherwise take on human characteristics. Fables tend to use:

• formulaic beginnings that establish setting and character very quickly - e.g. 'One day a farmer was going to market...' 'A hungry fox was sitting by the roadside...' 'In a field, one spring morning...'

• connectives to explain or show cause and effect - e.g. 'If you will give me...' 'So the wolf...'

• temporal connectives that hold the narrative together and give it a chronological shape - e.g. 'One morning...as he was... first he saw...then he saw...' 'When winter came...' 'And then the grasshopper understood...'

• simple dialogue between two main characters, often questions and answers - e.g. 'Why do you howl so loudly?'; or statements that reflect on a situation - e.g. 'You seem to have a wonderful life here in the town.' 'My feathers may not be beautiful but they keep me warm in winter.'Use connectives when characters talk to one another to explain or show cause and effect - e.g. ' "If you will give me your hand, I will help you over the river," said the Wolf.' Or ' "I can't possibly eat you because I'm a vegetarian," lied the bear.'

Connectives are used to show the reader quickly and easily when things happen and how time passes - e.g 'One morning...as he was...first he saw...then he saw...' or 'When winter came...' or 'And then the grasshopper understood...'Use questions when one character

introduces themself to another - e.g 'Why do you howl so loudly?' or 'What are you writing so busily in your book, little bird?'

Aesop's fable is chosen as the story is simple. It is suitable to learn by the students at the age of 14-15. Aesop's fables cover day to day activities and might mirror students' attitude.

Actually there are lots of Aesop's fables in the forms of reading materials and movie as well, but as time for teaching learning process is very limited then we can sort some to be taught at classroom. Here the researcher will offer teaching culture framework using Aesop's Fables.

According to Hammond, et. al; (2000) teaching learning process undergoes two cycles, spoken and written cycle. However, the researcher argues that the four stages in each cycle cannot be separated clearly, more we can intertwine, so here the researcher describe the framework as follows.

First step: teacher introduces what narrative is. Here the teacher describes what narrative is, what the social function is, and the language feature as well.

Second step: Teacher plays the video "The Lion and The Mouse. Teacher asks the students to watch and listen carefully the narration of the video. We can choose one video with subtitle.

<div align="center">The Lion and The Mouse.</div>

Once in a huge forest there lived a lion. All the beasts and birds of the jungle were scared of the Lion. No one even dared to go near the cave of the Lion. One day a little mouse was playing hide and seek with his friends in the forest. Hey there. You. This time you cannot catch me. You should go beyond the tree, alright? OK. The friends mouse closed its eyes and all the mice ran in different directions. Let me run away from the tree and come back when they start searching. He ran as fast as he could and reached the lion's den. He did not notice

the den and went straight to the place where the lion was sleeping. He touched the paws of the Lion. What is this. So sharp. Suddenly. Oh My God. It's a Lion. The Little Mouse was trapped between the legs of the Lion. The Lion saw the mouse. Hey, Little one. You are my evening snack today. Good. I need not go out. The mouse trembled with fear. Dear King Please leave me. I will be of help to you some day or the other. Why do you laugh My Lord. You … you …. Are you going to help me? Please, King. Please leave me. I will certainty help you one day. The Lion was in a mood to sleep and so he did not bother the mouse much. I want to sleep now. You better get away from here. Thank you, my Lord. The mouse went as fast as he could to the forest. A few days passed. One day, as usual the mouse was playing hide and seek with his friends. The little mouse ran and finally reached a tree. There he was surprised to see the Lion trapped in a net. He went running to the Lion. There were tears from the eyes of the Lion. There was no one nearby. Great King. What happened? Who has got you snare in this net? The Lion was surprised to see the little mouse.

Third step: Teacher let the students understand and comprehend the text by translating into Bahasa

Fourth step: Teacher gives questions to answer:

1. Who were the characters of the story?

2. What did they do?

3. What happened to the mouse?

4. Why was the mouse so scared at the lion?

5. Did the lion eat the mouse? Why?

6. What happened to the lion the next day?

7. What did the mouse do to the lion?

8. What do you think about the mouse, did he do the right thing? Why?

9. What is the moral value of the story?

10. How can you implement the moral value in your daily life?

Fifth step: Teacher asks students to work collaboratively in groups of four or five students to answer the questions.

Sixth step: Teacher asks the groups to present the result of the discussion

Seventh step: Teacher asks the students to create their own story based on the moral value they have already got from the previous text, but it should be different in characters. The characters must have different power or big and small in size, for instance, the cow and the bee, the mosquito and the goat.

Conclusion and Suggestion

Culture actually cannot be graded however, what we can do is to teach the students about what deed should be considered well-mannered, and un well-mannered. By letting the students about what should do and what should not, they will learn to take the good deed to do, later on it will become their culture in their daily life.

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The Economy of Joko Widodo's *Revolusi Mental*:
An Ideological Criticism

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Abstract

Revolusi mental, or mental revolution, is the political platform of Indonesian president Joko Widodo. Its phrasing came to popularity during presidential campaign in 2014. After Widodo won the election, he adopted the political platform as the government's official program. *Revolusi mental*, which was loosely defined at the beginning, was transformed into a big cultural engineering project that involved IDR 130 billion (US$ 9.5 million) of taxpayers' money for its campaign in the 2015 government budget. *Revolusi mental* is a cultural engineering project aimed at altering the mental shape of 250 million Indonesians. This paper is an ideological criticism toward Joko Widodo's *revolusi mental*. The artifact of this study is Joko Widodo's self-explanatory *revolusi mental* program declared in its official website, http://revolusimental.go.id, which includes its definition, rationale, strategic values, principles, and apparatus. The analytical operation of this study is based on Michael Foucault's theory on discourse.

The first part of the analysis evaluates the nature of *revolusi mental*. It seeks to position *revolusi mental* ontologically as a project that targets individuals' mind. Widodo's *revolusi mental* attempts to "normalize" the subjects. Subjects are interfered, or engineered, to conform the norms and the presumed superior values. The second part investigates the economic constituent of *revolusi mental*. Michael Foucault (1984) suggests that the art of government is how to introduce economy. From sexuality to madness, Foucault proves that a government's attempt to normalize the subjects always has economic motives. *Revolusi mental* exhibits a corresponding pattern.

Background

In George Orwell's *1984* (Orwell, 1989), the key instrument of Big Brother's power is a dogma named *doublethink*. The political platform of the dystopian world, which is built intentionally upon ambivalent discourse, intrudes deeply into every superstructure in Oceania. Despite its fictitious nature, *doublethink's* discursive formation could easily correspond to political platform in actual modern states. In an extreme example, Thompson (1984, p. 12) argues that Hitler and Nazi Party rose to power through a battle that took place in words.

Comparing Indonesian President Joko Widodo's political platform with Big Brother's *doublethink* is an apparent exaggeration. Both of the political platform, nonetheless, are analogous in terms of their reliance on discursive formation, or borrowing Thompson's phrase, words battle. *Revolusi mental*, the aforementioned Joko Widodo's political platform, has induced the mass with certain pleasure through words.

During presidential campaign in 2014, Joko Widodo positioned himself as the progressive polar in a stark dualism. Another polar was a conservative candidate Prabowo Subiyanto, who entertained the idea of returning the Old Regime's power, which fell in 1998 in a disruptive historical event known as *Reformasi*. At the time, Joko Widodo had long been known as a reformer back when he was a mayor in Surakarta, a town in Central Java. It later became a strong pretext to his *revolusi mental*, that even though it had not been precisely defined, the public understood what he might have meant.

Revolusi mental began to materialize in 17 October 2014, or days before he was inaugurated as the president in 20 October. In a public discussion, Widodo mentioned that the basic idea of *revolusi mental* was to return to the authentic ideals of Indonesia (Kuwado, 2014). The statement was not elaborate, but it was the first time *revolusi mental* was defined for the public.

Revolusi mental was finally adopted as official government platform when Widodo officially began to run the country. It rather left him no choice other than clearly defining it, but also constructing rationale, strategic values, principles, and apparatus. Consequently, the campaign for *revolusi mental* was assigned under Coordinating Ministry for Human Development and Cultural Affairs, Puan Maharani, the daughter of the chairwoman of P.D.I.P, a major political party in Indonesia which supported Jokowi for presidential candidacy. In the 2015 national budget, *revolusi mental* spent IDR 130 billion (US$ 9.5 million) of taxpayers' money for its campaign (Silalahi, 2015). One of its instrument is the official website revolusimental.go.id.

According to its official website, *revolusi mental* is defined as "…gerakan hidup baru dengan mengubah cara pandang, cara berpikir, dan cara kerja" (2015). (…a new life movement by changing perspectives, way of thinking, and way of working). In the dualism of materialism/idealism, *revolusi mental* is in the domain of idealism. It seeks to change the "idea" rather than the "structure". It is aimed at changing the "worldview" rather than the "institution".

This paper investigates this ideal revolution, its significance, its importance for the ruling groups, and its consequences to the power relations. Second, it evaluates the economic motives behind *revolusi mental*. *Revolusi mental* has normative nature that slyly obscures any ulterior motives. However, as Marxian tradition points out, ideology operates by being the norm.

Theoretical Base

The analysis of this paper is based on Michael Foucault's concept on discourse. In *Archaeology of Knowledge* (Foucault, The Archaeology of Knowledge, 2002), Foucault explains that discourse is:

...in the most general, and vaguest way, it denoted a group of verbal performances; ... But I also meant a group of acts of formulation, a series of sentences or propositions. Lastly... discourse is constituted by a group of sequences of signs, in so far as they are statements, that is, in so far as they can be assigned particular modalities of existence. ... that the law of such a series is precisely what I have so far called a discursive formation... thus I shall be able to speak of clinical discourse, economic discourse, the discourse of natural history, psychiatric discourse (pp. 120-121).

Foucault recognizes discourse in three categories. First, discourse is identified as verbal performances, where it consists of least organized ideas. Second, discourse is series of propositions in more organized ideas. Instead of verbal occurrences as in its first form, discourse represents more complex suggestions and arguments. The third category of discourse is where it has reached its sophistication by transforming into a systemic entity having deep root and powerful influence. This tripartite of discourse resembles Freudian tradition in breaking down personality into three levels ranging from disorganized to organized.

Foucault's notion of discourse departed from what he calls a "discursive explosion" of sexuality in the 18th and 19th century Europe. The propositions of sexual issues proliferated to a complex and developed discourse. The discourse is known as *scientia sexualis*, a systemized knowledge of sex claiming to be scientific, which belongs to third category of discourse. Foucault demonstrates the characteristics of discourse by contrasting *Scientia sexualis* with *ars erotica*. "In the erotic art, truth is drawn from pleasure itself, understood as a practice and accumulated as experience" (Foucault, 1978, p. 57). *Scientia sexualis,* on the other hand, seeks to see sex in clinical, scientific, and moral outlooks.

The contrast of the two approaches demonstrates the difference between discourse and non-discourse in binary oppositions of pleasure/logic, practice/theory, or natural/engineered. Sexual discourse has induced sexuality with science:

> Which meant first of all that the sexual domain was no longer accounted for simply by the notions of error or sin, excess or transgression, but was placed under the rule of the normal and the pathological (which, for that matter, were the transposition of the former categories) (Foucault, 1978, p. 68).

The categorization of sexual domain into normal and pathological dualism is how discourse operates. Consequently, it transforms the categorization into power legitimacy for the normal to subordinate the pathological. In Foucauldian terminology, the process is known as "normalization".

Other discursive formations operate in resembling modus operandi. The discursive formation of colonialism categorizes the white race as normal and the rest of human race as pathological. It results in the urge to normalize the rest of human race with, for instance, democracy and neoliberal economy, where the West teaches so-called third world nations how to run their politics and economy.

As previously demonstrated, the power of discourse lies in its exertion in categorizing the subjects:

> In this process of social objectification and categorization, human beings are given both a social and a personal identity. Essentially "dividing practices" are modes of manipulation that combine the mediation of a science (or pseudo-science) and the practice of exclusion-usually in a spatial sense, but always in a social one (Rabinov, 1984, p. 8).

Subjects are scientifically, or pseudo-scientifically, divided with consequence of social exclusion. Foucault has investigated the case of lepers, the poor, and the insane. They suffer exclusion because discursive formation has categorized them as pathological member of society. As a result, they are confined to be normalized.

Foucault's further investigation leads to a notion that the power of discourse serves the interest of the state's economy.

> At a time when labor capacity was being systematically exploited, how could this capacity be allowed to dissipate itself in pleasurable pursuits, except in those-reduced to a minimum-that enabled it to reproduce itself? (Foucault, 1978, p. 6).

Individuals' sexuality is closely related with demography. Demography plays an important role in the state's economy because it determines the availability of workforce as well as consumers. Sexual discourse, as the superstructure, confirms the economic system by preferring productive heterosexual relation over unproductive homosexual relation. Subsequently, heterosexuality is considered "normal" and homosexuality "abnormal".

Economic motives are not only embedded on sexual discourse, but also on penal system. Prisons and asylums confine people who are, by the means of discourse, considered "criminal" and "mad". However, the actual crime these groups is actually "idleness". As a result, they are employed to provide cheap labor under the pretense to "normalize" them. They are used as "…cheap manpower in the periods of full employment and high salaries; and in periods of unemployment, reabsorption of the idle and social protection against agitation and uprisings" (Foucault, 1988, p. 51).

Despite discourse's repressive and dividing nature, subjects are submissive because discourse operates by inducing "pleasure". Scientific, or again pseudo-scientific, claims are

effective bases for its power. Its economic motives hide behind the myth of scientific objectivity.

The Discourse of *Revolusi Mental*

Contrary to common sense, Marxian tradition believes that ideology separates reality from the subject. More importantly, ideology distorts reality without the subject realizing it. It is a fallacy to deliberately apply this notion of ideology to Joko Widodo's *revolusi mental*. The notion, however, is a useful starting point in avoiding superficial reading to a political platform as big as *revolusi mental*, but also as "normal" as following:

Figure 1. Strategic values of *revolusi mental* (Revolusi Mental, 2015).

Three main strategic values of *revolusi mental* are "integrity", "work ethos", and "communal work". The examples of attitudes provided include "clean", "anti-gratification",

"respecting disability rights", "on time", "innovative", "anti-discrimination", and several other attitudes one can easily find in civic education textbooks. At first glance, the platform endorses values the public will not have reason to disagree on. Moreover, the values appear neutral that is unlikely to contain any particular ideological tendencies. This is, however, what Foucault calls normalization. The values in *revolusi mental* are normalized by certain discourse and are internalized to the subjects' mind.

The most dominant underlying discourse of revolusi mental is the discourse of Democracy. The discourse of Democracy, with the capital "D", has been endorsed by the dominant powers of post-World War II geopolitics through various means. Major multinational organizations, such as The United Nations, World Bank, International Monetary Fund, or World Trade Organizations have promoted Democracy in their heavily funded programs. Democracy is engineered to be the universal norm.

Revolusi mental is part of this big normalization of Democracy project. The "author" of *revolusi mental*, which is the personal entity of Joko Widodo, is not necessarily conscious about the constellation. Foucault, just like Marx, does not believe in conscious "authorship". The dominant class in a society does not channel an ideology in order to subordinate the other classes. Rather, all classes, including the dominating class, are equally under the illusion of the same ideology.

However, the project of normalization is a conscious action taken by conscious actors. *Revolusi mental* can be understood as a project that attempts to normalize Indonesian people. As how other discourses work, *revolusi mental* begins the project by establishing a categorization of the normal and pathological. Only after this categorization is it possible to normalize the pathological or otherwise it would not be a progress. Some values need to be rendered inferior in order to be transformed by *revolusi mental* into normal values. Joko

Widodo himself pointed out a binary opposition by stating that *revolusi mental* is a change from "negativism" to "positivism" (PKP-Kemenkominfo, 2015).

This is ambitious, if not blatant exercise of power. It assumes the superior position against the subject and seeks to alter the subject's mind to conform the unilaterally presumed superior values. Despite this, subject is docile because the discourse offers nothing but pleasure of submission. Joko Widodo's supporters will easily be proud of Democratic values the political platform is endorsing, and his opponents will have to wrestle with the progress it promises. The discourse has been well-established, that any effort to undermine it will be as hard as to undermine, back to Foucault's case study, sexual norms.

In Indonesia, Democracy is taken for granted as dominant discourse be it as the first category of discourse all the way to the fully established discourse. As low as verbal performances, the word "undemocratic" is derogatory and will be avoided at all cost by both state and non-state actors. During the presidential race, which is the context of *revolusi mental* creation, Joko Widodo's campaign could easily appeal to the public by carrying human rights issues. It is often used to wage offenses to Prabowo Subiyanto, who has allegedly violated human rights. Subiyanto reacted not by undermining the importance of human rights, but instead by claiming to be the defender of human rights (Prabowo: Saya Pembela HAM Paling Keras, 2014).

Values as mundane as "clean" or "safety riding" are still part of this normalization project. Despite day-to-day implementation, subject has accepted the discursive formation that being clean, for instance, belongs to superior qualities. Following the values simply means being part of a civilized society. Little would be done by subjects to question its clinical or aesthetical discourse underlying the value.

Most of the time, the process of normalization is imagined to be a work in progress, hence the effort for the *revolusi mental* campaign. For example, there is a general acceptance

that unpunctuality is part of Indonesian culture, but at the same time, there is also general fetishism towards punctuality as represented in *revolusi mental*'s second strategic value. This kind of contradictions are reconciled by *revolusi mental* through the sense that the subject should be there, but is not there yet. In other words, it promises the illusion of progress.

The Economy of *Revolusi Mental*

As suggested by Foucault, discourse has certain correlation with the economy, whether it comes up as intended or unintended aftermath. The case of *Scientia sexualis* demonstrates the state's interest in individual's sexuality because of its demographic, and later economic, consequences. "Through the lenses of governmentality, the economy appears as an inextricable part of modern political rationalities" (Tellman, 2009).

The most apparent economic side of *revolusi mental* is that its underlying discourse, as discussed in previous sub-chapter, and its derivative values are believed to be pre-requirements of sound economic development policies. As the result of the 1998 financial crisis, Indonesia has been urged particularly by multinational financial institutions, such as the World Bank and IMF, to be more democratic in its economic management.

…the development of the financial crisis in some of these economies (including South Korea, Thailand, Indonesia) has been closely linked to the lack of transparency in business, in particular the lack of public participation in reviewing financial arrangements. The absence of an effective democratic forum has been central to this failing (Sen, 1999).

Therefore, values such as "clean", "anti-gratification", and "anti-plagiarism" in *revolusi mental* are the state's statement of its readiness to grow the economy. As the revolusi mental's rationale puts it, "*Karena itu Revolusi Mental bukanlah pilihan, tetapi suatu*

97

keharusan, agar bangsa kita bisa berdiri sejajar dengan bangsa-bangsa lain di dunia"
(Revolusi Mental, 2015). "Mental revolution is not a choice. It is instead a mandatory, so that
our nation can stand equally with other nations in the world."

Being equal with other nations is a recurring theme in Indonesian economic
development. *Pendidikan Kewarganegaraan* (Sumarsono, 2006, p. 46), a popular civic
education book heavily supervised by military personnel, advises that the purpose of national
education is to make Indonesia equal with other nations. Soekarno, Indonesia's first
president, built huge stadium named after him and introduced state television in order to
make Indonesia equal with other nations (Sudibyo, 2004, p. 280).

In addition to these development economics jargons, *revolusi mental* is also heavy on
economic interests as reflected under the blatant strategic value of work ethos, namely
"professional", "independent", and "creative". The examples of attitudes include "quick
response, on time, not procrastinating, favoring Indonesian products, innovative, anti-
plagiarism, life-long learning". These values closely resemble Foucault's causal relationships
between discourse and labor supply in a production-based economy. Modern economy relies
on successive of production, that is why, "in modern economics value was linked to the
productive activity of the human being, i.e., to labor" (Kologlugil, 2010). *Revolusi mental*
does not even attempt at being subtle in idealizing productivity, punctuality, and
professionality, which are qualities of good working class.

An attitude example under "independent" value, which is favoring Indonesian
products, complements *revolusi mental*'s thoroughness in its economic agenda. Government
after government have consistently campaigned for the use of domestic products, colliding a
pure economic agenda with nationalistic jargons. This thoroughness indicates that the subject
is normalized from production to consumption, or from the upstream to the downstream of
the economy.

Conclusions

As a discourse, *revolusi mental* is a project that attempts to alter Indonesian people's mind to conform the presumed superior values. It is an exercise of power as it assumes the superior position against the subject. The subject is easily being submissive to *revolusi mental* because it induces the pleasure of being civilized and promises the illusion of progress.

As a whole, the economy of *revolusi mental* is apparent in its effort to conform idealized values of development economics. More specifically, the strategic value of work ethos approaches the economy in two ways. First, it idealizes the qualities of good working class supporting labor supply in a production-based economy. Second, it secures the commodity consumption by promoting favoritism to domestic products.

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THE ENGINEERING OF RELIGION RELATIONSHIP
IN NADINE LABAKI'S MOVIE "WHERE DO WE GO NOW"

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Writtenly as a system of beliefs, religion contains teachings of good deed which should be done by its adherents. In practice, it is not easily workable since every adherent has different perceptions about its meaning. Religion which appears as an institution brings diverse relational consequences among its believeres, stretching between hostility and peace, harmony and conflict. The theme of this paper is about inter-religious relationship in Nadine Labaki's movie *Where Do We Go Now*. By using objective approach of literary works and combining it with sociological theory of religion, the study intends to analyze the effort of the society in addressing religious conflict which have been passed from generation to generation. Solidarity, mediation and reconciliation is the key answer in overcoming continous religious conflict represented in the movie.

Key words : religious conflict, solidarity, mediation, reconciliation

1. Introduction

Religion as part of the constructive aspects of civilization is a discourse that endlessly discussed in society. As a doctrine, religion has the potential to improve, but also at the same time because of its difference can also have the opportunity to divide. Both of the potentials of the religion can also be found its representation in literary work such as movies.

One of the films which talks about the potential of religion as to reconcile and divisive is a film by Lebanese director Nadine Labaki entitled *Where Do We Go Now*. It was awarded the People's Choice Award in Toronto International Film Festival in 2011.

Nadine's style of comedy presents the story of how the thickness of religious prejudice in a society, can no longer be resolved in a mediocre way. It requires specific conducts, which could even make all parties to sacrifice even the most valuable, namely religious belief itself.

Through the approach of the sociology of religion, especially about religious conflict and its solution, this paper intends to show how peace and harmony of religious life must pass through several engineering strategies. Reconstruct the rules of the relationship of religious life in a society that is very geographically sensitive to religious issues must be conducted through a strategic understanding of public culture in which religion is rooting and growing.

2. **Religion Conflicts**

In academic landscape, one of the sociologists who defines about religion is Emile Durkheim which asserts that " a religion is a set of beliefs and practices relative to sacred things, that is to say, things set apart and forbidden- beliefs and practices which unite into one single moral community called a Church, all those who adhere to them" (Durkheim, 1976 : 47) His view about religion connects the idea between religion and culture which is unseparable as in society with less institutional differentiation religion and culture are often the same.

Apart of Durkheim, anthropologist Clifford Geertz points out the definition of religion as :

A system of symbol which acts to establish powerful, pervasive and long-lasting moods and motivations in men by formulating conceptions of a general order of existence and clothing these conceptions with such an aura of factuality that the moods and motivations seems uniquely realistic (Geertz, 1993 : 90)

As a system of belief and faith religion in Geertz' perpective motivates individuals to act strongly whether it is for good or bad, provides a fundamental base to act based on "cosmic order and projects images of cosmic order onto the plane of human experinece" (Geertz, 1993 : 90)

Furthermore, religion is taken in two dimentional perspectives, that is subtantive and functional perspective. In substantive point of view, religion deals with the content of religion that is scriptures, doctrines, values and beliefs. Whereas functional dimention is related to how religion function in the society, how it does to people, such as establishing them with identity, morality, law and most important today is linking them into larger communities. Understanding religion therefore should be based on those two dimentional aspects to permit a deeper appreciation upon the power of religion in the society.

Sociologists who pay attention to the power of religion reveal that since religion provides doctrines, at the same time it also "provides" the source of conflict. Samuel Huntington in his well known book Class of Civilization (1993) even claims that religious and cultural identities would be the main driver of international conflict in the world new order following the end of the Cold War. His arguments invites pros and cons and is considered as being pessimistic as it ignores the possibility of solidarity within the same religious family.

In addition to the issue of religion conflict, Lester Kurtz in his book entitled Gods in The Global Village (1995) proclaims that :
As we have seen in this exploration of the world's religious traditions, conflict is a major source of cultural inovation and the crucible in which our current traditions were forged. Violent conflict has been an integral part of human history for thousands of years and has been intimately associated with religious practice. In the global village, where automatic

rifles and weapons of mass destruction have replaced stones, the cost of violent conflict has simply become too high. The problem cretaed by the special conluence of modernism, multiculturalism and the modern technologis of violence is not conflict itself, but destructive conflict. (1995 :211)

It shows that the arena where conflict is mingled with violence, religious conflict becomes destructive and endanger society socially and economically. In this situation therefore examining the source of conflict is needed to be done. Kurtz states that "the conflict may be political, class, familial or even psychological, but relgious issues become the subject around which the conflict evolves and religious rhetoric is used to carry out " (Kurtz, 1995 : 218).

Conflict, as mentioned earlier, is needed for inovation and harmony as long as it involves nonviolence conflict.Yet nonviolence and violence conflict, ironically, have basis in religious roots. Even major religious traditions includes its justificaton for violence. In this point for establishing peace making, religious tradition for nonviolence conflict needs to be emphasized by putting forward dialog and mediation.

3. **Conflicts in *Where Do We Go Now***

Film *Where Do We Go Now* brings the atmosphere of nameless Lebanese territory in which Muslims and Christians live together, the village where the condition is far from the well-being and prosperity, war had destroyed most of their area. In the film scene shown, the only road that connects between villages can only be passed by only one Vespa, with the surrounding rock canyons. Many buildings were ravaged by civil war. The only place to gather are mosques and churches, which incidentally is located side by side.

As stated by Lester Kurtz that religious conflicts are often triggered by other things around it, horizontal conflict among residents in this film, are often heightened by a small problem that does not really mean but it is the simultant of the major problems that plagued Lebanon in general, the religious war. Mise en scene early in the film shows a group of women dressed in black marches to the cemetery while clutching chest full of pain. Region within the cemetery was segregated into cemetery are for Muslims and Christians. Although the occupants are similar: the men of the village.

The realization that there are differences in religion and that difference has actually been transformed into a war on the other areas, become the central point of conflict in this village. It becomes the source of trigger, war whic is ready to explode at any time. The role of religious leaders exists in which *Imam* and minister often involve in serious discussions, cooling down his people not to be easily triggered by conditions outside their village. And these efforts do not always go well. In one scene, the minister calming his people when delivering a mass in the church, while the cross in the altar appears broken in cloth bandage. People were asking how it could happen, who did it. Wisely, the minister said that could be because the wind is very large, the cross fell and has broken. The church goers looks unsatisfied with that explanation, but the minister still ensure that it is not a major problem that must be troubling them.

Under no circumstances will the public concentrated religious prejudice, inconvenience or accident suffered by a group, often inflicted why the other religious groups. It is also seen in one scene when the mosque as a place of worship, entered by a group of goats and chickens littering the holy places in the village. Residents get furious easily and assume that the Christians who let their pets get into the mosque.

In the majority and minority relations, conflict is often triggered by how the treatment of the majority against minority groups in society. Such a relationship does not

appear in the *Where Do We Go Now*, considering that Muslim and Christian population in numbers and power relations more or less are equal. However, conflicts handed down from previous generations including religious conflicts in other areas is a potential trigger problems in the village.

After the incident of the broken cross in the church and the animals entered the mosque, conflict peaked when Nassim one of the Christians who become traders found dead after shopping for wares. The mother, who is a devout Christian, Takla, is crying in sadness, not only because of the loss of the son, but also realizing that the death of Nassim is bound to trigger a war in the village. And that means women are likely to lose more of their sons.

4. Solidarity

Conflict by conflict that experienced by this village can be muted by the two parties whom are very important and become the pillar of community life, that is the religious leaders and women, especially mothers. Solution to the conflict to manipulate the peace and tranquility of the village leaders is mostly done by women such as Amale, Afaf, Saydeh, Takla and Yvonne. The women and mothers often meet at the Amale's cafe, just to parse anxiety, sadness and memories they had upon children and husband who had died as a result of religious wars. Or they just talk about their family including her men' irritable and easily triggered emotions to hurt each other.

Awakened solidarity between mothers raised in *Where Do We Go Now*, mainly due to the similar pain and suffering, no matter they are Muslim or Christian mother. Solidarity became the initial idea that drives the solution to dampen religious conflicts in the village. The solidarity is formed through a dialogue about everyday life that are equally faced by these women.

5. **Mediation**

Solidarity is the embryo that then drives these women to mediate defusing tensions over religious disagreements. Mediation is done by the engineering, carried out with a certain strategy in order to reconcile the religious conflict among men, so that it can run smoothly and successfully. As a comedy film genre, this film director of *Where Do We Go Now*, presents an alternative that is not unusual since it represents the consensus of the mother to create a scenario. The scenario lays that Yvonne had been possessed by a good spiritwhen she was performing mass at the church. They do the scenario with neatly trimmed, so the men in the village were taken by surprise and could not believe with all the Yvonne's statements when shewas in trans. In fact sentences she expressed actually is the story that she had heard when these women mingled in Amale's cafe.

Realizing that being possessed by a spirit to seek peace has not been an effective strategy, the women of the village then agreed to hire Ukraine women entertainers. They believe that women entertainers will be able to distract the men who are getting emotional viewing news appeared on TV about religious war. This strategy is not without risks, but these mothers apparently do not care anymore the possibility of its negative effects, as long as they could save the village from civil war because of religion.

Mediation in the form of dialogue between the warring parties is not the priorities of mothers who are under command of Amale. The mother has been apathetic, that the men in their village could no longer talk as adults, even religious leaders often could not help them. Hiring prostitutes and presenting them in the village feast is a form of mediation which is considered by the mothers as more effective and target oriented. Even one of the women takes the initiative to give the cake and party drinks with sleeping pills (hash) so that when these men were drunk, the mothers could quickly dig up the weapons buried under the ground, to destroy the gun together.

6. Reconciliation

The strategy of bringing women entertainer remains efficacious, it is not as what imagined by the mothers in the village. Especially when hiring periode is over during the week. The mothers have no more money to prolong the stay of Ukraine's entertainers. Finally the last of the most dramatic way they did. The morning after the party entertainers and religious leaders leaving their villages, these mothers agreed that each of them had to change their religion. Mothers who was originally a Muslim, the next morning transformed into a Christian. Likewise, women who initially was a devout Christian, had been dressed in the morning and pray like a Muslim. Their objective is only one, that is husbands and children who want to kill each other because of religion, must also kill their mothers because their mother had changed religion, according to the religion of their enemies.

This dramatic strategy managed to resuscitate the male characters in the film *Where Do We Go Now*. Knowing how their mother prayed and dressed like their enemy, the man realizes that peace is the responsibility of all. Not the responsibility of the women entertainer or the religious leaders.

Reconciliation is the final result after the stage of solidarity and mediation run. In a more general scope, reconciliation begins with the efforts of a serious form of dialogue among religions to sit together to unravel the problems of religious social relations among them. In this film, reconciliation can not be implemented with the dialogue considering the chronic of prejudice which inherited from generation to generation so that at any time the prejudice could ignite religious war.

7. Closing

Engineering religious relationships in the film *Where Do We Go Now* put women, especially mothers as a central figure who can bring peace and harmony of society that has long divided because of religion differences. Through the setting of Lebanese society whi has a dense of religious prejudice and temperamental men who ignited emotions easily, mothers perform various strategies to save their families and villages from destruction due to war. All is preceded by a spirit of strong solidarity, mediated by a strategy to reconcile and ended with reconciliation that promote awareness of humanity.

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THE EXISTENCE OF TRANSVESTITE MAKE UP ARTIST IN BRIDAL MAKE UP FIELD AT NGORO INDUSTRI PERSADA MOJOKERTO

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Abstract

The aim of this study is to know how the existence of transvestite make up artist in bridal make up field at Ngoro Industri Persada (NIP) Mojokerto and how to know the discourse *"Manglingi"*rolled out with modal capitalist owned by them. By utilizing the theory of Judith Butler, gender is about constructed by society and usually people will be analogy someone by their custom an example is transvestite. Transvestite is adapted by man which has woman's characterization. Furthermore, to have a deeper analysis, this study used the perspective theories of Pierce Bourdieu about habitus, capital and sphere or arena to understand more.

The result of this study prove that they can be accepted in their environment by actively socialize with the people such as opening a salon as well as a make up tutorials. Not only for the sake of their existence among people, the transvestite make up artist in bridal make up field also exploit capital modal ranging from cultural, social, economic and symbolic. So the myths of *"Manglingi"* basically is not only a discourse that they can established transvestite make up artist in bridal make up field at Ngoro Industri Persada (NIP) Mojokerto but alsoto give an good impactsfor the transvestite that they can be accepted in the society by their skill.

Key Words : Existence, Transvestite, Bridal Make up, Ngoro Industri Persada (NIP) Mojokerto

1. INTRODUCTION

As a rapidly growing industry in the region Mojokerto, certainly Ngoro could be categorized as a region that has been developed with industry revenue is so great. Industry has changed the face of rural Ngoro into a city building filled with smokes. Many people from outside the area came and settled in the region to connect their lives. Although the displacement of the population is increasing, but it does not bring their culture and tradition becomes faded away. They still preserve the tradition of the elders who had become a legacy for generations. Proved when they perform a marriage procession, cultural traditions Ngoro society is still very strongly influenced wedding procession in the community.

As social beings who need a partner that is not a taboo if they unite their sacred promise in domestic bonds. To achieve these objectives, the "marriage" is sacral that must be done by a partner who will release their single status. Ngoro majority of people still use the traditional Javanese wedding procession. In the wedding procession Java community must recognize "*paes manten* or bridal make up". Usually the make up will be seeded on the part of women to look more beautiful and graceful so that other people will not recognize the bride. But have they think if the makeup of Java not only a form of body make up alone but there is meaning in the make up scratches?. Before putting on make up, the bride should be cleaning the little hair on the face, neck, ears, neck and chest aims to eliminate "bad luck resentful" (Javanese), in the book department of education and culture (Slamet, 1990: 34).

The first thing most important thing is the eyebrows. Eyebrow shape will be converted into "*alis mangot* or *mbulan tanggal sepisan*" that symbolizes the idol of a woman (Slamet, 1990: 35). The most important stages here are *paes*. *Paes* was make up on the forehead. Part of *Paesan* itself is divided into 4 that is *panunggul, supitan, penitik* and *gondek* (Slamet, 1990: 99-102). As the development of an increasingly modern fashion make up developments are also changing. Nowadays, many people are mixing modernity and traditional. There

remains a sacred element in their make up but there are also modern like a mix between a headscarf and traditional Javanese Paesan. The point is emphasized by people in the region Ngoro how they look more beautiful on their wedding party and others will see it differently.

Generally, make up is a part of the women. Almost all women's activities are always accompanied by make up, either limited on lipstick and powder. But in the bridal make up in the Ngoro Mojokerto itself, people prefer and trust if deemed effeminate/transvestite make up result was more perfect compared with women. Many myths are rolling in the Ngoro community who believe that if bridal make up done by a man or known as a transvestite will make the makeup to be "*manglingi* or different overlook". *Mangling* means that the bride will change more beautiful and do not recognize it because of the effect of the make up. With that discourse, the transvestite make up is becoming increasingly popular among the people. The aim of this study is to know how the existence of transvestite make up artist in bridal make up field at Ngoro Industri Persada (NIP) Mojokerto and how to know the discourse "*Manglingi*" rolled out with modal capitalist owned by them.

2. METHODOLOGY

2.1 Gender by Judith Butler

Juditt Butler refute previous definitions of sex and gender. If before sex is defined as something that is based on biological aspects and gender is something that is socially constructed, then it is not for Butler. Butler explained that basically, both sex and gender is equally that a construction, because he found basically sex is not functioning in the absence of gender (9-10). In this position, Butler asserts that sex of someone with all of its characterize is also the case of the construction like a gender.

Subject always formed of performativity. Subject itself is an actor who played the role on stage. An identity itself is a series that can never end. Identity can be seen through every

action of their performative, but it also can not be said that these actions follow his predecessor or there is always the perpetrator in every action. Identity does not have a starting point and end point so that a gender identities can not be based on any biological identity. The only basic identity, gender, and sexuality is an act. That is because the action will always be changing and identity also will change. Subjects will not make their final identity but their processes are final.

2.2 Habitus, Capital (Modal) and Sphere or Arena

2.2.1 Habitus

The concept of habitus itself closely related arena of struggle. These two concepts are very basic because each rely on two-way relationship: the structure of objective (social structures) and the structures that have integrated the actors (structures habitus), Bourdieu (1994: 9). The concept of the arena of struggle is very influential because this will determine the position of communities where there is a controlled and mastered. Pierre Bourdieu defines habitus as the conditioning of the requirements associated with the existence of a class. Ritzer and Goodman (2012: 581) explains that the habitus is mental or cognitive structure by which people related to the social world. Individuals will not be released to the public. Their interaction will always be associated with the environment in which they are placed.

2.2.2 Capital (Modal)

In a society of course there are mastered and controlled. The relationship depends on the resources (capital) and the strategy of the offender. Mapping power relations based on property capitals with the composition of capital. Economic capital is a resource that could be the production and financial tools. Capital is most easily converted to other capitals (Bourdieu 1994: 20, 22, 31-56). Cultural capital can be a diploma, knowledge, cultural codes, ways of speaking, writing skills, carriage way, how to get along that play a role in

determining social status (Bourdieu 1994: 20-46, 56, 130; 1980: 214-215). Social capital is a network of relationships as a resource for the determination of social position (1994: 33, 196-197). Symbolic capital produces symbolic power. Then, the symbolic power often requires symbols of power such as office, luxury cars, prestige offices, degree, high status, the name of the famous family. Thus, symbolic group is all forms of recognition by both institutional group or not (Bourdieu 1980: 32, 201-221), to four capital made it possible to form the structure of the social sphere. Among the various kinds of capital, economic capital and cultural capital is decisive in providing differentiation criteria most relevant to the scope of a developed society.

2.2.3 Sphere or Arena

The sphere is a kind of competitive markets in which various types of capital (economic, cultural, social, symbolic) are used and exploited. In other words, can be regarded as the realm of relationships in the community began scope campus, modeling and so on, (Ritzer, George (2012))

3. FINDINGS AND DISCUSSION

3.1 Social Life of Transvestite among Peoples in Ngoro Indusri Persada Mojokerto

Transvestite/Sissy is someone men who are naturally born into men, but they have the other side of the feminine. The term hermaphrodite is more familiar among people Ngoro to categorize men with the feminine side. In a large dictionary Indonesian (1990: 74) is a male who behaved and dressed like a women. In this study a transvestite can be analogized like a men who behave like women ranging from graceful style or sound of those who tend to have similarities with women. Industry in the region of Ngoro Mojokerto, where effeminate already exist from earlier. They also have an active role among the community. The tendency of those often open a salon treatments from head to toe, open frightening make up,

gymnastics and dance studio. A transvestite is a part of society in the region of Ngoro Industrial with their uniqueness.

Two of the informants who have been investigated in a month involving men with feminine side and they are very active in the social scope. Moreover, with their young age, they are well known in the community with their sophistication in the world of cosmetology. The first informant was 24 years and the second informant was 20 years old. They are also a renowned university students in Surabaya and Malang and interestingly, the first informant is also a well-known model in the East Java.

3.2 Existence of Transvestite Bridal Make Up among Ngoro Industry Persada Society in Mojokerto

Negative stereotypes attached to men who gemah graceful still common among the community. People still often taboo when there is a man who has become established, or at least there is their behavior that is similar to women. Generally the growing stigma in society, men should be strong and when he speaks their tone should also be terse. If there is a man who gracefully when talking then he would be considered different. However, the negative stigma effeminate men as if erased when they blasted in bridal finery. Many people who believe if the results male make up will be much more perfect than the women themselves. People are more trusting if the makeup man will make the bride look different and in terms of Java called manglingi.

Researcher : Apakah mbak percaya dengan mitos riasan banci yang

membuat pengantin perempuan "pangling"?

Informant :ya mbak saya percaya hal tersebut. Dulu waktu nikahan saya

juga didandani oleh banci. Hasilnya sangat berbeda sekali dan

hampir saya sendiri tidak mengenalinya. Sepertnya tangan

mereka sudah mempunyai keterampilan sendiri dan itu

mengalir mbak.

People believe in the myth of "manglingi" when that handle them are male. Given these myths so many people who use the services of a cosmetic men compared with women in the Ngoro. There is a clash of identity here. Make up is usually synonymous with women even more dominated by a man. Gender is no longer consistent but fluid when faced with such a situation it would be more people recognize skills to men than women about bridal makeup. Indeed, in the context of reality this is not only a man who holds the results will be good, of course not. They also have a strategy of power that used to exist among the people.

3.2.1 Cultural Capital

Although they are basically already have basic in the world of make-up or self-taught but they are not satisfied to simply stop at that stage alone. They also want to learn to recognize the standard-standard used in the world of makeup.

Informant : Kalau dunia make up se udah lama, sekitar lima tahunan. Cuman

mulai semester dua aku sering di pakai model. Model ini kan pasarannya

di pengantin untuk foto-foto kan biasanya model ada make up tuh, lha

aku keseringan jadi satu ruangan sama model perempuan. Lha kok aku

merasa bisa dari situlah aku menjadi interest dan memang basicnya aku

suka gambar. Terus akau coba make up "ecek-ecekan" dan hasilnya

bagus sehingga aku terimah job kecil- kecilan untuk make up wisuda dan

prewed. Dari situlah aku keterusan. nah setelah dapat dua tahun baru

berani untuk terima job "pengantin". Ehmm saat pindah job pengantin

sih aku masih ragu soalnya aku otodidak beda sama orang lain yang

sekolah. Yang mang bener se, kalau make up pengantin itu harus sekolah

dulu soalnya kalau pengantin itu ada pakem-pakemnya. Istilahnya

aturan aturannya. Jadi kita gak asal buat make upnya itu. Nah, aku

putusin buat sekolah make up biar tahu pakemnya atau aturan-aturannya

jadi gak asal kalau make up.

Researcher : Aturan yang dimaksud dari kak im3 itu sendiri seperti apa?

Informant : Kayak make up jawa dan make up cantik untuk wisuda kan beda. Dari

penentaanya, bentuk alisnya. Pokoknya bedalah.

Before they plunged in the world of bridal makeup they already have a specific strategy. Bridal makeup is very different for them and have their own grip. Learning need to reach such a stage, not the origin of self-taught. By following the bride schools then they will continue to hone their knowledge. They will be more adept and familiar with all kinds of grip in the bridal world.

There is also one of the informants who also entered the world of education with a major in cosmetology. In the makeup they could learn more about the makeup and know well the standard-pakemnya. Science that they will get much more than the makeup they were just mediocre or just learn self-taught.

3.2.2 Social Capital

The relation is needed as a cosmetic. Initially they started to provide free of charge to the people around them. With these strategies, they will be better known and easier to

promote themselves. As a model would make up a much-needed by the models. By promoting free then people will more quickly recognize.

> Researcher : aku tadi belum nyingung masalah promosi dari mas im3
>
> sendiri. Bagaimana mas mempromosikan sebagai perias?
>
> Informant : biasanya kan kalau ada fashion show model – model kan butuh
>
> make up artis ya. Kadan kan brand yang ada di matahari atau apa
>
> itu pasti butuh make up artis . ehhh waktu mereka pakai aku
>
> sebagai model jadi aku tawarin sekalian. Daripada manggil make
>
> up artis wes gak apa- apa aku spupport make up gitu. Sekali dua
>
> kali gak apa- apa kita free kan untuk support akhirnya brikutnya
>
> kita kasih fee....

With their free capital easily introduce their talent. Starting from the second informant also free up the success. Because he is within the scope of the world of cosmetology in college would have been very easy for him to help the make up the artists who will perform. They are also often present to help makeup in the performance organized by district offices mojokerto.

3.2.3 Capital Economics

Not only as a professional makeup artist that they usually promote themselves through social media from Facebook, instagram, path and others. The use of foreign products into their main ingredient for make up that will be generated will be different nicer. No oily as usual make up so that when applied on the bride, the make up look perfect.

Researcher : berapa jumalah omset yang didapat dalam satu bulan?

Informant I: tergantung ya karena satiap bulan kan tidak selalu ada pernikahan. Ya

mungkin sekitara 20an sampai 40an juta.

Within one month of their turnover has reached Rp. 20 million up to Rp. 45,000,000, of turnover as high as that they increasingly can develop their networks everywhere. In fact they also are able to balikpapan.

3.2.4 Symbolic Capital

With his experience as a model and also a student of art education course, they have a pretty strong symbolic capital.

Researcher :sekarang kesibukannmu ngapain dik?

Informant II:buat baju mbak, tepatnya se kebaya

Researcher : Kamu kuliah jurusan apa?

Informant II: pendidikan seni mbak di malang.

Society certainly will have more confidence in them because they have the skills to basik cultural capital that they've got. As a small example only they could make their own kebaya. With the kebaya no doubt if the skills they have achieved above average. So that they will easily be able to master the realm or society.

3.3 Eyebrows and Eyes as a Key "*Manglingi*"

The primary key of the bride can be "manglingi" is located on the eyebrows and eyes. Eyebrow different positions to form different facial proportions. With different faces that

people will seemingly different. Therefore, cosmetic men tend to prefer play eyebrows. Good or makeup that rely on their eyebrows. If you want "manglingi" shape eyebrows should rise like a mountain or a sickle. But the problem is sometimes part of the brides who do not want their eyebrows shaved. To overcome the problems like that, they shut the bride eyebrows by using glue so that eyebrows can be drawn in accordance with the desired pattern by periasnya. Of this trick, the bride will look different.

> *Researcher :oh gitu, ada gak kayak ritual khusus yang dilakuiin kakak*
>
> *misalnya puasa sebelum rias pengantin.*
>
> *Informant :kalau dulu pertama aku puasa tapi aku pernah gak puasa dan*
>
> *hasilnya sama aja.*

There is no special ritual they did before makeup. they only deepen the knowledge they gain to keep getting better. For example the ritual of fasting or not fasting is the same as the results obtained. There is no difference between what the informant did not fasting.

4. CONCLUSION AND SUGGESTION

Myth "manglingi" basically not just a discourse that does corroborate the existence of transvestite make up artist in the Ngoro Industri Persada. But the myth is as if the business initiated by them with the ownership of capital (modal) to remain in the community remembered and remove stereotypes about sissy/transvestite. They even have the ability and a positive contribution to society. Though he was born as a man, but in the world of make up can be a woman would be far behind them for membership of the dress up.

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The Power of Moving Picture: New Media and Cultural Engineering

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Abstract

As a part of culture, literature is mostly considered as a passive product rather than an active media which can give contributions back to the development of the culture. Before the advance of information technology, literary products are claimed to focus on the value rather than on their consumption. They are more a reflection and expectation rather than a promotion. However, popular literature recently put more attention to the mass consumption than the value itself. It is no longer about good or bad, high or low, but popular or not, profitable or not. The products of popular literature such as films are always in the competition to attract the audiences by exploring fresh theme and narrative which meet the audiences' expectation. The one which is interesting is that as a product of literatures is getting popular, it becomes trend and influences people's behavior, especially films since this is considered as the most popular product of recent literature. As an example, after the booming of Hollywood's cowboy films such as *The Wild One* (1953) and *Rabel Without a Cause* (1955), jeans become popular even in all over the world. Another, after Barbie doll was made into screen, the idea of women's beauty seems to mimic its appearance as seen from the advertisement and movie. This way, rather than only as the reflection of culture, literature in general or film in particular also has role as source information which can either inspire or vice versa. Thus, there is a potential of the moving picture to become a vehicle to engineer the culture. Therefore, this paper *will analyze how film can contribute in shaping and strengthening the cultures in general and specifically how Indonesian films has been contributing to the development of Indonesian culture. Historical analysis is applied in this grounded research. As the research is qualitative, the data are taken from books, films, and*

other literature. As the finding, the contribution of film toward cultural development is certainly a matter of representation and reception; it is all about how to meet the expectation. In the development of Indonesian cinema, the booming of religious romance genre in the third stage of film development is a proof that Indonesian films began to get pattern which locate their own audiences. It has also contributed in strengthening Indonesian culture which is dominated with Islamic culture as seen from the booming of hijab after the popularity of some of the romance religious films. Thus, other genres of the movie are potential to give another contribution to the nation.

Keywords: *popular literature, film, audience analysis, cultural engineering*

Background

After the advance of technology especially communication, the world becomes truly borderless. The boundary of nation is merely a statement of nationality rather than identity. Americans are simply those living in America, and Indonesians are those living in Indonesia. Their selves' identity can embody more than a culture of nations. Indonesians, especially Javanese women are no longer wearing their Kebaya after the trend of jeans. They wear it only in certain occasion and call it as the traditional costume in binary to the recent trend such as jeans. The teenagers now are mimicking the Korean actress' style, trying to speak in Korean or English in daily life. In addition of that kind of culture, the idea of life or the ideology which is also part of culture also changes. In the past, before Barbie is popular, the definition of beautiful women in every country is different. In France for example, beautiful women are those who have skinny body. In India, beautiful women are those who have medium body; they are not that fat or skinny. However, recently the idea of beautiful woman in around the world is almost similar. Beautiful women are like those chosen as the contestants of Miss World; they have body like Barbie with fair skin, long hair, and slim body.

As the world growing, the culture does the same, and it is a must. The homogenization as well as the differentiation grows alongside as the consequence of the borderless nations. The question is then whether the development grows naturally or more a man-creation for certain intention. Seeing the fact that in nowadays world information technology is the major basis, the rapid development of the culture can be claimed as more a man-made rather than pre-historically determined as technology has dominated people's life especially Information technology (Tatyzo, 2011, p. 12). Thus, this research aims to elaborate how films as one of the products of information technology have been contributing in shaping and strengthening the culture in general and how Indonesian films have been contributing in shaping and strengthening Indonesian culture in particular.

Methods

This research is qualitative research which data are collected from the library visit. Qualitative approach emphasizes the qualities of entities, processes and meanings that are not experimentally examined or measured in terms of quantity, amount, intensity or frequency (Denzin and Lincoln, 2000, p. 8). In qualitative inquiry approaches there are some strategies which can be applied such as Ethnography, Grounded theory, Case studies, Phenomenological research, and Narrative research. This research applied the strategy of grounded theory in which it typically does not begin with a theory from which hypotheses are deducted, but with a field of study or a research question, and any theory which is relevant to this question is allowed to emerge during the research process (Bitsch, 2005, p. 77). The researcher believes that this design is appropriate for this research since this design characteristically open possibilities for researcher to step back and critically analyze situations, to think abstractly, as well as to be flexible and open to helpful criticism (Glaser, 2006, p. 7).

In addition, this research is based on constructivism world view which holds an assumption that individuals seek understanding of the world in which they live and work. Individuals develop subjective meanings of their experiences—meaning directed toward certain object or thing (Creswell, 2009, p. 32). Thus, this world view opens for the researcher to have interpretation subjectively based on her or his experiences. Using the perspective, rather than starting with theory, the research develops it.

Regarding the method of analysis, this research applied themes pattern interpretation with some procedures. In general, data analysis of qualitative research according to Cresswell (2009) includes: preparing and organizing the data; reading through all the data; analyzing with coding process (clustering and making categories); generating description, themes and categories; interpreting the data (Creswell, 2009, p. 223).

Finding

As stated in the background of this research, in nowadays world which people called as the globalization in which information technology is the major basis, the rapid development of the culture is undoubtedly more a man-made rather than historically pre-determined (Mayurama, 1963, p. 282). It can be either intentionally made by certain group of people for certain reason, or unintentionally affected by the power of the technology itself. This research focuses on the second possibilities rather than the first. The analysis of the possible structured reason of the cultural development will only an assumption based on some considerations.

The product of Information technology which has big contribution toward the development of the culture and become the focus of this paper is film. Its power on affecting people mind is better than other media as it provides both audio and visual representations. The Jeans that everybody wears for example is certainly American's, but then it becomes global trend--everybody's identity. Jeans is popular worldwide not because it is in a sudden

imported by some countries. Yet, preceding to its massive demand, jeans is first popularized through some media. One of those media is film. After the booming of Hollywood's cowboy films such as *Rabel without a Cause* (1955) and *The Wild One (1953)*, jeans became popular in all over the world; the demand exploded among like-minded youths in 1950 to 1970 (www.historyofjeans.com/jeans-history/who-invented-jeans/). This cloth which at the beginning of its production is targeted for the workers become everyday wear. Following its appearance in the film of *Rabel without a Cause (1955)*, jeans without the bib even becomes the symbol of youth rebellion (ibid). It was banned to be worn at school or theater, but this created-stereotype makes jeans even more popular. Greater than Hollywood's cowboy making jeans a worldwide trend of people's daily wear, film also has power in creating ideology. Long before Barbie was popularized by Universal Studios in the film series, it is merely children's toy. However, with such a narrative imaging Barbie as a princess with beautiful body and soul and with the touching love story, it is not only children addicted to play the doll but also the teenagers and young adults. Even after Rapunzel, Barbie was getting popular and all its items such as the fashion and hairstyle become world trend, and beauty is simply define as Barbie-like. With the brilliant narrative making it like a reality, audiences get their pleasure. The story of Rapunzel who was locked in the castle by her step mother is alike to Cinderella story which has embedded in everybody's heart. Thus, it is easy for the audiences to receive the messages conveyed in the narrative. That is one of the marketing strategies as well as the power of the films. As the narrative is repeated for many times, the audiences are getting familiar, and that they prefer to watch what are familiar for them and waiting for what will be different than the previous rather than watching the new one which they have no idea about. The audio visual depiction makes the audiences feel the reality inside the story, and they become emotionally engaged.

Western films unarguably still dominate the world cinema, yet recently Korean film industry gives another taste of narrative through its serial drama. Korean wave is everywhere. Indonesia is one of the biggest market as well as the most influenced one. After the booming of *Full House (2005)*, and *Boys Before Flowers (2009)*, such similar drama is everyday in the TV. Korean films also begin to filtrate Indonesian theater. Korean wave has also big influence toward Indonesian culture. Korean style is now a trend for teenager. The hair style, fashion, even the standard of beauty is now mimicking Korean actress rather than the Hollywood Barbie; white skin, calm eyes and natural face.

In this era, those who have power can rule over the whole world. The one who has biggest chance to do so is the technology owners. America does have the power spreading Jeans and Barbie through its gigantic Hollywood which conquer the media industry in the world especially the film industry. One of the intentions is certainly a matter of business that is gaining as much profit as possible. The early production of Barbie films was probably without any intention to create such stereotype of the ideal woman, and the appearance of Jeans in Hollywood films is nothing but a promotion for new style, yet the good and bad response of the audiences after is a chance for the industry to make it a vehicle to gain more profit by making it even embedded as a culture. The films industry can produce more and more variation of the narrative which always gives curiosity to the audiences. It somehow helps the film makers run the industry. On the other side, her industry creates the stuff as shown in the film, making it as trend by massive advertisement; it is then another good impact to another sector of life. That circle of consumption will be continued until the market is down and they will create another trend which if it is long lasting it can be a culture one day. Thus, the trend of Korean wave is a move of the circle of Hollywood trend to another trend which in the future will possibly become a culture as people are getting bored with Hollywood films. That is what Hall explained in his circuit of culture in which the culture is a

matter of consumption and production of identity trough the process of representation and reception (Hall, 1997, p. 2). Literature is the product representing the identity, and the identity cannot be separated from the influence of the man's production, one of which is literature. What people consume will unconsciously affect their culture as well.

As those Hollywood films have contributed to the development of the world culture, in more specific area, Indonesian local films have also influenced the local culture since the growing of local production in the early twenty first century which is the highest in South East Asia (Sen, 2006, p. 96). Indonesia which is categorized in the third world cinema has its unique category of films. Unlike western film genres which include drama, romance, horror, adventure, comedy, action, and others; Indonesian people are more common with religious, documenter, and biographical films. Those categories of films can be considered as film genre that is a film which formulas are easily to be identified, and people are common with those formulas. The popular film genre now is religious films. Since the booming of *Ayat-Ayat Cinta* (2008), other films with typical formulas are frequently produced, and the number is increasing every year. It is recorded that the production of film before *Ayat-Ayat Cinta* (2008) was dominated by horror. There were 17 horror films were produced in 2007 out of the 60 total number of film production, while there was no production of religious films at that period. However, after *Ayat-Ayat Cinta* (2008) was popular, there were seven religious films were produced in 2008 and until 2016 there were about sixty films with similar formulas shown in local cinema (http://filmindonesia.or.id/movie/title/list/year/).

The success of religious films in Indonesia cannot be separated from the fact that most Indonesian people are Muslims. Out of the narrative shown, the film already has audiences even before it is produced. *Ayat-Ayat Cinta* (2008) was able to get the audiences' attention with the issue of polygamy which was sensitive at that time and actually is a life time issue. Triangle love story of a hero, innocent heroines, and the broken one seems become one of the

formulas of such films as following its success there are many films are recognized to have the similar pattern such as *KCB* (2009), *Dalam Mighrab Cinta* (2010), *Kehormatan di Balik Kerudung* (2011), *Assalamu'alaikum Beijing* (2014)*, Marifat Cinta* (2014), *Hijrah Cinta* (2014)*, Ketika Tuhan Jatuh Cinta* (2014), and *Surga Yang Tak Dirindukan* (2015). That kind of formula is a representation of the patriarchal life which still exists in Indonesia. Although emancipation has been admitted since the Kartini era, yet in the real life most Muslims are still living with the patriarchal culture. They are in the dilemma of applying the Islamic teaching. In Islamic teaching, men are responsible for women both their physical and biological needs. Women's duties are at home serving the men and raising the children. Men have right for polygamy, but women are forbidden for polyandry. That kind of condition is what the religious films like *Ayat-Ayat Cinta* (2008) tries to portrait as well as to criticize implicitly although the focus of the film is more about the romance rather than the social issue.

Following the popularity of *Ayat-Ayat Cinta* (2008), *Perempuan Berkalung Sorban* (2009) hints the audiences with the contrast idea; it criticizes the phenomenon of domesticated women clearly. This film portrays the struggle of a woman to get better education as well as to choose her own husband. This film is then followed by the production of some other films with typical formula such as *Di Bawah Lindungan Ka'bah* (2011)*, Bidadari-Bidadari Surga* (2012)*, Cinta Suci Zahrana* (2012)*, Jilbab Traveler: Love Sparks in Korea* (2016). These kinds of films show how culture reacts to the phenomenon conveyed in the early religious films. In addition, these films also contribute stimulating social awareness toward the issue. Following these kind of films, religious films now are vary. The theme conveyed is not merely about women struggle or men domination; the women life begin to be explored as portrayed in *Hijab* (2015) which tells the story of women building a business of *hijab* store. This development of the religious films somehow shows the

development of the Indonesian society in which women are now struggling for their real existence.

More than the rise of the industry, the growing of films production has also contributed in shaping the local culture. Specifically on the development of religious films, it has made *hijab* not only a trend but also a culture as seen from its use in everyday life and its acceptance in the public spare. Although Muslims dominate the population of Indonesia, *hijab* was not part of identity in the history. The wives of Muslims leader as the representation of religious Muslim women are recognized not wearing *hijab*. In addition, the public and private institution mostly more open for those who do not wear *hijab.* TV reporter for example, it was rarely found a reporter wear *hijab*. *Hijab* in the past era is stereotyped as exclusivity rather than a religious identity. However, after the booming of religious films in the cinema, *hijab* is not only become trend, it is also the identity of Muslims in Indonesia which began to be accepted widely. The stereotype of *hijab* moves from the exclusivity to the common. In addition to make hijab as part of the culture, religious films have also helped to change the idea of faithful Muslims women which are mostly domesticated.

Conclusion

From the discussion above, it can be concluded that film has big contribution in shaping and strengthening the culture as it provides the audiences audio visual depiction which is able to put them in the almost realistic life. Film is not only able to create a temporary trend, but it can also make a long lasting ideology and culture. In the local area, the development of religious films in the early twentieth century dominates the film industry. Such film has contributed in creating the trend of *hijab* as well as changing its stereotype from the exclusivity to the common.

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THE STYLE OF MAN FLATTERY ON ANDREW MARVELL'S POEM, *TO HIS COY MISTRESS*: A STYLISTIC ANALYSIS

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Abstract

To His Coy Mistress by Andrew Marvel is hedonistic poem. This poem depicts a man trying to seduce an honour woman in order to make love. By using various language styles, the man flatters the woman as an honour and perfect lady. The way he flatters is very bombastic but also conditionally logical one. Firstly he adores the woman, then he shows the reality of life to make her accept his desire to make love.

Key words: love, desire, seduce, adore, flatter

A. Background

In general, literature is aimed both to entertain and to provide useful lessons for readers. Unlike other types of literary works, poetry emphasizes more on the emotional factor rather than the ratio factor in expressing the content. Poets use of diction, imagery, style, rhythm, and poem in strengthening the poetical value of their works.

Realizing how important the elements mentioned above, this article will discuss the use of language style to understand the meaning of the poem *To His Coy Mistress* by Andrew Marvell entitled " The Style of Man Flattery on Andrew Marvell's Poem *To His Coy Mistress*: A Stylistic Analysis".

B. Scope of Writing

Of the elements on the poem *To His Coy Mistress*, the writer limits the study on the language style used on the poem. He assesses these elements provide an important role for the author in conveying the meaning of the poem.

C. Purpose of Writing

The purpose of writing this article is to understand and analyze the application stylistic language used on the poem *To His Coy Mistress* by Andrew Marvell. The analysis results will uncover how a man seduces a woman on the poem.

D. Theoretical Overview

1. Stylistics

Stylistics is a science about the style of language, how something is expresses in a certain way, so that the intended purpose can be achieved to the fullest. In this context, there are terms of character of speech, meaning equal figuratively. The types of character of speech are such as: hyperbole, paradox, sarcasm, inversion, and so forth.. In general, however, character of speech can be classified into four groups, namely: character of speech of affirmation, comparison, contradiction, and a character of speech of satire. Character of speech is the most widely known, both in society and in the field of education (Ratna, 2008: 3)

According Klarer (2004: 77), stylistic study focuses on the structure of the language style, acoustic and stylistic elements in the rhetorical text analysis. According to Wales (2001: 373), stylistic a study aims not only to describe the characteristics of a formal text but also mentions that style (the language) is a whole way of language usage by the author (Ratna, 2008: 232-233). Furthermore, stylistic a science or theory related to conversation about the style of language. Harsono (1999: 51) emphasizes that Stylistics examines the

function of poetic language, one of the steps of the research to analyze the aspects of figurative language.

a. Language Style Definition

There are many definitions of language style. First, according to Perrine, language style (character of speech) is "a way of saying one thing and meaning another." Language style of language is a way to express something but with a different intention, Second, according Keraf (2000: 113), the style of language is a way of expressing thoughts through language typically showing the spirit and personality of the author (user language). Third, according to Holman (1985: 185), language style (character of speech) is "the various uses of language the which depart from customary construction, order, or significance in order to Achieve special effects or meaning". Thus, the language style is the use of language diversity that is separate from the construction, arrangement, or a straightforward meaning in order to achieve a special effect or meaning. Fourth, according to Ratna (2008: 164-165), character of speech (character of speech) is the choice of certain words in accordance with the intent of the author (poet) or the speaker (orator) in order to acquire the beauty aspect.

Based on the statement above, it can be concluded that the language style is a way of using language to convey a deeper meaning and striking but feels more beautiful than the use in straightforward language. Also, the use of language style can cause certain effects within the reader's emotions, such as anger, hatred, admiration, pity, and so forth.

b. Types of Language style

According to Holman, language style (character of speech) is generally grouped into two types, namely the rhetorical style of language and style of figurative language or character of speech. Language style rhetorical (rhetorical character of speech) is a style of

language (character of speech) using displacement from standard uses of everyday language to get special effects without changing the basic meaning of the words used.

> "Character of speech are of two major kinds: rhetorical character, the which are customary or Departures from standard uses of language to Achieve special effects without a radical change in the meaning of the words; and tropes, in the which the basic changes in the meaning of words occur. "(1985: 185)

Furthermore, according to Keraf (2000: 129), the style of rhetorical language is merely a deviation from the usual construction to achieve a certain effect. Some kind of language style rhetorical form of alliteration, assonance, and so forth. As for the stylistic character of speech / figurative (figurative Language) is the displacement uses meaning, construction, wording to acquire freshness and power of expression, creating the effect of images, describe by analogy, to find or get a similarity or otherwise. The types of figurative language this is the antithesis, apostrophe, climax, hyperbole, irony, metaphor, metonymy, personification, simile, synecdoche, and paradox.

Furthermore Perrine (1969: 71) mentions that the character of speech language has the following functions: First, imaginative figurative language affords us pleasure. Second, character of speech are a way of bringing additional imagery into verse, of making the abstract concrete, of making poem more sensuous. Third, character of speech are a way of adding emotional intensity to otherwise Merely informative statements and of conveying attitudes along with information. Fourth, character of speech are a means of concentration, a way of saying much in brief compass.

From these statements it can be understood that four language functions of character of speech are: first, the character of speech language able to create imaginative pleasure for audience; second, bringing character of speech language and add images imagination into poem so that an image desired to be more concrete and can arrest the senses; Third, increase

the intensity of the emotional language of character of speech; and fourth, the character of speech language can reveal a lot of things in compact and solid forms.

Generally it can be stated that the language of character of speech becomes an important element in poem because it can give a poetic value, can stimulate emotions and convey deep meaning is subjective. Furthermore character of speech language capable of comparing or assuming something in a different way. As Pradopo states (1987: 62), character of speech language is likening an analogy or something with other things to clarify a better picture of human life. Furthermore, the type of style language to be used in studying the poem *To His Coy Mistress* is a metaphor, simile, hyperbole, and allusion.

1) Metaphor

The New International Webster's Comprehensive Dictionary of the English Language (2003: 800) states that "metaphor is a character of speech in the which one object is likened to another by speaking of it as if it were that of: distinguished from simile by not Employing any word of comparison, such as 'like' or 'as'. " Furthermore, Perrine (1987: 565). states that "metaphor is used as a means of Comparing Essentially things that are unlike. In the metaphor of the comparison is implied - that is, the figurative term is substituted / or identified with the literal term. Metaphor is used as a means to compare objects that basically each has different literal meaning.

According to Abrams "metaphor is a way of speaking or writing in which one thing is said to be another thing "(1971: 78). Metaphor is a way of expression or writing by comparing one object to another object. An example of metaphor is when Tennyson in his poem entitled "Eagle" says claps the crag with crooked hands. On the poem he also uses the metaphor because it replaces the claws (talons) with crooked hands or arms curved (Perrine, 1969: 65).

Based on two quotes above, it can be concluded that metaphor is a character of speech that compares an object with another object directly, without using the word comparison such as, similar to, like, resemble. The metaphor can be said to be a kind of analogy that compares two things directly, that is, if an object has the properties, behavior or certain aspects it is applied directly to an object being compared.

2) Simile

Simile is a character of speech language comparing two things that are basically the same as the comparison involves words such as "like", "bath", "like", "like", and so forth. In other words, the comparison is explicitly stated in the simile. Keraf (2000: 138) defines equality as a simile or explicit comparison, which implies the same thing with another thing. Birkerts (1993: 583) describes "simile expresses the fact of likeness with a comparative link such as like or as ". Simile to express the reality of the similarity between two things by using conjunctions "like" or "like".

An example of the use of simile is in a piece of poem "The Eagle" by Alfred Lord Tennyson, in the sixth array, "And like a thunderbolt he falls" (Perrine 1988: 411).

3) Hyperbole

Minor and Rausch (1998: 102) states hyperbole as "Obvious, extravagant exaggeration or overstatement, not intended to be taken literally, but figuratively used to create humor or emphasis". Hyperbole is a style of language that states something exaggerated for the purpose of pressing something or also to make fun of a thing or situation. Example hyperbole hyperbole contained on the poem of Andrew Marvell's *To His Coy Mistress*, "My vegetable love should gline Vaster than empires, and more slow, An hundred

years should go to praise thine eyes, and on thy forehead gaze: Two hundred to adore each

breast: But thirty thousand to the rest.**"**

4) Allusion

Allusion is the style of language that refers to the important events in the mythology

or ancient history. One example is the word "Joshua" that is used by Lord Chesterfield when

conveying sarcasm on a banquet, "Your excellencies have taken from me," he said, "all the

greatest luminaries of heaven, and the stars are too small for me to make a comparison of my

royal master; I therefore beg leave to give your excellencies-Joshua! ". (Perrine, 1988: 623)

For readers familiar with the Bible - for people who recognize the Bible stories - Lord

Chesterfield satire comes as a wonderful thing from an intelligence. One word "Joshua," in

the reader's mind leads to a story in the Bible of how the captain of Israel to stop the sun and

moon can finish the battle and conquer the enemy before nightfall.

5) Symbol

In general symbols can be defined as something that means more than the meaning of

what it is. "*The Road Not Taken*, for instance, concerns a choice between two roads made by

a person out walking in the woods" (Perrine, 1988: 585). It regards to the choice made

between two paths by a person out walking in the woods. It can be interpreted to mean that

the selection of a symbol for every choice in life between the various options that appear

almost as attractive but will make a quite difference on every road to be traversed.

Similarly, Meyer states that the symbol has a deeper meaning than the literal meaning

of a word. "A symbol is something that represents something else. An object, person, place,

event, or action can suggest more than its literal meaning" (1995: 581). For example the word

crown meaning headdress could be a symbol of power, throne, or kingdom. Reaske adds that,

"An image, through repeated use in the same way (sense) Becomes a symbol." (1970: 42).

This means that the image is repeated arise could be a symbol.

E. Poem Analysis

Here is the poem *To His Coy Mistress* by Andrew Marvell.

To His Coy Mistress

By Andrew Marvell

Had we but world enough, and time,
This coyness, lady, were no crime.
We would sit down and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side   5
Shoudst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the flood,
And you should, if you please, refuse
Till the conversion of the Jews.   10
My vegetable love should gline
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,   15
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, Lady, you deserve this state,
Nor would I love at lower rate.   20
  But at my back I always hear
Time's winged chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;   25
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honor turn to dust,
And into ashes all my lust: 30
The grave's a fine and private place,
But none, I think, do there embrace.
  Now therefore, while the youthful hue
Sits on thy skin like morning glow,

139

And while thy willing soul transpires   35
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.   40
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Thorough the iron gates of life:
Thus, though we cannot make our sun   45
Stand still, yet we will make him run.

(Perrine, 1988: 380-381)

1. Analysis of *To His Coy Mistress* (First Stanza)

The first verse of the poem *To His Coy Mistress* consists of the first line to the 20th line. Broadly speaking, this temple is a subjunctive hyperbole, containing the seduction of love superfluous from a man to a woman.

In the first line, the character I start with an love statement using conditional sentence type 3 which may not happen: *had we*. The character *I* expresses to women that if they have enough space and time (*had world enough and time*) to hold together, then the character *I* will do many things against the woman in the eternity of time. But in fact, they do not have it.

The metaphor on the first line begins with conditional statement. *Had we* exchange arrangement which is raw *If we had*, because it requires a strong emphasis on the beginning of this poem. *Had we* conveyed by the character *I*, expresses the opposite of reality. World enough space refers to the space or the human being in the world as long as they live. While time refers to the age or the age of man living in the world. *Had we but world enough, and time* is a metaphor for the character *I* fear the destruction or destruction, as an awareness that their existence is limited by the dimensions of space and time. However, the character *I* conveys excessive conditional statement to be opposed to the reality.

On the second line, shyness (*coyness*) shown by the woman is said by the character *I* not as a crime (*crime*). In this case, *crime* is an attitude that is not pleasant or satisfactory for

the other pair, in this case is the character I. The character I stated that if they had unlimited space and time is not endless, the attitudes of the women waiting and shy not a crime. However, in reality that is happening is the opposite. So we can say that this statement is an irony to the woman's reluctance to respond to the flattery of the character *I*.

The word *think which way ...To walk* is a metaphor that refers to the distance between the River Ganga (Ganges) in the 5th line and the river Humber (*Humber*) on the 7th line. River Gange is a holy river that flows in India and becomes the center of the development of civilization India. While river Humber is a river in the city of Hull, when Marvell spent his childhood in this town and back again to the city of Hull after being a member of parliament. The character *I* says that if they are separated - the woman at the bank of the river Ganges to find rubies (rubies), while he is with the tidal river of Humber. *Rubies* on the line 6th means symbol of talisman to protect, preserve, and maintain her virginity.

The phrase of *long love's day* on the 4th line which can be interpreted as a specific period of time the character *I* wants to spend on to be with the woman. Or if it is associated with lines 13 to 20, the meaning of the phrase at the top could be for very long time to adore the woman's body until thousands of years.

The word *long* not only refers to time, but it also means distance. The distance is shown on the next line, which is an overview *Indian Gange* - indicating the time streams to continue flowing like water, more particularly in a fantasy version of the character's immortality that time would not stop flowing. Humber implies a long time travel of love story that will go up and down as the water tide and ebb of the river Humber.

Furthermore, the character *I* continues flattering with the statement that the plants love will grow wider than the power of an empire: *My vegetable love should gline; Vaster than empires and more slow*. That phrase *Vegetable love* is a metaphor, containing the implicit meaning that the character *I* love is not ordinary one, but full of majesty. As the plant in

general, vegetable love has the potential to flourish and become the main source in the life cycle of creatures on earth. Plants become the key to life for living beings, like the intention to be conveyed by the character *I*, that is, the passion of love for the woman who will grow so broad and lasts forever. Although it takes time slowly but surely for the growth of a plant, the character *I* assert that the plants of love will gline wider than a kingdom territory.

The word *state*, on *For Lady, you deserve this state*, not only shows the state of the lexical meaning, but rather on the meaning of majesty. The character *I* tries to win the heartsof the woman he loves and praises with gentle words full of seduction and flattery to attract the attention of the woman. This connotation is used to intensify the sense of the state of the dear woman. The character *I* says that he will spend his entire life for the sake of seeing the beauty of the woman, which spends 100 years to look at her face and praise her beauty, 200 years to admire her breasts, and 30,000 in the rest to enjoy the beauty of other parts of her body. This implies that the character I seeks the beauty of the female sexuality.

2. Analysis of *To His Coy Mistress* (Second Stanza)

The second stanza of this poem is line 21 to 32. This verse is telling the reality or the problems faced by the character I. In the second stanza, the tone of the delivery of the character I turned serious and refers to the reality.

On line 21, conjunction *but* shows the opposite of reality against fantasy of character *I*. He fantasizes about how things might happen if two people make love all the time in the world, with an emphasis undeniable reality that actually they do not have enough time. The statement is followed by the phrase *at my back*, the connotation of the words of those who have given advice about the nature of time and life heard by the character *I*.

There is a clear picture of life in the metaphor of *time's winged chariot* on line 22, which can be interpreted as *the flying chariot of time*, the metaphor of fantasy flying pleasure

in enjoying sexual intercourse. Sexual intercourse as a means to enjoy life, in addition to fighting against time marching and approaching death. Then a few lines will further argue that her beauty will be wasted if not utilized while still living in the world, so that in the end the character *I* invites the woman to enjoy it.

On line 26, *marble vault* is a metaphor that implies submission meaning female genital (vagina). All the fantasies presented with a fiery passion ultimately refers to the character *I* that wish to get the woman's virginity. Although in any way the woman keeps her virginity, in the end it will end up to be dust (earth).

The phrases *echoing song* on line 27 is a metaphor about the heartbreak of the character *I* that is ignored by shyness and reluctance of the woman. The character *I* emphasizes that if the request is rejected then indeed the woman's privacy would echo his song of soreness. This metaphor is not only to win the woman heart, but also as a sign of a better state chosen by the woman. According to the character *I*, it is much better for the woman to accept his request of the invitation to make love rather than let her virginity is only ravaged by earthworms later.

Later on the 28th line, earthworms that have been mentioned above are basically a comparison of option offered to the woman. Retaining the virginity by refusing making love with the character *I*, inevitably a death will only deliver herself to be enjoyed by the earthworms after death.

Both options basically confirm the intent of the character *I* toward the woman that she had no better option other than with a fiery passion, ultimately resulting in the character I that wishes to get the woman's virginity. Although in any way, the woman keeps her virginity, in the end all the love and purity she has will end up to become dust when the woman already in the grave.

The words grave on line 31 becomes limited space that will be occupied by humans in the threat impermanence of time. Small cemetery into a metaphor about the assumption that space is not unlimited, *world enough*, on the first line. All forms of modality in the first stanza led to the point of death. Tomb is a symbol of solitude which is only covered by soil. Furthermore, according to the character I, after being in the tomb, there is no longer a lover or sex partner who may approach as when they are in the world, as on line 32, *But none, I think, do there embrace*.

3. Analysis of *To His Coy Mistress* (Third Stanza)

The third stanza of this poem comprises line 33 to line 46. These lines are a final statement to encounter the statements on the previous two stanzas. The character *I* offers the logical statement as a call of the ideas that have been described in the first and second stanzas. In this last stanza, the character I reduces irony by inviting the woman to enjoy the time with sex.

First, the phrase in the third stanza *Now*, *therefore* (line -33) and *Now let us* (line 37) is a metaphor of awareness and an invitation from the character *I* to the woman adored to make love while they are in a state of youthful spirit. Moving from the formality of praise for the beauty of the woman in the first stanza and awareness of reality in the second stanza, the character *I* shows his real passion, namely lust passion by emphasizing the threat that time continues to pass by. It is implied in the words *instant*, *at once*, and *languish in slow-chapped power*.

The phrase w*illing soul* on line 35th implies passionate spirit that underlies the attitude of the character *I* to the woman. He earnestly begs the woman, and even tends to force, to provide faster response and more active participation of sex. Lust, passionate, turmoil demand the woman not to be shy, timid, or reluctant.

The phrase *instant fires* on line 36 implies more about the passion of the character *I*, like burning fires burning everything surrounding. Therefore, the character *I* invites the woman to do sex while they can, as presented on the 37th line, *Now let us sport us while we may*.

The phrase *sport us* on the line above is not the literal meaning of exercise, but more in the sense of trying harder to fulfill all their potential while they have a chance. This condition will be confirmed by the metaphor contained on line 41, *Amorous birds of prey*. It is a metaphor which depicts the nature of time. According to the character *I*, when time is used properly and optimally, it will give benefit or favor. Conversely, if man cannot utilize the time well, it will devour or suppress him like birds of prey.

Furthermore phrase *Roll all our strength* on line 41 significantly mobilizes all the energy and potential to be able to enjoy the life of the world. This is followed by a further metaphor *one ball* on line 42, which would imply all the forces that have been mentioned previously to put together in unity and unification of love. It is connected with the phrase *Tear our pleasure* on line 43, which means fighting pleasures although it must be struggling to conquer the obstacles and barriers that exist. It is shown by the phrase *Iron gates of life* on line 44.

The poem *To His Coy Mistress* ends with two lines that refer to the allusion that tells about classical Greek mythology, Thus, *though we cannot make our sun* on line 45 continues to *Stand still, yet we will make-him run* on line 46. Guerin et al. (1992: 32) explains that it refers to the mythological allusion Joshua stopping the sun, so that the Israelites could win the battle against their enemies. It is also associated the myth of Zeus who stopped the sun. Zeus ruled the sun to stay in place in order to be able to enjoy a long evening together to make love with Alemenam. In the context of this poem, through the character *I*, the author would like to emphasize that people do not have the appropriate power of Zeus or Joshua to

stop time. Therefore, it would be futile if the character *I* and the woman just pass the time away without being able to enjoy it by making love.

F. Conclusion

To express his idea of lust love on his poem, *To His Coy Mistress,* Andrew Marvell uses language style in the form figurative languages, namely, metaphor, simile, hyperbole, allusion, and symbol. Through the figurative languages, it is described that a man flatters a woman by adoring, showing the reality of life, and inviting her to enjoy the life by making love, instead of being regretted later on.

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CULTURAL ENGINEERING
IN DEVELOPING TOURISM VILLAGES IN INDONESIA
By Siswo Harsono

Abstract

This writing concerns with cultural engineering in developing rural tourism. The purpose of this writing is to investigate cultural engineering in developing rural tourism in tourism villages in Indonesia. The object of this writing is limited on the issues of cultural engineering in developing tourism village. This writing uses cultural engineering theory, and textual observation to observe several uploads related to cultural engineering and developing tourism villlages in Indonesia. By applying textual observation data can be collected and analyzed and examined in detail how to do cultural engineering in developing tourism villages. The cultural engineering needs applying in developing rural tourism in tourism villages in Indonesia. It can be concluded that developing rural tourism needs cultural engineering both in ecotourism and cultural tourism. Cultural engineering in developing ecotourism concerns with arranging tourism objects neatly, cleanly, and beautifully.The engineering includes arranging of facilities for camping and outbound, and sport tourism like trekking, hiking, climbing, swimming and rafting. Cultural engineering in developing cultural tourism in tourism villages relates to the packaging of cultural products like souvenir and gift, the packaging of traditional arts and local culture for tourism performing arts, and the packaging of local food for culinary tourism in tourism villages.

Keywords: Cultural engineering, development, tourism village, rural tourism.

1. Introduction

By refering to the program of PNPM Tourism Village from the Ministry of Tourism and Creative Economy, up to 2012 has been recorded there are 978 tourism villages in Indonesia, Novianti states that tourism villages in Indonesia has developed very well. Besides increasing tourism packages based on rural resources, recently there are so many villages which develop tourism based on locality, such as *homestay* (*Buku Panduan Pengembangan Desa Wisata Hijau*: 13).

Cultural engineering in tourism has been done, for example in Jogjakarta like what is said by Kuswarsantyo, "So many results of cultural engineering become the mainstay of tourism objects in Indonesia, even in Yogyakarta. One of them is Masangin, walking between two banyan trees in Alun-Alun Selatan Yogyakarta. Such an engineering needs" ("*Yogyakarta Lakukan Rekayasa Budaya demi Menarik Wisatawan*": par 1; "*Pariwisata Yogyakarta Butuh Rekayasa Budaya*": par 2). The case shows the importance of cultural engineering in developing tourism. Eventhough, to develop tourism villages needs cultural engineering. However, said the lecturer of Faculty of Language and Arts at Yogyakarta State University, "the practice of cultural engineering shouldn't be done randomly, but should still pay attention to historical background, doing public testing and should study on economical, social, and cultural impacts in society" (par 3).

Developing tourism villages in Indonesia needs cultural engineering that is necessary to upgrade both ecotourism and cultural tourism. The purpose of this writing is to discuss the issues of cultural engineering in developing tourism villages in Indonesia.

2. Theory

To discuss cultural engineering in developing tourism villages needs understanding the terms of "cultural engineering" and "tourism village". By refering to UU No.10 year 2009, and Nuryanti (1993), Novianti defines that tourism village is a region of tourism destination, that integrates tourism attraction, public facilities, served in a structure of social life united with the local way of life and tradition (*Buku Panduan Pengembangan Desa Wisata Hijau*: 2 dan 20). The term "tourism village" has different meaning from the term "rural tourism", like well defined by Novianti, "Tourism activity in village. The trip purpose is not always based on rural tourism resources located in the village. The doer of tourism trip can accomodate (tourist) in the village or not (adventurer)" (hal 3 dan 20).

Cultural Engineering is well defined by Dave Stewartas follows.

Cultural engineering is a conceptual approach to cultural development planning and management that takes into account the changing concepts of culture and the design of practical strategies for dealing with issues and problems raised by culture and development in diverse contexts…. In other words, cultural engineering is about systems, processes, alternatives and the formulation of creative solutions to challenges in the development of cultural institutions and the promotion of people's participation in cultural life (2013: par 3).

And according to Mollard, cultural engineering can be consistently defined as follows.

Cultural engineering is the ability to bring optimal solutions, in terms of quality, costs and delays, to the demand from partners in cultural life: [demand] in terms of goalsetting, programming, fund-raising and technical realization of projects (par 2).

The term of *rural tourism* is defined in *Wikipedia* as follows.

Rural tourism focuses on actively participating in a rural lifestyle. It can be a variant of ecotourism. Many rural villages can facilitate tourism because many villagers are hospitable and eager to welcome (and sometime even host) visitors. Agriculture is becoming highly mechanized and therefore, requires less manual labor. This trend is causing economic pressure on some villages, which in turn causes young people to move to urban areas. There is however, a segment of the urban population that is interested in visiting the rural areas and understanding the lifestyle ("Rural Tourism": par 1).

Humaira Irshad in her book, *Rural Tourism – An Overview*, defines rural tourism as follows.

Rural tourism can be defined as the 'country experience' which encompasses a wide range of attractions and activities that take place in agricultural or non-urban areas. Its essential characteristics include wide-open spaces, low levels of tourism development, and opportunities for visitors to directly experience agricultural and/or natural environments (2010: 5).

Rural tourism usually consists of ecotourism and cultural tourism. Ecotourism in *Wikipedia* is defined as follows.

Ecotourism is a form of tourism involving visiting fragile, pristine, and relatively undisturbed natural areas, intended as a low-impact and often small scale alternative to standard commercial (mass) tourism. Its purpose may be to educate the traveler, to provide funds for ecological conservation, to directly benefit the economic development and political empowerment of local communities, or to foster respect for

different cultures and for human rights. Since the 1980s ecotourism has been considered a critical endeavor by environmentalists, so that future generations may experience destinations relatively untouched by human intervention ("Ecotourism": par 1).

Cultural tourism in Wikipedia is defined as follows.

Cultural tourism (or culture tourism) is the subset of tourism concerned with a country or region's culture, specifically the lifestyle of the people in those geographical areas, the history of those people, their art, architecture, religion(s), and other elements that helped shape their way of life. Cultural tourism includes tourism in urban areas, particularly historic or large cities and their cultural facilities such as museums and theatres. It can also include tourism in rural areas showcasing the traditions of indigenous cultural communities (i.e. festivals, rituals), and their values and lifestyle, as well as niches like industrial tourism and creative tourism ("Cultural Tourism": par 1).

Besides, it is important to add edutourism to complate the sustainable development of rural tourism in tourism villages. There are several definitions of edutourism collected by Ojo and Yusofu (2013: 52) from several sources as follows.

The concept of edutourism is derived from the combination of the Latin word ēducātiōn from which English gets the word education and the Greek word tómos meaning circle from which comes the word tour and Greek suffix –ism which when used with a noun denotes an action hence, edutour-ism is the act of travelling with intended purpose of learning (Fernández,1978). It refers to any tourism program or product offering in which participants travel to a location with the primary purpose of engaging in a learning experience (Jiménez, 1986). Edutourism is an activity undertaken by the

tourists for whom education and learning is the primary or secondary part of the trip (Ritchie, 2003). Paul (2003) suggested that edutourism should be viewed along a continuum ranging from 'general interest while travelling' to 'purposeful learning and travelling'. This includes general tourism and adult study tours, international university studies,secondary school students' travel, and exchange programmes. Edutourism can be independently or formally organised and can be undertaken in a variety of natural or human-made settings (Ritchie, Carr, and Cooper, 2003).

3. Methods

This writing uses textual observation by investigating several internet uploads relate to the issues of cultural engineering in developing tourism village in Indonesia. By applying the methods, textual data can be collected and analyzed to explain in detail how to do cultural engineering in developing tourism villages.

4. Object

The research object of this writing is limitted to the issues of cultural engineering in developing tourism villages. By applying textual observation on several uploads relate to cultural engineering in developing tourism villages in Indonesia, then the data are analyzed to get the knowledge on how to do cultural engineering and how to develop tourism villages.

5. Discussion

Cultural engineering is a conceptual approach of management and planning in developing culture by considering the conceptual change of culture and practical planning strategy in dealing with the issues and problems occured in culture and development in wide

context. In other words, Cultural engineering is about system, proccess, alternative, and formulation of creative solutions to answer the challenges in the development of cultural institutions and the promotion of people's participation in cultural life.

In the context of tourism, cultural engineering is a conceptual approach for management and planning the culture of tourism by considering the conceptual change of culture and tourism, and practical planning strategy in dealing with the issues and problems appeared in culture and development of tourism villages. Thus, cultural engineering in developing tourism villages relates to system, proccess, alternative, and formulation of creative solutions to answer the chalenges in culture and tourism, and promotion of people's participation as tourism actors in tourism villages.

Cultural engineering is the ability of giving optimal solution concerning with quality, cost, and time for the needs of partners in cultural life in dealing with goal setting, finance, and technical realization of the project of developing tourism villages. Tourism in tourism villages is a participation of rural lifestyle that can be the varian of local ecotourism and cultural tourism. Tourism villages give rural experience directed to wide range including attractions and activities of agriculture, husbandry, and fishery, and mountain sites. The essential characteristics include wide open space, natural and beautiful, and give opportunity for tourists to enjoy and experience agricultural area and natural environment.

5.1 Ecotourism Engineering

Ecotourism is a tourism which offers panoramic beauty of nature, as a small scale alternative towards commercial industry of tourism. The purpose of ecotourism is to educate visitors to pay cost for nature conservation, that directly gives adventages to develop economical and political enforcement for local society, or to enforce appreciation towards cultural diffrences and human rights. In the context of developing tourism villages,

ecotourism relates to agrotourism and natural sport tourism. Agrotourism includes tours of agriculture, husbandry, fishery, and horticulture. Natural sport tourism includesoutbounding, trekking, hiking, climbing, rafting, and natural swimming. Besides, there is also natural accomodation tourism like camping.

Cultural engineering in developing ecotourism is done by revitalizing natural potency of tourism villages.In agrotourism, cultural engineering is done by arranging agriculture location, horticulture, and plantation that are separated into fruit crops, vegetable crops, flower crops, and *palawija*, and plantation. In husbandry, cultural engineering is done by arranginghusbandry locations into mammals livestock, poultry, and ornamental livestock. In fishery, cultural engineering is done by arrangingfishery locations into aquaculture, fishing, and decorative fishes.

Cultral engineering in developing sport tourism is done by building and arranging facilities for outbounding, for trekking including walking, mount biking, trailing, and ATV adventuring, for hiking, climbing, rafting, and swimming.

5.2 Cultural Tourism Engineering

Cultural tourism is a tourism concering with culture of a country or local culture, especially relates to lifestyle, history, arts, architecture, and tradition of local comunity. Cultural tourism includes urban and rural cultural tourism. Urban cultural tourism objects are city history, musium, and theatre. Rural cultural tourism attractions are local language, literature, tradition, habit, festival, rite, handicraft, and unique food of the local community.

Cultural engineering in developing cultural tourism in tourism villages is done by packaging cultural symbols, products, and attitudes of local community. The packaging of cultural symbols relates to local language and cultural icons of local community. The packaging of cultural products relates to handicrafts, souvenirs, gifts, and unique food of

local community. The packaging of cultural behaviors relates to tradition, habit, rite, and festival of local community.

5.3. Tourism Accommodation Engineering

Cultural engineering in developing tourism accommodation in tourism villages should be done by considering the potentials of nature and architecture of local community. Architecture of traditional house in tourism villages should be maintained. Building and reordering art kampoong and homestay architectureshould be harmonised with local tourism villages. Therefor, it needs cultural engineering in developing tourism accommodation in tourism villages.

Cultural engineering in developing tourism accommodation is done by building and reordering accommodation facilities in tourism villages. It can be done in the forms of natural and cultural tourism accommodations. Cultural engineering of ecotourism accomodation can be done by building and arranging facilities of camping, hunting hut, and tree house. Cultural engineering of cultural tourism can be done by building and arranging facilities of art kampoong, language kampoong, and homestay.

5.4 Tourism Communication Engineering

Cultural engineering in developing communication of tourism has significant and strategic role. Communication engineering includes local language and literature in tourism villages. Language engineering is done by language skill training for tourism entrepreneurs, and local language translation into national and international languages. Communication engineering includes the engineering of information and promotion languages.

Literary engineering includes poetic engineering, narrative engineering, and dramatic engineering. Poetic engineering is done by writing, translating, and performing local poetry

reading and folksongs in tourism villages. Narrative Engineering is done by writing, translating, performing story tellingof local folktales including fables, legends, and myths in tourism villages. Dramatic engineering is done by writing, translating, and performing folk theatre in tourism villages.

5.5 Edutourism Engineering

Edutourism is a tourism program that integrates the elements of tourism activities with education. This program is packaged to be annual or extracurricular activities which have quality and match with the materials of tourism guides relevant to the curriculum of education and scientific interests. Edutourism program becomesthe practical needs for schools and campus to guide and educate their students. The program is effective to increase the pattern of learning and socialization for the students in the paradigm of eduaction (practical education), and supported by academicians of higher education in presenting materials in tourism villages. So, this program is engineered to fulfill the quality standard of school and campus tourism activities, and developed as learning proccess of students for loving nation, country, and homeland (Tambunan, dkk., 2010: par 1).

Cultural engineering in developing edutourism in tourism villages is done by building and arranging the facilities of edutourism in the paradigm of eduaction, so that edutourists can experience directly tourism eduaction related to their scientific interests. Edutourism engineering can also be done by building and arranging research facilities related to tourism villages.

6. Conclusion

Cultural engineering is necessary for developing tourism villages in Indonesia. The cultural engineering is applied to develop both ecotourism and cultural tourism in tourism villages. Cultural engineering in developing ecotourism in tourism villages concerns with revitalizing beautiful, neat, and natural tourism sites. The engineering includes building and arranging ecotourism facilities for camping and outbounding,and building and reordering sport tourism facilities for trekking, hiking, climbing, swimmingand rafting. Cultural engineering in developing cultural tourism in tourism villages concerns with packaging cultural products like souvenirs, handicrafts, and gifts, packaging traditional arts and culture for tourism performance, and packaging local food for culinary tourism in tourism village. Tourism accommodation engineering is done by building and reordering accomodation facilities for ecotourism and cultural tourism in tourism villages. Besides, cultural engineering relate to linguistic and literary engineering. Linguistic engineering as a means of tourism comunication is done by accomodating local, national, and international languages. Therefore, translation is the best method of language engineering in tourism villages. Literary engineering concerns with writing, translating, and performing local literature such as folksongs, folktales, fables, legends, myths, and folk theatre in tourism villages. Edutourism engineering is done by building and arranging facilities for edutourism, eduaction, and research in tourism villages.

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Tourism Development of Tropical Rain Forest
GIS based in East Kalimantan

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Abstract

East Kalimantan is one of the provinces that have the largest tropical rain forest in Indonesia, which is 14.6 million ha. The wide of forest owned East Kalimantan is the tourism potential that needs to be developed. The forest area that can serve as tourist attractions include the National Parks, Forest Parks and Wildlife Nature. The development of forest tourism is a sub-system of regional tourism development and regional development in general that are directly or indirectly give more benefits to the local community. This research aims to develop travel tropical rain forests in East Kalimantan-based GIS. Method of research done through data collection, surveys, needs analysis, digitized maps, and build a data base. The result of this development in the form of geographic information system travel tropical rain forests in East Kalimantan in which there are information sites name, type of forest, tourist sites, tourist facilities, transportation, state of the tourist attractions and advantages of the tourist attractions. The role and cooperation of local governments is indispensable in the development of tourism in the tropical rain forests of East Kalimantan to remind the public economy, the protection of forests from deforestation, education, and research.

Keywords: Travel, Tropical Rainforest, SIG

Introduction

Tropical forests of Indonesia are the third largest in the world after Brazil and the Democratic Republic of Congo, which is an area of 884 950 km2 (2011) with the distribution

of extensive forest cover on the island of Papua and Kalimantan. Forests are natural resources that can provide double benefit, both benefits are directly or indirectly benefit. Benefits of the forest is a source of various types of goods, such as wood, sap, bark, leaves, roots, fruits, flowers and others. Forest benefits that do not directly include: (a) storage of biological diversity (biodiversity) is the largest in the world include flora and fauna, (b) Bank regional and global environmental invaluable, both as a regulator of the climate, absorbing CO2 and producing oxygen, (c) Function hydrology is very important for human life in the surrounding woods and germplasm contains, (d) Source pharmaceuticals, (e) Ecotourism, (f) Bank genetic almost unlimited, and others (Jayapercunda, 2002).

In the period of 2000-2009, Indonesia's forest area experienced a lot of deforestation in the amount of 15.16 million ha. Borneo island became the area's largest contributor to deforestation which is about 36.32 per cent, equivalent to 5.50 million ha. The causes of the national timber production policy for propping up the destruction of Indonesia's rainforests and the mining authority gives tremendous pressure on forests.

Pressure on forests may indirectly caused by spatial planning policy and forest areas. The dynamics of the development of forest utilization demands a response from the government to manage the area to make it more orderly and has wider benefits. Based on this, it is necessary efforts to protect tropical rain forests, especially in East Kalimantan. One attempt to do is to develop the potential of forests as a tourist. The development of tourism sector in addition to arranging kawasandan protect forests from deforestation is also expected to bring a broad impact on the economy in an area.

This was stated by Goeldner in Gufron (2009: 5), that is an attempt konomi tourism potential and as an economy of a city, province, district, or regional tourist destination, from their spending. Tourism development of tropical rain forests in East Kalimantan will go well if you have a good planning anyway (Damanik, 2016). For the importance of planning in

tourism development is for the development of tourism in the tropical rain forests of East Kalimantan in accordance with what has been formulated and managed to achieve the desired goals, both in terms of economic, social, cultural and environmental.

Planning is always concerned with three things: the objectives, means and methods. In carrying out various efforts in the development of tourism facilities and infrastructure, according to Yoeti (2000) there are three main characteristics of attraction that must be considered in developing a particular attraction. These characteristics include: a) "Something to see" means the attraction must have a tourist attraction that can be seen or used as a spectacle for tourists, b) "Something to do" means the attraction should have something for example in the form of leisure facilities both arenas playing or where to eat so that something can be done by tourists, c) "something to buy" means the attraction should provide facilities for tourists to shop mainly souvenir items and crafts people.

Tropical rain forests in East Kalimantan have different characteristics with tropical rain forests in other places, but the information related to these characteristics is not widely known by the public and tourists. For that we need the promotional efforts related to the tourism potential of tropical rain forests in East Kalimantan, one of them by creating a data base containing information on East Kalimantan travel.

Tropical rain forests in East Kalimantan has a wide variety of tourist attraction include recreational appeal, flora collection, development of science, education, and has a variety of natural phenomena such as waterfalls and rock. Based on the description of tropical rain forests in East Kalimantan and the development of tourist activity, the purpose of this research is to develop tourist activities, both increased travel activities already underway as well as adding less in exploring the potential of appeal in East Kalimantan.

Method Research

The method used in this study was descriptive qualitative method. This study describes descriptively about tourism development planning GIS-based tropical rainforest. This research was conducted in East Kalimantan. The site selection considerations, among others: 1) East Kalimantan has extensive tropical rain forests; 2) the development of the tropical rain forest tour has not been carried out to the fullest; and 3) lack of location data travel tropical rain forests in East Kalimantan, so still need to study further, especially against the planning process. Research conducted through the collection of data related to tropical rain forest tours, surveys, needs analysis, digitized maps, and build a data base.

Results and Discussion

The forest area is a specific area that is designated or established by the government to maintain a military presence as permanent forest. Area is divided into groups of Conservation Forest, Protection Forest and Production Forest. Conservation Forest is a forest area with certain characteristics, which has the principal function of preserving plant and animal species and the ecosystem. Forest Preserve is a forest containing a basic function as a protection of a life support system to regulate the water system, prevent floods, control erosion, prevent sea water intrusion and maintaining soil fertility. Production Forest is a forest area that has the principal function of producing forest products. Production Forest consists of Permanent Production Forest (HP) and Limited Production Forest (HPT).

East Kalimantan is a province that has the largest tropical rain forest in Indonesia. The forest consists of forest conservation (1.70466 million ha), protected forests (2,848,243 ha), and production forests (9,123,225 ha). Tropical rain forests of East Kalimantan, consisting of: 1) national parks, 2) Forest Park (Tahura), and 3) forest natural attractions that all have the

163

potential and the different characteristics to be developed as a tourist attraction. Tourist attraction tropical rain forests should be developed in East Kalimantan, among others: 1) National Park Kutai, 2) National Park Kersik Luway, 3) Tahura Bukit Soeharto, 4) Bukit Bangkirai, and 5) Sungai Wain.

Tourism development of tropical rain forests in East Kalimantan requires integrated information related to tourism, for the use of Geographical Information Systems (GIS). Geographic Information Systems or Geographic Information System (GIS) is a computer-based information system, designed to work with data that have spatial information (spatial referenced). These systems capture, check, integrate, manipulate, analyze, and display spatial data merefrensikan to the conditions of the earth. GIS technology integrates common database operations such as query and statistical analysis, the visualization and analysis capabilities uniquely owned by mapping.

Development of GIS-based travel provides travel information tropical rain forests in East Kalimantan, both particularities places, facilities, transportation, or the distance to the nearest town. To generate an information needed research data which will be processed as follows:

1. Name: The name of the location

2. Place: The location or position of the location in the form of latitude and longitude coordinates

3. Address: Full address location (street name or name of the region)

4. Description: Full details on the description, distinctiveness, distance, facilities, transportation, maps, travel route, until the price of admission location.

5. Categories: Divide the category of forest types

The most important information that must exist for the development of tourism in the tropical rain forests of East Kalimantan is a travel map. Here is a map of travel tropical rain forests in East Kalimantan.

Figure 1. Map Travel Tropical Rain Forest East Kalimantan

In the development of the tropical rain forest tour GIS based in East Kalimantan, in addition to information about forest tourism, also conveyed information about the natural attractions of closely spaced and can be reached within one day. It also submitted information on cultural tourism or non-natural travel. Here is a table of information and travel in East Kalimantan.

Table 1. Location Information Nature and Culture in East Kalimantan

Balikpapan-Kukar	Kukar-Bontang-Kutai Timur	Kutai Barat
1. KWPLH Beruang Madu dan Orang Utan	1. TN Kutai	1. TN Kersik Luway
2. Sungai Wain	2. Beras Basah Beach	2. Jantur Inar
3. Bukit Bangkirai	3. Equator Monument	3. Jantur Mapan

4. Penangkaran Buaya Teritip	4. Lake Aco
	5. Desa Adat Dayak

Source: Research Findings, 2016

On the Geographical Information Systems travel tropical rain forests in East

Kalimantan also provided information related to the existing facilities at the tourist attraction.

Here is a table of the facilities owned by the attractions of tropical rain forests in East

Kalimantan.

Table 2. Facilities Tropical Rainforest Heritage in East Kalimantan

Tabel 2. Fasilitas Obyek Wisata Hutan Hujan Tropis di Kalimantan Timur

Fasilitas	Obyek Wisata				
	Sungai Wain	Bukit Bangkirai	Bukit Soeharto	TN Kutai	TN Kersik Luway
Hotel	Available	Available	None	None	None
Restoran	Available	Available	Available	None	None
Hall	Available	Available	None	None	None
Parcking Area	Available	Available	None	Available	Available
Toilet	Available	Available	None	None	None
Tour Guide	Available	None	None	Available	None
Soevenir	Available	Available	None	None	None

Source: Research Findings, 2016

Tourism development of GIS-based tropical rain forest in East Kalimantan, in

addition to informing route travel, facilities, also presents the specificities of attractions. The

following table specificities of attractions tropical rain forests in East Kalimantan.

Table 3. The specificity Destinations Tropical Rain Forest in East Kalimantan

Obyek Wisata	Kekhasan	
Sungai Wain	walkway ironwood	Wain river
Bukit Bangkirai	Cannopy Brige	Giant tree
Bukit Soeharto	coal bedding	limestone rocks
TN Kutai	Giant Ulin wood	Binatang khas Kalimantan
TN Kersik Luway	Black Orchid	White sand

Source: Research Findings, 2016

After all the data is collected, the analysis needs and digitized maps for later created a

data base sights tropical rain forests in East Kalimantan. The data base has been uploaded on

the website of tourism department of provincial and district, East Kalimantan provincial sites,

and sites regency / city is a tourist attraction tropical rainforest. The data base should be routinely performed renewal and maintenance information, so travel tropical rain forests in East Kalimantan really can be developed optimally and provide a positive impact for the community, local government, and to the preservation of the forest itself.

Tourism development of tropical rain forests in East Kalimantan has several constraints, among others: 1) bumpy road conditions and damaged, 2) lack of accommodation and restaurants nearby, 3) lack of promotion, 4) lack of tourist maps, and 5) the destruction of forests. For that we need the participation of local governments and communities in order to optimize and develop the tourist potential of tropical rain forests in East Kalimantan.

Conclusions

Based on the description of the tourism development of the tropical rain forest in East Kalimantan-based GIS may be made some conclusions, namely:

a. The information in the data base of travel tropical rain forests in East Kalimantan covering the peculiarities of the tourist attractions, facilities, transportation, distance to the nearest town, tourist maps and travel routes to help promote and increase tourism sector.

b. Maintenance and updating information data base is important to develop a GIS-based tourism in East Kalimantan

c. Tourism development of tropical rain forests in East Kalimantan has some constraints, necessitating the participation of local governments and communities to support the tourism sector

Suggestions

Based on the description and conclusions about the development travel tropical rain forests in East Kalimantan-based GIS may be made some conclusions, namely:

a. Development of GIS-based travel can be used for other attractions, such as cultural tourism.

b. The participation of local governments are required to develop the tourism potential in East Kalimantan, especially in infrastructure development

c. Tourism development of the tropical rain forest is expected to become a vehicle for education and protection of forests in East Kalimantan which many experienced deforestation

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CULTURAL ENGINEERING OF PENCAK SILAT:
MARTIAL ARTS TRADITIONAL VS MODERN

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Abstract

Local knowledge is wisdom and noble values resided in richness of the local culture which generated into traditions, and such tradition includes the martial arts. Pencak silat is a media of humanism education in traditional java society . Goal of exercise is not only for promote physical power and technical skill, but also more important is for character building and personality building. His research used hermeneutic reflection method including description, comparison and critical reflection to find out comprehensive understanding. The result is meaning of culture pencak silat in essence is to look for real truth that is life view and wise of human being in relation to cultural, social, moral and religious values that Indonesian people respect. The character values include noble quality, loyalty, great heart, wise, tolerance, courteousness, honesty, obedience, and never give up. A silat actor is demanded to the virtuous, the brave, select the attitude, simple and peace of the world. High value of pencak silat contains educational material to form human being having good character.

Keywords: pencak silat, traditional, modern, character building, local wisdom

Background of the Study

Pencak silat as culture of Indonesian nation has existed since centuries ago. Human being want always develop and defend their life. They face natural challenge and various wild animals by consider motion of various animals. Then, human being imitates way to fight by imitating way animals fight, as source of pencak silat motion. For example, pencak silat motion imitates motion of monkey, snake, tiger and other animal. Various pencak silat schools adopt its name by animal type, place name or island name. In more advance era, the martial art develops more completely and is called as pencak silat. Pencak silat as Indonesian authentic martial art is promoted and led by masters who establish *perguruan*, a pencaksilat training house. Master as a house-leader is someone whose religiousness is reflected in his speech, attitude, behavior, wisdoms, knowledge, visions, and actions. PencakSilat martial art is a cultural form to defend oneself from any threats coming from his inner self or any outer dangers.Inner threats can be in a form of vulnerability toward earthly temptation. Pencak silat is not only considered as a skill which can protect one-self from all sorts of physical dangers but also contains teachings which can give spiritual strength as a part of self-endurance. The natures of pencak silat Indonesian heritage have been developed throughout generations so that it comes to its present form. Those developments are intended to bring goodness and benefits for the society in terms of physical and spiritual values. These values contain educational matters which are essential to shape well-mannered people.

Pencak silat has habit and unwritten provisions. Each martial art skill has philosophy that should be understood and applied by one studying the martial art. The more one masters a martial art skill, the higher obligation in understanding and applying its philosophy. It is caused by two matters. (1) Martial art skill education has objective of shaping human being with highly good character that can do self control and apply good action giving positive benefit for self and society development. (2) Martial art skill will be danger if it is owned and

mastered by irresponsibility persons. In Indonesia, there are many pencak silat schools that have many sameness and similarity in philosophical aspect. This research cultural engineering in pencak silat for character building local wisdom.

Methods

The method of this study used factual historical approach method. The device elements methodically through the stages: description, critical analysis, and interpretation to reveal the meaning contained cultural engineering in pencak silat. Then synthesis, to find a unity of complete statement on the original meaning behind the culture of pencak silat, which aims for safety. Finally, critical reflection was conducted to give interpretation on pencak silat teaching in newly manner for character building local wisdom of pencak silat in comprehensive manner.

Findings and Discussion

Culture of Traditional Pencak Silat

Mix of martial art with magical aspect can affect view of conservative school group over pencak silat as sport. In general they did not acknowledge this aspect and consider pencak silat as martial art. They did not follow competition activity with reason that techniques they have are too dangerous for competition because each steps and attach used inner power that may lead to death. In this matter, conservative school hold principle that its ancestor defines that pencak silat is only used for defense of necessity. Notosoejitno (1997), explain characteristic of traditional school as follow, (1) The leader position is inherited from generation to generation, which mean the founder will teach his student to inherit the school,

(2) Admission of candidate student is limited through selection and thigh probation,. (3) Education, teaching and practice method is monologue and conservative. Student should follow what is taught by the teacher and the motions did not change, (4) Provision, rule and code of ethic of the school are simple and unwritten. Usually code of ethic is recited together by student when they will start practice, (5) Violation against school discipline is given with sanction of termination as member, (6) School did not know attribute or administration and written documents related to organization, education, teaching and practice, (7) The school did not take feed or contribution from member, (8) School activity is funded by school leader. The school teaches life philosophy and body health and also teaches motion beauty by including art of pencak silat in traditional theater such as *ludruk*, *lenong* and *ketoprak*. In addition, the school is happy to perform art capability in public by doing martial art performance in open area in folk parties.

Characteristic of modern pencak silat

The openness is required to develop pencak silat as modern sport science by composing competition system. Pencak silat competition is not contrary to pencak silat philosophy. After the game is over, pencak silat players shake hand as friendship mark with other school. These schools deny view that a pencak silat player did not indicate their capability and focus attention to wining in competition area. In order for winning the game, they are pragmatist and selective that select from various sources. Motion and technique that is considered most effective to defeat opponent in competition area is adopted and taught in the school. Conversely, motion and technique that cannot result in score are left or they are taught for conservation as culture heritage. Rational liberal pencak silat school did not deny foreign cultural element and explore knowledge from other martial art when it may be useful

for example taking techniques from Karate, Judo, Kuntao and other foreign martial are by use it to increase performance (Surohadiprodjo, 1982).

Liberal rational pencak silat school play role to introduce principle of study and modern sport practice to pencak silat universe. Memorization of motion is eliminated definitively by selecting new practice method to increase motion quality and technique. Practice was done massively; student is encouraged to develop some special technique that suit to body structure shape and their capability as special technique. Teacher explain in detail and deep benefit and objective of each movement to their student. Student can understand and develop by giving freedom to work and having opinion to other pencak silat player and release pencak silat from past binding to meet era demand and allow transition of pencak silat from martial art science to sport. Notosoejitno (1997), explain characteristic of modern pencak silat as follow (1) Leader and administrator of school are based on election among school cadre that is considered capable of being leader, (2) School is open and free in receiving student candidate, (3) School do not use probation period but is substituted with education and practice era as beginning period, (4) Education, teaching and practice method is dialogical and analytical. Student is given with chance to ask and has right to ask or state opinion on any thin taught, (5) School discipline is enforced through awareness and traditional argument, (6) Passing examination is not only related to physical capability and mental capability but also capability of proposing report of pencak silat theory as result of their research, (7) Provision, rule and code of ethic is formulated systemically and written, (8) School has attribute, administration and written documents related to organization, education, teaching and training, (9) School collect fee and contribution from its member as fund source to finance its activity, (10) Trainer got compensation although there are trainer willing not to receive and the fund is given back to school,(10) It has written administration such as student registration and school documentation. Some example of rational liberal school is Bangau

Putih, Satria Nusantara, and Perisai Sakti Mataram in Yogyakarta. According to growing demand of society that is increasingly educated, smart, rational and critical, traditional and transitional pencak silat school will develop and change to be modern pencak silat school with relatively professional management and education.

Cultural Engineering Pencak Silat

Pencak silat developed integratedly in people life that is part of traditional custom of ethnic group in Indonesia. In some regions, pencak silat still play important role in custom ceremonies and its continuation is kept by society figure. Although there are various pencak silat schools in Indonesia, in essence they have common characteristics. Pencak silat contain four inter-related elements: sports, art, martial art and spiritual. (1) Sport pencak silat means each physical activity lied by spirit against own self, other and natural element. When pencak silat is combated, it should be done gallantly. (2) Pencak silat as art means that it functions as entertainment and performance media in which each attitude and motion is shaped and regulated to reach art beauty. (3) Pencak silat as martial art has meaning as effort to self defense from attack or danger. (4) Pencak silat as spirituality means that mental spiritual value is obtained from regular exercises. A fighter (*pesilat*) is not only taught to know his physic and to develop his capability of increasing skill, but also understanding living nature. Element of pencak silat motion in each school has different emphasize depending on situation and condition of environment in which the pencak silat grow and develop. In addition, there is proposal and effort to enter pencak silat art into official curriculum of official school and higher education institution with following reason: (1) Pencak silat is part of national culture that should be conserved, (2) Pencak silat is special martial art of Indonesia that is heritage of ancestor, (3) Pencak silat can give physical and mental spiritual power required for national

resistance, (4) Pencak silat can shape steady and stable personality, (5) Pencak silat can give contribution as media for guiding and developing youth and heighten cultural value.

Good Character Building Pesilat

Pencak silat teaching has some benefit that is obtained from its exercise as form of good character education. Bashori (1996), explain the benefits such as (1) Discipline attitude. Almost all pencak silat schools emphasize discipline. It is applied in on-time exercise. Participant coming late will get punishment. The other is willingness to keep school oath. There is sanction for people violating the rule. Discipline is prepared through various orders that are expected to shape disciplinary life style. (2) Self confidence attitude. Martial art skill give great contribution for safety feeling, which in turn can grow positive and optimistic attitude. It is a feeling of capability to deal with hamper and still being strong in facing threat. According to many researches, self confidence attitude is one of ways toward living success. (3) High motivation. Individual having high motivation can undergo hard pencak silat exercises for years. Motivation is a kind of thought related to how do something well. People with high motivation can be known with energetic attitude.(4) Helping to create concentration. With exercise fighter can focus on certain target, when the opponent is only one or divide it when there is many opponents. Such concentration exercise is useful for daily life such as in campus, office or in other places. (5) Self control. In silat world, there is philosophy of rice concept meaning the more content, the deeper bowing. It means individual with high silat skill will have self control capability. Essence of self control is capability to hold desire fulfillment when the desire is against ethic norm or there is higher goal. (6) Tolerance to pain. With hard exercise, physical impact make fighter have familiar experience with pain. Bruise, sprained, out of joint, and so on are daily exercise for silat doer. Capability

to resist pain make fighter has good psychophysical endurance. (7) Creating creative power. One of differences between pencak silat and other martial art types is broad opportunity for movement and its variety development. The condition make fighter has productive though to find out various more beautiful and effective alternative motion. Good fighter is creative person having capability to play with idea, concept, symbol, words, number and especially seeing unusual correlation between the ideas. In this more complex era, creativity is important.

Wisdom Pesilat in Persaudaraan Setia Hati Terate

Through the self-culture of pencak silat, humans expected to have five characteristics of good human beings in order to obtain salvation in life. Salvation is obtained by a loyal citizen attitude five hearts terate. Harsono (2003), describes five characteristics are (1) The virtuous, that a virtuous know right and wrong as well as piety to God. Someone that has possess noble manners also reflected the attitude of being willing to sacrifice the interests of the people and always try to give precedence to the interests of the community, nation, and State rather than private interest or group, (2) The brave and not afraid to die, that is the courage which is based on the truth will bear a force. The attitude of *adigang, adigung, adiguna* showcasing the strength and pride for a less noble purposes will be crushed by the truth and justice. Humans PSHT must the underlying struggle of her life armor spirit, must dare to face the challenges of life with a vengeance and trying to ward off the challenge with full spirit, (3) Select the yield attitude, that is the attitude of dare to yield likely to be closer to humble, not arrogant, and understand the existence of others. Human prosecuted wherever possible be wise and can sort out carefully, where that principle and which are not the principle then always try to put a human on human proportions, (4) Simple, it means that

being and acting with a value of earthy, natural, not contrived and not force myself (*ngangsa*). The character of this obligatory employee owned PSHT in order to attain inner happiness, (5) *memayu hayuning bawana* (maintain safety and peace of the world), I means that human should always bring peace and benefit for the environment. Human should always emit the rays of love, bring calmness, serenity and well-being for the people around him. On a deeper level again, the attitude of understanding the existence of others this will foster awareness of the environment and understand the universe. In fact, this awareness will bring someone toward tranquil life.

Conclusion and Suggestion

Culture of pencak silat has been developed hereditary so achieving its present form. Pencak silat contains martial art, sport, art and mental spiritual element. Higher value of pencak silat will be useful for good character education. Essence of pencak silat is looking for true truth that play role in implanting good character values in position as God crater, personal, social and universe. Pencak silat education contain good character director to shape attitude with high moral of honest, responsible, independent, brave, and humble nature. Attitude pesilat setia hati terate is the virtuous, the brave and not afraid to die, select the yield attitude, simple and *memayu hayuning bawana* (maintain safety and peace of the world). Pencak silat with the background Javanese culture that embodies his teachings by symbolic in the form of symbol, openings, the motion of jutsu. Self-defense of pencak silat as a form training ourselves by motion of body and a breath can make human of Javanese was aware of the limitation faced nature and Allah.

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Language Fetishism in Indonesian Popular Songs and Its Influence to Indonesian's Young Generation

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Abstract

This study aims to describe the forms of Indonesian Popular Songs which has erotic and sensual lyric or we call it as language fetishism and its effect to the young generation. We choose the terms of fetishism, because of its characteristics, which can influence someone who is addict to the songs and motivate them to find such a song to fulfill their sexual desire. The data were collected from the population of Indonesian popular songs during the 2000 - 2015. All of the data were analyzed by using descriptive qualitative method. The results of the study are as follow. There are two types of language fetishism from the songs, which displayed openly and transparently from the lyrics of the songs. The transparent type can be seen from the following sentences, "*kauberiakusurgadunia*", dan "*inginkuulangisurga yang terindah*". Whereas, the open type of the song can be seen from the following sentences, "*kausentuhakusampaigemetartubuhkudariujungrambutsampaiujung kaki, kamumulaimencumbu*", and "*akudiciumnya, akudipeluknya*". Based on the data that has been collected, there are 98% confessions of teenager that every time they heard the songs, they

imagined every event which try to be described from the lyric of the songs. And finally, the songs can motivate the teenager to do something related to the sexual activity.

Key Words: song lyric, language fetishism, young generation

INTRODUCTION

Language is the most important communication media in the world. With language people can interact, share their opinion, expressing emotions and feelings and work together. Meanwhile, in a song, the language is used as a mean of communication to convey thoughts and feelings of a songwriter to the audience.The songwriter has different tastes in expressing ideas, emotions and feelings. In writing the songs, they use poetic language, polite language, and sometimes they also use vulgar language.

According GorysKeraf one of language function is as a mean of self-expression. Form of self-expression is what appeared in Indonesianpopular songs. Therefore, the government frees people to argue and express themselves. It becomes a boomerang for the government when they try to promote the character education for the students whether on the other hand they are facing the social conditions that are far from the moral values. And language fetishism found in Indonesian popular song is become one of the example.

In general, fetishism is defined as a term for someone who has sexual disorder (Wikipedia: 2016). This kind of sexual disorder make the person feels sexual satisfaction every time they interact to some object or something. Language fetishism means that someone who has sexual disorder related to the language of thesong. To be more clearly, language fetishism is focusing to the person who refers to the song writer or song lover, who is enjoying the language of the song because of its sexual or erotic language.

The developing process of human behavior thatis influenced by the actual fetishism language is quite complex. It needs a simple but comprehensive learning process performed

by users of language, stimulus and response.According to Skinner, together they comprised what was called a reflex—on the theory that the disturbance caused by the stimulus passed to the central nervous system and was reflected back to the muscles (2014: 47). And finally it can influence the behavior, because it will control the mind of the user or person. If the user, in this case is the song lovers,frequently interact to the kind of the songs, it will automatically be included that they have language fetishism tendency. In 2008, Dr. A Brian Primack found that 1 among 3 teenagers, who frequently interact with this kind of fetishism songs for approximately 14 hours a day proved to actively perform sexual favors. He also says those teenagers who love listening to the fetishism songs have higher risk in depression.

In this study, the writers want to analyze how severe the condition of Indonesian popular songs. To be more specific, the writers focus the study on 1) showing the form of language fetishism in the text of Indonesian popular songs and 2) to know how far the language fetishism from the song can influence the Indonesian young generation.

METHOD

This study was conducted using two methods, the analytic descriptive method and qualitative methods. Theanalytic descriptive method can be done by describing the facts which followed by analysis (Ratna, 2004: 53). While qualitative methods intended to explain this studyto be more accurate in describing the results of the analysis of the song.

The stages of this studyare: 1) a preliminary study with an analysis of the conditions of the song and theoretical analysis of collecting data through questionnaires and direct observation 2) Organizing data collection; 3) analyzing the result of data collection; 4) describing the results of the analysis; and 5) describing the destructive potential that can be inflicted by these songs.

DISCUSSION

***Belah Duren* Song Lyrics**

The lyrics *Belah Duren* popularized by Indonesian dangdut singer Julia Perez. The song lyrics contain the story of the first night experienced by two people who lovedeach other. In the song, the first night activities identified with the language "*Belah Duren"*The words'*Belah Duren'* actually already popular among the society. In philosophy, language *duren* interpreted as the fruit which very expensive, sweet, and very enjoyable. Activity of '*Belah Duren'* was sexual intercourse carried by a pair of newlyweds. Expression of fetishism language of the song was as follows.

Makandurendimalamhari
Paling enakdengankekasih
Dibelah bang dibelah
Enak bang silahkandibelah

The lyrics above served as the chorus of the lyrics that can be repeated. This can be interpreted as an important part of the song that was emphasized by the songwriter; the description of "making love" activities.In the lyrics also mentioned that *makanduren di malamhari*which means that activities like sexual intercourse which is conducted in the night. In the next lyrics, *paling enakdengankekasih*, obviously explain about the sexual activity will be very enjoyable if we do it with someone that we love. Invitation to arouse the audience through this song was clearly written on the lyrics '*dibelah bang dibelah'*. The lyrics of this song was a hint of an invitation to start a sexual relationship given by the woman to her partner to do so immediately, namely '*belahduren'*.

The songwriter also gave the stereotype that '*belahduren'* was commonin society, preferably and waiting for everyone. As if '*belahduren'* was an inevitability or necessity to do newlyweds on the first night. In fact, in the extreme the songwriter said*sampaipagi pun*

*yowis ben*suggesting that first night activities, particularly 'belah*duren'*or sexual intercourse was fun for the newlyweds.

Semua orang pastisukabelahduren

Apalagimalampengantin

Sampaipagi pun yowis ben

It was also said by the songwriter that '*durian*' on the first night was exceptional, which meant sexual activity on the "first night" was very different than another times.

Yang satuinidurennyaluarbiasa
Bisabikin bang gatahan
Sampai-sampaiketagihan

Satu Jam Saja Song Lyrics

Satu Jam Saja or one night stand is a song popularized by Zaskia Gothic. One night stand actually has the negative sense in meaning. In English also known as casual sex, meant having sex without commitment. The lyric can be seen as follows:

Akusayangjantungkudeg-degan
Waktukamupelukdiriku
Akusayangbadankugemetaran
Waktukamukecupkeningku

The text above is describing the sexual activity between two lovers directly. There are many feelings felt by the woman as a subject of the song. She felt passionate when her lover touched and hugged her passionately. She also felt tremble and thrill every time his lover kissed her.

Satu jam sajabercumbudenganmu
Satu jam sajakudimanjakanmu
Satu jam sajakubercumburayu
Satu jam sajabercintadenganmu

As we can see here, all of the lyrics above have language fetishism. The chosen words by the song writer explain more about the sexual activity of the two lovers. From this language fetishism, we can assume that the woman only needs one hour relationship or to be more clearly she only want casual sex from her partner. Of course, thissituation is very danger to be known by the listeners, because it will influence the listener to imagine of doing something as stated in the lyric.

The erotic lyric punctuated with the next lyric, which is clarified the erotic moment of one night stand. Just like in the lyric below

Akudisentuhnya, akudibuainya
Akudiciumnya, akudipeluknya
Akudicumbunya, akudirayunya
Satu jam saja oh mesranya
Satu jam saja

The singer said that she is been touched, caressed, kissed etc, which is meant that they were doing sexual activity. That activity is a form of fetishism which is used by the song writer to cultivate the power of suggestion and attract the public. This sexual activity which done by two lovers (probably unmarried) is something that cannot be accepted in our social culture. But the woman felt pleasure and happy when the sexual activity dominated by man. She felt worshiped and spoiled.

The Influence of Indonesian Popular Song Containing LanguageFetishism to Teenager

It was known that the teenager is a person who is familiar with the music. There were no teenagers who do not like music, including the type of popular song that was currently being developed in the society. The songs can be dangdut, campur sari, and pop. Based on the research, teenagers liked with popular songs and often heard the song, either intentional or unintentional. On average, they listened to popular songs for 1-5 hours a day. The songs were heard repeated, it meant the song played today, tomorrow or the next day will be played.

The data was also known that 87% of teenagers prefer to listen to songs alone than together. They enjoy popular songs outside of school hours learning. Popular songs more often heard in the house when they were alone, both when relaxing or during learning. Thus, the song can be friends while learning. The following table was about teenagers respond of popular song circulating on the society.

Table 1.Teenagers Responses of Popular Song 1

No	Elements	Percentage
1	The interest of the songs	59,2%
2	The understand of the song lyrics	73,6%
3	Erotic lyrics on popular songs	85,6%
4	Taboo popular songs	82,4%
5	Popular songs in society	92%
6	The influences of popular songs to the listeners mindset	88%

According to the table above, it can be explained that as many as 59.2% of teenagers interested in popular songs. Furthermore, as many as 73.2% of teenagers also understand the lyrics of popular songs. In connection with the view of the themes contained in the popular songs, 85% of teenagers admitted that the theme of popular songs nuanced eroticism or sexuality. Because nuanced eroticism, as many as 82.4% of teenagers assumed that popular songs lyrics were taboo. However, those songs were very popular in the society. This statement was made by 92% of teenagers. The relation of the popular songs influences of the mindset of the audience, 88% of teenagers admitted that those were very influential.

Table 2.The Correlation of Listen to Songs with Mindset and Behavior

No	Elements	Yes	No
1	Listen to the popular song can foster the spirit move	70%	30%
2	when they hear a popular song, the listener will imagine that there are events in the song	96%	4%
3	when heard constantly will influence the teenagers behavior	96%	4%
4	Listeners tune emotion while listening to the songs	100%	

5	There is a desire to do what is sung in the song that was heard	85%	15%

According to the table above, it can be explained that 70% of teenagers feel motivated active when listening to popular songs, the remaining 30% of teenagers admitted to a popular song could not foster the spirit of a long day. Furthermore, the condition of the listener's mind when listening to popular songs, 70% of teenagers admitted to imagine events as the existing content in the songs that they heard, the remaining 4% of teenagers did not recognize it. Then, the effect of the song to theteenagers on behavior, it was known that 96% of teenagers admitted that there was a correlation, that was, if a popular song to be heard continuously, will affect the behavior of teenagers and 4% did not recognize it. In connection with the influence of the emotional song, 100% of teenagers admitted that the listener will listen to the songs emotionally. Furthermore, the behavioral effects, 85% of teenagers admitted that there was a desire to do something what they heard in popular song, the remaining 15% did not recognize it.

Table 3.The Effect on the Teenagers Behavior

No	Elements	Yes	No
1	Listeners often sings (memorized) wherever they are	80%	20%
2	Listeners often use the word / term on the songs	85%	15%
3	Listeners utter affectionate term in popular songs to the loved ones (boyfriend/girlfiend)	68%	32%

Based on the above data, it was known that teenagers that often listen to popular songs will have an effect on behavior. They would sing his favorite songs, wherever they are. This was supported by data acquisition, ie as many as 80% answered 'yes' and 20% answered 'no'. Teenagers often use the term or words that existed in popular songs that they often heard in everyday life. This was evidenced by as much as 85% of respondents said yes and 15% said 'no'. Furthermore, teenagers often express terms tenderly on the song to his loved ones (boyfriend), as much as 68%, the remaining 32% said 'no'.

CONCLUSION

It was undeniable that the songs that circulated in society were very influential in the mindset and behavior of the listeners; it was proven by teenagers who were respondents in this study. In this chapter presented a discussion of the results of existing research.

Based on the research results, there were some findings that can be a muse. The condition was a normal fact that almost everyone probably experienced it. However, the fact said that 85% of teenagers admitted that there was a desire to do what was sung in the song that they have heard. The fact says that was a small portrait which became a thought for parents. The desire to do erotic scenes was something that was harmful for teenagers. If theiryouthful desire can be detained, it will be good, but if it cannot be detained, it will caused deviant sexual activity to their friend and their lover. The condition was continuous with the finding that 68% of respondents admitted to frequently utter the term affectionately as the words in the song audible to the loved ones or girlfriend.

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DEFINING INDONESIAN NATIONAL CULTURE AS THE BASIS OF CULTURAL ENGINEERING

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ABSTRACT

The discourse of Indonesian culture mostly is still inside the theme of the traditional one. The teaching of culture cannot overcome the barrier of culture as traditional institution. The same condition applies to the field of cultural discussion. Meanwhile, there are many aspect of popular culture which affect the view and perspective of Indonesian youth. Those aspects come from the wide spread of Internet and mass media thru out Indonesia. In today world the mass media, specifically the network media, have become the key player in spreading news and any sort of information to the public. The problem arise from this phenomenon, there is no strong regulation or strategy on how to build nation identity or culture. Censorship may close the aspect of pornography, fundamental values, hate speech or SARA (ethnic, religion, race and intergroup) issues. Censor cannot bring a solution to problem of global values and popular beliefs which attach in the mass and social media. Cultural engineering can offer the suitable keys to answer the question of local identity versus globalization values. The most basic step is to establish the notion of national culture which is different from local or traditional culture. Prior to engineering the culture, Indonesian authorities must define what

are the values of Indonesian national culture, how its form, the products related and how it different from the traditional ones. Afterward, we can engineer the strategies and policies to communicate, promote and share the whole aspects of Indonesian national culture.

Keywords: **National Culture, Identity, Indonesian Young People, Style, Taste.**

Background of the Study

Indonesia is a nation with many tribes, ethnicities, religions, system of beliefs, and local languages or dialects. Its history has been color by the colonialist, the civil revolution, the old order, the new order until the reformation time. All those aspects shape the Indonesian people in many ways. The development of its identity has always been in a turbulence state. The rise of information technology and the development of Internet also played a major role in shaping the contemporary national identity of Indonesia.

The discourse of Indonesian culture mostly is still inside the theme of the traditional one. The teaching of culture cannot overcome the barrier of culture as traditional institution. The same condition applies to the field of cultural discussion. Meanwhile, there are many aspect of popular culture which affect the view and perspective of Indonesian youth. Those aspects come from the wide spread of Internet and mass media thru out Indonesia. In today world the mass media, specifically the network media, have become the key player in spreading news and any sort of information to the public.

The use of social media is massive in Indonesia today. Almost all the people author met own one or two social media account. Facebook is the most common, followed by twitter. The young people in Indonesian urban places even have three or four accounts in different social

media. There is a huge need to socialize, communicate, interact with people in any social media exist on the web for existence, social and identity reasons.

The problem arise from this phenomenon, there is no strong regulation or strategy on how to build nation identity or culture. Especially, with the strong tendency to receive global values from the use of social media and internet in Indonesian people. For Indonesian young people, the absent of the understanding toward national culture receive mixed reactions. The resulted attitude and actions show how the young people of Indonesia stammer in differentiate the physical aspect and the mental aspect of national culture.

We still see the product of so called national Indonesia mostly batik in the physical aspect in social media status or photograph. The mental aspect somehow differ, mostly the talks, topics and themes of the discourse were not so Indonesia. Indonesian young people use the social media for gossips, show off, criticize and share contents of their interest. In some of status or posts, there were visual graphics, photographs, or texts which are not relevant to Indonesian values.

Censorship may close the aspect of pornography, fundamental values, hate speech or SARA (ethnic, religion, race and intergroup) issues. Censor cannot bring a solution to problem of global values and popular beliefs which attach in the mass and social media. The policies to censor the several posts or status in social media will not bring anything positive if there are still no grand strategy to develop and socialize the national values of Indonesia.

At this point, Cultural engineering can offer the suitable keys to answer the question of local identity versus globalization values. The most basic step is to establish the notion of national

culture which is different from local or traditional culture. Prior to engineering the culture, Indonesian authorities must define what are the values of Indonesian national culture, how its form, the products related and how it different from the traditional ones. Afterward, we can engineer the strategies and policies to communicate, promote and share the whole aspects of Indonesian national culture.

Methods

Qualitative is the primary method in the paper. In author opinion, qualitative will be the best methodology to reveal and identify the hidden pattern which can be seen in the understanding of Indonesian young people and their understanding of national values and culture. The chosen theory used is the cultural studies approach of semiotics and psychoanalytic. The role of theory in semiotics is to make visible the underlying, non-perceptible system by constructing a model of it (Buckland, 2000), while the psychoanalytic used to reveal the illusion of reality (Metz, 1983).

Research began by analyze the fields and scenes of the discourse of Indonesian young people whether 'real' (malls, cafes, public places, etc) and 'virtual' (online, social media, etc). The semiotics used to encode and decode the meaning of a text or set of texts in those fields and scenes. This approach then followed by relating the changing status of denotative and connotative meanings to see the bigger picture of ideology and myth of Indonesian cultural identity. The psychoanalytic theory used afterward to determine how the imaginary and symbolic values unconsciously enter the minds to give the ideas of imitating. The literature, academic journals or newspapers articles that have direct or indirect relation to the theme of consumption, consumerism and new trend in Indonesian society served as the secondary sources to the research.

Findings and Discussion

Claude Mollard (in Kagan, 2004) states, "Cultural engineering is the ability to bring optimal solutions, in terms of quality,costs and delays, to the demand from partners in cultural life: [demand] in terms of goalsetting,programming, fund-raising and technical realization of projects."

"Cultural engineering is compatible with the concept of cultural management, if cultural management is not defined as 'gestion' (the administration of things, a mere technique), but as "the art of directing projects from the original concept to its final realization."

As commonly known, the high and popular (low) culture have they own way of representing their tastes thru style. The way they using the bodies as a representation of ideology have widely known. Among Indonesian, the difference of style not only based on the economical, political, sociological, or cultural level, but also from the way they were raise from childhood to adolescence.

Styles and tastes in this study will be related to the understanding of national culture and how could Cultural Engineering be used to promote it to a higher level. Cultural engineering here will be considered as "the art of directing projects from the original concept to its final realization." When this term applied to the condition of Indonesian culture today, then we are facing several obstacles before the original concept could be delivering to its final realization.

As mentioned above, there is still no stable and strict concept concerning the notion of national identity of Indonesia. In Indonesia today, there is no official guidance of national

culture. If in the 1928, Indonesian has agreed to use Bahasa as the national and official language, today the further agreement concerning culture has not been finalized.

Pancasila as the national philosophy can no longer touch the inner sense of Indonesian youth. Neither the values be the ideal since there has been no significant work to make it more suitable to the need of the youth. Pancasila only stays as classroom material teaching. By that design, it will no more than slogan.

The styles of Indonesian youth which can be seen in social media are the reflection of the chaos understanding of national identity. The styles of high class Indonesian young people are no different than their fellow in United States, Europe, Japan or Korea. We can see the huge influence of Hollywood styles, as well as the Japanese or Korean pop styles. While for the low class people they have a tendency to be follower.

The tastes are greatly the same. They have the taste for Indonesian products when something trend attached to it. The Indonesian products will not benefit them in the designated uses. It will only be useful as the trend signs. The existence of several social media accounts which seen by many Indonesian youth, mostly did not identified themselves with Indonesian tastes.

The globalized styles and tastes is also the styles and tastes of Indonesian young people. These people generate no genuine Indonesian culture. The facts like this makes cultural engineering is not possible in recent situation of Indonesia. There is a huge demand for certain policies concerning national culture are made first.

In the middle of globalized styles and tastes, there is a term in Indonesian society for unidentified group of people. The one labeled as Kampungan. Kampungan generally can be

identified through the use of accessories on the body; fashion styles, certain colors and unelite behavior. The signs are then transformed into symbol that separates those who kampungan and not. The signs will be carefully examined to prove the truth behind symbolic facts of those signs.

Kampungan is a word which so difficult to describe. In the general term, kampungan used to explain a style or taste which misplacelly used (that is why it cannot be easily translate to plebeian). The style or taste is a form of bad copied from several style which are popular at the time. The uses of flashy colors, big and shiny accessories, not in place glaring make-up are the common signs of the visualization of kampungan. The impersonation spread thru the visual objects such as films, TV advertising, sinetron (the television serial which broadcasted every nights for scheduled time) or viral on the internet. The impersonation which not only affecting the style and taste, but also the way people think and their aesthetic decision.

In Indonesia, kampungan is used to describe the different social and economic status among the people. The word used to mock the ones which are categories inside of it. In the contemporary culture of Indonesia, kampungan has been a powerful weapon to show how miserable someone lives is, uneducated, unaesthetic, awful and bad. Kampungan then becomes a world of its own. A world which is seemingly not have a right to exist and must be excluded from the ones whom consider themselves modern or "ngota"

How much kampungan has been rejected, it can be seen somehow, as the way Indonesian people adapted the globalized values. The inability to buy certain expensive products made them purchased the fake ones. In some cases, they produce almost same and identical products. These tendencies result in the unique realities which were different with the

condition they try to imitate. There is an aura of a real Indonesia in the mixed styles and tastes of the people.

This fact was the result of the gap among the inability to purchase, the needs to establish self identity, the level of education and social status. The absent of policies or guidance of national cultural identity has made the today condition interpreted differently by different level of people. Kampungan is the reality in between the modern people and the traditional people of Indonesia.

No one or no groups of people in Indonesia want to be included in this label. But if we look closer, most people who live in the urban places or the group which benefited the most by the economic policies in Yudhoyono's era could be consider as kampungan. The new rich of Indonesia, with their tendencies to reach for higher status are not equipped with the knowledge needed for the class-climbing.

Kampungan could be the new Indonesian face. The people who are affected the most by the globalized values which resulted from the economic reform in Indonesia. While the national culture has not been define yet, the kampungan people has already identify their status and position in Indonesian contemporary culture.

The names of Iwan Fals or Slank (singer and music band) are famous throughout Indonesia. Young people know more about their music and song lyrics rather than the Pancasila values. Their concerts and shows were always full. Along the shows, the audiences could sing the songs together from beginning to end. On the other hand, try to ask them the nilai-nilai pengamalan Pancasila, it would end in disappointing result.

Indonesia is facing that condition. Mollard's cultural engineering could work on tourism areas or traditional places with specialty. But to address it to the bigger target, especially the young people, it would not work too well. To reach for nationally cultural engineering, the first step must be to define what is the power of Indonesia today? What are the most advance values to be promoted as national culture? Can Indonesian culture be the same as the old days? Or has it change completely and transform into a new face?

Conclusion and suggestion

Cultural engineering can offer the suitable keys to answer the question of local identity versus globalization values. The most basic step is to establish the notion of national culture which is different from local or traditional culture. Prior to engineering the culture, Indonesian authorities must define what are the values of Indonesian national culture, how its form, the products related and how it different from the traditional ones. Afterward, we can engineer the strategies and policies to communicate, promote and share the whole aspects of Indonesian national culture.

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THE EFFECT OF ENGLISH IN

THE DEVELOPMENT OF CULTURE MANIPULATION

TOWARD STUDENTS' ATTITUDES

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Abstract

Change is a natural consequence that will inevitably occur in life and bring the manipulation in its development as a result of a process. Man with his thoughts and experiences will always make new innovations including the innovation or manipulation of culture that finally deliver complex effects on the environment. In a process, language greatly influence to the culture. Language and culture have an equal relationship, because language is a reflection of culture that shows the mindset and identity of a particular community, so that it determines of how someone acquires and organizes the natural and social world around them. English as a communication tool especially in the education environment is the starting point of cultural manipulation occurs. The idealism in saying English will make a new mindset that affect to the culture manipulation and also greatly impact to academic life even in various aspects both social, political, economic or science and technology. In addition, English gives much contributions toward the original cultural values and is very accommodating and adaptive to the cultural values espoused, because it is able to present a variety of interpretations on the meaning where the meaning is never absolute, always determined by variety of contexts

which always refers to the signs contained in human life in which there is a culture. Because of the reason, here, English has a great role to affect the sustainability of Indonesian culture. This study is a qualitative study using a sample of sixth semester students of English Department at Tidar University in which later the data is processed using a descriptive analytic method. From the analysis it can be concluded that English really affect to the mindset and students' attitudes thus it is very influential in culture manipulation occurs in their community.

Keywords: English, culture manipulation, students' mindset and attitudes

INTRODUCTION

Language as a communication tool genetically only for human. The existance of a language is strongly influenced by the dynamics that occurs in communication and experienced by the speakers, so the factors around the speaker, like a religion, habits, customs, lifestyle, mindset, political background economic, social and cultural rights will also determine the language and the output of the language. Language is the identity of a nation that will automatically reflect one's culture. Through language we can recognize a person's culture as well affect his culture. Language and culture are two sides of different currencies, but it can not be separated, because the language is a reflection of the culture and identity of native speakers, so the language can determine the progress or dissapear itsculture.

For communication in the world, the use of language which can be understood, used, and agreed in general is very important. By the existence of the agreement implies that there is a language besides his/her language to be used in interaction with people of other nations. Due to the language agreed upon in this case is English so directly all English users will strive to learn and apply.

To face the challenges in the global era, all countries in the world included Indonesia must show identity and the ability in the international competition. To prepare it, the world of education in Indonesia for all levels are expected to use English even though only as an introduction in the school or campus. Although it is just for the instruction language, not to daily communication, automatically we do not only learn the language, at the same time we are also studying many aspects brought by the new language, eg English. In learning a particular language, such as English, foreign cultures were taken automatically by the language indirectly will be studied and included in the learning patterns because basically between language and linguistic aspects can not be separated. Thus it can be said that language can influence the culture created today.

This discussion will focus on two things: the relationship between English and culture as well as the relationship between English, culture and habits, in this case, the sample was taken from the English language learner, in the sixth semester, English department, Tidar University.

METHOD

The research method is basically a scientific method to get data with a specific purpose (Sugiyono, 2012). In accordance with the title of this reesearch, it can be seen that the material used is the effect of english in the development of culture manipulationToward students' attitudes. This research is a qualitative research that produces descriptive data in the form of written or spoken word from people and behaviors observed. In other words, a qualitative study will generate data which can only be measured directly, it can also be observed and analyzed in accordance with the theory of the problem. The method used in this research is descriptive analytical method, which aims to describe a condition occurs at this time by using scientific procedures to address the actual problem. In this case the authors first

describe about the relatioship between language and culture than later the relationship

between English, culture and student's attitudes. It can be concluded if there are several

scientific stages performed in this study are as follows.

a. Specifies the data source

   The sources of the data in this study include the source of primary and secondary data. The

   primary data source is a source that directly provide data to researchers. The primary data

   source in this case about the relatioship between language and culture than later the

   relationship between English, culture and student's attitudes, while secondary data or

   supporting data is the reference books that support the analysis.

b. Research techniques

   - The techniqueof collecting data

      Data collection techniques used in this study include: (1) through heuristic and

      hermeneutic reading, (2) interview, (3) questionnaire, and (4) observation

   - The technique of data analysis

      Based on the existing problems, the rules taken to analyze the data is as follows:

      1. Collecting data

      2. Identify the conflict or problems

      3. Analyze results

      4. Triangulation / comparison

      5. Describe the results of analysis

FINDING AND DISCUSSION

   The purpose of this discussion is to know deeper about the language and

attitudes/culture having an important influence on both/reciprocity occurs and the relationship

between the English, culture and attitudes with their intangible cultural change.

Definition Language and Culture

Culture is a way of life that developed and shared by a group of people and passed down from generation to generation. Culture is made up of many complex elements such as religion and political system, customs, clothing, buildings, art, and language. Some of the reasons why people have difficulty to communicate with people from another culture, because culture is also an elaborate device values which is familiar by an image that contains its own idiosyncrasy of each culture. Thus it is explained if the material is a cultural phenomenon, which must be known and believed and done so that the meaning of culture more scrutiny as the whole system of ideas, actions and man's work in the context of social life. Therefore human behavior as a member of the community will be bound by the culture seen his form in a variety of institutions that serves as a control mechanism for all human behavior is something to look for and learn from others. So in other words, culture is everything learned and experienced together socially, by the members of a society. So that a culture is not just the accumulation of habits and behavior patterns, but more it is a system of organized behavior. And culture embraces all aspects and facets of human life, whether it will be material or non-material product.

According to Chomsky, language is a set of sentences, each finite length and contructed out of a finite set of elements so that the language is a tool or a manifestation of culture used by humans to communicate or relate, either in writing, orally, or movement (sign language), with the aim of conveying intentions or willingness to others. Through language, humans can adapt to the customs, behavior, manners of society, and at the same time it is easy to confound themselves with the society.

So language as well as culture, an integral part of human beings that many people tend to think of it is inherited genetically. When someone tried to communicate with people of different cultures and adjust the difference, proving that culture is learned.

The Relations between Culture and Language

Language has several functions that can be divided into two: (1) the function of language in general is as a tool for expression, communication, and conduct the integration and adaptation of social and (2) the function of language in particular is to establish relationships in daily life , embodies the art (literature), studied the ancient texts, and to exploit science and technology.

There are various theories about the relationship of language and culture. Some say that language is part of culture, but others say that language and culture are two different things, but it has a very close relationship, so it can not be separated. Some said that the language is strongly influenced culture, so that everything exists in culture will be reflected in the language. Conversely, there are those who say the language is strongly influenced culture and human thinking or public speakers.

According to Abdul Chaer there are several definitions for linking the relationship of language and culture, namely (1) Descriptive definition, describes the elements of culture, (2) Historically definition, emphasizes that culture is inherited community, (3) Normative definition, emphasizes the essence of culture is as a rule of life and conduct, (4) Psychological definition, emphasizes the usefulness of culture in adjusting to the environment, solving problems and learn to live, (5) Structural definition, emphasizes the nature of culture as a system regular patterned and (6) Genetic definition, emphasis on the culture as a result of human work.

In this case the researcher just focus on some definitions only. According Koentjaraningrat as quoted Abdul Chaer and Leonie in his Sociolinguistics that language is part of culture. Thus, the relationship between language and culture is a subordinate relationship, where the language is under the cultural environment. Yet there is another

opinion which says that the language and culture have a coordinative relations, namely the relationship which is equal, the higher the same position. Language and culture have a coordinative relations, namely the relationship which is the same position equal height. Masinambouw in Chaer (1995: 217) mentions that the culture and language is a system that is inherent in man. Relations with the language of culture is intimately, and often difficult to identify the relationship between them because they affect each other, co-exist and run side by side. According Nababan (1993: 82) there are two kinds of language and cultural ties, namely (1) the language is part of culture (phylogenetic), and (2) a person to learn the culture through language (ontogenetic). Masinambouw mention that language and culture are the two systems inherent in humans. If the culture is the system that regulates human interaction in society, then the language is a system that serves as a means of ongoing interaction. Thus the relationship of language and culture as conjoined twins, fruit du phenomenon very intimately like two sides of a coin, one side of a linguistic system and the other side as a cultural system.

Language is a mean of cultural preservation. A culture will be able to understood and valued by the recipient culture if they understand the language of instruction kebuadayaan. Even the haunting notion that culture was born because of the language, without language there will never be a culture.

Sapir-Whorf theory reveals that language affects culture. They had explained because what expressed reflects the habits of the speakers. In the Sapir-Whorf theory, these habits arise from the language so they insists that language affects culture (habits). For example, in British culture distinction of the word brother (who is born of the same womb) by sex, namely, brothers and sisters. In fact, culture Indonesia discriminate based on age is older so-called brother and a younger sister called. British Culture did not look at you by age but by gender opposite to the Indonesian culture is more concerned in terms of age. This is because the polite culture of Indonesians is more viscous than the British.

The phenomenon between Culture and Language

Indonesia has a lot of culture and language, but preservation of culture is not necessarily developed through public awareness in the language. In fact, language is a cultural mirror of society. So, naturally when the language is less used in urban areas or national in scope, because society as if it were given a "space" to "confident" in express it. During this time, the speakers are still motivated "primordial" only and not with the "space" to tell the language freely. In fact, some various mediasare seenthat languages follow the "market trend". The trend was displayed also in Indonesia it is as a favorit foreign language chosen by the students than deepen their own language.

Language is not just a "property" that exist in students studied unilaterally by linguists, but the language also means of interpersonal communication. Communication is always accompanied by the interpretation of the meaning contained. From the standpoint of discourse, the meaning is never absolute; always determined by a variety of contexts always refers to the signs contained in human life in which there is no culture. Because the language is never separated from the cultural context and its existence has always been overshadowed by the culture.

Language is a cultural product and once the transmitter case of culture in languages communityconcerned. The phenomena, such as the English culture and Indonesians view a day and night are 24 hours. At 1 am British cultural says morning whereas Indonesians say good night because it was night, the sun had not yet risen. Instead eleven, westerns still say good morning; whereas the culture of Indonesia says the afternoon because it was already noon, the sun is high. Besides the speakers a language consists of groups that represent cultural background, perspectives and style of live and also different social status, hence the meaning of a word can be different or have different shades of meaning. For example the

word needed in the Indonesian community in Java means necessary, but in Borneo means pub. Many people call that the speech level is half and half not polite courteous. Some features of the language used of a nation, or a particular region to limit ways of thinking and view of the nation or region in question to the phenomenon in which they live. Thus the arrangement of language and other features owened is the basic factor of how a society views the essence of nature and where they are located.

The Influence of Language (English) Against Artitudes

The influence of the language of the habitual can be proved much.. Many new words or terms set up to replace the old words or terms that already exist. This is because it is considered inappropriate, irrational, less refined, or less scientific. For example the word *picnic* (picnic: English) to replace the word *darma wisata*; *spare parts* to replace the word *suku cadang*, *I miss you* is for *saya merindukanmu*;*meetings or briefings t*o replace rapat etc. These names change regularly as well as the habits occurs in a community.

The sample for this study is the sixth semester students of English Department of Tidar Universi. Formerly where they did have a background as an English language learner they only used Indonesian mixed with their local languages. Since most students of English Department comes from the Javanese that is often used Javanesethis supports the other students to speak javanese and their local language, because every day they interact with students from Java without they realize they follow Javanese Indonesia often they mix their language with the Javanese. This clearly indicates if language very influences the attitudes they do.

After they undergo a process of learning and interaction for some time, they gradually change the style of language and their lives by learning they've done so far. Because they learn English every day automatically they will learn not only the language but also all

aspects relating to it. From the observation it can be taken some changes happen to a student majoring in English. It can be seen from (1) how to dress, although it does not look significant, but they combine the style of their clothes to be more fashionable and stylish westernized, (2) how to perceive and solve a problem, the interpretation of the ideology of thinking is not only the ability to combine the study locally (regional) but also has adopted the mindset and culture of the west, (3) a lifestyle that has begun leaning and comfortable with western style than local one, (4) attitude to life which began contaminated and towards the west. The students are more likely to ignore, overlook and oversimplify the manners for something considered not so significant. Regardless of the character possessed but western culture that tend apathetic and uncaring start to color their lives, this contradicts with the eastern culture is more likely to be familiar with the cooperation, mutual help and care, and (5) the language used, they are more comfortable and valuable instead of using the local language or Indonesia. More they can integrate and use English is more valuable and having high quality even it can be given the higher prestige than those who use Indonesians or local language.

From the observations and findings it can be said if the existing culture will change based on the habits done and this attitudes can not be separated by the language used. The function of language is as a communication tool to make the language as a tool to transfer culture, information, equatethe ideas and thoughts, even to distribute the information and develop the science and technology. Similarly, when a person or a group or community are learning English. They can not only learn the language, but they automatically, consciously or unconsciously, will study the culture, perspective, pleasure, lifestyle and habits of others which would then be copied, performed and duplicated even made how to keep a similarity to show the totality in understanding and using certain foreign languages, especially English. So a language, as exemplified in this study the English will really impact the habit even wider

change the culture of a community, as has been seen in sixth semester students of English department at Tidar University.

CONCLUSION

There are many groups in the world that has its own customs and cultural life - alone. Language plays an important role for them together. So as a society, demanded their similarity or uniformity of language among its members. In the absence of uniformity of language, social relationships will collapse, because there will not understand to each other in communication. International language agreed to communicate and interact namely English, so it is expected all people in the world can master and use it to communicate, especially in responsing the demands in this global era.

Byenglish which must be learned by all people, they should be able to position themselves with high respect to some matters as Mudjia Rahardjo said that the use of language will continue to be different depending on the situation, namely whether the situation is public or private, formal or informal, with whom we are talking, and who might be listening in those words. One thing that is inseparable from the choices we make in the use of language is the cultural dimension. Cultural differences are a conduction in interpersonal relationships. If every individu is already aware, there will be an internal filter that automatically appear on theirselves. Due to the language in this case English is a unity that can not be separated. It will all be infiltrated and support one another. So if there is already an understanding of it the learner or foreign language users will be able to sort out which ones can or not to imitate.

Finally, it can be concluded if the habit (student's attitudes) is determined by the language being studied in this case English because English is the way in cultural map (attitudes). Language tells you, which a person belongs, and where they would go. Language

is very important to understand the perspective of the unique habit owned so the language

and customs is a unity that can not be separated. Language is culture and culture is language.

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Masjid Saka Tunggal Baitussalamas a Cultural Commodification and Asset in Banyumas Tourism

(Sub theme: Cultural Engineering in Tourism)

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Abstract

Banyumas as one of regions in Central Java is rich of cultural diversities which offers many issues to explore closer. Among them are Baturraden Botanical Garden, Curugs (Waterfalls), Begalan performing art, Lengger traditional dance, Calung traditional musical performance and Masjid Saka Tunggal Baitussalam. This research is accordingly aimed at describing Masjid Saka Tunggal Baitussalam as one of Banyumas cultural heritages as well as explaining Masjid Saka Tunggal Baitussalam viewed as cultural asset through tourism perspectives. Located in Cikakak, Wangon, Banyumas, this masjid was established in 1288 A.D and categorized as one of the oldest mosques in Indonesia. This is a descriptive qualitative research since it comes up with the description of Masjid Saka Tunggal Baitussalam as cultural heritage and asset which was elaborately presented. The data were collected through several methods including observation, documentation and interview with some key informants who know about this object for enriching the data description. The results reveal that Masjid Saka Tunggal Baitussalam symbolizes Javanese philosophy particularly in terms of spiritual activities which influence their life. The masjid obtained the

name *Saka Tunggal* (Single Totem) as it has one main totem in the center of the masjid interior part which makes it different from other masjid in Indonesia. Besides, the community of Islam Aboge who practice their worship in this masjid has their own calendar system and still performs several traditional rituals including *GantiJaro* and *RewandhaBojana* festival. These becomes cultural commodification and asset especially through tourism perspective. This site is a promising asset in Banyumas to be developed as cultural commodity in this region.

Keywords: Masjid Saka Tunggal Baitussalam, cultural commodification, cultural asset, Banyumas Tourism.

A. INTRODUCTION

Banyumas geographically lies on the south west of central Java province. It is located in the western part of the province which is near to West Java. The majority of people in this regions make living by cultivating rice fields while few of them are labors. In leading their daily life, they still strongly preserve traditional values and local cultures. Among them are Calung traditional music, Lengger dance, buncisan, begalan. Besides, several tourist objects are offered by local people to attract visitors to come including Baturraden botanical garden, curugs (waterfalls) and Masjid Saka Tunggal Baitussalam (MSTB).

MSTB is one of Banyumas cultural heritages and categorized as one of oldest masjid in Indonesia. Geographically, it is located in Cikakak village, sub district of Wangon, Banyumas. This one-pillar masjid was established in 1288 as it writes on the lower part of the totem in Arabic number. This masjid represents religious life of local people as known as Abogeislamic community, one of Javanese Islamic Tarikat (congregation). They represents Indonesian people which have culture that has been passed down from generation to

generation. When Islam entered Indonesia, Javanese beliefs and cultures assimilate with tradition of Islam resulting in the concept of Islamic syncretism.

This phenomenon would be interesting to study particularly how they preserve and still practice traditional rituals and values among practical and globalized environment in this era. The fact that they still uphold ancestors' teachings manifested in their daily activities including their distinctive calendar system, *gantijaro* rituals and even *rewandhabojana* festival every Muharram intrigued researchers to explore deeper particularly from tourism perspective.

B. OBJECTIVES

From the background as explained in the previous section of this paper, the research is accordingly aimed at describing Masjid Saka Tunggal Baitussalam as one of Banyumas cultural commodification as well as explaining Masjid Saka Tunggal Baitussalam viewed as cultural asset through tourism perspectives.

C. METHODOLOGY

This is descriptive qualitative research in which describes the state of object under discussed in the study. This type of research is used to examine the condition of natural objects, where the researcher is the key instrument (Sugiyono, 2006:9). However, this data were collected through several methods including observation, documentation of any relevant references and interview to the key informants namely the chief of the village and public figure/elderly of the local people. All of those methods were conducted to reach the data richness and deep investigation as well as elaborative findings.

213

D.   RESULTS

1.   Description of Masjid Saka Tunggal Baitussalam and Aboge Community

This masjid officially named Masjid Saka Tunggal Baitussalam yet Banyumas people commonly called it masjid sakatunggal. This naming deals with the construction of the masjid of which the single totem (single: tunggal; totem: saka) stands firmly at the center of masjid interior. At the lower part of the totem writes 1288 in Arabic number indicating the year the masjid was established. The main totem has four supporting wings. At the lower part of the totem, there is a covered glass to protect the part of written number of masjid establishment.

The four wings of the totem according to Sopani, the MSTB care taker, represent four qiblas five center (empatkiblat lima pancer) which symbolizes four directions and one center (Trianton, 2014). It means that human as the center is surrounded by four elements namely fire, wind, water and earth. These four directions symbolizes that human should lead their life in balance. The main totem represents that a man should be straight like *alif* (the first alphabet in Arabic, symbolized as ١) in their life, which is, they should live their life based on the given norms and values in the community.

This masjid has been renovated several times yet maintains the original structure and architecture. The wall of the masjid initially made of bamboo weaving (gedhek) has been

replaced by the conventional wall. The distinctive feature of the masjid is the single totem at the center part of masjid interior.

Figure 1. The interior of the masjid

Ethnographically, the existence of MSTB cannot be separated from Islam Aboge community who live nearby the masjid and other part of Banyumas. Islam Aboge is one of Islamic congregations which combined local culture and Islamic teachings. This made Islamic teaching is more flexible to local custom. This community practices some rituals which is passed over generation to preserve.

2. *The Aboge Calendar system*

One of the characteristics of Islam Aboge community is their calendar system which apply both Islam and Javanese culture. It becomes the acculturation between the Javanese calendar and hijriyah Islamic lunar calendar. The terminology of Aboge comes from Alif, Rebo, Wage on which the calendar system is based in one cycle consisting eight years (one windu)(Trianton, 2014). According to Aboge calendar, one windu consists of the year alif, Ha, Jim awal, Za, Dal, Ba, Wawu and Jim akhir. Alif becomes the earlier year and

should fall on Wednesday (Rebo) and pasaran wage. In each year there are twelve months in accordance with the falling termed early day (Prawiro, 2013: 111).

The influence of Islamic tradition in this calendar is obviously seen from the naming of each month. However the Javanese culture is still noticeable in some other months such as mulud, pasa (fasting), and ruwah. Therefore twelve months in aboge calendar are Muharram, Sapar, Mulud, RobingulAkhir, JumadilAwal, JumadilAkhir, Rajab, Ruwah, Pasa, Sawal, Dzulqoidah and Dzulhijjah. The average number of days in every month is between 29-30 days.

By this calendar system, Islam Aboge community is able to determine the first day of Ramadhan and Syawal (Eid el Fithr). Nevertheless, this calculation system often emerges difference among Muslim in general including to the government in deciding Ramadhan, Syawal/ Eid el Fithr and Eid el Adh.

3. GantiJaro Ritual

MSTB also represents the relation within the community. It is best manifested in GantiJaro ritual. Gantijaro is the process of changing the bamboo fence (jaro) surrounding the masjid by local people of Cikakak. This is a sacred activity performed by local people which follows certain rules. The length of the bamboo fence is 300 meters and the installation of the fence should be completed within two hours by working together. Moreover, people are not allowed to talk nor wear any footwear during the process. These ritual symbolizes togetherness in which all people gather and work hand in hand, time management in terms of fixed time allocation as well as work ethics.

Figure 2. *Gantijaro* ritual

This ritual also provide 5 gunungans (cone-shaped rice used for offerings) which contain many kinds of agricultural products. It is usually competitively wanted by local people who believed that it brings them luck. This ritual actually is not only followed by the local people but also several royal delegates of Surakarta and NgayogyakartaHadiningrat. They involve in this ritual to praise the Almighty and express their gratitude.

4.   RewandhaBojana Festival

Festival of Rewandhabojana is a festival of feeding long-tailed monkeys (Macacafascicularis) which live in the forest nearby masjid Saka Tunggal. It is held in the first month of Islamic calendar, Muharram or Javanese Calendar, Sura. Commonly this is part of GrebegSura Celebration. This festival is conducted by the local people in cooperation with the local administrative.

Figure 3. Long-tailed monkeys in *RewandhaBojana* festival (source: antaranews.com)

The festival starts with a one-kilometer march of two gunungan filled with various fruits and vegetables from the village chief to the Masjid area where monkeys usually gather. Before being given to the monkyes, people and local administrative gather to take a pray led by the religious chairperson. After that, the gunungans are put in the area and soon monkeys come to grab the fruits and vegetable provided there. The local people believe that these mammals are the heritage of masjid founding father. This is a tradition which is usually held by the local people in dry season to provide adequate food for monkeys which are commonly difficult to find their food during the season.

This festival undoubtedly becomes one of tourist attraction in Banyumas especially in this area. It is expected that this festival is able increase tourist visit. This is not only a matter of preventing these mammals from extinction but also effort to promote Cikakak as one of tourist destination in this regions.

E. CONCLUSION

From the explanation above, it can be summarized that Masjid Saka Tunggal Baitussalam symbolizes Javanese philosophy particularly in terms of spiritual activities which influence their life. Then, the Islam Aboge community still practice their traditional

calendar system which is an acculturation of Javanese and Islam culture. To determine the earlier year they use the eight-year cycle called as windu. A windu consists of the year alif, Ha, Jim awal, Za, Dal, Ba, Wawu and Jim akhir. Alif becomes the earlier year and should fall on Wednesday (Rebo) and pasaran wage.

Besides, traditional rituals is also seen in Gantijaro, the changing of bamboo fence (jaro) which surround masjid area. This is a sacred activity performed by local people which follows certain rules. These ritual symbolizes togetherness in which all people gather and work hand in hand, time management in terms of fixed time allocation as well as work ethics.

The last, RewandhaBojana festival, the process of feeding monkeys living in the area of masjid undoubtedly becomes one of tourist attraction in Banyumas especially in this area. It is expected that this festival is able increase tourist visit. This is not only a matter of preventing these mammals from extinction but also effort to promote Cikakak as one of tourist destination in this regions.

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REPRESENTATION OF POSTHUMANISMIN THE MTS 3G *PLUS^{TM} NETWORK* ADVERTISING

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ASBTRACT

The purpose of the study is to explain how the posthumanism is repersented in the MTS 3G *Plus^{TM} Network*advertising. This research used multidispinary theory to answer the problem of the study. The first theory is Pepperell's posthuman approach. It explains that in the postmodern era has given the most impact for human life which is always depending on technology. Because of the research focuses on advertising, so the researcher also used theoryfrom Storey approach. Advertisment will persuade people to buy anything that advertiser offers and try to create a false need such as they will imitate what is created by advertising so the new identity of human will be born.

The result of the research findsthat human always depends on tecnology, then google becomes solution of their problem and cyberspace becomes mecca for them. Thus, it concludes that people would rather use internet connection in full speed with supported by google service to answer a lot of their problems than ask a help to another human. It can be proven from MTS 3G plus^{tm} network of advertising when the baby is born, he can survive by himself. He does not need medical personnel but he needs gadget.

Key Words: Representation Posthuman, MTS 3G *Plus^{TM} Network*Adverising, Identity.

1. Background Of The Study

In the development technology era, company is required to understandabout market so they can control customers for shopping their product. Many companies are vying to persuade customers by verbal, print media and electronic media. The best alternative media to persuade costumerfor buying is using television advertisement. Advertisement can connect costumer and company in the process of product marketing. Adveritisement encourages false needs, for example the desire to be a certain kind of person, wearing certain types of clothes, eating certain foods, drinking particular, use special items and so on (Storey, 2006:145). Advertisements give more information and persuade costumer for consuming so they are not confused when they are shopping. Although mostly Advertisement only wants persuade costumer and they sometimes do not describe about their minus product.

In 2014 MTS India Company launches their latest product which MTS 3G network plus[TM](http://www.mtsindia.in/3GPlus/, access 12 June 2016). The product enable for humans easier to cope with their daily lives by using the internet.3G capacity gives facilitate human access everything then consumer can be easily recognize products that they create by using advertising services on television. MTS 3G network plus[TM]advertising tells a mother who was giving birth to her child and husband to capture every second of their child's birth. When the child was born, he had tried holding his nose doctor but he back to his mom and says "hello" to her. His doctor is so surprised the he dropped the laptop that is behind him. The child action is continued, he took his tablet and search on Google about " how to cut the umbilical cord? " when he understands it so he cut his consolidation by himself. Not only that, but also he take nurse's in her pocket and invite her to take *wefie*. Then he opens account of MTS 3G networking for uploading his photos in the di YouTube. In the end of story he

walks out of delivery room while carrying smartphone and he meets a man who was very shocked to see it.

From the advertisement which is illustrated by MTS shows if people are already highly dependent on the internet virtual world.*Internet gives the public space in the community that cannot be answered by the real world (Thwaites, 2009:341).* Internet has become a necessity of their lives. Internet has more important rules in Indonesian. Indonesian also uses advertising to promote and acquaint cyberspace but the writer would prefer choose India's advertisement. Smartfren is product released in Indonesian 28 July 2014. Different from the concept create India, Indonesian's advertisement shows about human who has exhibit any tendency in social media like two men. The figure of the first man who has vacation at the oceans and uploading on social networks and the second one is a fat man who is writing about the status of his submission undertaken diet program. Smartfreen invite them to further distribute the activities in which they live with *" share momentmu secara instan dengan evdo smartphone setara 3G, Smartfren I love sharing ".*The author prefers to choose advertising of India because the concept is more attractive.It becomes baby like star. Commonly, baby is netral but but nowdays is constructed becomes the star of andverstisment with ideological motive. Baby describes humanism in the development of increasingly sophisticated technology.

2. Methods

2.1 Posthuman

Post humanis used to describe about the end of phenomenon in social development period as known humanism. Humans have big experience as impact of technology. Technology had have human's part of life and can be categorized that technology has to control the pattern of human. For the date day, technology is no longer under man but it is

parallel with humans even though they are able to reach all things beyond the limits of human reason itself. Posthuman blurs between *imagine human*. Pepperell (2003, 159-161) arguePepperell (2003, 159-161) says that posthuman's condition divided into threee parts,post human condition is not about the end of man, but the end of the universe centered on human beings, post human condition is about the evolution of life which is not limited to genetics but all the fixtures existence of culture and technology, post human is also about how humans can survive and we can regulate exploitation on the environment and other animals.

2.2Identity

Pasca modern era, human cultures illustrates that individual identities are more likely to be described through human images, such as *fashion,* cosmetic, styleor diction (Kellner, 1999: 231). Nowdas identity in media is created by image or is called mass media or advertisment that rely on imaging elements in constructing individual identity. Advertising is one television service that becomes source for categorization, identification and social comparison in the process of identity construction. So it is impossible that identity is only constructed by a small community or family. Advertisment is created useless need such as desire to be a certain kind of person, wearing certain types of clothing, eating speciall food(Storey, 2006:145). Human do not consume the real needs but rather then desire to satisfy theirself a result of advertising services.

3. Finding and Discussion

In this chapter will be explained about the human who was born with addiction to technology, human always depends on tecnology, then google becomes solution of their problem and cyberspace becomes mecca for them, uploading photos and videos are daily

activities and routines, they only wonder will be the virtual world and human beings come to the internet.

Virtual worlds provide new space for human.Freedom is answering things that cannot be answered by a real world. *Internet gives the public space in the community that cannot be answered by the real world* (Thawaites, 2009: 341). Humans become a figure will depend technology needs.The public spaces that is not depend on mixture of political will to give freedom to the human being.They can express themselveslike. They want to be a doctor in the virtual world so this can be realized without any restrictions. The growing world of technology it is increasingly making people more dependent on technology. Posthuman is described very clearly at MTS 3G plus[TM] network advertising. How about human figure at the first time on earth who has dependent on the virtual world? MTS tells thatposthuman figure such as a figure of a newborn child.The baby does not need another man there he just relies on technology.

3.1 Human Always Depends On Technology

In the advertisment is released by India's Mts started the story from a mother who is doing labor.This event like other humans in public that the mother assisted by medical personnel in the process. The father recordS the process.It is a symbol that human activity is alreadyexperiencing dependence on technology products.Individual identities are more likely to be described through human images, such as *fashion,* cosmetic, styleordiction (Kellner, 1999: 231). Poshumanisme more clearly define when their child is born. The baby can do anything by himself, and none need the help of others. There he encouraged them and make them stunned.

When the baby is born, he is able to touch his doctor nose.Even the doctors are very surprised by this strange phenomenon.Infants that should be crying the first time in the world but it is born into an adult human figure. He says "hello" so it makes people in the room shocked and immediately dropped the laptop that was behind him.This is the meaning will be shown by advertisements that humans posthumanism been able to live alone with the help of technology.In pictures 3.1.1 infants already understand how to move their hands so theimpact on the image 3.1.2 where the doctor feels awkward with such oddities.

3.2   Google Becomes Solution Of Their Problem

An application of Google that is very familiar social media in this postmodern era.When humans have a myriad of questions that cannot be answered then Google will be ready to answer human'squestion.
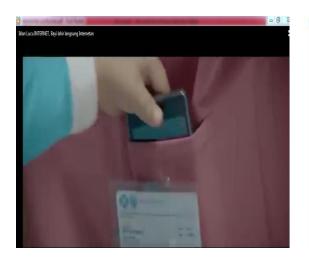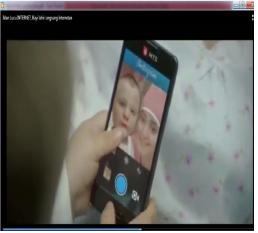
In this scene potray, if children born in the technologically advanced world that he has a high intellectual insight.This can be seen from the picture of how the child is looking for information about how to cut his placenta in google. Initially he takes the tablet is held by his father to their baby's birth documentation. It turned out unexpectedly that babies who is born with understanding technology well. At the time of the tablets hold by their children easily he is looking for information on Google about cutting placenta between son and mother. Google replaces the role of humans as an information center.Google easily answer all the questions raised by humans only by a matter of seconds.When he knows how to cut the umbilical then he take the scissors that is in sisters and cut it with himself.

3.3 Cyberspace Becomes Mecca For Them

Human do not depend on the others. Humans are more needed technology. Practical and efficient technology is more effective than human.In the pictures below clearly a portrait of posthuman which doctors and nurses who represent of human identity in general do not have control anymore with the post human is represented by the baby.
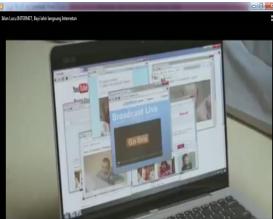
Nowday the children are getting to the action shows that mankind is very dependent on the sophistication of the technology world. Consciously he takes the smartphone in the nurse's pocket.Then without feeling awkward he open the photo application and invitethe nurse to do wefie and the nurse will be happy. After he takes picture, suddently he changes *editing aplication*. He sifting the effect of what is consistent with the pictures he take. The role of nurses in treating and assisting becomes lost a phenomenon considered superior wefie photos and showing men in the postmodern era.

Certainly you are no stranger to take photos or videos on a variety of events that you do then you also uploading it in social media that you have such as facebook, instagram, bbm, youtube, line, wa, path, and so on. Humans will be more confident when they can exist in cyberspace.Cyberspace as a public space that is able to answer all the unfulfilled dreams in the real world.

He starts crawling toward a laptop that is on the floor. The laptop clearly shows MTS logo which is a company of the Internet that became the point of the advertisment.MTS make humanmore colorful when they have a very fast internet network.Human life will be guaranteed without any restriction to access anything they want like a baby in this advertisment. After he takes wefie photo with her and then he upload the photo on youtube.

Pepperell (2003, 159-161) arguePepperell (2003, 159-161) says that posthuman's condition divided into threee parts ,post human condition is not about the end of man, but the end of the universe centered on human beings, post human condition is about the evolution of life which is not limited to genetics but all the fixtures existence of culture and technology, post human is also about how humans can survive and we can regulate exploitation on the environment and other animals.So it conclude that the man has an important role in changing the other creatures.

Humans can only spellboudis caused of technological sophistication.Humans are born by the world as the Internet.He can survive as long as there is internet in their lives because of the internet to answer all the needs of their problems.It show of the picture 3.5.1 a man just silent when he views a baby ongoing.

4. **Conclusion**

Post human will not be prevented by human beings because human characteristic is always to follow developing the technology.Some advertment represent that it can sccept the posthuman era. Babies who are a neutral figure but they are constructed a picture of humanity in the post-modern era. They are identical to the individualistic without needing the help of others.The changes of culture want to showof this era of post-feminism. Social interaction with fellow human beings to change the world the role of emerging technology.people would rather use internet connection in full speed with supported by

google service to answer a lot of their problems than ask a help to another human. It can be

proven from MTS 3G plus[tm] network of advertising when the baby is born, he can survive by

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Reading *Pecinan* from Discourse Perspective

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Abstract

Pecinan is a novel written by Ratna Indraswari Ibrahim (2011), talking about the way Chinese Indonesians construct their identities. Most researchers study novels using literary theories and paying less attention on the language properties of the novels. However, as verbal texts, novels also provide rich data to the linguists. Combining the two approaches, I am interested in studying *Pecinan* to explain the way identities are constructed through the discourses produced by both the narrator and the characters in the novel.

Data of the research are utterances produced by both the narrator and three characters: Anggraeni, Lely, and Anggraeni's mother. To analyse the data, I used the concept of focalization and modes of narration from narratology and critical discourse analysis (CDA) approach. The result shows that through the discourse produced by the narrator and the Chinese characters in the novel, the author may intend to portrait the struggle of the chinese Indonesian as minorities in constructing their identity. The discourse they produced also represented the way the dominant group built the stereotype of Chinese Indonesians.

Keywords: Chinese Indonesian, focalization, identity, power struggle.

Introduction

A novel as a text can be studied from many perspectives. Using literary perspective, researchers may analyze the structure of the novel, its message, and its relation with social/psychological condition. Using historical perspective, a historian may read a novel as historical facts or distortion. The two kinds of researchers position language of the novel as complementative data, instead of nucleus ones. In fact, linguistic properties in the novel are significant traces left by an author who allows readers to track the intended meaning of his/her work.The linguists, on the other hand, may use novels as linguistic evidences to describe or to explain the structure of language, ignoring the novel as realization of social practice. To bridge the two axes, two branches of linguistics, those are stylictics and critical discourse analysis (CDA), can be used as an alternative framework to read the novel.

Stilistics is "a method of textual interpretation in which primary of place is assigned to language" (Simpson 2004: 2). The preferred object of stylistics is literature, but a modern stilistics places other objects taken from many forms of discoure such as advertisings, news, and popular musics. Stylisticians explain why a certain text has a such lexico-grammatical structure. Similar to stilistics, CDA focuses on analysing the dialectical relationships between language together with other social sign and elements of social practices (Fairclough 2001: 123). The word critical embedded in CDA implies that the practice of CDA has a goal to uncover whether or not there are "social power abuse, dominance, and inequality are enacted, reproduced, and resisted" through discourse practice in the social and political context (van Dijk 2001: 352).

Through this study, I want to 'read' *Pecinan*, a novel written by Ratna Indraswari Ibrahim (2011), that tells about the social struggle of Indonesian Chinese women against the dominance of a state and a patriarchal culture. I assume that the novel represents power relations between the dominant and the dominated group. The story is expressed in a layered

discourse of the narrator and the main characters. The study aims to explain that the author represented the issues of social struggle and domination through certain linguistic propertiesusing *Pecinan* as a text. Considering the theme and the discourse feature of the novel and the aim of the study, I think CDA is the appropriate approach to 'read' the novel. To achieve the goal, I want to answer the some research questions: (i) what linguistics properties manifest the practice of the social struggle and the domination; (ii) what socio-cultural contexts influence the author's discourse; and (iii) what relation between the text and social structure. Among the narrative elements constructing the novel, view point and representation of speech and thought are two elements that have the close relationship with the social issues in the novel. Therefore, in the research, I only focus on the two aspects.

Methodology

This is qualitative research positioning the novel as a text. Data of the research are utterances of the narrator and the characters in the novel that have potential for expressing the social struggle and domination. They may be in the forms of words, phrases, or clauses. Describing the data, I catergorized them according to three factors: (i) point of views or focalization (who sees or whose perspective); (ii) who tells ot thinks; and (iii) how to represent the speech and thought (Simpson 2004).Using the CDA approach, I analyse the data in three stages. First, I describe the linguistic properties potentially used to articulate the social struggle of constructing identities. Second, I interpret the sociocultural context influencing the process of producing discourse. Third, I explain the interdiscursive of text, discourse, and social structure.

Critical discourse analysis approach

Critical discourse analysis, abreviated into CDA, is an approach providing theories and methods to analyze the relationship between the use of language and its social and cultural

context in social domains (Jorgensen and Phillips 2002: 60). According to Fairclough (1995: 35), like other modes of social action, discourse or verbal interaction implies certain structures such as social structure, social norms and values, as well as language codes and norms of language use. Conducting interaction, individuals or institutions may also articulate other social practices such as impossing certain norms, dominating power, and sustaining inequal relation, so that it results sosial wrongs (Fairclough 2010). CDA focuses on analysing the use of language to articulate the social problems (van Dijk 2001: 283). The relationship between discourse and the such social domination can be transparent or opaque. Therefore, CDA purposes to make visible the interconnectedness between verbal interaction and social structure.

Focalization and modes of narration

Narrative, according to critical discourse analysts, is a medium of interaction used to express experiences, feelings, and thoughts in the form of stories. Narrative, in this perspective, contructs a world using linguistic properties. Using narrative to construct the world, an author has choices to select which the events and existences told, to report them, to order them, to evaluate them, and to foreground or background them. In other words, an author can controll and manipulate the narrative in order to encode social and ideological agenda (Iwamoto n.d.: 62). An author may use any aspect of narrative structures to practice the agenda, but the most effective way is manipulating the mode of narration and focalization. That is way in this paper I focused on analysing the two narrative aspects. I will shortly describe a mode of narration and a focalization in the following passages.

In narratology, there is a difference between 'who sees the events and existent' and 'who tells them'. Chatman (1978: 151) and Bal (1985: 101) state the first has related to the concept of viewpoint or focalization, while the second and the third to narrative modes. Focalization

concerns with 'from the standpoint of where and whom the story was seen, felt, understood and assessed' (Toolan 2001: 59-60). Focalization can be external or internal. External focalization comes from outside of the story. External focalizer views only the external visible events and existences. It is a narrator that usually takes a role as an external focalizer. On the other hand, internal focalization is conducted by the characters in the story. They take the position inside the setting of the event and they can report both visible phenomena and invisible one covering feeling, attitude, thoughts, and condition (Tolan 2001: 61). Focalizers, internal or external, conduct focalization using three dimensions, those are perceptual, psychological, and ideological (Rimmon-Kenan 1983).

The second factor in narratology used in this study concern the concept of communication layers in narrative. Positioning a narrative as a text, the author conducts communication with his/her assumed readers. It is the first layer of communiction and is outside the narrative. The second and third layers of communication are inside the narrative conducting by a narrator and characters. A narrator tells a story to the implied readers. A narrator may be an outsider, meaning that he/she is not a character in the story or he/she may be one that participates in the story. The first is called third person narrator or and the second is the first person narrator (Bal 1985).

Both the first and the third narrators can tell the story in various modes of narration (Bal 1985). They usually tell events and existences through pure narration (PN) or direct narration (DN). However, to tell the speech or thought of characters, a narator has choices. He/she may tell them directly using direct speech/thought (DS/DT), free direct speech/thought (FDS/FDT), indirect speech/thought (IS/IT), and free direct speech/thought (FIS/FID).

I have mentioned that telling the events and existents and seeing them can be conducted by either the same or different person. Instead of using his/her point of view, a narrator may tell feeling of a character using another character's point of view. The choice of

tellers/speakers, narration modes, and focalizers in a narrative is influenced by the author's motive, socially, culturally, or ideologically.

Findings and Discussion

Modes of Narration and Focalization in *Pecinan*

As being mentioned before, I focus only on modes of narration and focalization or on who tells and who sees. Analysing the former, I found that the author of *Pecinan* created two levels of narration. First, it is narration of the third narrator to the assumed readers. The narrator told the story of life of the two main characters, Anggraeni and Lely. Second, it is the narration of the life of the other main character, Lely. It is Lely who took a role as the first narrator of the second story.

The 'third'narrator used six modes of narration, those are DN, DS, IS, IT, FDT, FIT. As the 'first' narrator, Lely could not report what are in the minds of other characters. Therefore, she used only DN, DS, and IS to tell her own biography in the forms of letters and recorded utterances.The modes of narration conducted by Lely are not different from the modes of communication in the factual world.

The examples of the narration modes conducted by the 'third'narrator can be seen in the following extracts.

(1)	(**i/DN**) Anggraeni melihat seorang perempuan sedang sibuk memilih kain batik. (**ii/DN**) Spontan ia dikerubuti gambaran seorang gadis kecil yang tengah berada di antara toples-toples kue. (**iii/DN**) Perempuan itu menoleh, tersenyum. (**iv/DN**) Sedikit ragu. (**v/DN**) Anggraeni meneliti. (**vi/FDT**) Tak salah lagi, ia pasti Lely. (...). (**vii/DN**)Terburu-buru, Anggraeni pun menghampirinya.
	(**viii/DS**) "Kamu Lely, kan?"
	   (**ix/DS**) "Anggraeni?"
	  (**x/DN**) Mereka sama-sama menjerit girang dan berpelukan. (**xi/DN**) Mata sipit Lely tampak basah. (**xii/IS**) Setelah ngobrol secukupnya, mereka pun berjanji untuk bertemu lagi di sebuah restoran jepang keesokan harinya.
	 (*Pecinan*: 15-16)

(2)	

	(**i/DN**) Anggraeni tergeragap dari lamunan, lalu kembali menyimak biografi Lely. (**ii/IT**)Apa yang pernah diucapkan Lely itu membuat Anggraeni berpikir bahwa sepertinya, Lely memang dibesarkan dibesarkan dalam suasana bias gender.
(3)	(**i/DN**) Anggraeni tercenung. (**ii/FIT**) Tawaran seperti itu mungkin tidak ada lagi di kota seperti Jakarta. (*Pecinan*: 22)

The narrator used DN to move the main story such as in (1i, iii, v, vii, x) and (2ii) and to describe the condition of the character and the setting such as in (1ii, iv, xi) and (3i). To report verbal events, the narrator used DS such as in (1viii, ix) and IS such as in (1xii). As the third narrator, he/she can render not only the visible events and existents but also the ones inside the mind of the characters. In this case, the narrator used three kinds of modes, those are IT (2ii), FIT (3ii), and FDT (1vi).

The question is why the author of the novel created the such way of narration modes? Choosing the 'third' narrator to render the main story, the author may purpose that the narrator could express all the visible and invisible happenings freely. Delivering what the characters (Anggraeni and Lely) thought and said using IT, FIT, and IS may be the strategy chosen by the author to introduce the role of the narrator as a mediator between the characters and the readers. Using DS and FDT, the author may want to let the reader know what the character said and thought without disturbing from the narrator. Why certain happenings told directly and the other ones told indirectly in the novel is a matter of style. The choice of narration modes results a stylistic effect.

As mentioned before, "who tells" (narration modes) has a close relationship with "who sees" (focalization). The narrator may be different from the spectator. What the 'third' narrator narrated is mostly what Anggraeni thought about. Therefore, the narrator mostly used Anggraeni as spectator or focalizer. Other focalizers are Lely and Anggraeni's mother. On the other hand, delivering Lely's life journey, the author used Lely as both narrator and focalizer, eventhough sometimes he/she positioned Anggareni as a pseudo author.

From the explanation, it can be concluded that identifying focalizers and narrators of the novel is important to do the next step of analysis, that is analysis of the social issues articulated in the novel. Understanding the two concepts, we will be able to make interpretation whose view point used to see the events and existents.

Portraying Chinese vs. Non-Chinese Relation

As mentioned before, when narrating, the third narrator mostly used Anggraeni's focalization. As an external narrator, he/she could report what are inside the mind of Anggraeni. Sometimes, using DS or FDT, the narrator let the readers get direct access to Anggraeni without being influenced by the narrator. However, the dominant use of IT, FIT, and IS shows us that the narrator took a role in relating the readers to Anggraeni's talk and thought. The different modes of narration in the novel, according to my opinion, may contain the weak implicature, resulting the stylistic effect. The more important thing is the way Anggraeni focalized or saw the events and existents.

Using relational, material, and mental process, the narrator as well as Anggraeni represented*Pribumi*, *Peranakan* Chinese, and *Totok* Chinese communities based on ethnic, behaviour, culture, citizenship, and wishing. It means that according to Anggraeni's point of view, there is no single identity. Identity can be given or constructed. Looked the examples of data below.

(4)	Oma dari pihak Papi adalah **orang Jawa asal Malang**. (IT: 10)
(5)	Ayah Oma, Mbah Buyut Heru Caraka, **keturunan prajurit Diponegoro** yang lari dari Jawa Tengah ke Malang karena dikejar-kejar Belanda. (IT: 10)
(6)	Papi, kita kan **orang Indonesia**. (DT: 45)
(7)	Mbah Buyut, kakak papi, dan sepupu papi **orang-orang yang berjuang untuk Indonesia. (DT: 46)**
(8)	Dia dan adik-adiknya tetap bisa sekolah karena mereka **warga negara Indonesia**. (IT: 45)
(9)	Dari dulu aku **tidak merasa sebagai Tionghoa**. (DS: 21)
(10)	Di rumah, kami **berbahasa Indonesia**. (DT: 10)
(11)	Ia **melarang mami menggunakan bahasa Tionghoa kepada kami**(DT: 11)
(12)	Aku sendiri **memilih jodoh orang Jawa** karena aku tidak merasa Cina (DS: 238)
(13)	Sekalipun keluarganya keturunan Tionghoa, mereka **tidak tinggal di daerah pecinan**(IT: 33)

| (14) | Papi, Anggraeni, dan adik-adiknya **tidak begitu kuning seperti Tionghoa**. (IT: 18) |

In the examples (4) and (5), identifiers *orang Jawa asal Malang* and *keturunan prajurit Diponegoro* refer to bloodline or ethnic to identify herself and her families. She and her father are *Peranakan* Chineses, so she can claim as a Chinese or non-Chinese. However, the such identifiers imply that she preferred being a Javanese to a Chinese. Claiming as a Chinese, Anggraeni used dependent clause (see example 13) resulting an implicative presupposition that her family is different from the average of Chinese community. Denial of being Chinese is represented through out mental process *tidak merasa Cina/Tionghoa* (example 9 and 12) and relational process refering appearance **tidak begitu kuning seperti Tionghoa** (example 14). The identity of Indonesian is also constructed through (i) citizenship (example 8); (ii) the behavior of using the Indonesian language, instead of Mandarin; (iii) material activity of *memilih jodoh orang Jawa*; and (the implicated identifiers (examples 5 and 7), that "Indonesianhood" can be manifested through actively participating to the battle against the Dutch colonial.

The such linguistic description results an interpretation that Anggraeni as the main character in the novel represented the community who constructs their identity by themselves instead of being constructed by others. However, in constructing her Indonesian, she positioned the assumed readers having shared ideological knowledge, explicitly, implicitly, and presupositionally, that differs Chinese from non-Chinese.

Instead of representing the such identity, Anggraeni also conducted other discourse practices, those are doing action and appraisal. Using declarative moods, implicatures, and presuppositions, Anggraeni negotiated the preferred identity by evaluating that being Indonesian is good and being Chinese is bad. The such discourse practice is shaped by the situational contexts such as education, occupation, and social condition. Anggraeni, her husband, and her father are educated people and have high occupation. They have direct access to the dominant comunity at that time, so being Indonesians may bea pride.

The way Anggraeni constructed the identity of other communities can be traced through her dicourse or the narrator's. Anggraeni represented *Totok*Chinese or purely Chinese community through the transitivity, presupposition, and implicature, as immigrants that sepaarated themselves from the local community. They have their own culture and way of life. They also felt as foreigners. Through the such representation, Anggraeni evaluated that they were dominated by the powerful community. On the other hand, she also represented non-Chinese community mostly through presupposition. Theoretically, delivering information in the form of presupposition is usually conducted if the speaker measures that the such information has been owned by the receiver or if the speaker wants to imposed the information as the given knowledge. In this case, the existence of non-Chinese community that raised the objection to the Chinese community was assumed as the shared knowledge. Look at the following text examples.

(15)	Pada saat itu, suasana **anti terhadap warga Cina** masih terasa. **Ribut-ribut anti-Cina** pada tahun 1967 terjadi gara-gara ada peraturan di Jawa Timur **di mana kaum Cina tidak boleh berdagang terasa sampai Jakarta**. (IT: 87)
(16)	Penguasa pada waktu itu bukan saja **melarang orang Tionghoa berdagang ke daerah-daerah**, tetapi juga **menetapkan pajak yang sangat tinggi bagi setiap orang Tionghoa, termasuk papinya**. (139)
(17)	Dalam era Orde Baru, **aliran Kong Hu Cu termasuk harus ditiadakan**. Boleh jadi rezim ini tahu **kalau sampai budaya etnis Tionghoa berkembang, pasti orang –orang Tionghoa pada umumnya tidak bisa dipakai oleh kekuasaan untuk memupuk kekayaan, selebihnya hanya akan merepotkan saja**. (160)
(18)	Waktu itu, Anggraeni dan sepupunya melihat dengan kepala mata sendiri, paraperempuan yang diperkosa, rumah-rumah yang dibakar, dan kesalahan perempuan-perempuan itu **karena mereka Cina**! (220)

The excerpts above contain presupposed meaning and implicature that there was a dominant group that practiced anti-Chinese sentiment. The such meaning was imposed as shared by all the implied readers. Choosing *the words anti, ribut-ribut, tidak boleh, melarang, menetapkan*, and *ditiadakan*, was used to deliver negative evaluation on the powerful community. The such discourse informed the identity of the dominating group constructed by Anggraeni. She positioned hersel in the "same place" as both *Peranakan* Chineses and *Totok* Chineses.

240

Other focalizers, Anggraeni's mother, represented the Chinese identity through Anggraeni's self consciousness. She represented the non-Chinese community prototipically using presupposition and implicature. As a member of *Totok* Chinese community, she represented the non-Chineses, especially the Javaneses, as a community that has characters as being lazy, not being able to trade, and not being hard workers. Moreover, the non-Chinese community was presupposed and implied as the one that discriminated the Chinese community, so it is impossible for the Chinese community to fulfill high positions in the social institutions. The such kinds of information are presupposed, meaning that the information was known by every body at that time. Delivering the information through implicature also assumed that the interlocutors have the relevant and adequate contexts to interpret the intended meaning. This is the ideological values influencing Anggraeni's mother in conducting the discourse.

Portraying gender relation

As mentioned previously, another issue portrayed in the novel is an issue of biased gender. Lely, one of the main character, told her biography to Anggraeni. The way she told her relation with her husband represented that there is men domination over women. It was reflected through the transitivity chosen to tell her story to Anggraeni in the table below.

Table 1: Transitivity System representing gender relation

Agent/ senser	Process	Goal/ Phenomenon	circumstance	Page
Niatku /aku	menjaga	kewibawaan suami	dari saudara-saudaranya	128
Aku	menghormati	orang laki-laki		129
Tujuanku	mengangkat	suami	di atas kepalaku	135
Aku	melayani	suami	dengan baik	135
Aku	mencurahkan	pengabdian	pada suami	135
Aku	mengabdi		kepada suami	188

Aku	percaya		pada suami	135
Aku	menyajikan	masakan yang ia sukai		188
Aku	memasak		untuk suamiku	206
Suami	dijatah	aku		

The table shows that an actor (*aku*/Lely) conducted activities represented through material processes and positioned her husband or men in general as goals. The portrayed activities are the ones that positined women as participant servicing men. Through the discourse, she positioned her husband on higher position than she did herself. It portrayed the condition of men domination. The similar discourses that were produced by Lely through presupposition and generalization implied that Lely as a part of patriarchal community assumed the such value, that is a value that positions men controlling women, as the value accepted by almost all members of community. The situational context, when the discourse was produced, is that the subject (Lely) gave information to her friend, Anggraeni, regarding her being discriminated by her husband and his family. In that situation, she implicitly argued that what she did so far have obeyed the social rule constructed by men. That is the ideological value constraining her discourse as well as her social practice. It is a value that differs her attitude towards men from Anggraeni's.

Relation between the text and social structures

Now, it comes to the last part of this study, that is the explanation of the relation between *Pecinan* as a text and the social structures it reflects. Related to the actual events in the historical journey of the social relation between local community and Chinese community, the text is an expression of the social struggle constructed to uncover that there were domination and discrimination upon the traditional Chinese women. The in-equal power relation has happened

for long time, so it became the general knowledge stored in the mind of almost all Indonesian people. The first shared knowledge is that Chinese community is not part of Indonesian community. It is outsiders. Second, gender relation positioned women under control of men. It is the knowledge that is used by the dominant group as an ideological value to sustain their power.

On the other hand, not all of the dominated group accepted the domination. Some of them, especially the educated people tries to resist it. They articulate their struggle throughsocial praxis as well as discourse praxis. The novel is a manifestation of discourse praxis in transforming the existing power relation to the condition of resisting the realtion. The discourse praxis emerged together with other social praxis. Through the character of Lely, the author of the novel represented women positioned in the patriarchal society. Through the character of Anggraeni, they represented the dominated community in constructing identity against the dominant communities.

Conclusion

Analysing *Pecinan* using the CDA approach results the interpretation that the author articulated social discourse of representation and evaluation of dominant and dominated groups according to ethnic and gender relationship. Using the concept of focalization and modes of narration, the author represented the social relationship from the perspective of dominated focalizers. The linguistic properties chosen to create the utterances of the narrator and the main characters are aimed to represent the struggle of the *Peranakan* Chinese community to construct the identity as a part of Indonesian that is different from *Totok* Chinese community. The linguistic choice is also used to represent the struggle of women in *Totok* Chinese community against men. On the other hand, the linguistic choice is under control of the author to build the world.

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Cultural Thoughts in Alice Munro's Selected Short Stories

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Abstract

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Key Words: custom, religion, social class.

This study is to know Alice Munro's cultural thoughts in her selected short stories.

In this paper, the researcher analyzes Alice Munro's selected stories: *Dance of the Happy Shades, Who Do You Think You Are?, Something I've Been Meaning to Tell You, The Moons of Jupiter, Friend of My Youth, Hateship, Friendship, Courtship, Loveship, Marriage, and The Progress of Love*. The researcher then uses the theory of Culture, that is, the theory of organized behavior by Bronislaw Malinowsky. The researcher analyzes the characters' cultural thoughts: dating culture, birthday party culture, dancing culture, playing card culture, spending the night culture, villager's view for smoking woman culture, keeping asking somebody's condition culture, religious culture, social class culture, all of which belong to custom, religion, and social class, respectively. Whilst, custom, religion, and social class are within the aforesaid theory. At last, the researcher draws conclusion that the characters

behave and speak representing the culture explained in the theory, namely, custom, religion, and social class.

Background of the Study

"We are born into social classes, themselves complexly stratified with distinct 'ways of life', modified by region and neighborhood" (Michael, 2003:03). It shows that since human beings were born, human being have not been able to get rid of the classes in society, the complex stratification with different ways of life whose area as well as community changes them, whose area as well as community becomes their subculture due to which they behave. Further, Michael states that through this subculture in the community, the narrowed world, the first time human beings mix with their society, human beings develop their relationship as well as start to form a social identity which is built by the interconnection of meanings and social relations around them from which human beings understand themselves as well as make connection to the dominant culture (Michael. 2003:03).

Thus, human beings and culture are mingled together in that they cannot be apart from each other; where human beings are insight, culture is with them. In fact, culture becomes human beings' particular way of life in that, through their behavior, culture gives values and meanings. Williams states that in the root of anthropology, as a specific way of life not only does culture convey certain meanings and values in art and learning, but also in institutions as well as every day behavior (Michael. 2003:01). Cohen, strengthening the meaning of culture giving values and meanings in every day behavior by referring to Ford's view that culture is a 'traditional way of solving problems,' states that among youth, there is seen a main element of subcultures that what people do is dependent on the problems they are against with (Michael. 2003:02-03).

There are reasons in this background the researcher needs to write here. First of all, the researcher's reason for choosing culture;it goes without saying that because human beings have been mingled with their society, with every kind of object around them, for hundred years, through which they culturally behave, they still need to pour their ideas and events that occur around them, due to which they need imaginative literature. Philip Tew states that novels that play important roles by explaining and participating dialectically with our historical presence, play their part in our understanding of and reflection upon our lives (Provicak, 2010:42). In other words, the researcher says that people pour their habitual life which includes culture in fiction, therefore, fiction including short stories are never avoid of culture.

Second of all, the researcher's reason for choosing cultural thoughts;Alice Munro, "reaching the highest echelon of literary success in first Canada and then the world—is inextricably linked to her cultural heritage, her personal circumstances, and the political and economic contexts that shaped the publishing and literary worlds in the post-World War II era" (May, 2013:52). It means that in pouring her thoughts in her short stories, her thoughts are influenced by the culture around her, which is why again the researcher chooses cultural thought in this paper.

Last of all, the researcher's reason for choosing Alice Munro as the author;instead of giving huge contribution to the growth of the short story (Gibson, 2011: 351), though, with her 2009 Man Booker International Prize win and her status as "perennial contender" for the Nobel Prize in literature (May, 2013:52), Alice Munro truly wins the Nobel Prize in Literature in 2013, the same year Charles E. May published his book in 2013, *Critical Insights, Alice Munro*, which can be seen in Alice Munro's books, *Friend of My Youth*'s and *Something I've Been Meaning to Tell You*'s cover, which become the researcher's reasons to choose Alice Munro as the author of the short stories to analyze in this paper.

247

Method

As this study is concerned with social reality in short stories, the method of the study the researcher uses is qualitative method. This method regards a social fact holistically which is full of meaning (Sugiyono, 2010).

Finding and Discussion

The researcher uses the theory of the organized behavior in this analysis. Malinowski states that culture is the organization of human beings into permanent groups related by some agreement, some traditional law or custom, cooperating within a determined material setting. In this cooperation, they follow the rules as follows: religion, moral customs that form their behavior(Malinowski, 1961:43). Instead, human being cannot avoid of the social stratification even since they were born (Malinowski, 1961:46), therefore, the researcher raises the elements of culture within the theory of the organized behavior, that is, custom, social stratification/social class, and religion to represent cultural thoughts in this paper. The researcher, then, discusses these cultural thoughts in *Dance of the Happy Shades, Friend of My Youth, Something I've Been Meaning To Tell You, Progress of Love, Who Do You Think You Are?, Hateship, Friendship, Courtship, Loveship, Marriage*.

Custom

In this sub-chapter, the researcher analyzes customs as follows:

Dance Culture

Dance is one of the customs which is so popular of the people in Munro's short stories. Mostly, no body grows up without having a dance in their life and it is a shame for a girl who is never asked by a boy to dance. In fact, to dance with a girl, a boy should not have known her before. It could be done when the time of dancing comes. It happens in "Thanks

For The Ride" in *Dance of the Happy Shades* tells of the first person, I, whose cousin George calls Mickey. Mickey has a female friend called Louis who has been engaged. Yet, she does not refuse another boy to dance with her because it is not a matter of love. It is a matter of custom that for the summer a strange person, a boy, can dance with any girl he meets. "He just went around with me for the summer. That's what those guys from up the beach always do. They come down here to the dances and get a girl to go around with. For the summer. They always do (Munro, 1998:34).

Likewise, in "Red Dress—1946," Munro uses the first person, I, as the narrator. 'I' is described as a girl whose mother is a sewer through whom she gets a dress for a dance. Yet, she feels sad because no boys ask her to dance on an occasion in a gymnasium. Once a boy dances with her, he immediately leaves since there is something wrong with her. She could not help being seen by people for standing alone in the middle of the dance. "I hated people seeing. I began to bite the skin on my thumb" (Munro, 1998:94). At last, a boy asks her to dance. She feels surprised as she thinks there is nothing wrong again with her. Thus, being asked to dance by a boy is a pride for a girl in Munro's short stories. It is the custom. The quotation that verifies the previous statement runs as follows "We moved to the middle of the floor. I was dancing. My legs had forgotten to tremble and my hands to sweat. I was dancing with a boy who had asked me. Nobody told him to, he didn't have to, he just asked me. Was it possible, could I believe it, was there nothing the matter with me after all?" (Munro, 1998:97).

Dating Culture

Instead of dance, dating comes to meet an agreement among the people in Munro's selected short stories, some of which are in *Friend of My Youth*: "Hold Me Fast, Don't Let Me Fast" and "Wigtime." The agreement is that a girl could go to date with a boy after the

age of sixteen. Before the age of sixteen, she "had to dance with other girls or maybe a friend's older brother (Munro, 1991:48). The term 'had to' seems that dating is such a sign of growing up girl that when she does not come to the appointed age, she is banned. It also happens to Antoinnete when she is precisely sixteen years old. She cannot go to parties or to the bars, but "she had to sneak out to meet Jack behind the hotel or on the path along the river" (Munro, 1991: 49). Rather, the fathers are quite angry to see their under sixteen years of age daughters going out with boys. "Oh, why not? Does your father not let you? I was attracting to boys by the time I was fourteen, but my father would not let me. They come and whistle under my window, he chases them away (Munro, 1991:157).

Spending the Night Culture

Another thing that comes to agreement among the people in Munro's selected short stories is a country manner, to let somebody spend the night in his/her house. In "How I Met My Husband," within *Something I've Been To Tell You*, It is Alice who comes to a five-mile away village from a hotel for the sake of meeting her fiency, wishing to make a phone call for booking a room in a hotel. Yet, the owner of the house, Dr. Peebles bans her to do that. She let her stay in her house, instead. "Asking people to stay, just like that, is certainly a country thing, and maybe seemed natural to him now, but not to Mrs. Peebles, from the way she said, oh yes, we have plenty of room. Or to Alice Kelling, who kept protesting, but let herself be worn down" (Munro, 2004:30).

Asking Condition Culture

Another country manner that comes to agreement is asking somebody's condition even though he/she wants to tell something sad. In "the Progress of Love" within *the Progress of Love*, the narrator's father, the first person singular, I, is described as so very polite person that whenever he informs somebody he calls, he always keeps asking his/her

condition, no matter what he is going to inform is something worse. "My father was so polite, even in the family. He took time to ask me how I was. Country manners. Even if somebody phones up to tell you your house is burning down, they ask first how you are" (Munro, 2000:03).

Birthday Party Culture

Birthday party is one of the customs the westerners cannot avoid of, from the young people to the old ones, they always celebrate it. It happens also to one of Munro's selected short stories. In "Day of the Butterfly" within *Dance of the Happy Shades*, the narrator, the first personal, I, has a classmate, Myra Sayla, who has been absent from school because of being sick. Their teacher, Miss Darling, comes up with an idea to pay Myra a visit for her birthday partyon the twentieth of March though her time of celebration still a few months coming. Knowing that, the narrator, the first person, I, refuses the plan:

> I said, "Her birthday's in July."
>
> "I know," said Miss Darling. "It's the twentieth of July. So this year she could have it on the twentieth of March, because she's sick." (Munro, 1998:65)

It seems to the researcher from the dialogue above between the narrator, I, and her teacher, Miss Darling, that the change of the celebration that comes earlier because of the sickness is an indication that how important a birthday party is for the people till somebody's birthday party has to be conducted earlier before it comes, maybe, in the teacher's mind, the teacher is worried of her student's future health so it cannot be done.

Playing Card Culture

On hearing the phrase 'playing card,' the researcher often defines as kind of gambling though gambling is also sort of tradition which is done on a certain occasion, i.e., in the researcher's surrounding, people do gambling the whole night when somebody celebrates something like wedding. In one of Munro's selected short stories "Spelling" within*Who Do

You Think You Are?, playing card is a custom done by old people when they visit one another. It happens in front of Rose's home in the county, when she pays a visit after looking after Flo, her step mother. "Outatthehome the old people were arranged in tiers. On the first floor were the bright and tidy ones. They walked around, usually with the help of canes. They visited each other, played cards" (Munro, 2006:112). The old people in the village still visit one another, though they walk "with the help of canes," playing cards seems to be their custom during the visit.

Villager View Culture

This sub-title is precisely about villager's view about a smoking woman. In"Family Furnishings,"within*Hateship, Friendship, Courtship, Loveship, Marriage*, Munro again narrates the story through the first person singular, I, who has a female relative, her father's cousin, Alfrida. It turns out that since the narrator is fifteen or sixteen years old, Alfrida keeps smoking which is so awful to the villagers like the narrator's parents.

I said thank you and let Alfrida light it and smoked for the first time in front of my parents.

They pretended that it was a great joke.
"Ah, will you look at your daughter?" said my mother to my father. She rolled her eyes and clapped her hands to her chest and spoke in an artificial, languishing voice. "I'm like to faint." (Munro, 2001:86).

The dialogue is about the comment of the narrator's mother about what Alfrida has done, namely, smoking cigarettes that she calls "ciggie-boos" in front of the narrator's parents. The narrator's mother objects to what Alfrida's doing, because she is afraid that her daughter is following such a habit.

Class Culture

In this paper, the researcher gives examples of class culture in terms of social class; in "Mischief" within *Who Do You Think You Are?*, instead of Patrick, Rose is the main character who illuminates the story from the whole to the end. Rose comes from economically poor family, yet, she is well educated. She meets Patrick when she is in college on scholarship then they get married. In contrast, Patrick comes from economically rich family, therefore, Patrick's parents disagree with their marriage due to their difference in social status. Thus, the two married couple are different socially; Rose's life is plain but Patrick's is high. It is shown by the way Rose is going to be dressed in a party which will be opposed by her husband, Patrick. "At first the party was easier than Rose had expected. She had been afraid that she would be too dressed-up; she would have liked to wear her toreador pants but Patrick would never have stood for it" (Munro, 2006:62). The researcher comes to know from the quotation that Rose gets used to be plainly dressed, due to which she likes to wear her plain cloth, "her toreador pants" which will be embarrassing Patrick. Likewise, when she sees everybody in the party embraces and kisses each other, she feels uneasy. It is because she never meets such people in her country life, though her attitude toward the actions meets Patrick's agreement. "A man and a girl were embracing passionately in the narrow hall. Whenever anybody wanted to get through, this couple had to separate but they continued looking at each other, and did not even close their mouths. The sight of those wet open mouths made Rose shiver. She had never been embraced like that in her life, never had her mouth opened like that. Patrick thought French-kissing was disgusting" (Munro, 2006:63).

Religion

In "The Beggar Maid" within *Who Do You Think You Are?,*Flo, the narrator's step mother, is well-known as a woman who seldom goes to a church, yet, in her house's wall there is printed the inscription indicating that Flo is religious. Yet, she is not as religious as the narrator, the first person singular, I, suggests because such a placard is common around her surrounding that it becomes a custom; everybody's house has the following writing:

"THE LORD IS MY SHEPHERD

BELIEVE IN THE LORD JESUS CHRIST

AND THOU SHALL BE SAVED

Why did Flo have those, when she wasn't even religious? They were what people had, common as calendars" (Munro, 2006: 38).

In "Friend of My Youth"within *Friend of My Youth*, a belief in a curse of a hurry-up marriage is found among people. It happens when a baby is born dead. It is because their parents got married in a hurry and the people believe that a hurry-up marriage will have punishment from God though the dead baby is by an accident. "God dealt out punishment for hurry-up marriages—not just Presbyterians but almost everybody else believed that. God rewarded lust with dead babies, idiots, harelips and withered limbs and clubfeet" (Munro, 1991:07-08).

Conclusion and Suggestion

After the researcher discusses, it is clear that the author has poured her cultural thoughts in her selected short stories, that is, custom, social class, and religion. In custom, there are dance culture, dating culture, spending the night culture, asking condition culture, birthday party culture, playing card culture, and villager's view for smoking woman culture.In social class, the main character is reluctant to wear expensive cloth in a party and feels uneasy to see people embracing and kissing each other because it does not happen in her country life. In religion, the main character is not religious but there is placard of religion at every home and the belief of a hurry-up marriage which invites a curse. The researcher

suggests that for the further discussion, many cultures, instead of the discussed above, will be

found within Alice Munro's selected short stories.

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INNOVATION AT SEA RITUAL ALMS JEPARA

AS A TOURIST ATTRACTION

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Abstract

The purpose of this study was to determine the innovations made by the policy makers of the Sea Alms ritual in Jepara, in order to increase the attractiveness of travel. Ritual held every 7th Syawal is eagerly awaited by the people of Jepara, especially the fishermen, who interpret it as a closing ritual tradition Eid al-Fitr. Post fishermen and communities that previously Jepara one week holiday to celebrate Eid, the Sea Alms ritual is interpreted as signifying the return of the fishermen pick *rizki*. This study uses a qualitative method that includes the collection of primary and secondary sources such as literature study, observation, participant, structured interviews, dept interviews and focus group discussions, as well as anthropological approach, hermeneutic, and economics. All data collected will then be classified and accumulated between the data with each other, linked between the source of primary literature sources or secondary sources as a form of interpretation. Then all the data is synthesized in order to develop a model that can be applied.The results showed that the ritual tradition in Jepara Sea Alms through several innovations made by stakeholders in Jepara. Innovations made include culinary development, attractions, processions, and other supporting devices. Through this innovation, the traditional ritual purposes other than preserving culture and local wisdom can also increase tourism in Jepara.

Keywords: innovation, culture, rituals Sea Alms, Jepara, tourism.

I. Background Research

Culture is the accumulation of a long process of interaction between human and social environment and the natural environment through a variety of media, so that culture becomes the identity of a nation that can distinguish the nation with other nations. The process of interaction that left its mark in the form of culture, either in the form or in the form of objects not things. Results of culture in the form of objects is very physical in nature, meaning that it can be seen and touched. For example the shape of traditional houses, traditional weapons and traditional clothes. While the results in the form of culture is not the object are highly abstract, but it can be seen also through cultural activities and the results of physical culture (Koentjaraningrat, 1990). For example in the form of dancing skill, intelligence weaving, cookery, customs, and traditions solemnization.

All that culture can be passed on to subsequent generations. However, not all cultures that can be sustainable, because not all of the next generation have the same interests with the culture of his ancestors. Especially on intangible culture is more easily lost, because of its soft skills, such as knowledge, intelligence, or skill. Therefore, it is necessary to manage the cultural heritage in order to be sustainable cultural heritage, can be developed, and can be utilized by the community supporting culture. One way to preserve the cultural heritage objects in order to keep people interested supporters with the engineering culture is culture.

Jepara is one example of the cultural heritage conservationist with the engineering culture, especially on the implementation Sea Alms ceremony. Ritual held every 7th Syawal is eagerly awaited by the people of Jepara, especially the fishermen, who interpret it as a closing ritual tradition Eid al-Fitr. Post fishermen and communities that previously Jepara one week holiday to celebrate Eid, the rite of the sea alms interpreted as signifying the return of the fishermen's working again pick *rizki*. The purpose of this study was to determine the

257

innovations made by the policy makers of the Sea Alms ritual in Jepara, that the ceremony this tradition remains interested in the community, and may increase the tourist attraction.

II. **Method**

A literature study the earliest steps used in this study to get the concept, theory or initial data. A literature study was also carried out as a comparative study in explaining the phenomena of the same or have similarities with the object of research studies, but periodization time. Steps being taken in this research include quarrying primary data in the form of records or documents and information from informants of representatives of the various elements of stakeholders with a concern and commitment to the Sea Alms ritual in Jepara.

Direct observation was conducted in order to obtain a more complete description of the rituals. Simultaneously documenting various processions, historical background, community supporters, as well as the innovations undertaken by stakeholders that the ceremony Sea Alms is still in demand by the public and can boost tourism. At the time of the observation was carried out also in-depth interviews to all elements of stakeholders including the Department of Tourism, Bappeda, community and public figures that are relevant and related associations.

The anthropological approach is also used in an effort to focus on studies of ethno-historical are various community activities, cultural, symbolic meanings, and values of local traditions in the present were still linked or reflect the knowledge and life in the past that have cultural significance or tradition local. In addition, the approach also used hermeuneutik or symbolic interpretive approach that positions the paper was not as objects or facts, but as a work. Cultural activity is seen as the work requires more subtle forms of understanding and comprehensive (Geertz, 1973).

If then associated with various aspects of contextual, then both objects of cultural activities and work, will be able to tell you a lot and convey meaningful messages symbolic, good context with objects, environments, or history. As for the most important in the use of hermeneutic approach, is always asking about something or meanings that are hidden behind the emergence of the phenomenon of a man's work. Meaning Sea Alms ceremony as part of the culture can tell a lot about the meaning or value terkadung of various versions or approaches. Of course the function or meaning can change over the course of time. This means that either the function or meaning of a culture can be shifted in accordance with the interests of people as a cultural attraction as part of a culture still functioning for the purpose of human life.

All the data that has been collected through various methods and approaches on the next to be classified, linked or accumulated between the data with each other, linked between the source of primary sources or secondary source literature as a form of interpretation.

III.   **Findings and Discussion**

A. TRADITION ALMS CEREMONY IN THE DISTRICT SEA JEPARA

Sea Alms traditional ceremony in Jepara is also called the *Syawalan, Bodo kupat*, or Feast *Lomban*. Called by Syawalan, because the ceremony was held every 7th Syawal, one week after Eid al-Fitr, is the anniversary of Eid in the month of Syawal. On that day, people Jepara really enjoyed the holiday with his family on the beaches and entertainment venues along Jepara. They provide *kupat* and *lepet* as a substitute for rice snack obliged to take to a holiday. That is why the 7th Syawal is also named as *bodo kupat*.[3] At the same time, in the

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[3]Interview with Islahudin Ahmad, a resident of Jepara, dated July 13, 2016.

fish auction place in Ujungbatu Jepara district, carried in procession Sea Alms ceremony that the summit is *pelarungan* offerings on the high seas, then accompanied by *Lomban* party. *Lomban* comes from the word "*lelumban*," which means it is fun in the water or on the sea.[4] At the time of the offering *pelarungan* procession, dozens of fishing boats from various regions, such as from Ujungbatu, Jobokuto and surrounding areas, as well as fishermen from Kedung and Mlonggo follow the route of the procession. They revel in the sea, feast Lomban. After attending this party, the next day people of Jepara move back to pick them good luck after a week off to celebrate Eid.

According to Drs. Suhendro, Head Jepara district as committee chairman pelarungan, a series of ceremonies Sea Alms is the duty of Jepara district. This event has been prepared well before the peak of its implementation on 7th Syawal. Preparations include the establishment of the committee, the manufacture of miniature boats as a place offering, purchasing buffaloes as one of the most important parts of *pelarungan* offerings, making of offerings are only allowed to be made by the descendants of the former officer Haji Sidik,[5] elections play shadow puppets are held on the 6th of Syawal night and 7th Syawal after *pelarungan* offerings,[6] as well as the implementation of the peak float an offering on 7th Syawal morning.[7]

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[4]Interview with Drs. P. Hadi, Head of Public Relations Local Government Jepara dated July 13, 2016.

[5]Maker's offerings is the mother Hj. Iskarimah, the first daughter of Haji Sidik. Haji Sidik is the first officers who held back the sea alms in 1920. Interview with Fredy VM Santoso, SH, officials Ujungbatu, on July 12, 2016.

[6]According to Mr. Fredy, puppet play on the 6th of Syawal night was *Raden Gathutkaca Winisudha* with puppeteer Ki Bandengan Purwanto from Jepara. As for 7th Syawal after *pelarungan*, *Sri Sadhono* is performed by puppeteer Ki Suheni (Interview with Fredy VM Santoso, SH, officials Ujungbatu, on July 12, 2016).

[7]Interview with Drs. Sukendro, Head Jepara district as committee chairman pelarungan, on July 12, 2016.

1. Preparation of Ceremonies.

In preparation for the ceremony which took place on the 6th of Syawal or July 12, 2016, lasted several events to support the core program that is pelarungan sea alms on the following day. Events are:

a. Ceremonial procession preparation herd of buffalo fish auction place Ujungbatu to Abattoirs Jepara.

This ceremony took place in the morning at 7 in TPI Ujungbatu, followed by various stakeholders such as the Department of Tourism and Culture of Jepara, Head Jepara district and its board, officials, chairman of the fishermen's organizations Ujungbatu, scouts, and various interested parties with the ceremony this tradition. Before the ceremony began, the buffalo to be slaughtered prepared and given a necklace kupat and lepet. Moreover prepared also offerings of yellow rice and traditional snacks. After all the preparations, the ceremony participants procession buffalo preparation prepared in a circular shape. Then performed a ceremony presided over by the Head of Jepara district and ends with Jepara Regent greeting before the procession buffalo slaughtering houses to begin.

b. The procession to the buffalo herd to Abattoirs.

The procession was followed by all participants of the ceremony on foot. Among the participants of the procession there are young people who wore traditional clothing Jepara *lurik*, followed by several youths pushing percussion instruments that accompany the procession.

c. Cutting buffalo.

Buffalo cuts implemented in Abattoirs Jepara located near Jobokuto headman Office. Buffalo meat is further distributed to the public, while the head of buffalo stored for further purified

261

and didiberi prayer by the local imam, son of the 3rd ex-officer Haji Sidik.[8] Once given a prayer, then the buffalo head wrapped with cloth and put incense.

d. Making offerings.

Meanwhile, at home Mom Hajah Iskarimah, has been underway since early morning bustle of the others. It was he who was responsible for making all the offerings that will be floated on the following day other than the head of a buffalo. Various types of food such as rice *nuk-nukan*, chicken *dhekem*, grilled chicken, *urap* with 7 types of vegetables, vegetable *bobor* moringa, *kupat, lepet*, fruit, traditional snacks, sugar, brown sugar, coffee, and tea, as well as various *ubo rampe* other such as *sawan laut* [9]should be prepared in a variety of containers.

e. Salvation and pilgrimage to the tomb of Cik Lanang, in Kartini Beach.

Cik Lanang is one of the legendary figures in Jepara. According *Slompret Melayu*, one of the Malay-language magazine published in Semarang in the second half of the 19th century, Cik Lanang are people who once inhabited the island Kelor. The island was lent to him for his services in helping the Dutch East Indies during the Bali war. In a century ago, the crowded center *Lomban* take place in the Gulf of Jepara and ended Kelor Island which was separated from the mainland in Jepara. At this time, the island is a complex Kelor Kartini Beach. It is therefore not surprising that in a procession *Lomban* or sea alms have always held the salvation and the pilgrimage to the tomb of Cik Lanang, in Kartini Beach, in the afternoon after Asr.

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[8]Interview with Drs. Yusmar, M. Hum., Head of Research Development Bappeda Jepara regency, dated July 12, 2016.

[9]*Sawan laut* is a kind of cream as a cure for people affected by luck or harassed by spirits of the sea, which consists of various medicinal and flower smoothed by using traditional tools. *Sawan laut* can be purchased in traditional market in medicinal seller (Interview with Ms. Hj. Iskarimah on July 12, 2016).

f.   Salvation and pilgrimage to the tomb of Kyai Ranggamulya.

The next event after the Maghrib is the salvation and the pilgrimage to the tomb of Kyai Ronggomulyo. According to Drs. Yunismar, M. Hum., Kyai Ranggamulya not people randomly. It can be traced from its name that is not the average person. From the name, it can be known that he is an insect, a leader. He was one of the soldiers of Prince Diponegoro who fled, escaping to in Jepara, and open Ujungbatu village. Therefore, until now the tomb of Kyai Ranggamulya be respected and any approaching sea alms ceremony is always pilgrimaged.

g.   **All-night wayang performances at the fish auction place Ujungbatu**.

The next event is a leather puppet stage in the fish auction place Ujungbatu by taking the play *Raden Gathutkaca Winisudho* by Ki Dalang Bandengan Purwanto from Jepara. The event was attended by all bureaucrats Jepara district and its stakeholders, and society at large Jepara. After the event was opened by the Regent of Jepara, hereinafter held all-night *wayang* performances.

2. Core Ceremony

At the core of the ceremony which took place on 7 Syawal or July 13, 2016, lasted several events as follows:

a. The departure ceremony offerings at the fish auction place Ujungbatu by Jepara Regent.

Before offerings released at sea, performed the ceremonial first among others dances fisherman, said over the next prayer, and newly released by the Regent of Jepara.

b. *Pelarungan* **offerings.**

Pelarungan offerings prepared by the Department of Tourism by using two ships. The ships were boarded by officials and invited guests. One ship carrying miniature vessels containing offerings. *Pelarungan* offerings were followed by dozens of fishing boats that later once completed will enliven the *Lomban* party.

c. *Lomban* **feast**

Sea alms in Jepara not be separated from the *Lomban* party. At first this party belongs only to fishermen, which in its development belong to all people of Jepara. According to the people of Jepara, *Lomban* derived from the word "competitions" or "*lelumban*" which both mean the same thing, which is fun. They have fun after fasting for a whole month on month Romadlon. Within this Lomban party, happened "Gulf War" by using kupat and lepet as bullets. After the offerings contained in a miniature ship was removed, then the fishermen who throw themselves into the sea to scramble take offerings and began the "Gulf War" it from other ships. The war was ended by landing a boat to Kartini Beach, the former Kelor Island, Cik Lanang residence.

d. Puppet in TPI Ujungbatu.

After the show finished *pelarungan*, in TPI Ujungbatu held salvation by organizing performances puppet leather Sri Sadhono played by Dhalang Ki Suhani.

e. **Pesta Rakyat in Kartini Beach.**

These people party started after the event *Lomban*. At that time, in Kartini Beach held a variety of events, including festivals *kupat-lepet*, the performing arts, which ended with the seizure of *kupat-lepet* contained in two mountains *kupat-lepet* which contains a number of

years held. Therefore, this year is 2016, the number was also *kupat* and *lepet* which are in the mountains. Various entertainment and a variety of snacks cornucopia Kartini Beach to welcome the tourists. That day in Jepara is the party of the people. In various recreation areas are domestic tourists who organizes *bodo kupat*.

B. ALMS RITUAL INNOVATION MARINE AS TOURIST ATTRACTION: MAGNET MAKE NEW AND ICONS NEW

So far in the series Sea Alms ritual procession of interest by the public is a procession of offerings *pelarungan* followed by *Lomban* tradition. This is not surprising because the background is the Jepara coastal communities of fishermen. They believe that the sea water where *melarung* offerings that bring good luck, so they often flush them with water boats taken from *pelarungan* point, with the hope that their luck as a fisherman in the following year became manifold.[10]

Meanwhile, Jepara District Government wants the ritual procession Sea Alms it really belongs to the people, and the demand by the people in each of its activities. Therefore, later were created innovations as cultural engineering to increase public interest in the Sea Alms ritual. Cultural engineering aimed at improving local tourism Jepara, which in turn will increase the budget revenues Jepara and drive the local economy. In 2016 this cultural engineering is done in two activities, which paraded a buffalo from the fish auction place Ujungbatu to Abattoirs Jepara and the Festival Kupat-lepet in Kartini Beach.

1. Parading buffalo of the fish auction place Ujungbatu to Abattoirs Jepara

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[10]Interview with Sutrisno, fishermen Jepara, on July 13, 2016.

According to Agus Tri Raharjo, Head of Cultural Department of Tourism and Culture of Jepara, purpose of this procession is so that people can watch the buffalo to be slaughtered and his head will be floated. According to him, the procession is only implemented this year, so that the public also felt that this ceremony is theirs, Jepara society.[11] In his speech before the parading bulls to the slaughterhouse, Ahmad Marzuki, Jepara Regent, stating that the procession is carried out so that the people believe that in the offerings there really a buffalo head as one of the most important parts. This relates to the events in 2013, which at the time the theft occurred buffalo head, so *pelarungan* offerings delayed the procession. Conditions by people regarded as highly adverse events, mainly related to their luck fishing in particular, as well as workers in general.

The procession was followed by the Regent of Jepara and his staff, Head and Staff of Culture and Tourism and Culture of Jepara, Jepara Head and his staff officials, fishermen's organizations Jepara, and scouts. Among the invited guests are girls and the youth who wore traditional clothing striated, they dance to the fishermen before the procession began. Their dances accompanied by drumming performed by youths dressed in traditional coastal residents. The youths were also still play a musical instrument at them all the way to slaughterhouses Jepara. The situation became very lively, Jepara people there who follow the procession, some are standing along the streets where the procession.

2. Festival *kupat-lepet* in Kartini Beach

After the procession *pelarungan* offerings over, ships follow *Lomba*n finally landed in Kartini Beach. In this place people party held during the day on the 7th Syawal. Local

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[11]Interview with Drs. Agus Tri Raharjo, Head of Cultural Department of Tourism and Culture of Jepara, on July 12, 2016.

Governments Innovations Jepara that this folk festival is held Festival success *kupat-lepet*. In the festival showcased a wide variety of art, which ended with the conquest kupat-lepet. Public trust that kupat-lepet was a blessing, because it has been given a prayer by Ahmad Marzuki, Jepara Regent. Kupat-lepet provided sum to year of implementation. Both types of food is laid out in two different mountains. Once the show is over, visitors are allowed to scramble kupat-lepet so that it can be eaten. Visitors who do not follow this event chose rest and eat lunch that had been taken from the house.

IV. CONCLUSION

The results showed that Sea Alms ritual tradition in Jepara after observation and in-depth interviews reflect public religiosity Jepara as the owner tradition. Until now Sea Alms tradition is still a magnet and community icon Jepara. Several innovations have been made by stakeholders in Jepara that this tradition is increasingly attractive to local tourists. Innovations made include culinary development, attractions, processions, and other supporting devices. Through this innovation, the traditional ritual purposes other than preserving culture and local wisdom can also increase tourism in Jepara.

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Thomas Hardy's "A Broken Appointment" Engineered Accompaniment

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Abstract

This study is concerned with how Thomas Hardy's "Broken Appointment" is transformed into a music notation as an accompaniment for the poem. The poem is considered to represent a work of literature, and the accompaniment a work of music. The poem was written in a pair of octaves, and little has been known about the octaves, specifically about the transformation of the octaves into the accompaniment. The accompaniment provides music for the lyric. The transformation is designated as engineering in a literary study. This study is intended to describe the transformation, which comes in three phases, namely beat prosody, music prosody, and music notation. The beat prosody is based on Carper and Attridge's concept of poetic meter. The music prosody is based on Wellek and Warren's concept of music notes. The music notation is based on Kolb's concept of music scales. This study applies a textual analysis, in which interpretation is involved. The analysis results in a $^4_4$ eighth note composition assigned in an E Major scale arrangement. In other words, the music accompaniment indicates the cultural engineering. Thus, the accompaniment signifies that the poem is not only poetic, but it is also musical.

Keywords: textual analysis, beat prosody, music prosody, music notation, music accompaniment

1. Introduction

This study particularly perceives cultural engineering as a transformation of a poem into a music accompaniment for the lyric. As a case of point of the lyric, Thomas Hardy's "Broken Appointment" was chosen. The poem is considered to represent a work of literature while the accompaniment is considered to represent a work of music. The arrangement in this study gives an instance of the music accompaniment. How the work of literature transforms into the work of music is considered to designate cultural engineering. The transformation itself represents engineering: one art form (poetry) is engineered to another (music). Thus, there will be two art forms through the engineering.

This study views cultural engineering as an individual effort; it follows Kagan' review of Claude Mollard's concept of cultural engineering. In his review, Kagan affirms that

> Mollard's cultural engineering is an authentic personal concept of its author, freely moving between arts administration and arts management, ambiguously combining notions of cultural policy, of artistic programming and of technical realisation... and continuously intertwining the arts and cultural industries in his analysis. (1)

Inferring from the review, this study individually attempts to relate poetry to music in its discussion. The individual effort includes the choice of the poem and the arrangement of the accompaniment. The poem was chosen because of its metrics, and the accompaniment will be arranged according to the metrics.

2. Literature Review

Amidst reviews on Hardy's this study could only recognise Noyes's and Fletcher's study. Noyes's study on Hardy's poems mentions the presence of meter in his poems. Noyes states that

> Those who have had the privilege of hearing him speak of his aims know that poetry, moving properly in meter (just as the Universe with its tides and stars and human pulses moves in meter), lies nearest to his heart (96).

Noyes's study, however, does not specifically mention the presence of meter in the poem; because of that this study is directed to describe the meter in the poem. Moreover, Fletcher

mentions that Hardy "is obsessed by ballad refrains, by folk songs, psalm-tunes" (98). Nonetheless, Fletcher's study does not overtly exemplify the ballad refrains, the folk songs, and the psalm tubes. Accordingly, this study is directed to make the poem as a song lyric and provide the song lyric with accompanying music. Last but not least, another Fletcher's study mentions the quality of Hardy's poems. According to the study, Hardy

> … has illustrated his vision to the world by writing poetry so beautiful, so weighty with idea and expression, that to turn to it from the rhymes of the Georgians, or from the verslibristic efforts of more futuristic singers, is like turning to Bach or Beethoven from the efforts of a rag-time band (44-45).

What designates that the quality of Hardy's poems is their comparability to music. Yet, there should be music given as examples in his study. Thus, this study is directed to make music for the poem.

This study is based on Wellek and Warren's concept of euphony. They postulate that "(m)etre in poetry is analogous to rhythm in music and thus best represented by musical notation' (166). Referring to the postulate, this study holds the view that poetry is like music: both are metrical. The likeness of poetry and music is systematic. Wellek and Warren, moreover, explain that

> (a)ccording to this system, each syllable is assigned a musical note, of undesignated height. The length of the note is determined rather arbitrarily by assigning a half-note to a long syllable, a quarter-note to a semi-short syllable, an eighth-note to a short syllable, and so on. Measures are counted from one accented syllable to another; and the speed of reading is indicated rather vaguely by choosing either $\frac{3}{4}$ or $\frac{3}{8}$, or in rare cases $\frac{3}{2}$ measures (167).

Referring to the explanation, this study will assign each note according to each corresponding rhythm marker. In addition, this study is based on Toolan's concept of cohesion, which states that "(c)ohesion thus refers to all the linguistic ways in which the words of a passage, across sentences, cross-refer or link up" (23). The statement indicates that each syllable in the poem is transformable into a music note. This study is also based on Taylor's concept of intonation. Intonation is marked as pitch, which, Taylor explains,

> is an indication of sound quality and functions something like tone in that syllables are pronounced on one of several levels or notes: low (1), middle (2), high (3), and

very high (4), but the choice has nothing to do with the meaning of the word on which the change of pitch occurs. In English, pitch variation marks off the grammatical units of a statement and indicates a change in the relative quality of sound, giving a rising and falling movement within a sentence (1981:188).

According to the explanation, a note has its pitch which characterises its sound dynamics.

Based on the concepts, this study will therefore describe the poetic beats using a beat prosody; the music beats using a corresponding transformation; and the music notation using a relative intonation.

3. Methodology

The textual analysis of this study involves interpretation of the text of the poem. Belsey affirms that a textual analysis should be done "(b)y understanding the process of interpretation as the effect of a *relation* between a reader and a text" (2005: 163). In this study, the reader is related to the text of the poem in the description of the poetic beats, the music beats, and the music notation. The description of the poetic beats is made through the beat prosody; that of the music beats through the corresponding transformation; and that of the music notation through the relative intonation.

The description of the poetic beat is made through beat prosody. The beat prosody is designated with beat markers, which function as the rhythm markers for each line of the poem. This study uses the following rhythm markers to mark the poem's beats:

B	beat (emphasised syllable)
b	beat (unemphasised syllable)
[B]	virtual beat (no syllable, perceived syllable)
O	offbeat [emphasised syllable]
o	offbeat [unemphasised syllable]
[O]	virtual offbeat (no syllable, perceived syllable) (Carper and Attridge: 147)

The rhythm markers are of equivalent features: there are three types of beats and there are also three types of offbeats. The equivalence indicates that the beat prosody is in accordance with music prosody.

The description of the music beat is made through the music prosody. The music prosody itself is a corresponding transformation from the poetic beat. The corresponding transformation alters each beat marker into its equivalent music note. The alteration is based on the principle of suitability: each poetic beat should be suitably altered into a music note. This study simply alters each emphasised syllable into a quarter-note (θ) and each unemphasised syllable into an eighth-note (ε). The simplicity indicates that the alteration should be easy to do.

The description of the music notation is made through relative intonation. For the relative intonation this study simply assigns a rising pitch and a falling pitch adjacently along each of the lyric's lines regardless of what the words in the line mean. The simplicity also indicates that the relative intonation should be easy to do. Since this study is designed to be guitar oriented, the assignment of a sequence of the rising pitch notes in adjacent to that of the falling pitch notes is adjusted to the six-string set of a guitar in the standard tuning. In the adjustment, the assignment of the notes conforms a picking pattern which this orientation applies, namely a recursive pattern of down strokes (″) and up strokes (≥). The standard tuning of a guitar, from the lowest pitch to the highest pitch, is EADGBe, so the sequence of the notes is made interval in the scale of E Major. The scale allows picking of the intervallic notes in the set of open strings; the assignment chose the scale. The E Major scale is catgorised as a diatonic scale, which means that

> the scale contains all seven notes of the musical alphabet. These notes of the scale are called scale degrees or scale steps. The intervallic formula (order of intervals) for the major scale goes as follows: whole step-- whole step--half step--whole step--whole step--whole step--half step (W-W-H-W-W-W-H) (Kolb, 16).

Thus, the notes in E Major scale are E, F#, G#, A, B, C#, and D#.

4. Discussion

The beat prosody designates the shift between the beats and the offbeats, and the beat prosody for Hardy's "A Broken Appointment" may come as follows

You did not come,
  O b o   B

And marching Time drew on, and wore me numb–
  o   b   o   B   o   b o   B O   b

Yet less for loss of your dear presence there
  o b   o   b   o b   O B   o   b

Than that I thus found lacking in your make
  o   b O b   O   B   o b   o   b

That high compassion which can overbear
  o   b   o B   o   b   o   B o   b

Reluctance for pure loving-kindness's sake
 o b o   b O B o   B   o   b

Grieved I, when, as the hope-hour stroked its sum,
   O   B   o   b o B   O   B   o   b

You did not come.
  O b o   b

You love not me,
  O   B O B

And love alone can lend you loyalty;
  o   B   o b   o   b   O   b o b

-I know and knew it. But, unto the store
 O B   o   B   O b   o b   o   b

Of human deeds divine in all but name,
 o B o   B   o B   o b o   b

Was it not worth a little hour or more
  o b   o   b   o b o   B   o   b

To add yet this: Once you, a woman, came
 o B o B   O   B   o b   o   b

To soothe a time-torn man; even though it be
  o   b   o b   O B   o   b   o b

You love not me?
  O   B   O B

The beat prosody shows a pattern of shift from offbeats to beats, and the pattern creates a rising intonation. The prosody, moreover, shows that the number of the offbeats and the beats in one line varies metrically from that in another. The number varies from two to five offbeats and/or beats. The variation in the number is not purposeless: it is apparently intended to create dynamics in the lyric's metre. Besides that, the pair of the offbeats and the beats varies in four modes; the modes are (O b), (o B), (o b), and (O B). The variation in the modes is not purposeless, either: it is apparently intended to create dynamics in the lyric's rhythm. The (o b) mode creates a sliding rhythm; the (O b) mode creates a pulling-off rhythm; the (o B) mode creates a hammered-on rhythm; and the (O B) creates a shuffled rhythm.

To accommodate the variation in the number and that in the modes, the music prosody is assigned to make a picking pattern and a strumming pattern for the offbeats and the beats. The picking pattern transforms each of the offbeats and the beats into an eighth note (ε), and the strumming pattern transforms an interval in between the successive offbeats and beats into one sweeping motion. The sweeping motion can be a down stroke and an up stroke. The down stroke creates a bold rhythm, and the up stroke creates a light rhythm.

The music notation is assigned to count the eighth notes in one lyric's line and put the notes in an equivalent time signature. There are four or ten eighth notes in one lyric' line, so the common equivalent time signature for the notes is $^{12}/_8$. According to the time signature, there will be four eighth notes and eight eighth rests, or there will be ten eighth notes and two eighth rests in a music measure. However, 12/8 is not a common time signature for the music in which Hardy was influenced, the ballad. The ballad is commonly written in $^4/_4$. To be equivalent, every three eighth notes should be altered to one quarter note ($\theta = \varepsilon\theta$). The equivalence denotes four three eighth notes in a music measure. In addition, the ballad is

commonly played in a slow tempo, so the tempo for the music notation is assigned to be slow.

The music notation is assigned in E Major scale. In the scale, there will be two arrangements of the notes. The first arrangement puts the eighth notes in one music measure onto the four lower guitar strings so as to make an arpeggio for the notes. The latter one drives the altered notes with a sequence of the down strokes and the up strokes so as to shuffle the rhythm.

5. Conclusion

Hardy's "A Broken Appointment" is structurally metrical. Yet, the Lyric's metrics, which was considered to be influenced by the ballad, has insufficiently involved in recent studies. This study takes three accounts to describe the metrics. First, the beat prosody, designates that the lyric was written in two octaves with two and five pairs of offbeats and beats. Second, the music prosody transforms each of the offbeats and the beats into its equivalent eight note and rest. Besides that, through the music prosody, the two octaves are transformed into sixteen music measures. Third, the music notation arranges each music measure in one arpeggio position. The music notation denotes that the lyric is not only poetic, but it is also musical.

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7. Appendix

<div align="center">

A Broken Appointment

You did not come,
And marching Time drew on, and wore me numb. –
Yet less for loss of your dear presence there
Than that I thus found lacking in your make
That high compassion which can overbear
Reluctance for pure loving-kindness's sake
Grieved I, when, as the hope-hour stroked its sum,
You did not come.

You love not me,
And love alone can lend you loyalty;
-I know and knew it. But, unto the store
Of human deeds divine in all but name,
Was it not worth a little hour or more
To add yet this: Once you, a woman, came
To soothe a time-torn man; even though it be
You love not me?

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A Broken Appointment

An Accompaniment

ENGINEERING CULTURE OF POSITIVISTIC LAW TO PROGRESSIVE LAW FOR ESTABLISHING THE SUBSTANTIVE JUSTICE OF LAW ENFORCEMENT

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ABSTRACT

The purpose of this study to examine and explore on one of the effects of the global capitalist system into the legal culture. Characteristic of the capitalist economic system, which puts the market as the main actor, the role of individualistic strengthened and weakened state functions have an impact on the culture of law be tempered liberal, individualistic and positivistic either the principle or doctrine. The concept of law enforcement more put positivistic and procedural fairness rather than substance. Liberal legal system is not designed to reflect and give justice to the wider community. Law enforcement tends to protect the interests and serve the high-economy class and the dominant political class, not the people in general. To realize the substantive justice, this study proposes the idea of the need for cultural engineering enforcement of the schools of law mild-liberal, individualistic, positivistic and procedural engineered into a progressive, ie the law for man, not man for the law, running the legislation with moral intelligence-spiritual, building the legal system of mutual control among institutions of law, good people lifting devices as law enforcement and encourage the public's role in law enforcement.

Keywords: *Engineering Law, Culture, Progressive, and Substantive Justice.*

A. Introduction

Law and justice are two things that cannot be separated from one another. Because the law controls the public order, while the public wants the law can be enforced fairly. But lately the public is shown by the reality of inequality in law enforcement. Because the law only in favor of political and economic elites, but are unable to protect the poor and the oppressed in the structure or political culture.

Law represented in law enforcement has been distanced from its essence: justice. Since the first law of believing the truth of the statement Gustav Radbruch (1949), the legal principle is justice, in addition to expediency and certainty. However, in practice, law and justice as opposites. The law has not been sense of justice. Indeed, the law designed may not be able to run three principles simultaneously. However, for Gustav Radbruch when it is not able to implement the principle of certainty and expediency, seharus justice is more preferred. Gustav Radbruch stated *"ist rechct wille zur gerechtigkeit"* (the law is the will for justice).[12]

Now the legal apparatus has lost the creativity in realizing the goal of universal justice. Indeed, the legal apparatus is now relatively less intervention by the political power of particular regime, but they were in favor of cash. So what happens, justice has turned to the owner of the money that can afford to buy justice.[13]

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[12] . E Fernando M Manullang, 2010, *Korporatisme dan Undang-Undang Dasar 1945 : Interpretasi hukum terhadap teks Undang-Undang Dasar 1945 dan Risalah Sidang Badan Penyelidik Oesaha Kemerdekaan (BPUPK) dan Panitia Persiapan Kemerdekaan Indonesia (PPKI) Tentang Pengaruh Nilai Korporatism*, Jakarta, Nuansa Aulia, hal.24-35.

[13] . Agus Riwanto, 2010, *Membangkitkan Penegakan Hukum*, Media Indonesia, 21 Mei 2013, hal, 12.

While the poor of justice never on their side. Just like quipped Marc Galanter (1995), which clearly states, the law favored the rich people because it is run by officers discriminatory, not by a commitment to uphold the principles of justice. Laws no longer be trusted to resolve various conflicts civil, criminal, or administrative.[14]

Mind law enforcement officials said enforcing the law, not for justice, but with more emphasis on procedures that are stiff and rigid along the article in the Penal Code. Horse with glass eyes, the law is executed without considering the sociological aspects of the defendant, as the case law that overrides Asyani grandmother (63 years old) in Situbondo regency, East Java. Legally blind grandmother had been arrested on charges of stealing seven logs owned by PT Perhutani he denies. The wood taken from the possession of its own. Despite showing proof of ownership of land and is reinforced village head, Asyani still proceed to trial.[15]

Similarly, the case of the grandfather Harso Taruno (67 years old), farmers in the district of Gunung Yogyakarta. He was detained because accused of cutting down trees in the forest Swakamargasatwa Natural Resources Conservation Center (BKSDA) Paliyan, Gunung Kidul. Location grandfather Harso land adjacent to the conservation area. The facts revealed in court to deflect the oblique accusations. Eyes glazed Harso grandfather after the panel of judges chaired Yamti Agustina release him.[16]

That is why the law is very foreign world and away from the reach of ordinary people reason to understand both aspects: language, logic, and even a legal ruling. All present in the space and difficult to understand and be understood. Be law into something elitist. This has

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[14] . Marc Galanter, 1995, *Why The haves Come out Ahead: Speculations on The Limit of Legal Change, Journal of* Law & Society Review, Vol. 9, No. 1, Published by: Blackwell Publishing on behalf of the Law and Society Association, pp. 95-160.

[15] . Kompas, 19 Maret 2015, hal, 2.

[16] . Kompas, 19 Maret 2015, hal, 2.

encouraged people increasingly marginalize state law as the primary way to resolve conflict.[17]

Almost all the legal cases that are trying resolved through court litigation is always disappointing and gave birth to despair. Something that should have been acquitted, even punished. Conversely, something that should be punished, just released.
Law is now tempered "minimalist." That is, the apparatus (police, prosecutors, and judges) felt he had run a law if the regulations have been applied as stipulated in the Act.

This is the mirror of the law as a technology running alone. Law should be executed in the character idealistic and progressive, not merely the texts implementing regulations granted. He must also use values and sense of justice. Law is not merely a technology, but a means to express the values and morals. To realize the authoritative law and public confidence, then it is time now to put the legal system to increasingly sensitive in creating a sense of justice and moral values in favor of.

B. Cause Discrimination in Law Enforcement

This discriminatory law enforcement that are influenced by the ideology[18] of the capitalist economic system which is based on liberalism, individual-based. Where law enforcement aimed at achieving the economic objectives, which benefit the political elite owners of social capital and money. So that they can buy the law and justice in a way to bribe law enforcement officers.

In addition ideology liberal economic system into a liberal legal result, both the principle and doctrine, the law enforcement and legal tools designed just to give an opportunity to the growth of the principles of liberalism.

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[17] . Agus Riwanto, 2015, *Hukum Tanpa Rasa Keadilan*, Koran Jakarta, 24 Maret 2015, hal, 9.
[18] . Ideology is as a system of symbols or beliefs related to social action or political practice. Kaelan, 2015, *Liberalisasi Ideologi Negara Pancasila*, Yogjakarta: paradigma, hal, 64. Jorge Larrain, 1996, *Konsep Ideologi*, Penerjemah Riyadi Gunawan, Yogjakarta: LKPSM.

These liberal legal system clearly rests on justice based on the alignments of the most powerful individuals and not in favor of most people and those who would not benefit economically and politically from the system of capitalism and liberalism, namely the poor and oppressed in the social structure and culture.

The law in the era of capitalism and liberalism has encouraged legal system is influenced by economic and political systems. Consequently considerations judge's ruling in a variety of legal cases are dominated by considerations of economic and political advantages. Who has the money and political networking with the political elite then they are the most disadvantaged in the legal system like this. Conversely those who do not have the money and do not have networks with the political elite then they most disadvantaged preformance this system.

The legal system in this era was more like a mild-materialism legal system, priority of understand more material considerations in enforcing the law. This ideology has poisoned almost all social systems and cultures not to mention the legal system.

C. Legal Implications Character positivistic

The legal system in the era of the capitalist economic system has spawned a positivistic culture in law enforcement. History records in the mid-19th century in Europe, especially in France growing stream of positivism philosophy pioneered by Henri Saint-Simon (1760-1825) and Auguste Comte (1798-1857). This positivism flow is a flow that demands that each methodology devised to find the truth let treats reality as something that exists, as an object to be released from various kinds of moral values and other subjective considerations.[19]

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[19] . Scott Gordon, 1991, *The History and Philosophy of Social Science*, London: Taoutdge, hal 301.

Not much different from Hans Kelsen later popularized the idea of pure law, namely that the law in the sense of the law must be purified and separated from things outside of the law itself. So the law must be autonomous from the influence of subjective values derived from moral teachings because the law Kelsen it has its own values without having to contain a subjective morality. Law itself must be objective based on what is contained in the legislation to be enforced in accordance with the objective in an authoritative text commands legislation or regulation.[20]

As a result, the law in this era has three basic character, namely: First, there should be no relationship between the moral law between the existing law *(das Sein)* with a law that should *(das sollen).* Second, legal decisions can be logically deduced from the rules that already exist in advance, without the need to refer to the social objectives, wisdom and morality. Third, the trend in law enforcement, the legal apparatus merely a mouthpiece for the legislation or regulation, bureaucratic and procedural.

This is what inspired the positivism understands that affect the practice of state law is only meant as an attempt to positivize social norms into law. Finally positivization law a priority in any development of law in the countries that are growing modern and willed unity or unification. Positivistic of law also always result in a legal nationalization program in order to improve the ability of state and government to monopolize a formal social contract through the adoption or utilization of positive law.[21]

As a result, later understood positivization contains three meanings laws away from the values of the morality of the law, but now there are in practice in all the countries that give priority to law enforcement that focuses on law enforcement. First, the legal system is designed primarily to provide protection against individual freedom. Second, the legal system

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[20] . Hans Kelsen, 1996, *Introduction Problems of Legal Theory*, Oxford: Clarendon.
[21] . Niklas Luhman, 1985, *A Sociolocal Theory of Law, London*: Routledge and Kegan Paul, hal, 103.

is not designed to reflect and give justice to the wider community, but rather to protect individual liberties.[22] Third, the law contains the characteristics of a class (the class the character of law); the legal system is a mechanism that directly or indirectly serve the interests of economy class and the dominant political class.[23]

D. Realize Justice Substantive

So that the law can be an instrument to glorify the human dignity and not just to enforce the law it is necessary that the law enforcement priority model of law enforcement substantive justice that can be interpreted as the truth justice and perfect justice, which is the main consideration enforce the law is to seek justice, not only based on the state of law, but involves considerations of morality, ethics and religion.

Law enforcement officials should not just be a mouthpiece of the law (*la bouche de la loi*) and conventional traditions that inhibit creativity in realizing justice. Is not the justice must take precedence over the rule of law. Although the law and justice are often said to be two sides of the same coin, but it must be remembered that the law was different to justice. Enforce the law not once bring justice, especially the so-called substantive justice.

According to Werner Menski (2006) there is a kind of justice which is called Perfect justice, the approach based legal pluralism, through this approach a law enforcement in making legal decisions must always take into consideration the complexity of the case at hand, the complexity that was used as the basic construction of legal reasoning, among others in the form of state law, living law (socio-legal) and natural law (morality, ethics and religion).[24]

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[22]. Satjipto Rahardjo, 2000, *"Rekonstruksi Pemikiran Hukum di Era Reformasi",* Makalah Seminar Nasional di PDIH Undip Tanggal 22 Juli 2000.

[23] . Satjipto Rahardjo, 1981, *Hukum, Masyarakat dan Pembangunan*, Bandung: Alumni, hal 31.

[24] . Suteki, 2015, *Masa Depan Hukum Progresif*, Yogjakarta: Thafa Media, hal, 73.

This model needs to use because law enforcement based on three approaches could not realize justice, three approaches are: a philosophical approach (the result is justice ideal), the normative approach (the result is the formal justice) and socio-legal approach (the result is justice materialistic).[25]

E. Engineering Positvistic Culture of Law to Progressive of Law

To realize the enforcement of the law with justice then need cultural engineering of the legal system tempered liberal, individualist, positivistic and procedural engineered to be progressive, that is the law for man (not man for the law), run the legislation with spiritual intelligence morale, build a legal system common control among law enforcement agencies, both the lifting device law enforcement and encourage the community's role in law enforcement.

Progressive law as the law for man not man for the law otherwise. Therefore, in spite of law enforcement starts from the text, but subsequent law enforcement job was taken over by humans. This means that humans will seek the deeper meaning of the texts of laws and later make a decision.

Progressive law enforcement can also be interpreted as testing the limits of the law. If enforcing the law is to create justice in society, then enforce the law it is an attempt to realize the justice. Therefore, it must distinguish between justice according to law texts (formal/legal justice) and actual justice (substantive justice). According to Paul Scholten, say that justice does exist in the legislation or regulation, but still has to be found *(het recht is in de wet, maar het moet nog gevonden warden).* Thus, enforcing the law it is not exactly the same as the implementing legislation, but rather an attempt to bring justice stored in it.[26]

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[25] .*Ibid.,* hal, 73.

[26] . Satjipto Rahardjo, 2010, *Hukum Progresif: Aksi, Bukan Teks,* dalam Satya Arinanto (editor), 2010, *Mehamahmi Hukum Dari Konstruksi Sampai Implementasi*, Jakarta: Rajawali Press, hal 3-5.

F.   Operationalization For Establishing The Substantive Justice Of Law Enforcement

Operationalization cultivate progressive law is to seek new ways (role breaking) and innovative breakthroughs in law enforcement, if the normal way and normative unable to immediately realize the substantive justice. At least in practice there are three ways to make breaking this rule: First, executing the law by using spiritual intelligence. Second, running legal process, searching for the truth and the search for deeper meaning. Third, enforcing the law, not just according to the principles of logic, but with the symphaty, caring and engagement (compassion) to the wider group.[27]

Operationalization of progressive law to enforce the law not only enforce the law but to uphold the law with the principles of morality is to convey the same idea of law enforcement prophetic, that is to build the paradigm of legal science, its basic assumptions, principles doctrine or theory, methodology, structure norms, built on the basis epistimologi Islamic teachings rooted in the holy Qur'an and al-Hadits.[28]

Through the transformation and the objectification of Islamic teachings on the law derived from the holy Qur'an and the Hadits built assumptions that later fell into the theory, doctrine, principles, rules and norms of the laws of the society in context each. Such community is both Muslim and non-Muslim communities. Tranformation and the objectification of the mission based on the teachings of Islam as (*rahmatan lil Alamin).* Building jurisprudence prophetic based on the three (3) grounding of ethics prophetic, namely: humanization (enjoining), liberalization (*nahi*) and transcendence *(tukminuna*

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[27] . Yusriadi, 2006, *Paradigma Sosiologis dan Implikasinya Terhadap Pengembangan Ilmu Hukum dan Penegakan Hukum di Indonesia,* Pidato Pengukuhan Sebagai Guru Besar FH Undip Semarang, 18 Februari 2006, hal, 32-33.

[28] . M. Syamsudin, 2013, *Landasan Ontologi Ilmu Hukum Profetik* dalam M. Syamudin (Penyunting), 2013, *Ilmu Hukum Profetik Gagasan Awal Landasan Kefilsafatan dan Kemungkinan Pengembangannya di Era Posmodernisme,* Yogjakarta: Pusat Studi Hukum dan FH UII Press, hal, 101.

billah), which were all aimed at the welfare of the human race *(baldatun thoyyibatun warabbun ghafur)* basis perfect *(kaffah).*[29]

In this way the expected basic problem of law enforcement in Indonesia discriminatory only in favor of the elite will be able to systemically engineering solidarity towards people and towards the weak.

G. Conclusion

Based on the above it can be concluded as follows:

1. Law enforcement in Indonesia is still not able to realize justice for law enforcement officers in carrying out the law has not yet run the substantive law but is still a command of regulasion only.

2. Necessary engineering efforts of the law enforcement culture positivistic models, liberal, individualistic, formal and bureaucratic culture model to substantive law enforcement, namely Perfect justice, the justice-based approach to legal pluralism, through this approach a law enforcement in making legal decisions should always be pay attention to the complexity of the case at hand, the complexity of the construction that was used as the basis of the legal reasoning among others in the form of state law, living law (socio-legal) and natural law (morality, ethics and religion).

3. Operationalization engineering progressive law is to seek new ways (role breaking) and innovative breakthrough in the enforcement for justice, if the normal way and normative unable to immediately realize the substantive justice. Enforcing the law is not only enforce the law, but to uphold the law with the principles of morality is to convey the same idea of law enforcement prophetic. *

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[29] . *Ibid.,* hal, 110.

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Preservation and Revitalization of *Bakar Tongkang* Ritual: Integration of Ethnic Chinese Community in Bagansiapiapi

(*cultural engineering in tourism*)

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The *bakar tongkang* ritual is a tradition performed by ethnic Chinese community in Bagansiapiapi, a small town in Riau province which is also the capital of Rokan Hilir District. The ritual is a commemoration of the ancestors of the ethnic Chinese community, who came to Bagansiapiapi in the 19th century. These first inhabitants of Bagansiapiapi decided to stay at the small town and never went back to their homeland. Hence they burned the *tongkang* or boat that brought them to their new place. Their descendants carry out the ritual every year except in the times of the New Order era. Nowadays the ritual has become a big tourist attraction, luring thousands of tourists to Bagansiapiapi and thus animate the social and economic life of the inhabitants. No doubt this is a very great opportunity for the small town to develop itself in becoming one of the major tourist attractions in Indonesia, as one can easily count the financial amount by thousand of tourists every year. And the fact that Bagansiapiapi has a multitude of ethnic communities makes cultural engineering a key factor in efforts to build a multicultural society that will be able to fully participate in and benefit from the *bakar tongkang* ritual.

Keywords: *bakar tongkang* ritual, ethnic Chinese, multicultural, cultural engineering

Background of the study

Bakar tongkang is a ritual performed by ethnic Chinese in the town of Bagansiapiapi. This ritual is unique to the community and the region. Since early 2000s the ritual has become one of the biggest event in the Riau Province and since 2007 it has been assigned as one of the five tourism icon of the Riau Province.

Bagansiapiapi itself is the capital of Rokan Hilir Regency in Riau Province. The small town, which has become the capital of the regency ever since it was formed in 1999, has its own unique history. The town is founded by the ethnic Chinese from Fujian who came to the region in the 19th century and developed it into the biggest fish port in the South East Asia region. The town even become the second biggest fish port in the world after Norway and the main hub of commerce in the region. The Dutch Indies colonial government further developed the town to become a modern city lit by electricity – and because of that the town was called *ville lumière* or "city of lights" – complete with drinking water plant and firefighters squad (Shanty Setyawati, 2009).

After the declaration of independence of Republik Indonesia, Bagasnsiapiapi continued to be an important fish port even though much less important compared to the colonial era. But in the early 1970s the town began to lose its reputation, mainly because the fishing industry has experienced significant setback. The fish catch decreased sharply as the coastal region expanded and river beds shallowed because of sedimentation. By the 1980s the name of Bagansiapiapi has disappeared from public knowledge and nowadays people rarely hear or even know the name of the town. It is really a pity how a town with such a long and memorable history could become unknown and forgotten.

Another aspect of the uniqueness of Bagansiapiapi is that this town was founded and built by ethnic Chinese community who came from Fujian. It is an accepted fact that this town is literally a "chinatown" . The Chinese landed and built the small village that

developed into the second biggest fish port in the world. Even now, when other ethnic communities – mostly Malay – become more populous, the language used by ethnic Chinese community, the Hokkien language, remains the dominant language in Bagansiapiapi. Looking at all aspect and facts about ethnic Chinese in Bagansiapiapi and their role in the town's history, I consider it fit to conduct a research about *bakar tongkang*, a ritual of ethnic Chinese community in Bagansiapiapi, notably of its role and function in the process of integration of the ethnic Chinese community and its potentials as a tourist attraction.

Methods

The research is conducted mostly using ethnographic methods. All members (5) of the research team obtain information through direct observations and deep interview. The obtained information are then cross checked for their validity and reliability, using literature and reliable written sources. The findings are mostly from the field research and conclusion is made accordingly. Observations are conducted mainly during the *bakar tongkang* ritual while deep interview is used to acquire information and explanation about the ritual, its process and function, and also opinion about integration among ethnic communities in Bagansiapiapi.

Findings

Bakar tongkang is performed each year at the 16th day of the 5th month of the lunar year. It is believed that the ritual is performed since the beginning of the ethnic Chinese settlement in Bagansiapiapi, and known to be conducted several years after they settled in Bagansiapiapi in the 19th century. These first settlers very soon found out that fish, shrimps, lobsters and other types of high value catch were abundant in Bagansiapiapi. They became prosperous and had a much better life, so that they decided to stay in Bagansiapiapi and never to return to China. Thus the ritual is performed as a pledge not to come back to their homeland.

In the heyday of Bagansiapiapi as the second biggest fish port after Norway, the ritual was known as a lavish celebration where real objects, including money, were burnt as offerings. Many elderly Chinese told the story of how part of the offerings were burnt for the gods while the rest is given as alms to the poor. Before 1965, according to the informants, the ritual was still celebrated lavishly and there were foreign artists, mostly from Singapore, performing as part of the celebration. We could only imagine how rich these ethnic Chinese were at those times.

During the New Order era, the ritual was prohibited because all that was Chinese were thought to be related to the Communist Party who was believed to organize the illegal *coup d'état* against the legal government. However, there are information that the ritual was still conducted, albeit 'ilegally'. There were only dozens of people who participated in the ritual at night, burning a much smaller boat so they wouldn't attract much attention and thus avoid arrests. But the fact that the ethnic Chinese still made efforts to conduct the ritual despite all the threat and dangers of being arrested has only proven how important the *bakar tongkang* ritual is to the ethnic Chinese in Bagansiapiapi.

Since the 'reformation' in 1998, the ritual was conducted legally after the government under President Abdurrahman Wahid issued an instruction (*Inpres no.6/2000*) stating that all prohibition on ethnic Chinese culture and rituals practices were revoked. Suddenly *bakar tongkang* became the biggest event in Bagansiapiapiand all the inhabitants are involved, directly or indirectly, in the ritual. For the most part the person responsible for the revitalization of the ritual is Anas Makmun, the second regent of Rokan Hilir. He understood the potentials of *bakar tongkang* as a tourist attraction and at the same time also understood the meaning of the ritual for the ethnic Chinese community. Combining the two factors, the regent tried to make Bagansiapiapi famous again, this time as the center of the *bakar tongkang* ritual. It is a realistic effort since participation in the ritual is mandatory for all

ethnic Chinese originated from Bagansiapiapi. No matter how far they live now from Bagansiapiapi, there are always familly members who go back home to conduct the ritual and thus bring considerable fortune to the small town. And we also have to count the tourists who come flocking to the town just to watch the ritual, especially the procession of taking the *tongkang* from the *kelenteng* to the burning ground. This phenomenon is exactly the aims and objectives Anas Makmun as the regent of Bagansiapiapi, which is to make the town prosperous once again.

The ritual has now been assigned as one of the five tourism icon of the Riau province. It is only normal to expect that the inhabitants of Bagansiapiapi benefit greatly from the ritual. The question is do all inhabitants enjoy the benefits – mostly financial – from the ritual and are they really ivolved so that they feel obliged to preserve *bakar tongkang* as a source of their livelihood.

The ritual has become a major tourist attraction since early 2000s and the activities performed in the ritual affect the daily city life. All the inhabitants of Bagansiapiapi, regardless of their ethnicity, are directly or indirectly involved with the ritual. But there are differences as to how they are involved.

For the ethnic Chinese, the ritual is a means to pay respect to their ancestors and ask for prosperity, health, and happiness in general. They pay their respects to the ancestors who pledged not to return to their homeland in China. During the ritual all the ethnic Chinese of various social class act as one homogeneous group, disregarding any differences among themselves. Hence among the ethnic Chinese community the ritual has the power to integrate all members regardless of their financial and social situation. *Bakar tongkang* has sacred value to the Chinese and there are several taboos during the ritual. This is a proof of the sacred value of the ritual for the Chinese, which has to be considered in the search of a format for the *bakar tongkang* ritual as a tourist attraction.

For the inhabitants of Bagansiapiapi of other etnic groups, the ritual is an opportunity to gain financial benefits as there are many visitors who come into town. But it would be much better if these other ethnic groups could also participate in *bakar tongkang* ritual and not just benefit financially from the ritual. In this respect, I think we should appreciate the local government who is encouraging other ethnic groups to be involved in the ritual. With the support of the local government, several ethnic groups have shown their interest and participate in the ritual. The Javanese participate in the procession from the *kelenteng* to the *bakar tongkang* burning ground, parading together with ethnic Chinese participants, while the Malay perform traditional and modern dances at the ritual ground. All these efforts should be appreciated, and yet there are questions as to what are the impacts of these participations to the ritual itself.

For the visitors, *bakar tongkang* is surely an interesting spectacle as the ritual is not found elsewhere. From our observations during the ritual, there are many visitors who came just to watch the procession and the burning of the *tongkang*. They came because they were really interested in the ritual and attracted by the procession. This is a hidden potential from which Bagansiapiapi could have much more financial benefits provided that there are many more attractions related to *bakar tongkang* ritual. What is needed here creativity and innovation, to invent other spectacles or centers of attraction in and around the town of Bagansiapiapi. Then we could expect that many visitors would stay longer in town and bring more financial benefits.

There are, however, several factors that should be put into consideration. Since the ritual is a commemoration of ethnic Chinese ancestors' pledge not to come back to their homeland in China, it could be seen as a wish to be integrated wholly to the 'local' communities. The question is do they see the pledge as such? According to the elderly

informants, the ethnic Chinese do consider Bagansiapiapi as their home, but not in the same sense as other ethnic communities see them. Home to them is where they could behave and conduct everything exactly as their ancestors did. It does not matter where, as long as they could practice their customs and traditions just like their ancestors before them, regardless of the country where their home is located. This is perhaps the uniqueness of the ethnic Chinese community in Bagansiapiapi and the most possible cause for this is because it was their ancestors who built and developed the town.

Another factor is efforts of local government to integrate other ethnic communities in the *bakar tongkang* ritual. It is done surely in good intentions, but the question arises whether the ethnic Chinese also see the ritual as an intention to be 'wholly integrated' to the 'local communities'. There is possibility that they looked upon these efforts as an 'order from the government' and just tolerated it. On the other hand, another question is whether other ethnic groups see participation in the ritual as a genuine act of integration. They could, just like the ethnic Chinese community, see the efforts as an 'order from the government' and tolerated it too. This is the problem faced by the government in a multicultural community such as Bagansiapiapi. And this is where cultural engineering could contribute to overcome the problem.

Conclusions and Suggestions

The *bakar tongkang* ritual is undoubtedly a cultural heritage af the ethnic Chinese community in Bagansiapiapi. Throughout the years the ethnic Chinese community have preserved their tradition and succeeded in revitalizing the ritual with the support and encouragement from local government. This policy is based on the realization that *bakar tongkang* has potentials to provide financial benefits to all inhabitants of Bagansiapiapi while at the same time could function as a means to integrate various ethnic groups living in the town.

The local government has made genuine efforts to integrate all ethnic groups in the celebration of the *bakar tongkang* ritual and all the inhabitants are conscious of the efforts and the try to comply. This action has to be appreciated, however, all the efforts are still in the formal level and it is important to assess whether the efforts have succeeded in the community level. The policy of making *bakar tongkang* one of the five icons of Riau province tourism icons is highly appreciated and praiseworthy, nevertheless, much more need to be done before the ritual could be the real center of attraction in the region.

One of the problem is that the ritual is conducted in *hokkien* language and there are no detailed information about the process and meaning of the ritual. To overcome the problem and prevent misunderstandings there should be easily found information (booklet, leaflet,etc) explaining the ritual to other ethnic groups and tourists alike. Thus everyone involved could participate correctly without fear of raising any problem.

Another suggestion is that it may be better to negotiate a form of procession that could include other ethnic groups integrally and not as addition only to the procession. In this way everyone involved would feel that they participate by showing their own cultural identity, customs and tradition, so that they would improve the celebration because they participate wholeheartedly and with passion. The local government could propose a kind of cultural festival in which every ethnic group community participate and the *bakar tongkang* ritual would be the climax of the festival.

If the ritual is to be maintained as a major tourist attraction, it should be remembered by all parties involved that the ritual, after all, has sacred values to the participants. The sacred value should never be lost as it would bemean and belittle the ritual. The ritual should never be treated just as a tourism commodity since it has a significant contribution to the local identity. And in order to apply the correct policy it would be beneficial for the local government to work in cooperation with cultural engineering experts.

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Developing the Character of Marginalized Children in Urban Communities Through the Use of Bilingual Literature

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Abstract

Character development is an important component of strengthening national identity and nation-building. While the primary responsibility for raising children falls to parents, the development of children's characters is also attended to by formal educational institutions, such as public schools. However, some groups of children have diminished access to these learning spaces. As a result, informal institutions sometimes become involved in supporting these children's character development. This study focuses on one particular group of children who have limited access to formal educational institutions: children in urban spaces who were brought by their parents to the city, and have been marginalized from educational institution.

Via an analysis of the engagements of informal educational partners with this group of children this paper explores the contribution of local wisdom in developing the children's character. The use of bilingual literature in the form of traditional Indonesian folklore is an alternative approach to transmitting morals and character. In attempting to empower these marginalized children by providing them with character exemplar as well as bilingual language instruction, the activity attempted to internalize local wisdom and values and to develop their social as well as language competencies. This paper outlines the changes in attitude that resulted from this activity. Among many changes in children's character and disposition include increases in curiosity, eagerness to learn, and cultural understanding.

Keywords: Character Building, Marginalized Children, Urban Education, Bilingual Literature

Background of the Study

Nowadays, the good characters, especially on children, are declining over the time. Moreover in this era of globalization where cultural values such as religious, kinship, unity are also become marginalized and getting more and more diminished. It is proven by the cases occurred among such as the rise of violence among adolescents, the use of bad language and words, drug and alcohol use and the culture of dishonesty. It indicates the lack of moral education on the earlier stages of their life as children and pre-adolescent. There are many phenomenons found in the society now days which show how the people now are lack of good characters so that the issue of character has received much attention in the nation.

The character is an important component of strengthening national identity and nation-building. Berkowitz (2002) defined character as a set of psychological characteristics of human that influence a person's ability and attitude to function morally. However, not all children can get their rights to be educated at formal educational institution due to their limited access. These children become subordinate community and marginalized from common social sphere. Because their low level of economic activity, this community offers little by way of opportunity to their populations. Marginal community is a group that is confined to the lower or peripheral edge of the society. Such a group is denied from involvement in mainstream economic, political, cultural and social activities. Through the children's literature reading, especially folklore, children from marginal group can learn about social phenomena that occur in lives which can shape their own characters. Children from marginal groups are often seen to have hard and rough character because of the limitations of figures they can imitate. Folklore, as children literature, has intrinsic value in its art forms, it can help stimulate an understanding and appreciation of many types of artistic expression.

Folklore reflects human nature, studying it may be the means by which pupils can become aware of the universalities of human thought and activity (Putnam, 1964).

Methods

In attempting to empower these marginalized children by providing them with character exemplar as well as bilingual language instruction, the activity carried on in the study attempted to internalize local wisdom and values and to develop their social as well as language competencies and explore the changes in attitude occurred. Via an analysis of the engagements of informal educational partners with this group of children this paper explores the contribution of local wisdom in developing the children's character. The use of bilingual literature in the form of traditional Indonesian folklore is an alternative approach to transmitting morals and character.

Reader response and reception aesthetics approach is applied to scrutinize readers' involvement in acquiring the meaning of the text as well as to explore the response coverage on literary elements especially moral and values. Using empirical research method, the paper focused mostly on the readers' appreciation towards characters and moral of the story as shown in the observational sheet as the research instruments. The respondents are two groups of marginalized children in urban communities, a community that is engaged in empowering marginal children through education and empowerment program's activity through children's literature reading of stories chosen on the basis of moral values conveyed.

Reader response is a literary criticism focusing on reaction and response of the reader toward a literary work. This criticism is popularized by Wolfgang Iser who argued that all literary

texts have an 'empty room' the readers should fill by their imagination. By this way, a text and its reader interacts as quoted by Newton: "He claims that all texts create 'gaps' or 'blanks' which the reader must use his or her imagination to fill. It is in this interaction between text and reader that aesthetic response is created" (Newton, 1997). Furthermore, Holland in Keesey (1994) sees the process of literary reading as inculcating the reader identity into the text and recreate the text according to the reader's images. Holland called his theory as the "transactive" theory of reading. So, the reader's understanding can be seen and measured through their response on the text as resulted on their attitude shown in the observational sheet.

Findings and Discussion

The Effect of social condition on marginalized children's character.

The two group of respondents of this study are quite different in nature. The first group are the children who are mostly students in school. Just few of them that do not get any formal education. It is caused by the obstruction to get to school or by their own will. The obstructions the children have are had no enough cost and had no birth certificate as the requirement to be registered in school. Beside that obstruction, there are children that do not want to study in school. It was because they are lack of confidence to socialize with other children because of their condition or because they just feel comfortable with their daily routine in street. These children are lack of good guidance because of scarcity of adults that are able and has capacity to teach them about good character, virtue etc. The condition of their parents also do not support the development of the children character. Chevalier (2013) stated that parents may affect the behaviour and decisions taken by their children through genetic transmission, preferences, or/and environment – put simply, more educated and richer

parents can provide a "better" environment for their children, which creates an inequity which is the focus of sizable policy attention.

Marginalized life and unhealthy environment have the great impact in this children's character development. The majority of marginal children of this first group of respondent grew with the characteristic of stubborn, easy to get angry, harsh, polite less, too bold etc. Moreover, they are limited to access public facility easily such as hospital, school, and socialization. This condition among other caused by society's negative view toward them. Therefore, it is important to change their views toward marginal people as well s towards others. In addition, to develop better generation, marginalized people must be made decreased in numbers gradually. This is to increase the quality of the nation. One of the ways is through change the marginal people itself and the basic thing to change in order to be better is changing their character to be better character. Therefore, character development is so important for them. One of the tools to deliver good values is through children literature. Folklore as traditional children literature conveys many moral values that can be internalized by children.

The second group are children half of them attend formal education while the other half do not. The children who attend formal education are already fluent in reading and counting. They also had learned English at their schools. The children who attend formal education are more active in giving questions and did not hesitate to express their opinion. The children is lack of awareness of the importance of formal education. From total of twelve children, only two (one female and one male) of seven children who attend formal education, were able enough to understand English. The girl one loves all session in learning English language, both reading and conversation session. While the boy one only likes question-answer and conversation session. So that in the reading activity, only that girl who was very enthusiastic.

Children who do not attend formal education called Laskar class. This class consists of children from various level of age. The reasons of children of Laskar class do not attend formal schools are because of the unavailability of funds and that they are ashamed of their condition. Children of lascar class are generally more passive than children of formal school. Most of the children from Laskar class are girls aged 8 to 12 years old. Only a few children of lascar class were active during the children literature reading activity.

The result of the literature reading on children's character

For the first group of respondents, the four stories play their roles in investing good values they contained. Each story has its impressive side. Reading and exploring "The Legend of Cianjur", thechildren seemed enthusiast because they want to know how the beginning of the area they know. It is quite contradictory to the fable, "the Mouse Deer and Tiger", where the boys seemed to be more interested to the story than the girls. The third story which was folktale "Si Made", the plain character of Made has interesting value, so that this could invite the children to engage with the story closer. In the last story, "Lutung Kasarung", the children were more interested to criticize the antagonist in the story. The four stories are successful in developing children's character. Almost all the children become better both in their affective skill, their behaviour and in their verbal skill, the way they speak. The good values which could be learned and applied well by the children respondents are respect to eldest, caring to others, love to share, responsible and good control of emotion. They also become eager in studying and reading.

All of the stories are effective to develop children's character. However, values learned most by the children are those of the legend story. The fact that there is real evidence in legend, is the main cause the children could follow the story and remember its values better than the

other stories. They tend to remember more what they see rather than what he hear. Children saw the existence of Cianjur and believe that the city is real. Legend rendered mostly moral values learned by respondents, such as respect to eldest, love to share, more lovable, responsibility. In fables also conveyed moral values that could be learned well by the children, among other; control their emotion better, control their arrogance, self confidence. Some children also show that they are no longer afraid to ask and give their opinion. The moral value learned from Made story is pursuance to parents. All of the children caught this value. They wrote in a paper that pursuance to parents is good and must be applied. However, from the observation, this value was not applied by mostly the children. Only few children show this pursuance to parents. From all the values provided from the story of "Lutung Kasarung", the moral learned by the children are forgiving, friendship and less resentment, less grudging.

It is proven that children literature can develop character of marginal children well. Not only in the attitude aspect, the folklore can build the aspect of cognitive of the children also. In the first observation, children show their reluctant to read this bilingual story. Respondents said is too difficult to understand so they felt lazy and no eagerness at all. The cognitive aspect of the children increase even greater than before. They began to love English and some of them want to read the text, not just hear the story told. They did not afraid of misunderstand the content of the text anymore. Some even show eagerness to study their subject at school, a part of English. The folklore also gave them spirit to use English in daily conversation. They began to use English noun and adjective such as mother, father, friend, animals name, stingy, good, bad, eldest, woman, man, etc. They remember almost the words the text give and tend to use it often. They also understood if the text is delivered in mixed language, with the help

of body movement. Therefore, the children respondents are able to understand the meaning of certain words by themselves through the body movement.

For the second group of respondent, they are given six stories. The first legend that was read is The Beginning of Cianjur. They were very interested to read the book because some of them are come from that city. Based on the observational sheet, the legend is the most effective kind of folklore to develop the children characters. This is because the story is logical and has real evidence that can be witnessed by people, so they believe about the origin of a place in legends. The moral values of this story are that truth and goodness have to be maintained, we have to pay attention to people around us (generosity) and do the good to everyone. This is relate to the one of cultural pillars in Cianjur, maenpo, which means that the value of courage is actually to put the value of truth both in religious and state law.

 Next story is Princess Mandalika. This is an inspiring story which contains moral values that can be used for daily life. The values are the nature of sacrifice and kindness. From this story the children learned simple thing that they have to be a kind person and be good to everyone. The children who read the story were three children of second grade. There was significant change in an 8 years old female child who read the story.

Myth such as The Little Finger, Bujang Permai, and Princess Snail is the second effective kind of folklore to develop characters of children from marginal group. Although this kind of folklores involves supernatural beings, the subjects can get the value easily. They learned good things from the main figures in the stories. Girls are more interested to read this kind of story especially kids of second grade. They understood the values and could implement it in their lives. It is proven by the change in their attitude after the reading activity. The third

most effective story to develop children's character is fable. The fable used in this study is Why Shrimps are Crooked. The story is actually interesting for the children. It plays their imagination by showing the characters through animal figures. However, the children rarely able to catch and understand the value contained in the story because the value conveyed implicitly. They could follow the story line but did not get a thing from the story.

These children of marginal community are used to live in harsh environment that shape hard characters on them. The things such as saying bad words, being rude and disrespect are common things to them. It is a common thing there to see children disrespect to the older, adults and children using bad words, and being rude to each other. Through the children's literature reading activity, the children were introduced to moral values and some of them then indicate characters changes. Through this children's literature activity, the children respondent of this study are not only learned about moral values, they also learn about new vocabularies and it can improve their interests in reading activity. It is proven by one of the kids, a male of 5th grade student. He remembers the title, the stories line, and some vocabularies he has read well. Another kid, a female of 2nd grade student, also learned new vocabularies from the stories she has read.   From the data gathered in observational sheet, there are many good character traits can be developed on the children from marginal community. The traits are generosity, kindness, tolerance, and respect. There are three kids who develop generosity in their selves, a kid who develop kindness, three kids who develop respect, and a kid who develop freedom in herself.

Conclusion and suggestion

From the discussion it can be concluded that regardless the educational background of the children, Children literature is an effective tool to convey moral values and develop children's character. From the observation, it is proven that the children literature has a great role in conveying moral values to the children. It is shown by the children that were found as better person than before the literature reading activity. Not only in the attitude aspect, folklore can build the aspect of cognitive of the children also. The children become more interested in English. They are active to use English in their daily conversation even though the vocabularies they have is not much yet and they curious about their English lesson in school. Their eagerness to study and read is also developed. The changes are certainly related to the moral values they had learned through the reading activity. The good character traits that most commonly shown are generosity and respect. The result of the study shows that children's literature can affects character of children from marginal group. It can be concluded that children's literature gives contribution for the development of characters on marginal children community.

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CULTURE ACROSS PERSPECTIVES