

# Visual Communication of Denpasar's Art and Culture Through Cartoons (Case Study in the Travel Guide Book of Denpasar City Entitled "Surviving Denpasar" Second Edition in 2012)

*by I Wayan Swandi*

---

**Submission date:** 16-Jun-2020 07:34AM (UTC+0700)

**Submission ID:** 1344534003

**File name:** Atlantis-Presss.pdf (2.16M)

**Word count:** 5776

**Character count:** 30949

## Visual Communication of Denpasar's Art and Culture Through Cartoons (Case Study in the Travel Guide Book of Denpasar City Entitled "Surviving Denpasar" Second Edition in 2012)

I Wayan Swandi <sup>1\*</sup>, Arya Pageh Wibawa <sup>2</sup>, I Gde Agus Jaya Sadguna <sup>3</sup>

<sup>1,2</sup> Faculty of Arts and Design, Visual Communication Design Program Study, Institut Seni Indonesia, Denpasar

<sup>3</sup> Politeknik Negeri Bali, Tourism Department

Email: \*wayanswandi@isi-dps.ac.id

**Abstract:** A travel guide book with the theme "Surviving Denpasar" issued by the municipal government of Denpasar, Bali Province, published in 2012 contains a variety of arts and culture in Denpasar City. Some of them are *Pengerebongan* Festival, *Omed-Omedan*, and kite festival. These three festivals are an annual event that is visited by many people because of its uniqueness. This travel guide book is quite interesting to do a study because the visuals are displayed using cartoons. In general, the existing travel guide books that are circulating mostly uses photography as a visualization of various attractions of arts and culture. This research uses a qualitative methodology using ethnographic methods. The data are collected from the interviews with one of the designers of the cartoon travel guide book, Kadek Jango Paramartha. The purpose of this study was to acquire a meaning in the cartoon visualization of the Denpasar City travel guide book. The results obtained are the use of cartoon visualization in the travel guide book is a new breakthrough of the Denpasar municipal government in promoting tourism to foreign communities. According to Kadek Jango Paramartha, cartoons can speak on a variety of issues, be they political, social, tourism and so on. In form, cartoon visuals in the tour guide book have multiple meanings namely the meaning of art communication, the meaning of cultural communication and the meaning of religious communication. Multi meanings are seen in cartoon visual signs which are the cultural identities of Denpasar City. The communication applied to cartoons is humorous while still guided by the ethics of the society. Dialectical approach with humorous visualization gives a new nuance in communication. Kadek Jango Paramartha hopes cartoons will become a media for tourism promotion in the future.

**Keywords:** *cartoons, Pengerebongan, Omed-Omedan, kite festival, communication*

### Introduction

Bali as one of the provinces in Indonesia which has diverse arts, culture and attractions. The variety of art and culture is a legacy from the ancestors that has been inherited strongly in the roots of the Balinese society. Each district in Bali has different arts and cultures. They were developed according to local situations and conditions. Nevertheless art and culture as an ancestral heritage remains sustainable because art, culture, and religion cannot be separated from the lives of the Balinese people. In addition to arts and culture that remains sustainable, Bali also has many interesting tourist objects. These tourist objects are scattered in all districts in Bali: natural panorama, museums, cultural reserves and so on. These tourist objects make Bali become an interesting tourist destinations.

Bali's tourism has started since the Dutch era. Starting with the promotion of tourism by the Dutch colonial government in 1913 through Vereneging Theorist Verker (VTV) which published an excellent guide book about areas in West Java, Central Java, East Java, Bali, Lombok, North Sumatra, West Sumatra, South Sumatra, Banten and Tanah Toraja in Sulawesi (Utama, 2014: 29). Vereneging Theorist Verker (VTV) is an official tourist bureau which was established based on

the decision of the Governor-General during the Dutch colonial period. VTV's position other than as a tourist government office also acts as a tour operator or travel agent. During the Japanese occupation, tourism conditions became neglected. People have no passion or opportunity to travel. This happens due to abandoned tourist objects, and damaged roads and bridges which was an effort to prevent enemies from entering. Many hotels have been turned into hospitals and dormitories where Japanese officers live. During independence, the Vice President of the Republic of Indonesia, Moch. Hatta, established a body tasked with continuing the former Dutch-owned hotel company. This body is called HONET (Hotel National & Tourism). All hotels under HONET management were then renamed MERDEKA hotels. HONET was dismissed after the Round Table Conference agreement in 1949 and was renamed NV HONET. Then in 1955 by Bank Industri Negara, a *Perseroan Terbatas* (Limited Liability Company) was established under the name PT. NATOUR Ltd. (National Hotel & Tourism Corp.). The members of Natour include: Hotel Transaera (Jakarta), Hotel Bali, Sindhu Beach, Kuta Beach, and Jayapura Hotel.

Based on its etymology, cartoons come from English "Cartoon" and Italian "Cartone" which means thick paper. In the beginning, cartoons were the naming of stout paper, as designs for canvas or wall paintings. Currently, cartoons are pictures that are and are intended as humor or satire. For this reason, cartoons are not only statements of artistic taste for the sake of art but they have the purpose of joking, even insinuating and criticizing (Wijana, 2004: 5). Cartoons also have the understanding of drawings or paintings made in full in the upper left hand corner to the bottom right thick paper that tells about the problem felt by the painter as an overflow of emotions (Sobur, 2016: 139). According to The Random House of Dictionary of the English Language, cartoons are sketches or images, usually humor, as in newspapers or magazines, as a satire symbol or describe actions, subjects, or people who have an interest in interest (Berger, 2015: 182). So it can be concluded that the cartoon is a picture or sketch that has a content of humor, satire, criticism as an expression of emotional overflow towards the subject's actions. Several types of cartoons known today consist of editorial cartoons, gag cartoons, and comic strips. Editorial cartoons or political cartoons are usually intended to express political or social views by insinuating. Gag cartoon is meant to be funny without being sarcastic. Comic strips are cartoon images in the form of short comics (Setiawan, Yulianti, & Nasution, 2017). In a simple cartoon can be divided into two types, namely verbal cartoons and non-verbal cartoons (Wijana, 2004: 8). Verbal cartoons are cartoons that utilize verbal elements and humorous images. Non-Verbal cartoons are cartoons that merely utilize humorous images or visualizations to carry out the task. The pictures presented in this type of cartoon are the pictures that distort logic.

In its development, the tourism sector experienced its ups and downs. In 2000, the number of foreign tourists visiting Bali reached 1,412,839 people. Whereas in 2001, the number of foreign tourists visiting Bali reached 1,356,774 people. This means that the number of foreign tourist arrivals to Bali decreased by -3.97%. As a result of a very alarming security situation due to the Bali bombing on October 12, 2002 at Paddy's Café Legian, the number of foreign tourists coming to Bali declined by -5.23% or only 1,285,842 people. Bali's tourism continued to decline until it reached -22.76% in 2003 with the number of foreign tourists visiting only 993,185 people. But in 2004, where the security recovery was gradually improving and the bombers were arrested and trialed, an increase in foreign tourist arrivals reached 48.23%. The second Bali bombing in 2005, made the number of foreign tourist arrivals decreased to -9.10%. In 2018, the number of foreign tourist arrivals reached 6,070,473 people (Bali, 2018). The Provincial Government of Bali continuously strive to increase the number of foreign tourist arrivals by promoting tourism to various countries.

On various tourism promotion conducted by the provincial government of Bali as well as by each district and municipality in Bali, of course, it is accompanied by a travel guide book made by each delegation. The importance of a travel guide book is to make it easier for tourists to find information about tourist objects as well as additional information about tourism. In general, this travel guide book is well made by displaying interesting visuals using photography techniques so that people who see it are interested in visiting. However, the travel guide book made by the Regional Development Planning Board of Denpasar City in 2012 was made somewhat different. A travel guide book was made quite uniquely. All visuals displayed in the guide book are in the form of cartoons depicting arts and culture in Denpasar City. In addition to arts and culture, the travel guide book also display unique tourist attractions such as the Badung market, museums, Sanur beaches, Serangan Island and various events in Denpasar City. Everything is displayed in cartoon form. This is interesting to be a study of the meaning that exists in the cartoons especially in introducing the identity of Denpasar City in the travel guide book.

### **Research Methodology**

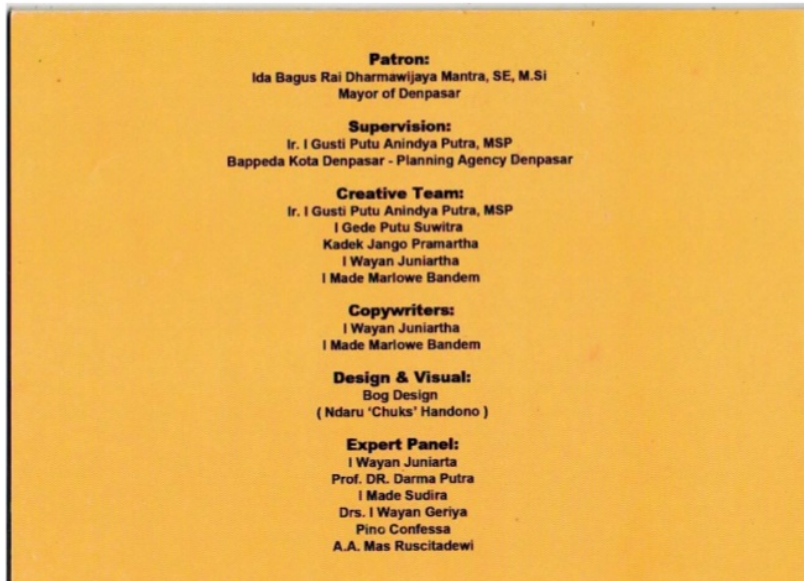
The methodology used is qualitative methodology using ethnographic methods. Data collection was carried out by conducting interviews and from various literature relating to this research. The interviewee, Kadek Jango Paramartha, was a member of the creative team in designing the Denpasar City tourism travel guide book. The analysis used is descriptive qualitative analysis. The purpose of this study was to obtain meaning from cartoons created using three samples, namely *Pengerebongan*, *Omed-omedan*, and kite festival cartoons.



**Picture 1.** Kadek Jango Paramartha



Picture 2. Travel Guide Book of Denpasar City



Picture 3. The committee of travel guide book production of Denpasar City

## Analysis

Communication is the way humans interact with other humans or with their environment. As said by Berelson & Steiner (in Liliweri, 2011: 34) that communication is the transmission of information, ideas, emotions, skills, and others through symbols, words, images, features, and graphics. In this case, communication can be called a symbolic activity. As expressed by Alo Liliweri (2009: 5) that communication activities use meaningful symbols that are converted into words (verbal) to be written and spoken or symbols of "nonverbal words" to be demonstrated.

The communication symbol can be in the form of human actions and activities, or the appearance of objects that represent certain meanings. The meanings that emerge as a product of social interaction will shape certain cultural identities. Cultural identity can be understood by identifying or detailing something that can be seen, heard, known, or illustrated, including identifying a biological specimen (detailing physical characteristics), even identifying one's thoughts with schools that influence, detailing psychological aspects (Liliweri, 2009: 70).

Art, religion and culture cannot be separated from the people of Bali. This is a Balinese identity because everything is integrated into the various lives of the Balinese people. In art, Miguel Covarrubias (Covarrubias, 2012) mentions that every Balinese person deserves to be called an artist. In religious matters, Inez Baranay (Baranay, 2012) said that Bali is identical with the holding of ritual worship. The island is a favorite location for holding various traditional and religious ceremonies, even by tourists who do not follow any religion.

In a communication perspective, symbolic interactions occur in art, religion and culture. Art, religion, and culture use many symbols in interacting between humans. These symbols can be verbal symbols in the form of words, writings or speeches and nonverbal symbols in the form of motions, gestures, shapes, forms and so on. Each symbol or set of symbols conveys a "concept" that is a general idea, pattern or form. According to Langer, the concept is a shared meaning among a number of communicators which is a denotation of the symbol (Morissan, 2013: 137). Cartoons as a form of art, especially fine arts that can express art, religion and culture. As revealed by Kadek Jango Paramartha, cartoons as visuals have the ability to speak in various fields. Cartoons can talk visually in the fields of politics, social, cultural, religions and so on (interviews on October 6, 2019).

In the Denpasar City's tourism travel guide book, it uses cartoons as the information media where mostly use symbols in its communication. The symbols that appear are verbal symbols (words and writing) and nonverbal symbols (motion, gestures, and other accessories). In addition, interwoven signs in cartoons can be described based on gesture patterns, spatial composition, and relationships between objects (Sobur, 2016: 134).



Picture 4. Pengrebongan Festival

Based on a quick observation in Picture 4, there is a space that is divided into 3 (three), namely the front, middle and rear. Every space has a different picture. At the front, 3 (three) people are wearing Balinese traditional clothes, namely *udeng*, *kamen*, *saput poleng*, and a shawl while

stabbing their bodies with a *keris*. In the middle, a barong image is seen: a mask and body costume that can be worn by one or two people. Furthermore, in the back there are people who wear traditional Balinese clothes while playing music. In the text section above it says:

*“Those who love supernatural phenomenon should not miss Pengrebongan Festival in Kesiman. The locals believe that the festival is the divine’s show of force aimed at intimidating the devils. Dozens of men fall into trance and stab themselves with kriss wavy daggers is the peak of the festival”.*

The text invites tourists who want to get a supernatural experience not to miss the *Pengrebongan* ceremony. Tourists will see a part of the peak of the *Pengrebongan* ceremony is that dozens of people are possessed and thrust sharp objects in the form of a *keris* without the slightest injury.

In reality, *Pengrebongan* is a sacred ceremony which is held every 210 days or exactly eight days after the Kuningan holiday, which falls on Redite Pon Medangsia, according to the Balinese calendar system. The meaning of this ceremony is to neutralize the negative power so that it becomes a positive force. This *Pengrebongan* ceremony is a legacy of Puri Agung Kesiman, Denpasar. The *Pengrebongan* ceremony is held in the Dalem Pengrebongan Temple, which was followed by people living in Kesiman village, Denpasar City. This religious ceremony begins with the *tabuh rah* (sprinkling of animal blood used in the context of religious ceremonies or *yadnya*). The uniqueness of the *Pengrebongan* ceremony is the juxtaposition of large, magnificent and beautiful *penjor* and the tradition of stabbing of a possessed/ trance person to themselves with a dagger or spear. These possessed/ trance people shouts and danced hysterically. The ceremony was accompanied by gamelan and two barongs named Ida Ratu Ayu Barong from Banjar Tohpati, Kesiman and Ida Ratu Ayu Barong from Banjar Bekul Penatih. The ceremony is shown in Figure 2 below.



**Picture 5.** The atmosphere of the Pengrebongan Ceremony at the Dalem Pengrebongan Temple Kesiman, Denpasar

According to Kadek Jango Paramartha, *Pengerebongan* is a sacred ceremony that only exists in Denpasar. *Pengerebongan* is a sacred ceremony filled with cultural and religious meanings. Culturally, this *Pengerebongan* becomes an important ceremony that is always performed by the community in the Kesiman area every 210 days or once in 6 months, exactly eight days after the Kuningan holiday which falls on Redite Pon Medangsia, according to the Balinese calendar system. *Pengerebongan* is a legacy inherited from Puri Agung Kesiman Denpasar. Religiously, the aim is to purify the universe. According to Gede Anom Nuraga (Wahyura, 2016), the *Pengerebongan* consists of 3 (three) meanings, namely *ngereh*, *solah*, and *ngerebuan* (*nyomia*). *Ngereh* is a procession of uniting *akasa* (space) and *pratiwi* (earth), *solah* means dancing, and *ngerebuan* means neutralizing nature.



Picture 6. Omed-Omedan Festival

In Picture 6 above, it appears there is only a space where it appears people with happy facial gestures looking at a man and a woman hugging while they try to release both of them by splashing water on the couple. The absence of space between them gives the impression that the event was united and inseparable from one another. They all wear Balinese traditional clothes as a form of cultural identity. The difference in sex is seen in men wearing *udeng* and women wearing *frangipani* flowers tucked in their hair. In the picture there is writings:

*“Those who prefer kisses to krisses should visit the Sesetan village and watch the omed-omedan festival, a one of a kind sacred celebration, in which girls and boys from one hamlet throw themselves at each other for a hilarious kiss. Adult members of the hamlet are also present in the festival, ready to throw buckets of cold water at the overzealous participants, who forget that it is a sacred event and not a french kiss competition”*

The text provides an explanation of the existence of a sacred ceremony called *Omed-omedan*. In the text it is said that the sacred ceremony of the *Omed-omedan* is performed by the community in a village where the ceremony is also attended by parents and village elders. *Omed-omedan* is a sacred ceremony and not a kissing competition conducted in general or a kissing event in public.

In reality, *Omed-omedan* is a sacred ceremony which is held on the day after the Nyepi Day (a day of seclusion). *Omed-omedan* is a tradition passed down for generations. *Omed-omedan* is held in Banjar Kaja, Sesetan, Denpasar. The history of the emergence of *Omed-omedan* is dated back a long time ago. *Omed-omedan* has been known for a long time and is said to have been held



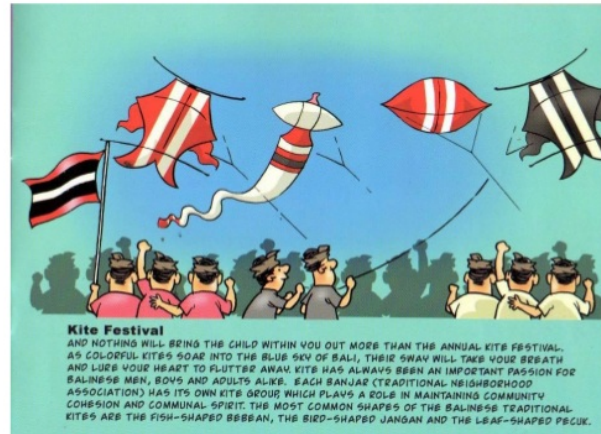
since the 17th century. In fact, this tradition was present before the colonial era and passed down from generation to generation (Nasution, 2019: 54). According to I Gusti Ngurah Oka Putra, the elder of Banjar Kaja, at that time the Sesetan region was ruled by a king who was seriously ill. No physician can cure him. Then the king ordered the guards and residents around the palace not to make a scene. One day, coinciding with the Nyepi day, the guards and residents did not heed the king's orders. They make noises on the streets. The king, who was resting, was disturbed. He was angry and walked out sick. While in the courtyard of palace, he saw the guards and the community was happy and embracing each other. Miraculously, the king's illness immediately vanished after seeing it (Yudistirani, 2019).

*Omed-omedan* comes from the Balinese language "*med-medan*" which means pulling each other. Sunarya (Fanany, 2017) explained that, previously the *Omed-omedan* procession was by pulling on the hips. The man holds the woman's hips and the woman holds the man's hips. As a result of technological developments, it has helped to make this tradition develop. At first on the hips, then cuddling, and until kissing. But since two years ago, kissing on the lips was forbidden by the committee because it had crossed the line. Religiously, at first this tradition was carried out by Banjar Kaja farmers as a form of gratitude to God Almighty for the success of farming. Kadek Jango Paramartha explained that *Omed-omedan* is a form of respect to *sesuhunan* (manifestation of God) and as a unifying tool for society. This can be seen when before the implementation of the *Omed-omedan*, young men and women made a joint prayer at the temple in the local Banjar to ask for safety (interview on october 6, 2019).



**Picture 7.** The atmosphere of *Omed-omedan* in Banjar Kaja Sesetan Denpasar

Based on the results of research conducted by Ni Made Yuni Artini and Ida Bagus Nyoman Wartha (Artini & Wartha, 2015), *Omed-omedan* has the meaning of religion, solidarity, culture, and welfare. The religious meaning is manifested in the form of religious activities and religious emotions that are raised by the presence of *Ida Bhatara Petapakan*, namely *Ida Ratu Ayu Mas Calonarang* and *Ratu Gede Bangkal Putih* in Parerepan Temple of Banjar Kaja, Sesetan Village. Praying in the temple will be blessed by *Ida Sanghyang Widhi* (God). The meaning of solidarity can be seen from the community working together to uphold the togetherness aspects in joy and sorrow. *Omed-omedan* which is a form of cultural identity, is almost always related to religion, so that the cultural meaning overlaps with the meaning of religion. The meaning of welfare is understood to be safe/ apart from all kinds of disturbances due to the devotion to *Ida Bhatara Sesuhunan* who is in the Parerepan Temple by carrying out the *Omed-omedan* ceremony.



Picture 8. Kite Festival

In the cartoons of the kite festival above there are clearly two spaces, the kite players and spectators. The players wear traditional Balinese clothing and are controlling various kites. The controlled kites are Balinese traditional kites, while the audience cheered enjoying the kites that were flown. There are 3 (three) types of kites in Bali, namely: *bebean*, *janggan*, and *pecuk* (Saputra, 2016). The *bebean* kite comes from the Balinese word "be" which means fish, thus meaning a fish-shaped kite. *Janggan* kite is one of the sacred kites that is believed to be the dragon that guards the stability of the world. Based on the myth, the earth is supported by a giant turtle named *Benawang Nala* and surrounded by the body of a dragon named *Naga Besuki*. This dragon is enshrined as a kite. *Pecuk* kite is a very simple kite consisting of 4 angles and has a bent shape which in Balinese is called "*pecuk*".

Historically, the Balinese kite festival was first held in 1979 at the Subak Tanjung Bungkak Denpasar, but the tradition of kite flying (*melayangan*) has been carried out from long ago (Udytama, 2016). This is related to the belief that *Rare Angon* is a form of Lord Shiva descending to earth. *Rare Angon* means a shepherd child. When the harvest season is over, farmers, especially shepherds, have free time which they use for fun. While taking care of their cattle, they also play a kite game in the dried rice fields. The kite festival in Denpasar has been held 40 times at the end of July every year at the Padang Galak beach in Sanur. Participants who attend are not only from Bali, but also from outside Bali to international participants. This kite festival has become an annual activity organized by the municipal government of Denpasar.



Picture 9. Types of kites in Bali







Picture 10. Kite Festival in Denpasar

In the description above it can be seen that all community activities in Denpasar in particular and Bali in general that relates to art, culture and religion cannot be separated from the use of traditional Balinese clothing. The use of traditional Balinese clothing is a cultural identity that cannot be separated from the lives of Balinese people. The following is a description of Balinese traditional clothes and their philosophical meanings.




Table 1. Name of Balinese Traditional Clothing for Men and Its Philosophical Meaning

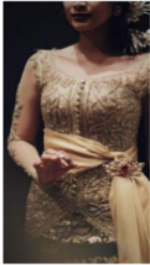
(Source: Anonymous, 2019)

Name of Clothing	Meaning
<p><i>Udeng</i></p> 	<p>Headband or head cover worn together with traditional Balinese clothes. <i>Udeng</i> is divided into three types namely <i>Udeng Jejateran</i> (used for going to temples and social activities), <i>Udeng Kepak Dara</i> (worn by the king), and <i>Udeng Beblaukan</i> (used by religious leaders). <i>Udeng</i> has the meaning of mind control.</p>
<p><i>Kamen</i></p> 	<p>Long cloth that covers the area from the waist to the feet. Used by circling it from left to right of the body, it is a symbol of Dharma (the teaching of righteousness). The lower end of the brow is above the ankle. This means that men must be able to go long steps, because they have greater responsibilities than women. The wrap on the front is pointed at the end facing down, as a symbol of masculinity and respect for the motherland.</p>
<p><i>Saput</i></p> 	<p><i>Saput</i> is used to cover 3/4 of the <i>kamen</i>. <i>Saput</i> is intended as a cover for the masculinity aura. In order for the <i>kamen</i> and <i>saput</i> bonding to be stronger, it must be helped by a small scarf, called <i>umpal</i>. <i>Umpal</i> knot must be on the right waist, as a symbol of holding the truth.</p>

Name of Clothing	Meaning
<p><b>Sabuk Selendang</b></p> 	<p>As a complement and supporting accessories, belts can also be worn when wearing traditional Balinese clothes. The belt worn is certainly a traditional belt, which is a cloth tied with a living knot at the waist after putting on <i>kamen</i> and <i>sapat</i>. The philosophical meaning is a figure of speech that requires men to be able to control themselves from bad things. This is very important for a man.</p>

**Table 2.** Names of Balinese Traditional Clothes for Women and Its Philosophical Meanings  
(Source: Gale, 2019)

Name of Clothing	Meaning
<p><b>Sanggul</b></p> 	<p>Hairdressing for Balinese women and their decoration has special rules. There are at least 3 types of hairstyles or bun styles that can be used, namely the <i>Pusung Gonjer</i>, <i>Pusung Tagel</i>, and <i>Pusung Kekupu</i>. <i>Pusung Gonjer</i> is specifically for women who are single or not yet married. <i>Pusung Tagel</i> is specifically for married women. <i>Pusung Kekupu</i> or <i>Pusung Podgala</i> is reserved for women who are widows.</p>
<p><b>Kebaya</b></p> 	<p><i>Kebaya</i> is an upper wear used by Balinese women with various motives. The selection of <i>kebaya</i> is considered to highlight the beauty and elegance of the Balinese women.</p>
<p><b>Kamen</b></p> 	<p><i>Kamen/ kamben</i> is a cloth that is coiled on the lower part of the body (Dewi, Kebayantini, &amp; Ranteallo, 2015). <i>Kamen</i> is used to cover the lower body up to 1 palm from the ankle. These limits are set so that Balinese women can freely move and walk, but still look polite and elegant.</p>

Name of Clothing	Meaning
<i>Selendang</i>	Balinese women generally also wear a shawl or <i>senteng</i> that is attached to their shoulders. Its philosophical meaning is that Balinese women must remember the teachings of dharma and be ready to educate their sons and daughters to be obedient to their parents.
<p><i>Bulang Pasang</i></p> 	To strengthen the <i>kamen</i> , a yellow scarf called <i>bulang pasang</i> is fastened to the waist. Its philosophical meaning is that a Balinese woman can guard her womb and control her behavior from all vices.

Based on the above analysis, visually, the cartoons created appear as "signs" because there is a closeness between the image and the object. The depiction of *Pengrebongan*, *Omed-omedan*, and kite festivals has a closeness to the reality. There is an indexical relationship between cartoons and the reality of *Pengrebongan*, *Omed-omedan*, and the kite festivals. Thus it can be said that cartoons have a pattern: proposition → indexical → type (*legysign*). According to the Indonesian dictionary (Bahasa, 2008: 1218), a proposition is an expression that can be trusted, doubted, denied or proven true or not based on the object it refers to. In Pierce's classification (Sobur, 2016: 43), proposition is a sign that directly connects with objects through associations in the brain. *Pengrebongan* has an association at a ritual ceremony every 6 months or 210 days conducted by the community in the Kesiman area of Denpasar. *Omed-omedan* has an association at a ritual ceremony which is held once a year by the people of the Ssetan area of Denpasar in welcoming *Ngembak Geni*, which is the day after the Nyepi holiday. While the kite festival is an annual event carried out by the Denpasar municipality government. Indexical sign is a sign that shows a natural relationship between signs and markers that are in a causal relationships, or signs that directly refer to reality (Sobur, 2016: 40). The *Pengrebongan* cartoon refers to the fact about the *Pengrebongan* ceremony carried out by the people in the Kesiman Denpasar area. *Omed-omedan* cartoons refer directly to the reality of the *Omed-omedan* ceremony conducted by people living in the Ssetan area of Denpasar, while the kite festival refers directly to the annual activities of the municipality of Denpasar. *Legysign* is the norm contained by the sign (Sobur, 2016: 41). *Pengrebongan* cartoon with signs of people stabbing a dagger into their body is a norm about the sacredness of the *Pengrebongan* ceremony. *Omed-omedan* cartoon with the sign of two people of the opposite sex embracing each other is the rules of the ceremony taken from the word "*med-medan*" or pulling each other. While the kite festival provides rules about traditional kites that are flown in the festival.

The visual cartoon shows the culture that exists and only found in Denpasar City. This can be seen from the community who carry out the ceremonies/ activities. The people who carry out the *Pengrebongan* ceremony are people who only live in the Kesiman area of Denpasar City. Other communities living outside the Kesiman area of Denpasar as well as outside the municipality of Denpasar do not carry out this ceremony. Likewise with the *Omed-omedan* ceremony, only the

people in the Sesetan area of Denpasar conducts it, including the kite festival where mostly carried out by the Denpasar municipal government and has become an annual activity.

The visualization of cartoons in the travel guide book also gives an overview of the religiosity of the community who only exist in the municipal area of Denpasar City. This can be seen from the implementation of ceremonies conducted by the people in the municipality of Denpasar. The belief about the existence of the power of God Almighty makes the concept of carrying out various ceremonies by the community. *Pengrebongan* religiously shows confidence in His power to be able to neutralize all defilements in the world. *Omed-omedan* shows gratitude to Him after carrying out the Nyepi holiday and the harvest to improve the welfare of the people in the Sesetan area of Denpasar. Before carrying out the kite festival, the community performs certain ceremonies so that the kites that will be flown can run smoothly.

The meaning of communication of art, culture, and religion that has been described previously shows a cultural identity of the people of Denpasar City. This is a distinguishing feature between the people of Denpasar City with people in other regions. Although in its presentation uses humorous visual cartoons, and still guided by the ethics of the society, the cultural identity of Denpasar City can still be seen through the signs displayed. Through a humorous dialectical approach, it has given a new nuance in communication. Kadek Jango Paramartha hopes that in the future cartoons can become a tourism promotion media.

### **Conclusion**

The visualization of cartoons in travel guide books is a new breakthrough for the Denpasar municipal government in promoting tourism to foreign communities. According to Kadek Jango Paramartha, cartoons can speak on a variety of issues, be they political, social, tourism and so on. In form, cartoon visuals in the tourism travel guide book have multiple meanings namely the meaning of art communication, the meaning of cultural communication and the meaning of religious communication. Multi meanings are seen in cartoon visual signs which are the cultural identities of Denpasar City. The communication applied to cartoons is humorous while still guided by the ethics of society. Dialectical approach with humorous visualization gives a new nuance in communication. Kadek Jango Paramartha hopes cartoons will become a media for tourism promotion going forward.

### **References**

- Anonim. (2019, Januari 10). *Jenis Pakaian Adat Bali dan Makna Filosofinya*. Retrieved from kerjausaha.com: <https://www.kerjausaha.com/2017/02/jenis-pakaian-adat-bali-dan-makna.html>
- Ardee. (2019, 10 3). *Omed-omedan, Ritual Unik Pengikat Keakraban Masyarakat Sesetan*. Retrieved from indonesiakaya.com: <https://www.indonesiakaya.com/jelajah-indonesia/detail/omed-omedan-ritual-unik-pengikat-keakraban-masyarakat-sesetan>
- Artini, N. M., & Wartha, I. B. (2015). Tradisi Omed-Omedan sebagai Pendidikan Karakter Bagi Teruna-Teruni Banjar Kaja dalam Rangka Hari Raya Nyepi di Kelurahan Sesetan Denpasar Selatan. *Jurnal Santiaji Pendidikan, Vol. 5, No. 2*, 171-181.
- Atmaja, D. (2014, 06 29). *Tradisi Omed-Omedan*. Retrieved from blog.isi-dps.ac.id: <http://blog.isi-dps.ac.id/darmaatmaja/tradisi-omed-omedan>
- Bahasa, T. P. (2008). *Kamus Bahasa Indonesia*. Jakarta: Pusat Bahasa.
- Bali, B. P. (2018, Februari 02). *Jumlah Wisatawan Asing ke Indonesia dan Bali, 1969-2018*. Retrieved from bali.bps.go.id: <https://bali.bps.go.id/statictable/2018/02/09/28/jumlah-wisatawan-asing-ke-bali-dan-indonesia-1969-2018.html>

- Baranay, I. (2012). Kembali ke Bali. In A. Vickers, *Bali Tempo Doeloe* (pp. 3-6). Jakarta: Komunitas Bambu.
- Berger, A. A. (2015). *Pengantar Semiotika: Tanda-Tanda dalam Kebudayaan Kontemporer*. Yogyakarta: Tiara Wacana.
- Covarrubias, M. (2012). Manusia Bali adalah Seniman. In A. Vickers, *Bali Tempo Doeloe* (pp. 293-301). Jakarta: Komunitas Bambu.
- Dewi, P. S., Kebayantini, N. L., & Ranteallo, I. C. (2015). Kebaya Sebagai Media Representasi Diri Perempuan Bali di Kelurahan Ubud Gianyar. *Jurnal Ilmiah Sosiologi (Sorot)*, Vol. 1, No. 03 July 2015, 1-11.
- Fanany, R. (2017, Maret 30). *Omed-omedan - Awalnya Saling Menarik Kini Berciuman, Begini Sejarah Tradisi Khas Bali Usai Nyeoi*. Retrieved from travel.tribunnews.com: <https://travel.tribunnews.com/2017/03/30/omed-omedan-awalnya-saling-menarik-kini-berciuman-begini-sejarah-tradisi-khas-bali-usai-nyepi>
- Gale, R. (2019, Februari 08). *Inilah Makna di Balik Pakaian Adat Perempuan Bali yang Tidak Banyak Diketahui*. Retrieved from Tribun Bali News: <https://bali.tribunnews.com/2019/02/08/tribun-wiki-inilah-makna-di-balik-pakaian-adat-perempuan-bali-yang-tidak-banyak-diketahui?page=all>
- Liliweri, A. (2009). *Makna Budaya dalam Komunikasi Antarbudaya*. Yogyakarta: PT. LKiS Printing Cemerlang.
- Liliweri, A. (2011). *Komunikasi: Serba Ada Serba Makna*. Jakarta: Kencana.
- Morissan. (2013). *Teori Komunikasi: Individu hingga Massa*. Jakarta: Prenada Media Group.
- Nasution, F. H. (2019). *70 Tradisi Unik Suku Bangsa di Indonesia*. Jakarta: Bhuana Ilmu Populer.
- Saputra, O. (2016, Januari 18). *Rare Angon Sejarah Layangan Tradisional Bali*. Retrieved from colekpamor.blogspot.com: <http://colekpamor.blogspot.com/2016/01/rare-angon-sejarah-layangan-tradisional.html>
- Setiawan, R. D., Yulianti, T., & Nasution, U. C. (2017). Pemaknaan Gambar Kartun "Clekit" Pada Harian Koran Jawa Pos (Studi Semiotika Gambar Kartun Clekit Pada Harian Jawa Pos Edisi 19 November 2016). *Representamen*, 3(01), 1-12.
- Sobur, A. (2016). *Semiotika Komunikasi*. Bandung: PT. Remaja Rosdakarya.
- Udytama, I. W. (2016). Perlindungan Hukum terhadap Eksistensi Layang-layang Tradisional Bali sebagai Penguatan Pariwisata Budaya. *Jurnal Advokasi*, 6 (1), 85-94.
- Utama, I. G. (2014). *Pengantar Industri Pariwisata*. Yogyakarta: Deepublish.
- Wahyura, A. A. (2016, Februari 29). *Upacara Pengerebongan di Kesiman, Sebilah Keris Ditancapkan ke Dada*. Retrieved from bali.tribunnews.com: <https://bali.tribunnews.com/2016/02/29/upacara-pengerebongan-di-kesiman-sebilah-keris-ditancapkan-ke-dada>
- Wijana, I. D. (2004). *Kartun: Studi Tentang Permainan Bahasa*. Yogyakarta: Penerbit Ombak.
- Yudistirani, I. (2019, Maret 09). *[Foto] Bukan Tradisi Cium-ciuman, Yuk Mengenal Omed-omedan di Denpasar*. Retrieved from bali.idntimes.com: <https://bali.idntimes.com/science/discovery/irma/bukan-tradisi-cium-ciuman-sejarah-omed-omedan-di-denpasar>

# Visual Communication of Denpasar's Art and Culture Through Cartoons (Case Study in the Travel Guide Book of Denpasar City Entitled "Surviving Denpasar" Second Edition in 2012)

## ORIGINALITY REPORT

3%

SIMILARITY INDEX

%

INTERNET SOURCES

3%

PUBLICATIONS

%

STUDENT PAPERS

## PRIMARY SOURCES

1

Svetlana Ponomareva, Ekaterina Ugnich. "E-learning Opportunities and Limitations in Inclusive Higher Education", SHS Web of Conferences, 2018

Publication

2%

2

"Balancing Development and Sustainability in Tourism Destinations", Springer Science and Business Media LLC, 2017

Publication

1%

Exclude quotes On

Exclude matches < 1%

Exclude bibliography On