

Representation of National Culture Through Audio Visual Media Wonderland Indonesia 2: The Sacred Nusantara In Forming Multicultural Characters

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Abstract. Audio visual media is one of the media that can be used as a learning medium and as a representation in describing Indonesian Culture. Representation of Indonesian Culture through audio visual media can be one of the efforts to bring up a sense of love and pride for the Culture in Indonesia. This study will use a qualitative approach with a descriptive method. The results of this study will illustrate that Indonesia will be represented as a country that has a diverse culture and is rich in natural resources. Indonesian culture will be represented through regional songs, traditional clothing, traditional musical instruments, traditional dances, and traditional houses. Meanwhile, the natural wealth in Indonesia will be represented through the beauty of the sea, forests, and various flora and fauna. All of these things will be represented in the audio visual media Wonderland Indonesia 2: The Sacred Nusantara.

Keywords: Audio Visual Media, National Culture, Multicultural Character

1 Introduction

Indonesia is one of the countries in the world that has the title of the largest archipelagic country in the world. It is said that because in Indonesia there are large islands and small islands in it. It was recorded during 2024 by the Central Statistics Agency of Indonesia in 2024, it was said that Indonesia had 16,056 islands that were recorded and registered with the United Nations. This is usually because there are several islands that have only just been identified or detected. Usually this happens because the shape of the island is very small so that it is sometimes difficult to identify as an island. As a country that is called an archipelagic country, the lives of the Indonesian people will certainly be colored by diversity or differences in it. The difference is caused by each tribe that inhabits an island in Indonesia will have its own culture and traditions which of course will be different from other island tribes in Indonesia (1). The differences that exist in each tribe in Indonesia are what cause the emergence of diversity in Indonesian society. The diversity that exists in Indonesian society can be seen in terms of tribe, race, religion, culture, and social class.

In social life, Indonesian people live their lives side by side with diversity. One example of the application of Indonesian people's lives that coexist with diversity can be seen in the lives of people on the island of Bali. The island of Bali, which is also known as the Island of the Gods, is in Indonesia which is famous for its natural beauty and culture that can attract the attention of tourists, both local and international. According to the Balinese people, culture is something that must be inherited and preserved properly. This is because the culture and traditions in Bali have important and sacred values for the lives of its people. Containing sacred values in it, Balinese culture is also used as a means by its people to carry out traditional ceremonies. Not only that, according to the Balinese people, the culture in Bali is important to be introduced to the wider community, both locally and internationally. Therefore, Balinese culture can not only be considered something sacred, but can also be used as a spectacle or show to the local and international community. (2). Through this, Balinese culture also becomes an aspect that can attract the attention of local and international tourists to visit the island of Bali. In a book entitled Learning Tolerance from the Island of Bali by lecturers and students of the Islamic Creed and Philosophy study program (2019), it is said that the island of Bali is an island that has a high tolerance value in the lives of its people. This can be proven by the existence of five places of worship from each belief in Indonesia that are side by side and lined up in the Nusa Dua area, Bali. Even though the places of worship are side by side and come from different beliefs, this is not seen as something that threatens the Balinese people. Instead, the Balinese people are able to accept people who have different beliefs and do not consider this as a difference. The Balinese people prefer to appreciate and respect the differences and diversity in their lives. Which is also proof that the Balinese people have a high understanding of diversity and tolerance values within themselves. (3).

Although the Balinese people live in diversity, the Balinese people can still live side by side without involving or questioning the diversity in it. This is because the Balinese people in carrying out their lives instill a concept that allows the Balinese people to live side by side with the existing diversity. This concept is called the *menyama braya* concept. The *menyama braya* concept is a concept applied by the Balinese people in living their lives without distinguishing between tribes, races, religions, cultures, and groups owned by other people. If studied etymologically, the word "*Menyama Braya*" actually comes from two words, namely "*Nyama*" and "*Braya*". The word *Nyama* means brother which then gets the prefix *me* so that it becomes the word *Menyama* which means brother. While *Braya* means neighbor, relative, or fellow human being (4). In the concept of *menyama braya*, there is an expression that reads "how many earths: one, how many humans: many, how many religions: many, and how many Gods: one". This expression has the meaning that God is actually only one, but he created humans with many religions and beliefs. Although humans have different religions and beliefs, humans as God's creatures must be able to appreciate and live side by side with the differences in them. (5).

Not only on the island of Bali, the country of Indonesia also has a concept which is a guideline for the Indonesian people in living life side by side with the existing diversity. The concept that is the guideline is the motto found on the Garuda Pancasila symbol which reads *Bhinneka Tunggal Ika*. The concept of *Bhinneka Tunggal Ika* is not only considered as an

official symbol of the country, but also becomes something that reflects a sense of unity from the diversity in the lives of Indonesian people. (6). *Bhineka Tunggal Ika* is a motto put forward by the poet Mpu Tantular in his book entitled *Sutasoma*. This motto shows the harmony of religious life during the Majapahit kingdom under the rule of King Hayam Wuruk. This motto is proof of a harmonious life in diversity, this motto was later adopted as the state motto as a motto and symbol of diverse life in Indonesia. The diversity in question is not only religious diversity, but also diversity of tribes, races, cultures, and groups. Thus, the motto *Bhineka Tunggal Ika* becomes a concept of life for Indonesian society in the diversity that exists (7).

The diversity in Indonesia causes many differences in human life. One of the differences that is quite visible in human life is culture. It can be said that there are many cultures in Indonesia. This is because there are many regions in Indonesia. The many regions in Indonesia are one of the factors that create many cultures because the people in each region in Indonesia have their own beliefs. Of course, that is what makes each region in Indonesia have its own culture because it will depend on the beliefs held by its people. (8).

Although there are quite a lot of cultures because each region has its own beliefs, in fact all of these cultures can be recognized as Indonesian culture. All cultures found in Indonesia can be called Nusantara culture. Basically, Nusantara culture is a concept for naming all cultures owned by the Indonesian nation and state. (9). The concept of Nusantara culture is actually very important for Indonesian society. It is said that way because through this concept Indonesian society can recognize all cultures owned by the country of Indonesia. However, in its application, not all Indonesian people can recognize the culture in Indonesia through the concept of Nusantara culture. This is because there are many cultures that exist and not all cultures can be recognized because they do not have certain characteristics. The characteristics in question are values, meanings, languages, or beliefs contained in the culture. If these things can be recognized by society, then the culture will also be recognized. So, in addition to the concept of Nusantara culture, there is also a concept to recognize Indonesian culture through the characteristics in it which can be called National culture (10).

National Culture is a culture that exists in Indonesia that has certain characteristics in it. In fact, Nusantara culture is a culture owned by the country of Indonesia, but not all Nusantara cultures can be categorized as national cultures. (11). This is in line with the explanation stated in Article 32 of the 1945 Constitution. The article explains that Nusantara culture can be categorized as a National culture if it has the following three forms. First, national culture is a culture that emerges from the efforts of the entire Indonesian people. This means that every culture owned by the Indonesian ethnic group is a National culture. Therefore, the National culture in Indonesia is a diverse culture and has its own uniqueness. Second, national culture is an old and original culture owned by the Indonesian state as a symbol of the peaks of culture in the regions of Indonesia. The meaning of the peaks of regional culture is a regional culture that has national value. In order for a regional culture to have national value, a characteristic is needed that can be proud of or recognized by the national community. This will make regional culture the peak of regional culture or can be called National culture. Third, national culture is a culture that can rely on new creations or new materials obtained through foreign cultures that are able to develop and enrich the nation's culture. It is said that the existing culture is a culture

that is created from local cultural values and integrated with foreign cultures. This is done to make a culture more dynamic and able to adapt to the times.

The presence of national culture is an answer to the diversity of cultures in Indonesia. With the existence of national culture, it will be easier for people to know the Nusantara culture in Indonesia. This will certainly make it easier for people to inherit and introduce more widely the culture in Indonesia. In fact, all Nusantara cultures in Indonesia are national cultures. However, culture, including national culture, can be said to be a representative of the diversity of existing cultures. This certainly aims to make it easier for people to know and introduce the cultures in Indonesia and pass them on to the next generation.

One of the media that can be a representation of national culture in Indonesia is *Wonderland Indonesia 2: The Sacred Nusantara*. *Wonderland Indonesia 2: The Sacred Nusantara* is a music video by the nation's son Alffy Rev. Alffy Rev is a content creator, musician, producer, cinematographer, and also a very talented young composer. Alffy Rev has produced many works in the form of music, books, or videos. In his works, Alffy Rev always includes Indonesian culture in them. This is done to introduce the culture in Indonesia to the eyes of the world. One of Alffy Rev's works that has gone global is *Wonderland Indonesia 2: The Sacred Nusantara*. *Wonderland Indonesia 2: The Sacred Nusantara* is a music video that features music, dance, and very stunning visual effects which also contain Indonesian culture. This music video is available on the Youtube platform which was uploaded on August 17, 2022 which also coincides with the commemoration of the 77th Anniversary of the Republic of Indonesia. As of August 2024, the music video for *Wonderland Indonesia 2: The Sacred Nusantara* has been watched 18 million times.

In fact, there is a study that discusses the representation of Indonesian national culture through the audio-visual media *Wonderland Indonesia* by Alffy Rev. The study was conducted by Fatolah and Suyuti (2022) entitled "*Representation of Indonesia in the Wonderland Indonesia Music Video*". In the study, a result was found that the *Wonderland Indonesia* music video can be a medium that represents the culture in Indonesia. This is proven by the music video containing the culture and natural wealth in Indonesia. The culture in the music video is shown from the presence of regional songs, traditional clothing, traditional musical instruments, traditional dances, traditional houses, to historical buildings contained in every moment in the music video. Meanwhile, natural wealth is shown through the visualization of flora and fauna in the *Wonderland Indonesia* music video.

Through this research, this research will also examine the representation of Indonesian culture through the audio-visual media *Wonderland Indonesia*. However, this research will use the audio-visual media *Wonderland Indonesia 2: The Sacred Nusantara* as a media that will represent Indonesian national culture. Of course, in the audio-visual media *Wonderland Indonesia 2: The Sacred Nusantara*, the visualization of Indonesian culture and natural wealth will be more diverse. Thus, it will also provide insight to the younger generation into the culture and natural wealth in Indonesia more broadly.

Based on the explanation, it can be said that the media *Wonderland Indonesia 2: The Sacred Nusantara* can be a media that shows the national culture in Indonesia. It is said like that because in the media there is Indonesian national culture in it which is shown through regional

songs, traditional clothing, traditional musical instruments, traditional dances, traditional houses, to historical buildings. Basically, the audio visual media *Wonderland Indonesia 2: The Sacred Nusantara* is a media that was created as a representation of the national culture in Indonesia. So based on the explanation, this article will examine several problem topics. The problem topic that will be studied in this study is the representation of Indonesian national culture through the audio visual media *Wonderland Indonesia 2: The Sacred Nusantara* in forming multicultural awareness for the Indonesian people.

2 Method

In this study, a descriptive research method with a qualitative approach is used. Quoted from Anselm Strauss's opinion, qualitative research is said to be a type of research whose findings are not in the form of statistical data or other forms of calculations. From this opinion, it can be said that this qualitative research emphasizes more on the analysis of a problem. With a descriptive approach, qualitative research is a study in which the results are in the form of descriptive data in the form of written or oral words obtained through sources or behavior that has been observed. (12). In this study, several methods will also be used in collecting data. The methods used in collecting data in this study are documentation and literature study. These two methods are used to make it easier for researchers to obtain information or data that is in accordance with the facts that will be related to the problem being studied. Through these two methods, researchers will later search for data through books, articles, journals, or other sources in written or electronic form related to the problem being studied. This study is also based on a theory in presenting national culture in the audio visual media *Wonderland Indonesia 2: The Sacred Nusantara*. The theory used is the theory of representation by Ronald Barthes' semiotics. This theory examines messages or information that are formed through a certain sign or code (13). In terms of the audio visual media *Wonderland Indonesia 2: The Sacred Nusantara*, messages about Indonesian national culture will be studied through the signs contained therein. Through this theory, denotation and connotation will be interpreted in terms of things that represent Indonesian national culture in the audio visual media *Wonderland Indonesia 2: The Sacred Nusantara*. Thus, meanings related to national culture will be produced through analysis of certain signs or moments contained in the audio visual media *Wonderland Indonesia 2: The Sacred Nusantara*.

3 Result and Discussion

3.1 Representation of Indonesian National Culture Through Audio Visual Media *Wonderland Indonesia 2: The Sacred Nusantara*

In human life, it will be very attached to what is called culture. There is no culture without human life and there is no human life without culture. Culture is a result of human actions or behavior that is often done until it becomes a habit. In the context of national and state life, culture becomes a benchmark for the progress and development of the nation. It is said like that because the progress and development of a nation can be seen from the progress of the nation's culture itself and the culture develops into a legacy from one generation to the next. (14).

In Indonesia, culture is a very important thing because the culture in Indonesia has a value or meaning that is meaningful to the lives of its people. So that the culture in Indonesia is not only a habit of its people, but becomes something important because there are values and meanings in it. (11). In Indonesia, there are many cultures that exist because they are influenced by the many islands and regions that exist, where each island and region has its own beliefs and values in the lives of its people. This is what influences the various cultures that exist in Indonesia. Although there is cultural diversity, all of these cultures must still be known and inherited because they have meaning and value that is meaningful to the Indonesian nation and state.

In fact, the culture that exists on every island and region in Indonesia is recognized as the culture of the Indonesian nation. However, this causes difficulties for Indonesian society to recognize the existing culture. This happens because the existing culture does not have a certain characteristic that is recognized by all levels of Indonesian society. Therefore, a concept emerged for Indonesian society to recognize the existing culture through certain characteristics or values contained within it. This concept can be called national culture. National culture is a cultural concept owned by a nation and country that has a characteristic or identity in it (14). According to Koentjaraningrat, national culture is a culture that is widely known by society because it contains a characteristic or something to be proud of, so that it becomes the identity of a nation.

The presence of the concept of national culture is an answer to the diversity of cultures in Indonesia. With this concept, it will be easier for Indonesian people to know and identify the cultures in Indonesia. Basically, all cultures in Indonesia are cultures owned by the Indonesian nation and state. However, the existence of a national culture will be an identity for the culture owned by the Indonesian nation and state. It aims to introduce the existing culture in the eyes of the world and pass it on to the next generation.

To recognize the national culture in Indonesia, it can be done by searching for and observing media that include elements of national culture in it. The media in question are such as music, video, film, or image media. Nowadays, there are many media that include elements of Indonesian national culture in it. One of the media that includes elements of national culture in it is *Wonderland Indonesia 2: The Sacred Nusantara*. *Wonderland Indonesia 2: The Sacred Nusantara* is a music video media by the nation's children that tells the sacredness of the land of Indonesia because of the culture and diversity in it. Alffy Rev is the creator of the media *Wonderland Indonesia 2: The Sacred Nusantara* as a representation of Indonesian national culture. Alffy Rev is a very talented young content creator, musician, producer, cinematographer, and composer. Alffy Rev has created many works in the form of music, books, and videos. Most of the works created by Alffy Rev contain elements of Indonesian culture. Some of Alffy Rev's works that contain elements of Indonesian culture are *Wonderland Indonesia*, *Wonderland Indonesia 2: The Sacred Nusantara*, *Guardian Nusantara*, *The Spirit of Papua*, and *The Beauty of Bali*. These works have received a lot of attention both nationally and internationally. The reason Alffy Rev creates a work that always includes elements of Indonesian culture is to introduce Indonesian culture both nationally and internationally and pass it on to future generations..

Wonderland Indonesia 2: The Sacred Nusantara is one of Alffy Rev's works that has meaningful memories and messages for him and the Indonesian people. Currently, *Wonderland Indonesia 2: The Sacred Nusantara* has been watched 18 million times on the Youtube platform. *Wonderland Indonesia 2: The Sacred Nusantara* was created to introduce Indonesian culture to the world and to commemorate Indonesia's 77th Independence Day. The making process of *Wonderland Indonesia 2: The Sacred Nusantara* took 8 months. Through Alffy Rev's Youtube Channel, it was explained that the making process of *Wonderland Indonesia 2: The Sacred Nusantara* was carried out from January to August 2022. In the making process for 8 months, it was well designed and implemented by Alffy Rev and his production team. This was done to provide an interesting visual impression of Indonesian culture. Many musicians and content creators were involved in the making of *Wonderland Indonesia 2: The Sacred Nusantara* such as Novia Bachmid, Shanna Shannon, Andovi da Lopez, and Jovial da Lopez.

In *Wonderland Indonesia 2: The Sacred Nusantara* there are several national cultures in Indonesia. This makes *Wonderland Indonesia 2: The Sacred Nusantara* can be said as a media that represents national culture. To be able to see the national culture in *Wonderland Indonesia 2: The Sacred Nusantara*, it can be analyzed using the representation theory by Ronald Barthes' semiotics. Through this theory, the national culture in *Wonderland Indonesia 2: The Sacred Nusantara* will be analyzed through two stages, namely Detonation and Connotation. In the detonation stage, an analysis of the national culture in *Wonderland Indonesia 2: The Sacred Nusantara* will be carried out through existing signs. Then by obtaining national culture through existing signs, the Connotation stage will be carried out, which stage will interpret the national culture in terms of the origin of the culture.

In *Wonderland Indonesia 2: The Sacred Nusantara*, national culture can be shown through several moments in it. When the video starts, a bird named *Jili* appears, decorated with a black and white headband or in Balinese called *Poleng*. The bird represents the Bali Starling, a bird that originates from the island of Bali. Then, the bird named *Jili* walks while carrying the Angklung musical instrument from West Java. In addition to the bird named *Jili*, there is also a bird flying in the air while flapping its wings. The bird is a representation of the Javanese Eagle that flies showing the natural beauty of Indonesia and as a figure that shows the struggle of Indonesian heroes who have been fighting to defend Indonesia from the threat of colonizers.

Another thing that represents the National culture in *Wonderland Indonesia 2: The Sacred Nusantara* can be seen through the emergence of many regional arts such as songs, dances, clothes, and traditional houses. In terms of regional songs, there are many regional songs included in *Wonderland Indonesia 2: The Sacred Nusantara*. These regional songs are a representation of Indonesia's national culture. Regional songs as a representation of national culture contained in *Wonderland Indonesia 2: The Sacred Nusantara* are *Lingsir Wengi*, *Cik-Cik Periuk*, *Sinanggar Tullo*, *Ayo Mama*, *Aninging Mammiri*, *Lalo Ngaro*, and *Tanduk Majeng*.

3.1.1 *Lingsir Wengi* as a Representation of Indonesian Culture in the Audio Visual Media *Wonderland Indonesia 2: The Sacred Nusantara*

The first song that appears in *Wonderland Indonesia 2: The Sacred Nusantara* is the *Lingsir Wengi* song. The *Lingsir Wengi* song is a regional song originating from the Java region.

The *Lingsir Wengi* song is the work of Sunan Kalijaga. He created this song with the aim of being a medium for conveying Islamic teachings to the Javanese people. Basically, he created this song with the aim of warding off temptations from spirits and always remembering and getting closer to God. (15). The *Lingsir Wengi* song is found in the songs created by Sunan Kalijaga called *Kidung Kawedar* and *Kidung Rumekso ing*. This song is basically a prayer taught by Sunan Kalijaga to the community which is delivered in Javanese.

3.1.2 *Cik-Cik Periuk* as a Representation of Indonesian Culture in the Audio Visual Media *Wonderland Indonesia 2: The Sacred Nusantara*

Then the next regional song that appeared was the *Cik-Cik Periuk* song. The *Cik-Cik Periuk* song is a regional song originating from the West Kalimantan region. This regional song was adapted through the *Sambas Malay* folklore about folk games. The *Cik Cik Periuk* song is an expression of traditional proverbs and traditional questions like riddles that have the characteristics of *Sambas Malay* literature. It is not known for sure who the creator of this regional song is, but this song is believed to have been made by someone from the native *Dayak tribe*. If this song is studied more deeply, it has a satirical meaning towards the Javanese who came to Sambas. The arrival of the Javanese caused a cultural renewal between the native culture and the outside culture which was considered to have damaged the native *Sambas* culture that had developed previously. (16).

3.1.3 *Sinanggar Tullo* as a Representation of Indonesian Culture in the Audio Visual Media *Wonderland Indonesia 2: The Sacred Nusantara*

Another regional song that appeared was the song *Sinanggar Tullo*. The regional song *Sinanggar Tullo* is a regional song originating from the North Sumatra region. In *Wonderland Indonesia 2: The Sacred Nusantara*, this regional song appeared together with a regional dance originating from the North Sumatra region, namely the *Tortor* dance. It is not known for sure who created the song *Sinanggar Tullo*. This song actually tells the story of a young man who must find a partner according to his mother's orders. In this song, it is explained that a mother asks her child to find a partner. However, in finding his partner, the young man must find a woman who has the same surname as his mother's surname. This certainly makes the young man confused in finding his partner. Because finding a partner with a different surname is quite difficult to find, while if you pair up with the same surname, it is prohibited according to local cultural and community beliefs. (17).

3.1.4 *Ayo Mama* as a Representation of Indonesian Culture in the Audio Visual Media *Wonderland Indonesia 2: The Sacred Nusantara*

Next, another regional song that appeared was the song *Ayo Mama* which came from the Maluku region. The song *Ayo Mama* is a regional song that has a cheerful rhythm and the lyrics in it are quite simple. This song is usually sung in a cheerful atmosphere or as entertainment. The simple lyrics and cheerful rhythm make the song *Ayo Mama* easy to recognize and remember by many people. This song tells the story of a child who has grown up who tells the

experiences or events that he did in his daily life. (18). In the lyrics of this song, it is told that the child persuades his mother not to be angry with the things he has done. Another meaning of this song is a reflection of the love that a child has for his mother.

3.1.5 *Aningning Mamiri* as a Representation of Indonesian Culture in the Audio Visual Media *Wonderland Indonesia 2: The Sacred Nusantara*

Then there is the regional song *Aningning Mamiri* which comes from the Bugis tribe, South Sulawesi region. This song is a song created in 1940 by *Borra Daeng Ngirate* which is based on *Lontara Kelong* or the text of a literary work that is sung. Basically this song has a meaning as a message to the wind to make the person it is addressed to feel longing for the sender of the message. However, many people interpret this song as an expression of longing for a lover (19). It is said like that because this song tells about a woman who misses her lover in a far away place. It makes her worried and stands at the edge of the window while singing the lyrics of love and longing. The woman hopes that the lyrics can be conveyed by the wind to her lover related to her feelings of longing. A few days later, the woman's lover returns from his travels and meets her. From this story, the song *Aningning Mamiri* is interpreted as a song that tells about longing.

3.1.6 *Laro Ngaro* as a Representation of Indonesian Culture in the Audio Visual Media *Wonderland Indonesia 2: The Sacred Nusantara*

Next is the song *Laro Ngaro* which comes from the Lombok area. The song *Laro Ngano* is basically a song that describes a love story that is also related to the agricultural activities of the Sasak people. This song is set in a rice field. It is said that there is a farmer who is farming in a rice field. While farming, the farmer is approached by a girl who is his partner to bring a lunch box. This song has quite simple lyrics, but the meaning in this song is quite broad. Because this song can be interpreted as the story of a couple and can also be interpreted as the farming activities of the Sasak people (20).

3.1.7 *Tanduk Majeng* as a Representation of Indonesian Culture in the Audio Visual Media *Wonderland Indonesia 2: The Sacred Nusantara*

And the last regional song that appeared was *Tanduk Majeng*. The song *Tanduk Majeng* comes from the Madura region. This song was created by someone named R. Amiruddin Tjitraprawira in 1940. The song *Tanduk Majeng* has a meaning about the character of the Madurese people who carry out their activities as fishermen. (21). The majority of Madurese people work as fishermen. This song tells the story of a fisherman who does not care about day or night, rain or heat, even the strong waves, he still goes through it to get fish even though his life will be at stake. He did it to be able to support his family. The song *Tanduk Majeng* has a very impressive meaning, especially in family values.

In addition to regional songs, *Wonderland Indonesia 2: The Sacred Nusantara* also contains Indonesian national songs. The Indonesian national song in *Wonderland Indonesia 2: The Sacred Nusantara* is a song of silence. The song of silence is an Indonesian national song

created by Truno Prawit. This song has a meaning as a form of respect for the nation's heroes who have died in defending and defending the nation and country from the invaders. This song is often sung in Indonesian independence ceremonies and in flag ceremonies held every Monday.

Not only regional songs and national songs, in *Wonderland Indonesia 2: The Sacred Nusantara* there are also representations of other national cultures. Another form of national culture in *Wonderland Indonesia 2: The Sacred Nusantara* is regional dances in Indonesia. At the beginning of the video, a moment is shown where there is a male dancer dancing a Balinese regional dance, namely the Kecak dance. The *Kecak* dance is a regional dance originating from the island of Bali which is quite famous in the eyes of the world. The *Kecak* dance is danced with typical Balinese cloth that has a black and white motif or in Balinese it can be called Poleng cloth. In addition to the *Kecak* dance, there is also the Tortor dance in *Wonderland Indonesia 2: The Sacred Nusantara*. The Tortor dance is a regional dance originating from the North Sumatra region. This dance is quite a sacred dance because this dance is performed in sacred ceremonies such as death ceremonies.

In *Wonderland Indonesia 2: The Sacred Nusantara*, various regional musical instruments from Indonesia are also displayed. One of the musical instruments seen in *Wonderland Indonesia 2: The Sacred Nusantara* is the *Sampek* musical instrument. The *Sampek* musical instrument is a musical instrument originating from East Kalimantan. This musical instrument is often played by the Dayak tribe. To play the musical instrument, you have to pluck the strings to produce beautiful music. In addition to these musical instruments, there are several other musical instruments such as the Balinese gamelan that can be heard, which is one of the instruments in the music of *Wonderland Indonesia 2: The Sacred Nusantara*.

From several cultures in *Wonderland Indonesia 2: The Sacred Nusantara* such as regional songs, regional dances, and musical instruments, it shows that there are many cultures owned by Indonesia. By showing the culture in *Wonderland Indonesia 2: The Sacred Nusantara*, it can be a representation of national culture. The presence of *Wonderland Indonesia 2: The Sacred Nusantara* is indeed very important for the Indonesian people. It is said like that because in *Wonderland Indonesia 2: The Sacred Nusantara* there are many national cultures. Through which the Indonesian people can get to know various national cultures of Indonesia. By getting to know the national culture, it will indirectly also form an understanding of the Indonesian people regarding diversity. Of course, with that, the Indonesian people will have a character that can respect and appreciate the differences and diversity in their lives. So, through *Wonderland Indonesia 2: The Sacred Nusantara*, it can form the multicultural character of the Indonesian people through the national culture and diversity in it.

3.2 Representation of Indonesia's Natural Wealth Through Audio Visual Media *Wonderland Indonesia 2: The Sacred Nusantara*

Audio visual media *Wonderland Indonesia 2: The Sacred Nusantara* is a media work of the nation's children that tells the sacred land of Indonesia because of the culture and diversity in it. *Wonderland Indonesia 2: The Sacred Nusantara* was created by a musician and content

creator named Alffy Rev. Alffy Rev is a child of the nation who in creating his work always links or includes Indonesian culture in it. Currently, Alffy Rev has various works that contain Indonesian culture such as *Wonderland Indonesia*, *Wonderland Indonesia 2: The Sacred Nusantara*, *Guardian Nusantara*, *The Spirit of Papua*, and *The Beauty of Bali*. These works have received a lot of attention both nationally and internationally. The reason Alffy Rev always includes elements of Indonesian culture in his works is to introduce Indonesian culture to the international world and provide insight to the younger generation so that they can pass on Indonesian culture..

One of Alffy Rev's works that is known by many people both nationally and internationally is *Wonderland Indonesia 2: The Sacred Nusantara*. *Wonderland Indonesia 2: The Sacred Nusantara* is an audio-visual media that tells the sacredness of the Indonesian homeland which is visualized with the culture and diversity that exists within it. There are several Indonesian cultures contained in the audio-visual media *Wonderland Indonesia 2: The Sacred Nusantara* which can be seen from the presence of regional songs such as *Lingsir Wengi*, *Cik-Cik Periuk*, *Sinanggar Tullo*, *Ayo Mama*, *Aninging Mammiri*, *Lalo Ngaro*, and *Tanduk Majeng*, regional dances such as *Kecak* and *Tortor* dances, and regional musical instruments such as *Angklung* and *Sampek*. Contained in the audio-visual media *Wonderland Indonesia 2: The Sacred Nusantara* is a representation of the diversity of Indonesian culture through beautiful and stunning visuals.

In addition to being a media that represents the diversity of cultures in Indonesia, the audio visual media *Wonderland Indonesia 2: The Sacred Nusantara* can also be a media that represents the natural wealth owned by the country of Indonesia. This is proven by several natural resources that are visualized in the audio visual media *Wonderland Indonesia 2: The Sacred Nusantara*. At the beginning of the video there is a statement from the narrator expressing the beauty of a peaceful and sacred nature called the land of Nusantara. The sentence spoken by the narrator in the media is as follows.

*Once upon a time,
There lived a princess in a beautiful land,
Where all lived in peace.
She spent her time in the wilderness
With her eight little themes.
There was a secret place hidden there,
So magical and dangerous.
This is the story where culture began.
And now let me take you on a journey.
Welcome to Wonderland Indonesia,
The Sacred Nusantara.*

Based on the narrator's statement, it explains that there is a land that has stunning beauty and all creatures living in it live in peace. The land has a miracle that makes the land sacred and holy. The sacred and holy land is called the land of Nusantara or known as Indonesia. The beauty of the land of Nusantara is a representation of the beautiful nature possessed by Indonesia. Even

since Indonesia was still called Nusantara, the nature of Indonesia has had stunning beauty. In the media *Wonderland Indonesia 2: The Sacred Nusantara*, the land of Indonesia is visualized as having beautiful nature which is a representation of a country that has stunning natural beauty.

Representation of Indonesia's natural wealth in audio-visual media can also be seen from the various flora and fauna contained therein. One of the most stunning flora in the *Wonderland Indonesia 2: The Sacred Nusantara* media is the Rafflesia Arnoldii flower. The Rafflesia Arnoldii flower is a genus of parasitic plants that are famous for their large flowers. The Rafflesia Arnoldii flower has a diameter growth of up to 1 meter, making it the largest flower in the world (22). This flower was first discovered in 1818 in the rainforest of Sumatra by Joseph Arnold who was a doctor and naturalist from England. The naming of this flower is a form of respect for Joseph Arnold who discovered this flower in the rainforest of Sumatra. In Indonesia, this flower is considered a rare flower which is based on the Decree of the President of the Republic of Indonesia Number 4 of 1933 which states that the Rafflesia Arnoldii flower is a rare flower. From the Rafflesia Arnoldii flower, it can be a representation of Indonesia, there are rare flora in the world that grow in Indonesia. Which means that the flora in Indonesia is one of the natural beauties owned by Indonesia.

In addition to flora, in the audio visual media *Wonderland Indonesia 2: The Sacred Nusantara* there are also various kinds of fauna owned by Indonesia as one of the representations of natural wealth in Indonesia. One of the representations of Indonesian fauna in *Wonderland Indonesia 2: The Sacred Nusantara* is a bird named Jili. Jili is one of the characters who plays and accompanies on a journey to see the natural and cultural wealth of Indonesia in *Wonderland Indonesia 2: The Sacred Nusantara*. Jili is a representation of the Bali Starling bird. The Jalak Bali bird is an endemic animal of Indonesia that originates from the island of Bali. This bird has stunning black and dark blue feathers and has a beautiful and melodious chirping sound. The Bali Starling bird really likes forest areas such as mangrove forests, swamp forests, and savanna forests and is often found in bushes and palm trees in forest areas. (23). The Bali Starling is declared an endangered bird due to its decreasing population. Based on records from the West Bali National Park in 2024, there are currently only 552 Bali Starlings left, which makes this bird declared an endangered bird. In addition, at the end of *Wonderland Indonesia 2: The Sacred Nusantara* there is also a bird flying over the beautiful ocean. The bird is a representation of the Javan Hawk-eagle. The Javan Hawk-eagle is an endemic animal originating from the island of Java. This bird has the status of a rare animal based on the IUCN or International Union for Conservation of Nature list. The Javan Hawk-eagle likes high habitats, especially tall trees, which are used to hunt their prey. (24).

Not only flora and fauna, the natural wealth in *Wonderland Indonesia 2: The Sacred Nusantara* can also be seen from the location where this work was made. Bali is the main location in the making of *Wonderland Indonesia 2: The Sacred Nusantara*. The reason Bali was chosen as the main location in the making of *Wonderland Indonesia 2: The Sacred Nusantara* is because Bali is considered one of the islands in Indonesia that has a variety of beautiful and stunning nature. One of the beautiful natural Balinese in *Wonderland Indonesia 2: The Sacred Nusantara* can be seen from the beginning of the video, there is a beautiful and stunning tree. The tree is located in the Bedugul Botanical Gardens area, Bali. Bedugul Botanical Gardens is

one of the tourist attractions and protected forests that has various kinds of trees and plants in it. Bedugul Botanical Gardens is often used as a place for family picnics because it has cool and fresh air. In addition to being a place for picnics, this place is also often used as a conservation and research area because there are various types of plants, both rare and not in it. In addition to Bedugul Botanical Gardens, the representation of the natural beauty of Indonesia in *Wonderland Indonesia 2: The Sacred Nusantara* can also be seen from the moment of a bird flying over the sea accompanied by beautiful cliffs. From this, it can be seen that the beauty of the sea owned by Indonesia is also a representation of the beauty of nature in Indonesia.

4 Conclusion

Indonesia is one of the countries in the world that has the title of the largest archipelagic country in the world. It is said like that because Indonesia has 17,000 islands in it. The many islands in Indonesia also cause diversity in Indonesia. One of the diversities in Indonesia is cultural diversity. In Indonesia, there are many cultures. This is influenced by each region in Indonesia which has its own culture. This cultural diversity gives rise to a problem such as Indonesian people having difficulty in recognizing all the cultures in Indonesia. So that Indonesian people can still recognize the culture in Indonesia, a concept of national culture has emerged for Indonesian people in recognizing Indonesian culture. Nowadays, there are many media that include Indonesian national culture in it. One of the media that includes national culture in it is *Wonderland Indonesia 2: The Sacred Nusantara*. *Wonderland Indonesia 2: The Sacred Nusantara* is a music video media created by the nation's children that tells the sacredness of Indonesian land along with Indonesian culture in it. In *Wonderland Indonesia 2: The Sacred Nusantara*, there are various national cultures in terms of regional songs, regional dances, and musical instruments. Regional songs in *Wonderland Indonesia 2: The Sacred Nusantara* such as *Lingsir Wengi* from Java, *Cik-Cik Periuk* from West Kalimantan, *Sinanggar Tullo* from North Sumatra, *Ayo Mama* from Maluku, *Aninging Mammiri* from South Sulawesi, *Lalo Ngaro* from Lombok, and *Tanduk Majeng* from Madura. In addition to regional songs, there are also regional Indonesian dances such as the *Kecak* dance from Bali and the *Tortor* dance from North Sumatra. From several national cultures in *Wonderland Indonesia 2: The Sacred Nusantara*, it shows that the media can be a representation of Indonesian national culture. By presenting Indonesian culture, it will make Indonesian people get to know the national culture owned by Indonesia. Not only getting to know, Indonesian people will also be able to understand that in their lives there is diversity and differences. So, through *Wonderland Indonesia 2: The Sacred Nusantara*, it will indirectly form the multicultural character of Indonesian people because they understand and recognize the diversity and differences that exist in their lives through the national culture in it.

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