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Preface

The 1st International Seminar on Cultural Sciences (ISCS) will be an annual event hosted by Faculty of Cultural Studies, Universitas Brawijaya, Indonesia. This year (2020) is the first of ISCS.

“Inclusive Environment: Building Multiculturalism and Multinaturalism in The Era of Ecological Crises and (Post) Pandemic” has been chosen at the main theme for the conference, with a focus on the latest research and trends, as well as future outlook of the field. Call for paper fields to be included in ISCS 2020 are: Gender, Indigenous People, Environment, Religion, etc.

The conference invites delegates from across Indonesian and Southeast Asian region and beyond and is usually attended by more than 70 participants from university academics, researchers, practitioners, and professionals across a wide range of industries. We select around 30 papers for proceedings.

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Empowering Youth’s Talks: A Classroom Reflection on the Utilizing Online Resources

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Abstract. Classes have been built to handle so-called digital resources in order to meet the demands of the twenty-first century. Using real-world tools, apps, and resources that are available online is inevitable for learning since today’s generation has grown up with new networking devices such as a smartphone, smart device, and internet access. According to Prensky [1], this is a “digital native generation”, which means that today's children were born into the e-environment and have access to worldwide information resources. Multimedia technology has transformed the face of second language pedagogy and added useful learning experience in the field of TESOL [2]. The use of multimedia resources has expanded learner engagement and optimized the teaching process [3]. The study's goals are intended to refer to the following areas: first, to analyze what kinds of online resources students use as tools to help with their presentation materials. Second, to explain how online resources can help students prepare and execute presentations for their Academic Speaking class. Following the conclusion of this report, the results are planned to be used as one of the supplemental materials for teaching and researching the Academic Speaking Course in the English Study Program.

Keywords: Online, Resources, Empower, Presentation, Academic Speaking

1 Introduction

Classes have been shaped to accommodate so-called digital resources to blend with the demand of the century. Using the world real tools, apps, and resources that are available online are inevitable for learning because today's generation has been exposed and familiar to the usage of digital media technology such as a computer, mobile gadget, and internet connection from a very early time. Prensky [1] suggested this phenomenon as a “digital native generation”, meaning that today's children were born into the e-environment and they have access to worldwide information resources. In the area of TESOL, multimedia technology has shaped the face of second language pedagogy and added valuable learning experience [2]. The usage of multimedia resources has drawn learners' engagement and strengthened the teaching process [3]. Digital media resources are considered as an authentic learning resource because it meets the condition of some elements which are suggested as an authentic learning environment [4]. The goal of this study is to find out the following inquiries: what kind of online resource types youth use as their references to help them powerfully present ideas and beliefs on the contemporary issues in society, and how online resources can benefit them in planning and delivering presentations in an academic context.
2  Review of Related Literature

Upon understanding the concept of instructional materials, it is necessary to see types of Instructional materials, which can be applied for classroom sessions. Villena & Beren [5] proposed instructional materials of the Microcomputer resources type such as any materials made by the use of modern technology to make the teaching and learning session given in a lot of ease e.g., software, hardware, printer, scanner, voice synthesizer, networks. Further Harmer [6] proposes other technology and other learning resources as a part of instructional materials. He defines learning resources into objects, pictures, and things. Those classifications can be used to manipulate the active involvement of students in the classroom. Examples of an object are realia, cards, pictures, and questioner. The next category is other resources for example course books, display board, dictionary, flip charts, Overhead Projector (OHP), and computer-based presentation technology. Online resources allow ease of information viewing and retrieval. Textbooks and other printed materials are no longer the soles of information sources for the students to seek, not to mention if those printed resources are limited. Students may “search” on the World Wide Web for preprints and reprints of articles, for discussion on specialized topics, or topical compilations of materials for research or presentation. Most Web navigational software systems include search engines that allow the user to locate information or sites by topic area (Example: www.nap.edu/read). There are many different types of online resources, some of them are appropriate for classroom integration. Depending on the type of content that students are looking for. Online resources are getting significant in the percentage of global literature. They refer to information sources in electronic form. The different types of e-resources are, E-books, E-journals, Databases, CDs/DVDs, E-conference proceedings, E-Reports, E-Maps, E-Pictures/Photographs, E-Manuscripts, E-Theses, E-Newspaper, Internet/Websites, Newsgroups, Subject Gateways, USENET, FAQs, etc. [7].

3  Research Method

A descriptive-analysis method is used for this specific research. A descriptive-analysis method of study explains the subject by further examining it. The goal is to classify features, frequencies, trends, associations, and categories [8]. Participants in this study are the fourth-semester student who enrolls in the Academic Speaking Course. Purposive sampling is used in this analysis. Participants in this research would be selected “because of their main participation in the social context and their ability to tell the researcher what they experience, think and feel” [9]. It is well known as purposive sampling [10]. The data for this research shall be obtained from the questionnaire. A questionnaire is designed to be analyzed. The questionnaire is structured to provide information on the types of online resources that students use as their references to help their presentation materials and information on how online resources assist students in planning and delivering the presentation for their Academic Speaking Class. The questionnaire will be distributed through Google form. The questionnaire will be checked by the appointed TESOL expert to respond to the current situation of participants having online classes due to the Covid-19 pandemic. The results of the academic speaking presentation will be uploaded via the student YouTube channel.
4 Results and Discussion

The results of this current study do not merely indicate that the appropriate online resources choice empowers students to complete a particular learning project but also reflect how youths’ ideas and beliefs are projected throughout their presentation over some contemporary topics that exist in society such as mind and peacefulness, inspiring people, fashion industry, multicultural living. Related educational resources, as well as online platforms, are useful for raising students’ comprehension, abilities and skills, monitoring their assimilation of information, and contributing to their overall growth and upbringing.

4.1 Access To and Use of Computer and ICT

![Fig. 1. Chart of student’s accessibility toward computer and ICT.](image1)

It also revealed that the degree to which online resources that learners use can strengthen their presentation skills for the Academic context by exploring the category of online resources that learners usually use as a reference to their presentation materials. Based on the aforementioned results, it can be inferred that most students have access to smartphones and laptops compared to desktop computers and tablets. Of the 31 participants, all students have full access to smartphones, and 29 students have access to laptops in second place. This proves that smartphones and laptops are devices that are most available to students.

4.2 Use of ICT’s

![Fig. 2. Chart of students’ computer-related skills.](image2)
In addition to ownership of devices, students are also given voting about their proficiency in computer skills such as word processors, spreadsheets, presentations, e-mail, search engines, databases, multimedia authoring, graphic editing, digital audio, video editing, video sharing, Facebook, Instagram, Google+, Twitter, Linked, wikis, and blogs. Among the 18 computer skills, students are given 5 choices, namely, I can operate it, I can operate it to a small extent, I can operate it satisfactorily, I can operate it well, and I can operate it very well. From the answers that have been collected, it can be seen that Linked occupies the top position as a computer skill which is very difficult to operate for students by getting 13 votes of them choosing, I can't operate it. The second option, in which students can operate it to a small extent, is occupied by graphic editing skills with a total vote of 17. The third, in which the students can operate it satisfactorily is a skill in video sharing with the highest total score of 15 votes. And the next choice of answer, namely I can operate it well is occupied by e-mail with the most total votes of 14 votes. The last computer skill that has the highest number of votes where students can operate it very well is a skill in operating search engines with several votes of 13.

4.3 Online Sources Platform Preference

As far as online platform preferences are concerned, the results show that presentations, word processors, search engines, email, video editing, video sharing, Instagram, and Twitter are the top 8 online source platforms chosen by students as their preferred media in the preparation of content materials for their Academic Speaking presentation content. Of the 8 online source platforms, the use of presentations such as PowerPoint presentation ranks at the top, and Word Processors such as Microsoft Word rank second. The remaining channels such as digital audio, Google+, graphic editing, interactive authoring, databases, spreadsheets, blogs, wikis, links, and Facebook are considered to be the least favored online resource for students.
4.4 Online Resources Platform Recommendation

![Fig. 4. Chart of online resource platform recommendation.](image)

Students also voted for the online source platform that they would suggest to help the preparation and creation of content material for Academic Speaking Presentation for its versatility, ease, and free or inexpensive. Among the 18 platforms, the presentation ranks number one as the most versatile platform for students to prepare materials for their subjects. In comparison to usability, voting indicates that the word processor is the easiest online source tool. In comparison to the first and second dimensions, search engines have taken the first spot as the freest online source site. And the last one is the cheapest site occupied by Google+. However, in general, an online platform that can cover all four aspects; scalable, easy-to-use, open, and low-cost, with a high number of votes is presented. Presentation, in general, has the largest number of votes on all four parameters compared to 17 other channels with a total of 21 versatile votes, 22 easy-to-use, 26 free, and 8 low-cost votes.

4.5 Students’ Perception on the Use of Online Resources

![Fig. 5. Chart of students' perception of the use of online resources.](image)

The last inquiry is about students' perception of the use of online resources in planning their presentation for their Academic Speaking course. On average, according to the above results, all students accept that online resources are useful in 10 dimensions. Second, the use of
online resources is advantageous for downloading or accessing online texts or databases to support their preparation of material content. In addition, online resources also enable them to download or access online audio/video, build and present multimedia shows, and develop their IT/information management skills in general. The fourth factor is that it makes doing work in student subjects more convenient. The next factor is that it helps students build and present audio/video shows and helps them to appreciate the content more thoroughly. Besides, online tools allow them to explore a variety of subjects that they may not have learned before. Apart from that, it also allows them to plan and deliver their academic presentation more confidently. The last point that students agree on about the use of online resources is that they should make it easier for them to work with others, both on and off-campus.

Considerably, the internet-based available resources help young people in portraying the existing issues within society. They manage to present some contemporary and current topics with very sufficient data and evidence taken from online resources in the form of infographics, news articles, charts and graphs, pictorials and illustrations, journal articles, visual aids, and so on to support their position and contentions. They can extend and elaborate their repertoire to any particular arguments. An instance of this, one of the topics presented is the Fast Fashion Industry. Fast Fashion Industry is a term used by fashion retailers to characterize low-cost designs that move quickly from the catwalk to stores to meet emerging styles. As a result of this trend, the practice of introducing new fashion lines on a seasonal basis has also been challenged (Example: https://www.thegoodtrade.com). With the help of online resources, these young people are able to display powerful supporting data for their arguments. They raise public awareness by providing information from online resources on how the Fast Fashion Industry has had an impact on global society, namely how it has contributed to the existence of child labor in Bangladesh for example, in the pursuit of cheap employees by avaricious of fashion manufacturing companies. They also declare a few trustworthy data on how much the Fast Fashion Industry is also damaging the planet by pollution and waste materials. Thus, they also provide the counter-part action against this by upholding a more sustainable and low-impact fashion.

As the presentation also revealed, the Multicultural Society is another topic that is well developed through an assistant to a large number of online resources. This issue is a genuine issue to be dealt with in the presentation. Students prepare materials on what they discover on the Internet in some factual cases of the Multicultural Society, such as potential conflicts, negotiation strategies at the time of the dispute, and celebration of diversity. The result of exploring supporting data for presentation via online resources has significantly increased students’ confidence in delivering their values and convictions. Their presentation is more attractive and thought-provoking. In support of Awolaju’s opinion [11] on Instructional Material, Awolaju proclaimed that the teaching material could be explained as a device by which knowledge, skills, attitudes, ideas, beliefs, and values were conveyed to the learner by the teacher to promote the learning process.

The implication of the finding is in line with Castells’ informational society [12]. Castells describes the modern social environment as the Information Age, in which human societies perform their actions according to a different technological model, and argues that this landscape was brought on by the information and communication technology (ICT) revolution in the second half of the twentieth century. He also says that all technologies, from ICT to genetic modification, are now inextricably related to ICT. It means the information is handled in some way by ICT. According to the results, students are the digital native generation living in the Information Age, thanks to an array of online information resources on which they can rely. The students deliver a powerful presentation as a result of their thorough preparation for
the issues/topics raised during their academic speaking class. The accessible information sources include a range of supporting evidence to be discussed, so their presentation on a single topic is justified. According to Castells [12], the term “informational” refers to a specific type of social organization in which information gathering, processing, and distribution have become the primary sources of productivity and control as a result of new technological conditions that have emerged in the modern era.

5 Conclusion

In conclusion, a variety of online resources are available, some of which are ideal for classroom integration. Depending on the type of content the students are looking for. Online networks are becoming increasingly prominent in the percentage of global literature. The results of this current study demonstrate that an appropriate choice of online resources empowers students to complete a specific learning project. Related educational resources, as well as online platforms, are useful for increasing students’ awareness, skills and abilities, monitoring their assimilation of information, and contributing to their overall growth and upbringing. Finally, it is also revealed that the degree to which online resources that learners use can enhance their presentation skills for the Academic context by exploring the category of online resources that learners usually use as a reference to their presentation materials.

References

Abstract. This study aims to examine the role of social capital in Covid-19 in Malang City. This paper is based on the argument that social capital owned by the community can play a role in deciding the spread of Covid-19. The theory used in this paper is social capital can decide the spread of Covid-19. The recommendations for the government are to encourage people to consistently implement tough villages so that they can reduce the spread of Covid-19 and help people affected by the pandemic.

Keywords: Social Capital, Local Wisdom, Covid-19

1 Introduction

Since Covid-19 was first announced on March 2, 2020, the number of people infected by Covid-19 has continued to increase. Following WHO's recommendations, the Government of Indonesia made various regulations to limit the social distance between people. However, this fact strengthens solidarity among people—assistance provided in direct aid or indirect aid. Based on Kompas.id's research, as many as 64% of respondents increasingly care for others during the Covid-19 pandemic [1].

Previous studies on social capital over time pandemic Covid-19, discusses some of the following, First, the impact of social capital [2][3], Second, the effect of social capital on the isolated [4], Third, how to design social capital to deal with Covid-19 [5]. In contrast to previous studies, this study will examine the role of social capital in dealing with Covid-19. Kristin said that with the existence of high social capital in a society, the death rate due to Covid-19 is lower, and the level of mobility can go down [2].

This research is intended to complement the shortcomings of the existing study by carefully mapping the role of each actor in Covid-19 prevention in Kampung Tangguh, explaining how social capital can work in Kampung Tangguh amid restrictions on social distance imposed by the government for prevent the spread of Covid-19 and explain the impact of the existence of Kampung Tangguh in the prevention of Covid-19.

This paper is based on the argument that local wisdom owned by the community can decrease the spread of Covid-19. Social capital in Malang is known as Kampung Tangguh. Kampung Tangguh can support government policies in preventing the prevention of Covid-19 and that as a local ability to deal with various security problems and regional defenses such as the Covid-19 disaster. This research uses a qualitative approach with literature review.
collection methods used are online newspaper and documentation. Analysis of the data used is pattern matching.

The establishment of Kampung Tangguh started with the idea of the community to make their villages ready to face Covid-19, not just to close the town without any preparation and to harm the survival of residents and various other negative impacts. Each actor in a resilient village has a dominant role in deciding Covid-19. The characters are as follows: First, mothers who are members of the PKK (Family Welfare Empowerment) cadre and Dasa Wisma can manage food barns, Second, Posyandu cadres or Disaster Response Family Cadres can handle Covid-19, Third, Babinsa or village security guard can operate a thermometer to measure the body temperature of residents who enter the village and to socialize residents who enter the town to comply with the Covid-19 protocol, Fourth, RW-level (citizens Association) local artists can broadcast information about covid-19 so that residents can better understand the Covid-19, Fifth, villagers have an understanding related to Covid-19, Sixth, the city government provides both material and non-material assistance in the implementation of resilient villages.

If residents can actively participate, it will be able to trigger the growth of citizen awareness and collective discipline to deal with a disaster, especially Covid-19. This discipline will be reflected in citizens' daily lives during their activities without the need to be encouraged to comply with the health protocol recommended by the government. The government can also save the budget because the low costs for handling Covid-19 can be minimized by involving the community.

This paper is based on the argument that social capital owned by the community can play a role in deciding the spread of Covid-19. Social capital in Malang is known as Kampung Tangguh. the data shows that the rate of transmission in greater Malang before the large-scale restriction is three, whereas after the large-scale restriction accompanied by the resilient village, the rate of transmission in greater Malang is 1. Besides that, with the existence of Kampung Tangguh, one of the Villages in Malang Regency which is the Covid-19 Distribution Area for the first time now there is no positive patient record of Covid-19.

2 Literature Review

2.1 Social Capital

According to Fukuyama, social capital is an ability that comes from trust in a community [6]. Social Capital according to Putnam includes social relations, social norms, and trust [6]. According to Coleman, social capital has characteristics that are an aspect of social structure and facilitates individual actions in the social structure [6]. Social Capital is something that can solve all the problems that exist in society today [7]. Social relations between parties are created due to a series of networks and the similarity of values in the system. Social capital is related to the understanding of the community or community that enables the formation of networks of cooperation to solve problems to improve the quality of life and make better changes. As James Coleman (1988) said, social capital as a structure of relationships between individuals can create new values. Social capital is an understanding, norms, rules, and expectations about patterns of interaction carried out by individuals carrying out their daily activities [8].

Social capital is something that can solve all the problems that exist in society today [7]. There are three types of social capital, namely bridging social capital, linking social capital, and bonding social capital. Bonding social capital is social capital that adheres firmly and comes
from internal communities such as beliefs, local wisdom norms, organizations, local associations. Linking capital social is social capital in the form of the formation of communities within the community to overcome problems faced by the community. Social capital linking is social capital in the cooperation between community levels in the community with stakeholders or the government. These three types of social capital are essential to overcome various problems in a region [9].

2.2 Kampung Tangguh

Kampung Tangguh is initiated by Mangku Purnomo. Mangku believes there must be mutual cooperation efforts starting from the village or grassroots level. Mangku and Kol (Inf) Zainuddin, the commander of Korem 083 Baladika Jaya, made a conceptual framework assisted by UB experts in the fields of medicine, public health, food security, economics, politics as well as law, and defense and security.

After it was considered mature enough, the concept of establishing a resilient village was then tried out in several areas, such as the circumference of the campus and Cempluk villages. After the simulation, a strong village PSBB manual was compiled Tangguh Kampung itself has 7 toughness criteria, namely tough logistics, tough human resources (HR), resilient information, resilient health, tough security and order, tough culture, and strong psychologically. Currently, more than 100 villages have been installed with various resilience regarding how the crisis and the impact of the spread of Covid-19. The program has been well-known in cities and districts in East Java, and even in several villages outside Java.

Mangku and the UB Covid-19 Task Force team continue to educate residents of the surrounding villages of UB about monitoring the bodies of patients infected with the corona virus in Kalisongo Village, Dau District, Malang Regency. Kampung Tangguh is the ability of local communities to deal with various security disturbances and regional defenses that are useful inward off multiple disasters, natural emergencies, and non-natural disasters. Kampung Tangguh can help the community at the local level to organize all of their resources to be more effective in dealing with natural and non-natural disasters, especially Covid-19. Disaster Resilient Village Development is an effort to reduce the risk of community-based accidents.

Kampung Tangguh does not aim to build new structures but utilizes existing structures to deal with disasters, especially Covid-19. Existing structures are given additional toughness skills to deal with natural and non-natural disasters. Utilization of the existing structure aims not to take too much time to build new personnel at the local level to deal with specified emergencies. Involving women citizens in disaster management can also be very helpful, primarily related to food or health needs. Volunteers needed for resilient villages include people who have high social life, are active in village activities, communicate well with other residents, control residents, know the village well, and know about physical and mental health.

Kampung Tangguh has seven pillars in dealing with Covid-19 disasters, First, resilient food and energy, Second, resilient human resources, Third, resilient safe and orderly, Fourth, resilient information, Fifth, resistant psychology, Sixth, resilient culture, Seventh, robust health. The objectives of the Kampung Tangguh in dealing with natural and non-natural disasters are as follows; First, if a prolonged accident will potentially lead to riots, economic and social losses, Second, it can be used as a pattern for dealing with disasters based on togetherness and social engineering, Third, limitations the state apparatus so that anticipation is taken to deal with emergencies. Each citizen has their respective duties and may not concurrently hold more than one strength to be effective.
3 Research Method

This research uses a qualitative approach with literature review. Data collection methods is literature review. Literature Review used are online newspaper and documentation. Analysis of the data used is pattern matching. This research is intended to complement the shortcomings of the existing study by how social capital can work in Kampung Tangguh amid restrictions on social distance imposed by the government for prevent the spread of Covid-19 and explain the impact of the existence of Tangguh Village in the prevention of Covid-19.

4 Result and Findings

The establishment of Kampung Tangguh started with the idea of the community to make their villages ready to face Covid-19, not just to close the town without any preparation and to harm the survival of residents and various other negative impacts. Each actor in a resilient village has a dominant role in deciding Covid-19. The characters are as follows: First, mothers who are members of the PKK (Family Welfare Empowerment) cadre and Dasa Wisma can manage food barns, Second, Posyandu cadres or Disaster Family cadres can handle Covid-19, Third, Babinsa or village security guard can operate a thermometer to measure the body temperature of residents who enter the village and to socialize residents who enter the town to comply with the Covid-19 protocol, Fourth, Citizens Association local artists can broadcast information about Covid-19 so that residents can better understand the Covid-19, Fifth, villagers have an understanding related to Covid-19, Sixth, the city government provides both material and non-material assistance in the implementation of resilient villages.

This paper is based on the argument that social capital owned by the community can play a role in deciding the spread of Covid-19. Social capital in Malang is known as Kampung Tangguh. The data shows that the Rate of Transmission in Greater Malang before the Large-Scale Restriction is three, whereas after the Large-Scale Restriction accompanied by the Resilient Village, the Rate of Transmission in Greater Malang is 1. Besides that, with the existence of Kampung Tangguh, one of the Villages in Malang Regency which is the Covid-19 Distribution Area for the first time now there is no positive patient record of Covid-19.

If residents can actively participate, it will be able to trigger the growth of citizen awareness and collective discipline to deal with a disaster, especially Covid-19. This discipline will be reflected in citizens' daily lives during their activities without the need to be encouraged to comply with the health protocol recommended by the government. The government can also save the budget because the low costs for handling Covid-19 can be minimized by involving the community. Social capital is something that can solve all the problems that exist in society today [7]. There are many communities that emerged during the pandemic.

There are many communities that emerged during the pandemic, First, Pangan Malang Community (Tangan Malang Community). This community emerged in April 2020, when people had to stay at home more often. An idea emerged to use the community's sleeping land on Kendalsari, Lowokwaru, Sukun, Malang City. The residents' sleeping land is managed into a garden. Starting from tomatoes, mustard greens, Telang flowers, kale, and many other vegetable crops. Support also comes from other communities. They give kale and mustard greens to the local people while doing education and socialization.

Second, Habis Gelap Terbitlah Terang Community. These volunteers are a combination of community organizations in Malang Raya, namely Anak Negeri, AMATI, LINKSOS, Omah
Gotong Royong, Tunggulwulung Cultural School, Online Ojek Community and others. Regarding the collection and distribution of this community in collaboration with several members of the Online Ojek community in Malang Raya. This is so that it can help the economy of the online motorcycle taxi community which is also affected by the Covid-19 outbreak. Distributed assistance is in the form of foodstuffs (basic needs, instant noodles, side dishes and so on).

Three, Peduli Malang Community, this community collects social funds from its members through their Facebook group account. Then distribute directly to people who need help and are affected by the Covid-19 pandemic. Assistance is distributed directly to online motorcycle taxis on the road, pedicab drivers and hawkers selling their wares around Ijen. This community then uploads the pictures on the social media of the community to publish the distribution activity.

Kampung Tangguh does not aim to build new structures but utilizes existing structures to deal with disasters, especially Covid-19. Existing structures are given additional toughness skills to deal with natural and non-natural disasters. Utilization of the existing structure aims not to take too much time to build new personnel at the local level to deal with specified emergencies. Involving women citizens in disaster management can also be very helpful, primarily related to food or health needs. Volunteers needed for resilient villages include people who have high social life, are active in village activities, communicate well with other residents, control residents, know the village well, and know about physical and mental health.

Kampung Tangguh is initiated by Mangku Purnomo. Mangku believes there must be mutual cooperation efforts starting from the village or grassroots level. Mangku and Kol (Inf) Zainuddin, the commander of Korem 083 Baladika Jaya, made a conceptual framework assisted by UB experts in the fields of medicine, public health, food security, economics, politics as well as law, and defense and security.

After it was considered mature enough, the concept of establishing a resilient village was then tried out in several areas, such as the circumference of the campus and Cempluk villages. After the simulation, a strong village PSBB manual was compiled Tangguh Kampung itself has 7 toughness criteria, namely tough logistics, tough human resources (HR), resilient information, resilient health, tough security and order, tough culture, and strong psychologically. Currently, more than 100 villages have been installed with various resilience regarding how the crisis and the impact of the spread of Covid-19. The program has been well-known in cities and districts in East Java, and even in several villages outside Java.

Kampung Tangguh carries the spirit of mutual cooperation as seen in First, Kampung Tangguh Mandiri (KTM) RW 5, Kelurahan Purwantoro, Malang City. People in need can take rice and those who are able can donate. People in need can take rice and those who are able can donate. The village is also preparing isolation houses for ODP/PDP/even people who are allegedly infected with Covid-19. The tough village also has a team who have been trained to cover the body of Covid-19.

Second, Kampung Cempluk has several innovations in dealing with Covid-19 as listed in the seven strengths, namely logistics, human resources, resilient health, resilient information, security, order, culture and psychology. Kampung Cempluk has a food barn that can help meet the logistical needs of 1,560 residents divided into 400 families. Residents also get socialization to deal with the Covid-19 Pandemic. There is a provision of a thermal gun, wearing masks and a place to wash hands with running water.

Kampung Tangguh Narubuk has a RW level food barn which is operated by PKK mothers and local residents to help residents affected by Covid-19. This food barn receives basic food assistance from donors to be distributed to affected residents. The food barn provides basic necessities ranging from rice, cooking oil to sugar. The food storage stock there is said to last
for the next three months. Not only about the food barn, in this tough village, residents are also invited to be aware of being vigilant in facing the Covid-19 pandemic. In every corner of Narubuk village, there is a place for washing hands with running water and also using soap. Its residents also wear masks in an orderly manner when leaving the house. Village officials were also active in reminding residents not to leave the house except in urgent circumstances.

Tangguh Kampung itself has 7 toughness criteria, namely tough logistics, tough human resources (HR), resilient information, resilient health, tough security and order, tough culture, and strong psychologically. Currently, more than 100 villages have been installed with various resilience regarding how the crisis and the impact of the spread of Covid-19. The program has been well-known in cities and districts in East Java, and even in several villages outside Java.

5 Conclusion

This paper is based on the argument that social capital owned by the community can play a role in deciding the spread of Covid-19. The theory used in this paper is social capital can decide the spread of Covid-19. The recommendations for the government are to encourage people to consistently implement tough villages so that they can reduce the spread of covid-19 and help people affected by the pandemic.

Kampung Tangguh does not aim to build new structures but utilizes existing structures to deal with disasters, especially Covid-19. Existing structures are given additional toughness skills to deal with natural and non-natural disasters. Utilization of the existing structure aims not to take too much time to build new personnel at the local level to deal with specified emergencies. Involving women citizens in disaster management can also be very helpful, primarily related to food or health needs. Volunteers needed for resilient villages include people who have high social life, are active in village activities, communicate well with other residents, control residents, know the village well, and know about physical and mental health.

References

Reflexivity of Worship as Salat by God to be Multinaturalism and Religion based on Hahslm

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Abstract. The study aims to analyze the reflexivity of religion on worship as the basic design of the multinaturalism in-universe by god as the creator with a benchmark of Hahslm approach. Religiosity connects to multiculturalism with the ontology of worship based on the Holy Book. The relation among ibadah, God, and the universe make a system in the epistemology concept. Object research is a religion that is defined as worship with the universe as a projection of ibadah. Multinaturalism is drawn by numbers and interpretation of 19. God is 1 and worship is 9. The appearance of nineteen can be found in multinaturalism such as the human body, prime numbers, plant, and animal. The study used a qualitative descriptive approach from the Holy Book, literature review, journals, books, and internet media. The hypotheses of this research are multicultural and multinaturalism have something in common, then there must be a basic design about this common pattern. And also, the pattern of humans and other creations has in common pattern then there must be a basic design for this similarity. This research uses methodologies such as triangulation of 19, reflexivity of source creator creation, and Hahslm thinking of digital numbers 472319 with 3 variables of worship God-human. Studies have shown that God has the first creation of salat, with this worship as a basic design the God creates the universe in multiculturalism and multinaturalism. Multiculturalism and multinaturalism have the same origin of the design, that is worship. This conclusion is accurately the same as the phrases in the Holy Book that God made a basic design to create the universe. And also, these phrases are consistent with the logical thinking of humans that before someone builds a thing, human-made a design first.

Keywords: Reflexivity, Salat, Hahslm, 19, The Universe

1 Introduction

The whole science that scientists and academics are searching for a new base as a secure place to get back to the leaps of science. Then came the questions to address the above problems in the form of puzzles [1], the need for a new ontology that could connect the human desire to reach the top of science with the availability of data and knowledge.

There is also an approach that combines with the various disciplines of multidiscipline. There is also an approach that combines with different disciplines called inter-discipline [2]. Its development has also reflected a reflexive approach that approaches the basic theory of ontology. Reflexivity is a reflection of the blueprint that radiates in existing science and natural phenomena.

The problem of the study of Islam and this knowledge is:

a. It takes ontology from the merging of worship and multinaturalism
b. Analyzing religion and science of the reflections of salat.

The broad creation of all science is designed by salat as an ontological view. The introduction of all these ibadah ideas is the beginning of the entire life system. Before God had created the universe, the creator set up the design of worship [3]. All creations by God could be reflected as the ibadah.

The relation among salat, God, and human is an epistemological view. Islam can be seen as a philosophy with a systematic approach, a detailed view, and a Kaffah viewpoint. Then Islam, as a method, is the origin of the idea of incorporation into science and philosophy [4].

There are many approaches about integration to combine 2 entities (religion and nature) into 1 entity as knowledge, such as interconnected, multidisciplinary, interdisciplinary, transdisciplinary. And this study also has a reflexivity approach that is grouped in an ontological perspective with Hahslm as a formula. Those approaches are grouped in epistemological perspectives.

2 Theory

There are some theories about integration. The theory of Hahslm according to Aziz [5] is defined as a theory of three dominant archetypes with a specific context in five dimensions of invariant arrangement. These make up 3 figures of 1 as a symbol of God, 9 as a symbol of prayer, and 3 as symbols of human Numbers. Three Numbers in the mathematical theory of triangulation to 3.1.9 or 9.1.3, which places the number 1 at the center, between 3 and 9. From Numbers theory, transformations to reflective methods. This theory is a symbolic reflection approach, which can come in terms of figures, text shapes, and picture shapes, as well as other shapes. The elements arising are salat, god, and man. The salat element in this reflexive method is a design, blueprint, or archetype. The element of god becomes the mirror or projector as a creator. And the human element became a symbol of a person standing in front of a mirror, an or a symbol of a projection picture, or a symbol of a suit. A system, according to Islam has at least three elements. Kaffah thinking is a system of three or more interrelated elements. The elements of thinking are embodied in the entities (subject and object), and the entering (worship). The causation of thinking is the three elements are ' not just the genre or direction [6].

Science of Everything based on the above 3 paradigms of science theory. First, ontology has made worship the fundamental concept. Second, Islam is an epistemology that reflected the importance of science. Third, axiology conducted system disciplinary.

In the early days of human civilization, god passed down his science to the prophets, it was called the science of god [7]. This knowledge of God is meant to the divinely given knowledge of prophets, including the study of God. This science of god combines with religious science. Then by western scientists, this science from god was relegated to science. And now, with the Covid-19 pandemic, researchers are beginning to catalyze the integration of religious science with science. This transition into merging the two approaches is filled with an approach that combines 2 sets of sciences into one system with a theme of Islam and knowledge or religion and science [8]. This approach combines 2 subsystems into one large system. There is still a differentiation presented in one container.
3 Methodology

3.1 Type of Research

Type of research is descriptive by analyzing, describing, defining, describing, or explaining the reflexivity regarding integration between Islam and science [9]. This research was conducted with literary studies looking for theoretical references relevant to triangular mathematics, kaffah thinking, and reflexivity.

3.2 Research Scope

The scope of the research is about science, Islam, reflexivity, and Mathematics.

3.3 Data Collection Methods

This research uses secondary data obtained through intermediary media. This data can be obtained through books, notes, existing evidence, or published articles and journals for reference [10].

3.4 Hahslm Methodology

This study uses the Hahslm methodology by incorporating the value of worship into data processing. Qualitatively. In the Hahslm methodology, the meaning is that kauniyah is the same as qauliyah.

The life system that exists in humans, in the environment, and the universe originates from the concept of Islam, in other words, the concept of early creation is Islam. The word Islam has a root word of three letters, namely the letter 's' or sin, the letter 'l' or lam, and the letter 'm' or mim. There is a verse that supports the ontological meaning of Islam.

3.5 Analysis

Islamization and inequality in reflexization have differentiation on its basic philosophy. Islamization and inequality are richer by epistemology. Whereas reflexivity is a concept reflected in ontology. These reflexes can be seen from the number of letter Numbers, verse Numbers (51.56) which is 5+1+5+6=17. The number of obligatory prayers is 17 degrees. In this reflexive method of the creation verse the number 19 (one nine).

Fig. 1. Reflexivity of Source Creator-Creation (Analysis, 2020).
The reflexivity diagram above consists of the 3 elements that are, the source, the creator, the creation. These three basic elements are converted into reflections of shadow, mirrors, and mirror people. Sources are transformed into shadows, the creator is transformed into mirrors, and creation is incorporated into the mirror. In the process of creation, these three elements are a common thread from sources, creator = god, creation = man, then conversion of salutes = shadow, god = mirror, man = mirror. A system consisting of a 9.1.3 in kaffah's method of thinking suggests that a system that starts from 1 to 3, then to 9. When a 9 goes to a 1, a 9 goes first in the system. It originally meant god created humans for worship [11]. Could be: worship flexibly god forms human.

![Reflexivity Design](image)

**Fig. 2. Kaffah Thinking (Analysis, 2020).**

Information:
Source: 9 or Worship (W) or Shadow (S).
Creator: 1 or God (G) or Mirror (M).
Creation: 3 or Human (H) or People (P).

The kaffah thinking diagram above says that the source of the human reflector is worship, of which is god himself. So, this existing human body is reflexive of worship. The existence of a human body structure is a transformation of the worship symbol. In the kaffah thinking diagram, an easy picture is s, m, p. S stands for shadow, m stands for the mirror, and p stands for people. The reflection in the mirror is reflected onto the people or can be read as well as people have a shadow behind the mirror [12].

![Reflexivity Design](image)

**Fig. 3. Reflexivity Design of Ibadah (Analysis, 2020).**

The reflexivity diagram shows that this third variable exists which is an interpretation of worship. The meaning of the 3rd variable becomes consistent between the existence of the creation verse and the projector function [6]. The existence of a projector is a creator's function that creates a building from the reflexivity and design of an architect's house. So, humans who were created by God came from prayer as the source.
4 Conclusion

The fundamental of Islam and science with integration is worship. Worship is the source of the pattern of human creation. Humans were created with the value of worship, so the application of true academic and industry values also provides the value of worship. Islamization and integration run simultaneously with reflexivity, with an emphasis on the use of religious value in science.

Reflexivity has 3 elements that are transformed as a shadow, mirror, and human to other entities and intangible elements. Elements of source, creator, and creation can be transformed into salat, God, and universe where Islamization and Integration can be blended in a basic design. The basic design of the universe is salat that is reflected by God as the universe.

References

Dealing with Cross Cultural Conflict represented in French Migrant Cinema- a Film Study to Mauvaise Foi

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Abstract. The aim of this study is to uncover the causes and the strategies to resolve cross cultural conflict depicted in a film by Maghreb filmmaker Roschidy Zem's (2006) ‘Mauvaise foi’. This film portrays the cross-cultural conflict between the extended family of a young couple with different cultural and religious backgrounds, Clara and Ismael. This study uses a qualitative method to describe the causes of cross-cultural conflict, namely ethnocentrism, stereotypes and misinterpretation as proposed by Pujiyanti and Zuliani [1], as well as the use of the four strategies of competition, accommodation, avoidance and collaboration proposed by Miall [2] to resolve conflicts between cultures. As result of the analysis, it is concluded that the cause of the cross-cultural conflicts in the film includes 3 elements that have been mentioned above. Following the conflicts, the disputing parties also try to make various strategies to resolve conflicts between individuals with different cultural and religious backgrounds and to create reconciliations. Competition strategy have failed to resolve the conflict, avoidance and accommodation strategy have succeeded in reducing the conflict, and collaboration strategy has succeeded in ending the cross-cultural conflicts peacefully.

Keywords: Cross-cultural Conflicts, Representation, Jews, Maghreb, French Film

1 Introduction

France has emerged into multicultural nation with components of society originated from various cultural, racial and religious backgrounds. Modern France is not only inhabited by descendants of the Celts, but there are also Jewish communities, immigrants from Maghreb and their descendants and immigrants from other European countries. The existence of Jews in France has long been traced back to around the 7th century AD and continues to grow rapidly into the modern century. Contemporarily, France is the country with the largest Jewish population in Europe as cited from jewishvirtuallibrary.org that “Jews have contributed to all aspects of French culture and society and have excelled in finance, medicine, theater and literature. Currently, France hosts Europe's largest Jewish community - 480,000 strong - and Paris is said to have more kosher restaurants than even New York City”.

Apart from the Jewish community, immigrants from Maghreb countries (Algeria, Morocco, Tunisia) who are Muslims have been coming to France since World War I in 1914 [3]. About 70,000 Algerians flooded into France at the first migration and their descendants have grown rapidly to the present third generation. After World War II, France also received an influx of immigrants from other European countries such as Belgium and Germany [4].

In relation to that, integration within France is complicated. The heterogeneity of society makes France constantly deal with cross cultural conflicts. Conflict is a description of a situation
in which there are two or more people involved in conflicts, disputes and differences in goals or interests [5]. In this view, contradictions indicate the existence of differences between two or more individuals who are expressed and experienced. One of the differences that can trigger conflict is cultural differences. Conflict occurring between individuals or social groups that are separated by cultural boundaries can be considered “cross-cultural conflict”. Previous film study about cross cultural conflict analyzed film “Gua Sha” which described stories of Chinese people in foreign countries. Living in the conflict between eastern and western cultures, overseas Chinese people fell into various cultural conflicts with Americans. The study resulted that aggressive or negative attitudes are not helpful in solving the cultural conflict, but will make the situation more serious. Dealing with cross cultural conflict, both sides should abandon ethnocentrism, take a positive attitude of cultural relativism, choose appropriate and reasonable methods, take a more complete cultural interpretation to solve the gap and disputes of cultural differences and achieve equal cultural communication and exchange.

Conflict between cultures is also represented in some French films and becomes one of the themes in the realm of film studies. One of the popular films produced by Maghreb filmmakers is Roschdy Zem’s ‘Mauvaise foi’ (2006) which depicts young couple with different cultural and religious backgrounds, namely Clara, a French Jew who works as a psychometrician, and his lover Ismaël, a Muslim music teacher with Algerian descent. The two of them had a happy love relationship, until one day Clara became pregnant. The problem becomes complicated when they break the news and try to introduce each other to their respective families before the mixed marriages. The different cultures, traditions, religions and values of the two families create conflicts in their daily life. It is in this overlap of various conflicts that the conflict between cultures in French society is illustrated.

This research will focus on studying the cross-cultural conflict depicted in the film ‘Mauvaise foi’, including its causes and resolution strategies. This study is prompted because even though conflict in the film is depicted to occur at micro level between two families, it also illustrates a larger issue, namely cross-cultural conflict in French society at a macro level that might lead to disintegration. Moreover, mixed marriage has become an important demographic issue in France. According to the French statistical agency INSEE, 12,500 mixed marriages celebrated in France and brought together a French national with a Maghrebi (Algerian, Moroccan and Tunisian) nationality, which is 37% of total mixed marriages in 2015. It means that the number of the mix marriage between this pairing is the largest among unions.

This study aims to provide an overview of the cross-cultural conflicts and some strategies to overcome these conflicts as represented in the French film ‘Mauvaise foi’. This research is expected to be useful in understanding that cross-cultural conflict is inevitable in multicultural societies. However, this conflict can be resolved if the conflicting parties own the knowledge and aspire to resolve the conflict. The results of this study are expected to provide a cross cultural understanding and are useful for minimizing conflict in socio-cultural interactions.

2 Research Focus and Method

The research is focusing on the study of cross-cultural conflicts depicted in the film ‘Mauvaise foi’ utilizing qualitative methods with sociological approach. Researchers implement the cause of cultural conflict theory by Pujiyanti and Zuliani [1] and the conflict transformation theory presented by Miall [2] who proposed four strategies to resolve cross cultural conflicts, namely competition, accommodation, avoidance and collaboration.
This research uses data resources from Zem’s film ‘Mauvaise foi’ which was produced in 2006. The data collected from the resource include dialogue and significant scenes related to cross cultural conflicts. The data collection activity begins with the data identification through observation techniques that provide a variety of information needed by a study, including those related to human interaction [6]. The application of observation techniques in this research will be applied carefully to the scenes and dialogues in ‘Mauvaise foi’. After observations of the object of study are performed, further techniques are needed, namely documentation [7]. In this step, the research data selected and collected are then arranged in a classification to facilitate the data analysis process. Later, synthesis and interpretation are conducted using the support of theoretical tools and followed by commenting [6]. The next step is to draw conclusions and present the research results in a descriptive qualitative manner. Furthermore, in more detail, the following describes the stages of research work as follows:

![Fig. 1. Stages of research.](image)

### 3 Result and Finding

Film ‘Mauvaise foi’ featuring Roschdy Zem, Cécile de France and Pascal Elbé was produced in 2006 by Pan Européenne and co-production with STUDIOCANAL, France 2 Cinéma. Roschdy Zem, who has been known to act in over 55 films with a strong political content, started his first consensual work as director and has chosen quite a difficult and controversial theme: a weighty subject of racial intolerance in Jew-Arabian relationship. Roschdy Zem also acted as Ismael, a Muslim Algerian descent partnered with Cécile de France, a gifted actress, acted as Clara, a French Jew who has persistent and narrow-minded parents. Their relationship addresses the problem of racial, ethnic and religious wars in the microcosm of the societies. While both consider themselves to be French first and foremost, and while religion plays a negligible role in their lives, their unhappy relatives fanned for the conflicts to arise as soon as they broke the news about Clara’s pregnancy and their mix marriage plan. They each belong to the “other side”. It only takes an ironic comment, a spiteful little joke, a well-meant piece of advice from family and friends then the clashes between Arabs and Jews started out.

Despite the weighty theme, this is a light inter-ethnic comedy to promote mutual understanding between ethnic groups. Mauvaise foi, which is also known its English title as “Bad Faith”, raises consciousness that racism is still present in our society and ethnic prejudice afflicts people as if it was built into our DNA. Those mentioned before create intolerance and conflict, therefore, Zem offers to learning what cause intolerance and cultural conflicts and how to resolve it through his film.
As stated by Pujiyanti and Zuliani [1], ethnocentrism, stereotypes and misinterpretation could provoke conflict between cultures that need to be addressed in order to prevent it from implicating further damage in a social relationship. In ‘Mauvaise foi’, there are some depictions of causes of cross-cultural conflicts, as follows:

3.1 Cross-cultural Conflicts Caused by Ethnocentrism and Stereotypes

At the beginning of the film ‘Mauvaise foi’, the cross-cultural conflicts are presented as soon as Clara and Ismael learned that Clara was pregnant. Hereafter, they decided to introduce each other to their respective families and to announce their marriage plan. When Clara told his parents, Victor Breitman and Lucie Breitman, that she would introduce his boyfriend, her mother immediately ask him where he came from.

![Fig. 2. Lucie asked backgrounds of Clara’s boyfriend (Mauvaise foi, minute 00:08:45,720 - 00:09:20,564).](image)

Clara: La semaine prochaine j’aimerais venir pour vous présenter quelqu’un
Lucie: Mazel tov! Enfin, tu décides de nous présenter. Cela finit de se poser des questions.
Victor: Je me demandais si elle est honte de parler de nous?
Clara: Mais non, c’est pas ça, je vais juste te dire qu’il soit le bon.
Lucie: Est-il bon?
Clara: Oui, j’espère.
Lucie: Et il est de chez-nous?
Clara: Comment de chez nous?
Lucie: Mais de chez nous, il faut que tu comprennes.
Clara: Ah oui, il est français.
Lucie: Il est ...?
Clara: Euh, non. Il n’est fitting. Et pour quoi ça pose un problème?
Lucie: Euh, non ... just right. Nous aimons bien aussi des séfarades.
Victor: Ils sont l’un des meilleurs fishy des Juifs.

Clara: Next week I want to come and introduce someone to you.
Lucie: Mazel tov! Finally, you decided to introduce him to us. We don’t have any more questions.
Victor: I wonder if he’s shy about talking about us?
Clara: No, that’s not it. I just wanted to let you guys know if he really is the right guy.
Lucie: Is he right?
Clara: Yes, I hope so.
Lucie: And he is our people?
Clara: What do you mean by our people?
Lucie: Yes, our people, you should understand.
Clara: Oh yeah, he’s French.
Lucie: He is ....?
Clara: Uh, no. He is not (a Jew). And why is that a problem?
Lucie: Uh, no ... not at all. We like the Sephardim too, don’t we?
Victor: They are one of the best friends of the Jewish people.

From the dialogue above, even though voiced vaguely, it appears that Clara’s Jewish parents had a desire for Clara to have a future husband of the same origin, namely French Jews. Some people still have this paradigm, especially the elderly, that they aspire the equal socio-cultural background for their child partners. This is based on their viewpoint of tradition and culture as well as on the sanctity of marriage from the religious view. Jews are expected to marry and to have children as a contribution to the sustainability of their nation [8]. The perspective shared by Clara’s parents above can be categorized as ethnocentrism.

Meanwhile, a partial of the scene and dialogue below represent cross cultural conflict which is caused by stereotype. It happened at the first encounter between Victor and Ismael when he was invited to a family dinner.

![Fig. 3](image)

Ismael: Salute, Monsieur.
Victor: Clara! Des fleurs pour toi! ... Je signe où?
Ismael: Ça va, right next to de signer. .... Ah merde!
Victor: (ferme la porte) Clara! Des fleurs pour toi!
Clara: Ismael! Papa! Ah, Je suis vraiment désolée... Papa. C’est Ismael, notre invité.
Ismael: Bonsoir, je suis votre invité.
Victor: Bonsoir, Ismael.

...  
Lucie: Alors, Il est comment?
Victor: Arabe!

Ismael: Hello, Sir.
Victor: Clara! Flowers for you! ... Where do I sign?
Ismael: It's okay, no need to sign. Shit!
Victor: (closes door) Clara! Flowers for you!
Clara: Ismael! Papa! Ah, I'm sorry ... Papa, this is Ismael, our guest.
Ismael: Good evening. I am your guest.
Victor: Good evening, Ismael.

Lucie: So, how's that guy?
Victor: Arabian!

Victor had misunderstood Ismael as florist who delivered flower to Clara. It represents the negative stereotype Victor has towards Ismael who has Arabian look. By the time Clara told them that he was his boyfriend, they were shocked knowing their future son in law was Arabian Moslem. As French Jews, they cannot tolerate the fact that Clara’s boyfriend has Moslem immigrant background.

The unpleasant misunderstanding between Clara’s father and Ismael occurred as a result of the spontaneous mistaken view of judging others based solely on the characteristics or outward appearance of a person who is similar to a certain group. It can also be identified as racist because Victor made false generalizations based on the physical characteristics of Ismael. Victor has a deep-rooted negative stereotype about the profession of Arab descendants who are considered low class workers. This labeling stems from past history where Maghreb immigrants initially entered France as low-wage laborers. In Pujiyanti and Zuliani [1] it is said that the negative effects of stereotypes include:

- Oversimplified generalization.
- Breeding ground for errant generalizations.
- Serve as a major source of disinformation about others.
- May easily conceal or feed into prejudice, racism, sexism, and other forms of bigotry.

Thus, Victor's actions show that as a French Jew, he has a completely irrelevant stereotype about the profession of Maghreb immigrants and their descendants due to the common beliefs of the native French.

Cross cultural conflicts caused by ethnocentrism are also represented in many other dialogues such as on Lucie’s expression of disapproval of Ismael being his son-in-law for, he is descendant of Moslem immigrants (minute 00:26:14,200-00:27:20,280). She believed that the marriage will not prevail due to their cultural and religious differences. Her concern is also regarding the fact his grandson will become Moslem instead of Jew. It signifies that for Lucie, being a Jew is best which also signifies her ethnocentric attitude. Horton and Hunt [9] state that in the context of interethnic relations, prejudice is partly caused by ethnocentrism, which tends to overrate of people in group and misjudge the out group. This might hinder intercultural relations and sharpens the conflict by constantly questioning differences.

### 3.2 Cross-cultural Conflict Caused by Misinterpretation

Interaction between individuals or group of individuals with different cultural backgrounds is challenging. As stated by Pujiyanti and Zuliani [1].

“The obvious way we communicate is by using words. However, as we have seen, we also use non-verbal communication: our tone of voice, body language, gestures, posture and facial expressions all impact on communication. Often people think that
the use of gestures and facial expressions will be sufficient to convey an accurate message, without regard for the different rules of non-verbal communication which may apply in the other persons’ culture. However, just as verbal communication rules differ across cultures, so too do the rules of non-verbal communication. These rules are specific to each culture and are largely taken for granted”.

One day, Ismael invited his mother, Habiba, and his younger brother, Mounia, to have dinner at home with the intention of introducing Clara. However, Clara, who is a physiotherapist, suddenly had to work overtime because one of her patients was injured. Clara returned home late and failed to meet Ismael’s mother and sister. It led to a serious conflict between them. The conflict is not merely an ordinary conflict between couple, but also a conflict between cultures because there is a context of differences in tradition, culture and religion that underlie it.

![Image](image_url)

**Fig. 4.** Clara looks after her patient Julien and Ismael becomes angry at Clara who is late to have dinner with her mother (Mauvaise foi, Minute 00:45:52,880).

Clara: Ismael? J’ai une… Julien a eu un accident et c’était ma faute et je devais rester près de lui. Tu m’én fou?

Ismael: Laisse-moi

Clara: Ah c’est trop bête. Je suis désolée.

Cross Cultural: C’est quoi ton problème? Tu as bégué ma mère, c’est ça?

Clara: Mais non, c’est quoi dans le ...

Ismael: J’y ai réfléchi. C’est comme je t’ai dit en face, Mon philosoph s’appelle Abdelkrim.

Clara: Ah bon. Je n’ai pas le choix? On ne peut pas en discuter?

Ismael: Nous en avons discuté, c’est bon!
Clara: Mais c'est quoi cette méthode? Tu m'as posé un prénom.
Ismael: T'as vu ta méthode, toi? J'ai un petit indulgence à se sauver de la vie comme piègé
Clara: Tu est piégé de quoi?
Ismael: Tu vas du coup comme ça! Tu as humilié par tes parents, alors tu poses un mezouza, et après tu mettras un-Sheba! Et pour le Ramadan, hein?
Clara: Ne trompe pas qu'Il ne vous ont pas humilié! Et pour le Mezouza je t'ai proposée de de l'en vais. Et remarquer que tu fais le Ramadan, hein?
Ismael: Et pour dire la vérité, c'est ta soupac que je suis l'arabe. C'est ça le problème.
Clara: N'importe quoi.
Ismael: Si si, je vais te dire un truc. Parce qu'il ya un truc qu'on ne discute pas. Mon philosoph il s'appelle arabe, comme mon père. Un point. C'est tout!
Clara: D'accord, et ce quoi la prochaine étape? Je porte le voile?
Ismael: Mais ce n'est pas pire que la perruque.
Clara: T'es trop nule. Mange test rêves qu'il s'appelle Abdelkarim!

Clara: Ismael? Sorry Ismael, I had... Julien had an accident and it was my fault and I had to stay close to him. Don't you care?
Ismael: Leave me.
Clara: Oh, that's too bad. Forgive me.
Ismael: I've discussed it, okay!
Clara: What are you caught in?
Ismael: I was humiliated by your parents, then you put up a mezuzah, and after that you put Sheba! You're suddenly like that!
Clara: Don't get me wrong, my parents didn't embarrass you! And for Mezuzah I have suggested to get out of the way. And remember that you fasted Ramadan too, huh?
Ismael: And honestly, it is your suspicion because I am Arab. That's your problem.
Clara: It doesn't matter.
Ismael: Yes, I'll tell you something. Because there is something we don't need to talk about anymore. My son will have an Arabic name, like my father's. Period. That is all!
Clara: You suck. Just eat your dream that this child's name is Abdelkarim!

The conflict illustrated from the dialogue above originated from Ismael’s misunderstanding to Clara. Ismael assumed that Clara had purposely been late for dinner, avoided seeing her mother, ignored her and even lied about Julien's accident. Their disputes widened into a series of conflictual events that they had experienced before such as the rejection of Clara's parents to Ismael, children's names, mezuzah, Ramadan fasting, different ethnic identity and religions.

Negative prejudice and distrust resulted in misinterpretation between Clara and Ismael. When communicating, people from different cultural and religious backgrounds often behave insensitively and are filled with prejudice. Whereas, effective communication depends on
informal understanding between the parties involved based on the trust developed between them. When trust exists, there is understanding in communication. Cultural and religious differences may be ignored and problems can be handled more easily. However, mistrust and prejudice between people of different cultures prevented them from interpreting the message properly so that the misinterpretation caused even greater conflict between them. This is as stated by Pujiyanti & Zuliani [1] that misinterpretation occurs because people fail to interpret verbal and non-verbal communication correctly from other parties.

In relation to cross cultural conflicts that occurred in “Mauvaise foi”, researchers observed that the four strategies proposed by Miall [2] were applied to resolve conflicts that arise between individuals and groups of individuals depicted in the film. The disputing parties try to make various strategies to resolve conflicts as follows; competition, accommodation, avoidance and collaboration strategy. Some strategies have failed to resolve conflict, some have succeeded in reducing conflict, and some have succeeded in ending conflicts.

3.3 Competition Strategy

In various scenes exhibited in the film, the cultural differences between Clara and Ismael were developed into a conflict involving Clara’s parents who considered that the best solution for both families is to cancel the marriage. Victor and Lucie revealed the various negative consequences of Clara and Ismael’s marriage if it continues, including prominent discontinuity of the Jewish tradition. They also troubled about the disputes and differences that will arise in their quotidian (minute 00:32:14,720). The effort made by Victor and Lucie to influence Clara to cancel the marriage were considered as competition strategy. This strategy is a method of conflict resolution where one party defeats or sacrifices the other [2]. In this case, the sacrificed party is particularly Ismael and his family. This strategy, might terminate the conflict, favoring only one side of the party. Ultimately, Victor and Lucie's competition strategy did not succeed in resolving the conflict between cultures.

3.4 Avoidance Strategy

After experiencing rejection from Clara’s family, Ismael was discouraged to introduce Clara to her mother, Habiba, a Maghreb woman who preserve Maghreb culture and is devout to Islam. On several occasions, Habiba wanted Ismael to obey Islam rules and teach the same beliefs to his future son. The mother also thought that Ismael's lover was a Muslim. Therefore, Ismael could not take a risk to talk about Clara to his mother as a form of avoiding the conflict that might arise if her mother knew Clara's background as a French Jew.

Ishmael: J'ai pas osé de parler à ma mère.
Clara: Pourquoi?
Ishmael: Je ne voulais pas compliquer les choses. Tu m’a vis comment c’est arrivé chez tes parents, et si ça se passe à ma mère ce sera pire.J'avais peur.
Clara: Et tu préfères mentir.
Ishmael: Je ne suis pas fier, mais ça nous a fait gagner du temps.

Ishmael: I do not dare to talk to my mother.
Clara: Why?
Ishmael: I don't want to complicate matters. You saw how it happened to me with your parents, and if it happened to my mother, it would be even worse. I'm scared.
Clara: And you prefer to lie.
Ishmael: I'm not proud of that, but it at least makes us buy time.

The dialogue above shows that Ismael pursued an avoidance strategy to stifle confrontation and the worse consequences of Clara's cultural and religious background once her mother acknowledged it. This is as stated by Miall [2] that avoidance is a strategy that allows the parties in confrontation to pacify as oppose to becoming increasingly antagonistic. However, the avoidance strategy is ineffective in resolving the conflict completely because it is only delaying, while the problem still exists and needs to be resolved.

3.5 Accommodation Strategy

After having experienced several conflicts caused by differences in their respective cultural and religious traditions, Clara and Ismael tried to minimize conflicts by prioritizing the interests of others and giving up their own interests. This was seen at the end of Ismael and Clara's debate about Mezuzah.

Fig. 5. Ismael finally let Mezuzah stick to his door (Mauvaise foi, 00:28:06,120).

Ishmael: Tu vois, Clara ... C'est quoi cette mezouza?
Clara: Ah ca, c'est qui taisait moi. C'est important pour la maison, c'est un porte-bonheur.
Ishmael: Je sais. Mais est-ce que c'est comme un peu "ici habite un juif"?
Clara: Alors? Est-ce un problème?
Ishmael: Non, mais nous n'avons rien dit religion ici.
Clara: Là, tu confonds la religion et la tradition. Mais bon, je peux le jette si tu veux
Ishmael: Non, non ... laisse-le. On est jamais trop protégé

Ishmael: You see, Clara ... What does this Mezuzah mean?
Clara: Ah, that's what calms me down. It is important for the house; it is a lucky man.
Ishmael: I know, but isn't it like “here the Jews live”? 
Clara: So? Is this a problem?
Ishmael: No, but we're not talking about religion here.
Clara: Now, you are confused about the relationship between religion and tradition. Fine, I'll throw it away if you want to.
Ishmael: No, it's okay. Let it go. We've never been so protected like this.
The scene and the dialogue above portray Ismael returning home from work and was surprised to find a mezuzah placed at his front door. Mezuzah is a small case with a small parchment of Deuteronomy as a sign and reminder of Jewish tradition and faith. It is placed by Clara in order to give sign that the house belongs to Jewish family.

Based on the conversation, it can be said that instead of continuing to question the existence of the Mezuzah and defending his beliefs, Ismael acquiesces to Clara’s wish to display the Mezuzah. It signifies that Ismael developed an accommodation strategy because he tolerates the Mezuzah from the Jewish tradition to be at his door to effectively terminate the conflict. Miall [2] stated that the accommodation strategy is a form of conflict resolution that describes a mirror image competition that grant the other party with an overall solution without any effort to contest.

3.6 Collaboration Strategy

After a long debate and conflicts between two groups with different culture and religious backgrounds, the ending of film shows how the cross-cultural conflict also ends.

Fig. 6. Clara and Ismael are married and have 2 children and their two mothers come to care for their grandchildren in harmony (Mauvaise foi, 1:19:06-1:19:20).

Ismael: Je m’en parle à ta mère de venir à 8h?
Clara: Ah non ça trompe, c’est ta maman qui vient aujourd’hui.
Ismael: Ah, it is just right.
Clara: Alors qui ça pourrait-il être?

…

Lucie: Ah on s’est croisé dans les escaliers. Habiba s’est trompée de jours.
Habiba: Non Lucie, C'est toi qui t'es trompée. Aujourd'hui c'est super!
Lucie: Où est ta grande soeur? Nina?
Clara: Je dois y aller. Il n'a pas terminé sa bouteille. Au revoir Nina!
Habiba: Bonne journée.
Clara: N'oubliez pas le sirop est au réfrigérateur.
Habiba: On est là, on s'occupe de tous.
Clara: Au revoir, ma chère.
Habiba: Bon courage, maman.
Lucie: Viens ici, Nina. Nous lirons ensemble.

Ishmael: Can I tell your mother to come at 8 am?
Clara: Oh no, that's wrong, your mom came today.
Ishmael: Ah, I'm not sure.
Clara: So, who is it?
Lucie: Ah, we passed on the stairs, Habiba came on the wrong day.
Habiba: No Lucie, you were wrong. Wow, what a day!
Lucie: Where is your sister? Nina?
Clara: I have to go. She hasn't finished her bottle yet. Goodbye Nina!
Habiba: Have a nice day.
Clara: Remember the syrup is in the fridge.
Habiba: We are here, we will take care of everything.
Clara: Goodbye, My dear.
Habiba: Good luck, Mother.
Lucie: Come here, Nina. We read together.

The scenes and the dialogue illustrate that the conflicting parties have reconciled. Clara and Ismael eventually married and had 2 children. They looked happy as a couple looking after their children. Apart from that, their mothers also took turns to look after their two grandchildren while Clara and Ismael went to work. After experiencing various shared emotions, fear, sadness and loss, the French Jewish family and the Muslim Maghreb immigrants began to understand each other. They realized that constantly conflicting over the differences in cultural and religious traditions between them was futile.

Based on the description above, it can be indicated that all parties involved in the conflict have carried out a collaborative strategy to resolve the conflict between them. The aim is to develop processes of conflict resolution that appear to be acceptable to parties in dispute. The strategy becomes the most effective in resolving conflict where neither party is harmed. It requires the commitment of both parties involved to reach an understanding instead of continually emphasizing differences that sparked conflict. According to Pujiyanti and Zuliani [1] when people know that they share the same fear or sadness, they can begin to understand each other better. When they understand that others are being hurt, or losing the loved ones, just like them, it unites people. Such shared emotions make people more empathic to others, while stereotypes usually disgrace people. The collaboration strategy is successful to create cross cultural understanding and resolve the conflicts.

4 Conclusion
Cross cultural conflict occurs when there is interaction or contact between people from different cultures. In this interaction, the inability to accept and respect other cultural differences triggers conflict between individuals or group of individuals. Based on the analysis in the previous chapter, the researchers concluded that the cross-cultural conflicts represented in the film “Mauvaise foi” include intolerance and disputes over ethnic and religious identities caused by ethnocentrism, prejudice caused by negative stereotypes and racism, debates triggered by misinterpretation, verbal violence caused by ethnocentrism, stereotypes and misinterpretations of the interacting parties.

In order to resolve the cross-cultural differences, the conflicting parties performed the four conflict resolution strategies mentioned by Miall [2], namely strategies of competition, accommodation, avoidance and collaboration. However, of the four strategies, only 2 were considered effective in composedly resolving conflicts, namely accommodation and collaboration. To carry out these two strategies, the parties involved must have a cross-cultural understanding. This understanding develops by people from different cultural backgrounds by promoting tolerance, sensitivity, understanding verbal-non-verbal language codes and avoiding ethnocentrism, stereotypes and misinterpretation. Having this cross-cultural understanding, individuals can avoid conflicts between cultures.

After studying cross cultural conflicts, further research on cross-cultural understanding is urgently needed. The complex tasks of cross-cultural understanding include the importance of studying other cultures, developing positive relationships with people from diverse cultural backgrounds based on cultural tolerance and sensitivity, creating effective communication and adapting to the environment.

References

Tradition-responsive Approach as Non-medical Treatment in Mitigating the Covid-19 Pandemic in Tengger, East Java, Indonesia

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Abstract. Indonesia has inherent various local wisdoms or traditions in response to natural and non-natural disasters. This ethnographic study situating in Tengger village, Pasuruan regency aims at scrutinizing tolak bala (ward off misfortune) ritual, popularly known as nambak lelakon toward Covid-19. The tradition of plague healing inseparable from religious expressions has been assumed having power to double non-medical effort effects toward human physical endurance quality. Thus, nambak lelakon tradition is an effort to maintain and protect human life through collective non-medical mitigation particularly in avoiding the wide spread of Covid-19. The implementation of this tradition is not only part of cultural inheritance passed down from generation to generation through oral tradition (folklore) and a model of shared behavior but also it is mitigation effort toward non-natural disasters. This religious-based tradition is historically of essential to create social collective peace of mind. Nambal lelakon becomes a means of praying with total surrender to God, and it turns out that completely surrendering to God creates peace of mind. Positive thinking effectively reduces anxiety and builds a better mental health.

Keywords: Disaster, Folklore, Local Wisdom, Mitigation, Plague, Treatment, Tolak Bala (Ward off Misfortune)

1 Introduction

The world is currently experiencing a pandemic, outbreaks of infectious diseases that threaten the safety of humanity. The disease outbreak was introduced by a corona virus, or popularly known as Covid-19. Coronavirus or severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2) is a virus that attacks human respiratory system. Coronavirus can cause disorders of the respiratory system, acute pneumonia, or death. This virus is a new type of corona virus that has historically been transmitted to human. This deadly virus can affect anyone, either baby, children, adults, elderly, pregnant women, as well breastfeeding mothers. Covid-19 was first discovered in the city of Wuhan, China, at the end of December 2019. This virus quickly spread to other regions in China and to many countries in the globe, including to Indonesia.

Taking into an account the increasingly alarming spread of the coronavirus, the Indonesian government declared it as a non-natural national disaster as stipulated in Presidential Decree No. 12 of 2020 on the Stipulation as a Non-Natural National Disaster of the Spread of Corona Virus Disease 2019 (Covid-19). The nature of Covid-19 as non-natural or unnatural disaster is also illustrated by Mostafanezhad [1]. According to the National Disaster Management Agency [2], the coronavirus pandemic is a non-natural disaster, a disaster caused by events or a series
of non-natural events which include technology failure, modernization failure, epidemic, and disease outbreak. The situation is getting worse making the government issue various policies to reduce the distribution of Covid-19 rates. Such policies are as follows.

The Ministry of Health also released Regulation of the Minister of Health (Permenkes) RI Number 9 of 2020 concerning Large-Scale Social Restriction (LSSR or Pembatasan Sosial Berskala Besar) as guidelines in support of Covid-19 mitigation.

Referring to the Republic of Indonesia's Minister of Health Regulation (Permenkes) No. 9 of 2020, LSSR implementation is to limit certain community activities in an area suspected of being infected with coronavirus disease 2019 (Covid-19) in such a way as to prevent possible more spread to other areas. All policies have been taken by the Indonesian government for the sake of the safety of all Indonesian citizens.

As literally observed, a number of treatments carried out to date have much more focused on medical and physiological health issues. Non-medical and mental health treatments attract less attention both in press releases and in various discussion forums. It is assumed here that non-medical efforts for coronavirus treatment should also play an equally important role to support medical treatments.

In addition to attacking physical health, this virus has also an impact on mental health. Too much exposure to Covid-19 information on a continuous basis regardless of its reliability may likely push people to get more stressed. Physical and psychological effects include intense excessive fear and persistent anxiety about the health condition of oneself and loved ones, and changes in sleep and eating patterns that these all trigger to worsen the existing health condition. Psychiatrists recommend people to stay sane by maintaining inner peace, avoiding excessive panic, and managing stress in the right way. One way to get peace of mind and mind is through meditation and mantra chants. Reporting from the page www.merdeka.com in 2017 that some scientific research actually shows that meditation produces positive benefits, such as patience, self-confidence, happiness, well-being, wise, peaceful mind, and a means of revealing from depression and anxiety or panics.

Beside the practice of meditation, as the interest of this study, the reading of warding off misfortune (tolak bala) ritual can also be practiced. A study showed that, for example, the potential use of reading Ronggosutraasno ballads (kidung) text as to help to cure for diseases and epidemics. It was also evident that the Ronggosutraasno ballad text contained a ritual mantra to cure the disease or free from any disease outbreak. One of them is written in Pupuh Dhangdanggula (1) at 26 and Pupuh Dhangdhanggula (1) at 28. Ronggosutraasno itself is a Javanese manuscript containing a text written by Sunan Kalijaga (one of the most popular Islamic preachers in Indonesia) in collaboration with Ronggosutraasno and later published by Tan Gun Swi. This manuscript is a compilation of several ballads or songs. One type of ballads or songs in the fiber is the Dhandanggula, which means beautiful dreams and hopes. Ronggosutraasno contains magical supernatural powers in the form of mantras and spells which are believed to reject or avoid from any disaster or disease, repellent witchcraft, witchcraft, free from debt, self-defense, ethos of war, ethos of worship, and the system of medicine in Javanese culture. It is not known exactly when it was written, but refers to the biography of the Sunan Kalijaga, this manuscript is thought to have been written around 1500 AD.

In line with the reading of sacred ballad, the prayer is also suggested to be practiced as a way of self-healing and an effort to avoid oneself from disaster. The practice of mantra chants and ballad reading in the family, for example, is argued that Covid-19 pandemic anxiety can be minimized. The method of family remembrance or dhikr (sort of reciting God’s names and attributes) during work from home can be done in a short time after congregational prayer. Dhikr that is done consistently and persistently is a simple remembrance [3].
Self-inner peace of mind is indeed very important when dealing with an outbreak of the Covid-19 and the key to avoid stress. Stressful conditions can trigger mental illness and even lead to acute despair so that it pushes someone to do suicide. In the report from CNN Indonesia in 2020, the suicide rate is predicted to continue to rise due to the Covid-19 pandemic. A study of the SARS case in Hong Kong in 2020 found that restricted social interaction, stress and anxiety has caused high suicide rates. In addition, there is a relationship between unemployment and high suicide rates. In this regard, the point about mental health is very fundamental. For this reason, non-medical treatments or efforts are also needed to strengthen medical treatments that have been massively carried out. In addition to meditation, religious rituals and traditional practices can also be considered to mitigate the coronavirus outbreak non-medically. There are various traditional rituals with local wisdom widely practiced in the community, despite the lack of mass-media reporting.

Indonesian has various local wisdom and community-based rituals and activities in handling or mitigating both natural and non-natural disasters in their lives. Communities with local wisdom perform various rituals of tolak bala (warding off misfortune) to prevent various diseases, including the wide spread of coronavirus pandemic. Indonesian society consisting of various tribes has many tolak bala rituals to avoid danger in their lives, as reported by Regional Kompas in 2020 that the community uses cenang (traditional music instrument) which will be hit or kicked if there is a disaster or a disease outbreak. In addition, the Kerinci community in Jambi, for instance, will do Adhan or call to prayer in front of their homes within three days. In contrast, in Solo regency, the mayor and his staff will have their hairs cut (barber ritual) that is believed to be able to resist any disaster or disease outbreak. Likewise, the Rejang Tribe performed a ritual in mitigating non-natural disasters with Kedurei, a ritual characterized by praying to God and honoring ancestors in the Rejang language. The tolak bala ritual was carried out in the middle of rice fields that had not yet been planted. Of course, there are still many kinds of tolak bala rituals that can be described with the aim of revealing each other's potential as a non-medical option against the spread of Covid-19.

This paper specifically presents the discussion about the ritual of tolak bala (warding off misfortune) named nambak lelakon practiced by the Tengger tribe, Probolinggo, East Java, Indonesia. This ritual was chosen for a number of reasons. First, this ritual involves the entire indigenous community so that the impact of its implementation as non-medical aspects is more massive in response to medical aspects. The effectiveness of any practice can certainly be seen from the benefits incurred, and that the nambak lelakon ritual implementation follows the health regulation about the principle of physical distancing. Secondly, Tengger ethnic community is known as one of the ethnic groups who consistently run the tradition in religious package. In more details, Tengger people can live in harmony with diversity which is sustained by a wealth of tradition. Various traditions existed in Tengger is followed by all Tengger residents regardless of social class, religion, and so on. This is because tradition is a culture that also becomes a reinforcement among Tengger people. These traditions are made as a means of meeting between residents so that they are able create harmony between them. Tengger community assumes that tradition can be a space for shaping mutual help, respect, and in order to be able creating harmony in all differences. These differences encourage efforts to realize pluralism. Essentially, the Tengger traditional ritual is inseparable from their life. As the Javanese people in general, Tengger community always see the reality of life from two distinct, but not separate, sides. A different reality this must be endeavored to remain in the ‘living room’. This cosmic view is reflected in various ways, as in a complete ritual. Rituals in particular always lead to expectations of safety, balance, and harmony throughout aspects of life in the universe.
The implementation of the tradition of healing from any disease or non-natural disaster along with religious rituals by community is believed to be able to double the non-medical power affecting and improving their physical endurance. Third, the implementation of the *tolak bala* (warding off misfortune) tradition of the typical Tengger is relatively complete supported by a complex ritual device in terms of form and its meaning. From the complexity of the form of ritual devices (offerings), the *nambak lelakon* represents traditional knowledge. This tradition reflects the nature of understanding by Tengger community in responding or mitigating the disaster based on the tradition historically followed from generation to generation.

### 2 Research Method

This study is conducted at Tengger village, Tosari district, Pasuruan regency, East Java. The design is qualitative-ethnography as this model explores cultural events presenting human world views as the object of the study [4]. The data of this study are folkloristic expressions used to protect people from any disasters and dangers, particularly in the forms of oral expressions, symbolic behavior, and symbolic materials. Data are collected from resident, shaman priest, staff for shaman priest, and elders who have long been involved in the rituals or tradition.

The procedure of data collection is through unstructured interview and observation. At the first phase, interview is employed as to record oral tradition data by Tengger people in a way that these data are unlikely to be evident in observation [5]. Non-participatory observation is used in this study [6] by observing cultural activities, particularly *tolak bala* tradition. The collected data are then analyzed ethnographically started from the analysis of social situation data (place, actor, activity), observation and interview, ethnographic interview analysis, domain analysis, structural and contrast interview questions, taxonomy analysis, componential analysis, cultural thematic analysis, and ethnography writing [7].

### 3 Findings and Discussion

#### 3.1 Various Non-natural Disasters (Plague) in Oral Traditions

Plague or popularly known as *pageblug* addressed by the people in Java is one of the various natural disasters that had historically attacked several regions in Indonesia. Javanese people usually start looking for signs or clues or *tetenger* before an outbreak comes [8]. During the historic Islamic Mataram era, plague has been connected with the arrival of the caudal star or comet or popularly known as *lintang kemukus* in Javanese tradition. This demonstrates that the appearance of comets in certain directions has its own meaning, one of which is a sign of the arrival of the plague.

In ancient times, there was a plague named *lampor* which was believed to be an invisible magical creature. However, *lampor* is not included in the news on TV and only made informed through radio. *lampor* has the form of a human body *butokala* (giant) whose head is unlike human’s head. His arrival to human life is intended to give a warning for human to continue doing worship to his God with different means. Some Javanese people believe that *lampor* is a ghost of death, in the form of a fireball. The *lampor* often makes a noise that came from the
accompaniment of horses and the pounding of the legs of his soldiers, and in this regard, the people of East Java believe that the arrival of the lampor is to spread an outbreak of disease.

The spread of epidemics and the practice of tolak bala (warding off misfortune) traditions also exists during the Cirebon Islamic Kingdom. The practice of tolak bala (warding off misfortune) is called azan pitu. This tradition exists when royal power in Cirebon is governed by Prince Dipati. This story about the plague that struck Cirebon is passed down over generations happened when Sunan Gunung Djati is still alive with many victims died including Nyi Mas Pakungwati, the grandmother of Prince Dipati himself [9].

3.2 Nambak Lelakon as a Form of Oral Tradition

Nambak lelakon is one of the traditions in Tengger that uses offering facilities to request that plague (pageblug/butha kala) is removed without any victim. This ceremony is carried out upon the initiation of dukun pandita as head of religious ritual and tradition which is then agreed by the entire community. Semantically, nambak means “stop”, whereas lelakon is a behavior, event, or unexpected event caused by an invisible magical creature, usually called a pageblug, suggesting that nambak lelakon may mean to stop disaster or plague in this context. In one of the Tengger areas, Brang Kulon (area of Tengger in the west side of Bromo mountain, known as Mororejo Village), this tradition is practiced along with the offerings of caru tolak bala and is held at a crossroad in the village.

“As agreed by community, the nambak lelakon ritual in the village was carried out at the village crossroad yesterday. I and other community leaders brought caru tolak bala for ritual offerings. This is a tradition from ancestors. Outbreaks cannot be predicted. It is the will of nature. We have nothing to fight against nature. By means of offerings, we request that butha kala or disaster or outbreak will go away. These offerings are for butha kala so that no victims will be observed” (Romo Sukarji, online interview 5 April 2020).

The control over butha kala using the caru (holy offering) ritual is basically an abstract effort to overcome the disasters caused by spirits [10]. In addition to being carried out formally in the village, nambak lelakon is also carried out personally by a Shaman ritual Pandita in the Widodaren cave and in sanggar pamujan (a place of Hindu meditation) with a set of offerings. The purpose of this personal ritual of tolak bala is to ask for forgiveness from the Creator if there are children from Tengger tribe have made mistakes. However, if the pageblug is the will of nature and God’s will, this ritual is an endeavor so that the plague existed does not bring bad effect to human life plans.

“As adat or community leader, I and my staff have done the ritual. This ritual is performed every day within 44 nights at the sanggar pamujan at 23.00 pm-04.00 am. Today is the 9th ritual. I have already informed the public, if you want to do this ritual you can do it at home. Offerings are needed at the time of mbukak (opening), namely two plates of jenang abang (brown pudding) and jenang putih (white pudding), one plate of jenang mancawarna (colorful pudding), and one plate of jenang piak/sengkolo (brown and white pudding)” (Romo Puja Pramana, online interview 5 April 2020).
The Tengger mantra chants or reading in the implementation of nambak lelakon reveal that this tradition is highly related to oral tradition. As a product of oral culture, the oral tradition of nambak lelakon is expressed orally (oral expression) indicated with the use of formulative, additive, aggregative, and redundant-copy patterns. These characteristics are embodied in the structure of mantra, its recitation, context and ritual execution.

“If something odd happens like now, a ritual must be held. Yesterday nambak ritual is to pray that the natural disaster will diminish quickly, and the hope that everybody will be healthy, joyful and prosperous. In the ritual process, the mantra is read sequentially from any type of mantra called as pamenyanan, padupan, prapen, kebaseng, and main mantra or special mantra” (Romo Keto, online interview 10 April 2020).

The sequence of mantra reading starting from the mantra pamenyanan, padupan, prapen, kebaseng (names of general sequences of Tengger ritual), and main mantra is a redundant formula, and this sequence is relatively the same for all condition. In addition, the structure of mantra is the same involving opening, remarking Tengger ancestor’s names, a designation of intentions and goals, and request for salvation. Even, the sequences of mentioning the ancestors’ names are not much different, beginning from mentioning the ruler (danyang) of universe, ruler (danyang) of Tengger mountain, and ruler (danyang) of village. The structure of mantra, recitation and context as well as its ritual execution is a repetition of a formula, through either compilation (agregarit), embedment (adif), or reasoning (redundan).

### 3.3 Nambak Lelakon as Disaster Prevention Practice

Indonesian society has passed some dynamics of cultural civilization for so long. A culture that contains a number of traditions and religious systems has been automatically selected by the modernization stream, in terms of either being completely diminished or having a modification to remain accepted at all times. It has been observed that cultures evolve along with the changes of modern time [11]. However, among cultures experiencing degradation value of spirituality due to the modernization impacts, there are still many cultures that still exist playing important role in society. One of these traditions is a tolok bala tradition or ritual that is closely related to indigenous Indonesian people. In this regard, in Tengger, this tradition is known as nambak lelakon which aims to protect from the dangers.

“In a current medical term, it is referred to a coronavirus outbreak (Covid-19), but according to the ancients, this term of disease outbreak is named as a pageblug. This ritual (nambak lelakon) is performed to ask for safety to the Almighty. Nambak means to stop, lelakon is something that could not be seen as like a corona virus or pageblug” (Romo Sukarji, online interview 5 April 2020).

Tolak bala is believed as efforts that are traditionally performed to protect from a danger or disaster that will or is happening. The danger, as referred to informant's explanation above, is natural disasters, such as volcanic eruptions, landslides and tsunamis, also non-natural disaster or commonly known as pageblug. Today, the coronavirus pandemic is now experienced by people all over the world, including Indonesia. Pageblug, which in this case refers to a Covid-19 pandemic, becomes a shared disaster that must be overcome together. Therefore, indigenous
people in some regions in Indonesia also showed a proactive response in responding to this outbreak through ‘tolak bala’ (warding off misfortune) ritual.

In addition to technical-practical and medical efforts undertaken to prevent the spread of this virus to Tengger area Tanah Hila-Hila, a series of traditional rituals are also carried out. Nambak lelakon is a repressive effort taken by Tengger society to stop or diminish the invisible thing, like pageblug, at Tengger area. In fact, Nambak lelakon can be executed by all Tengger society. However, the current pandemic situation does not allow the society to perform ritual simultaneously in the old shrine (Sanggar Pamujan), so that it is only carried out by traditional folks, namely Dukun, Sepuh, and Legen. Meanwhile, people can still do this ritual in their homes by asking God to give them a healthy (seger waras) and wish that the coronavirus pandemic (pageblug) will go away as soon as possible.

Besides, the ritual nambak lelakon carried out by the Tengger tribe is based on the belief that the life cycle does not only exist on a scale nature, but also on a non-scale nature. This invisible non-scale life is believed to have supernatural powers in a sense that if their existence is disturbed, it will cause damage to life order of scale nature. These powers are personified as named or non-anonymous spirits, in which their existence can be understandable. Both are believed to co-exist one another, so that in terms of the relationship between scale nature and non-scale nature, humans must be proactive in building or maintaining a harmonious relation between them [12].

“This ritual aims to return (pandemic) to its origin. So, if the virus is originally from east (wetan), it is expected that the virus will get back to east (wetan) where it is originated, and the same pray also hopes that if the virus is originally from south (kidul), it will get back to south (kidul). The virus is expected to get rid of our area. So, it is believed that if we want to get the virus get back to its origin, we have to give it an offering (sangu) so that the virus will not disturb the children or people here any longer. Therefore, through offering (sesajen) we wish that butha kala will quickly go away and will not have any victim” (Romo Sukarji, online interview 5 April 2020).

Referring to Tengger’s cosmology, butha kala is defined as a representation of all forms of negativity, including pageblug. More explanation about the Tengger community’s (wong Tengger) paradigm is explained, particularly in defining bhuta kala as referring to both supernatural creature or spirits and a disaster [13]. In this case, the Covid-19 phenomenon can be regarded as a representation of bhuta kala. Through the ritual of the nambak lelakon, it is hoped that the deadly coronavirus pandemic as a manifestation of butha kala will soon go away.

3.4 Nambak Lelakon as Rituals for Revealing from Depression

One of the efforts to mitigate the Covid-19 outbreak is through means of spirituality. The use of spirituality as a method of mitigating Covid-19 pandemic seems to bring real contribution to community regardless its lack of implementation and mass media reports. The contribution can be defined in terms of educating social mental health including inner peace of mind and revealing from anxiety during this pandemic condition. This non-medical method can be applied in medical world to develop mental health. The non-medical mitigation of coronavirus condition through the power of positive thinking by relying totally to God (mindset ilahiah) can be performed.
Furthermore, soul or mental purification through the Sufism method can be used to make a real contribution to deal with Covid-19 pandemic [14]. The application of this method is both preventive in nature for the health people and curative for people who are categorized as People under Surveillance (Orang dalam Pengawasan/ODP) and Patients under Supervision (Pasien dalam Pengawasan/PDP). In practice, people’s mental will be healthy if their mind is trained to concentrate through correct breathing technique and proper behavior and attitude in response to coronavirus pandemic.

The creation of inner peace or peace of mind is one of the main objectives from the implementation of all Tengger rituals, including the implementation of rituals nambak lelakon. The local people believe that if they do not conduct the rituals, Dewata or God will be angry and in turns humans themselves will suffer from punishments and disasters. Simply put, by carrying out rituals, they have the state of psychological or spiritual calm allowing them feeling peace in performing their daily lives, including carrying out daily routine work in the fields. The implementation of religious rituals is believed to be able to generate inner peace. Furthermore, religious awareness is a solution in dealing with problems people meet in their lives. In addition, various formal and informal religious ceremonies that anthropologically forming normative spirituality are caused by the same need for inner peace and theological solutions to existing problems [15].

The Tengger communal ceremony particularly (selametan) is always equipped with a set of offerings (sesaji). The delivery of offerings (sesaji) at every ritual activity guarantees a comfortable life for human. It is confirmed that the comfort of working in harmony with nature was only found and felt by Javanese society, including the Tengger, after conducting rituals to foster harmonious relationships with ancestral spirits through the preparation of offerings (sesaji) and communal ceremony (selametan) [16].

Communal ceremony or feast (selametan) refers to the values of equality, harmony, happiness and prosperity aiming at achieving the safety and both physical and mental happiness [17]. The actual function of ritual practice (communal ceremony) is upholding moral values in which human and nature should have a harmonious and peaceful relation [18]. Harmony and peacefulness can be obtained from the ritual practices including tolok bala (warding off misfortune). In this case, the ritual practice becomes an instrument of soul purification. The essence of mental cleansing is a tranquility. It is argued that mental cleansing can be performed through doing correct breathing, calming the mind, and managing good attitude [19].

One of the efforts to seek peace of mind is through the meditation in Widodaren cave, full attention by listening to mantra chants by dukun pandita as a head of religious ritual and tradition, and full concentration toward the rituals either from the real location or from home. The most important message of this process of mental cleansing through this ritual is the rise of optimism and strong positive hope that butha kala and the outbreak will soon go away from their lives. This hope and optimism will reduce excessive anxiety within individual and society, including the anxiety to get infected by Covid-19, both in terms of temporary anxiety (state anxiety) and permanent anxiety (trait anxiety) [20]. Temporary anxiety will trigger permanent anxiety attract so that psychosomatic disorder is inevitable. People are in need of replacing negative feelings to positive ones by always trying to cleanse themselves and carry out total resignation (complete surrender toward God) [21]. This resignation can be achieved through the implementation of nambak lelakon ritual as in Tengger.
4 Conclusion

The study of oral tradition *tolak bala* has a strategic value, not merely as a reflection of historical significance toward historical events in the past, but also an introspection in managing the soul for a more peaceful life. The practice of this tradition also implicitly expresses the role of social awareness and social cooperation in finding out the solutions to preserve life and protect humanity. In the current context, the *nambak lelakon* tradition and other traditions of *tolak bala* are human collective efforts to preserve life and protect humanity through non-medical efforts to prevent the spread of the Covid-19. The tradition of *tolak bala* is not merely historical facts transmitted orally from generation to generation but also a community practice currently implemented from generation to generation. The implementation of this tradition is one of the mitigation efforts for non-natural disaster. This tradition which is mainly based on religion is needed in the pursuit of social collective peaceful mind. The excessive anxiety due to Covid-19 pandemic can be alleviated by turning it into optimism and a strong belief that a pandemic could soon be overcome. The ritual of *tolak bala* becomes a means of total resignation or submission to the will of God and getting closer to God. With total submission to God will allow human to overcome anxiety and worry. Positive thoughts can bring optimism and reduce or control anxiety so that the quality of mental health can be achieved.

References


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Continuity and Change in the Midst of Ecological and Livelihood Transformation in Tengger East Java

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Abstract. The uplanders of Tengger around the Bromo Mountains and Semeru in East Java reflect the image of a traditional and isolated peasant community. This research argues that uplanders like the Tengger people are open to the outside world, especially in the economic sector where they are highly responsive to agricultural commodities, following the movement of the existing market. Accordingly, this study wants to probe how the relationship between the livelihoods of the agrarian sector and tourism in Tengger has undergone. Our studies have shown that Tengger can diversify agricultural activities into a non-farming economy, in our case is the tourism. Moreover, population growth and land-hungry monoculture farming also have contributed to ecological crisis problems. This research aims to contribute and provide a new understanding of the Tengger community in today's situation, as well as increase the socio-cultural study of highland communities in Indonesia.

Keywords: Ecological Transformation, Livelihood, Traditional Community, Tourism

1 Introduction

The Tengger people living around the upper slopes of the Bromo and Semeru Mountains of East Java are traditionally categorized as the 'uplanders' in the socio-anthropological perspective. Unlike the lowland communities, the uplanders have been subjected to traditional agrarian-rural groups embedded with backwardness and marginalized communities. The influential anthropologist, Scott [1], states that the notion of marginality of highland communities in the Southeast Asia regions is not a given thing. Instead, it was shaped by socio-political and economic contradictions that have played in the historical context of the upland regions. In the next phase, they became resistant, differentiating themselves from people in the lowlands, which were close to the state. For the Tenggerese people, the story of the resistance could be traced back to the fall of the Majapahit Empire and then colonial periods. Therefore, the socio-cultural configurations that have developed in Tengger reflect the sense of being isolated and different from the surrounding communities, starting from subsistence, dialect, social structure to religion [2][3].

This research suggests that the Tengger community has shown of being engaged to the outside world since, over the centuries, even more, in the sense of the global market economy, the Tenggerese people actively respond to this practice. Hefner [2] notes that the cash crop trade interaction between the Tenggerese people and the outside community was strengthened when the rollout of the plantation program in the 19th-century during government and intensified throughout the government's green revolution program in the 1980s. During those periods,
Tengger farmers cultivated the commodity crops that were considered the most profitable in the (global) market network, such as corn, sweet potatoes, cloves, coffee, potatoes, and chilies; as well as vegetables (cabbage, carrots, leeks, potato onions), fruit (oranges and apples) [4].

Furthermore, our research examines how the current agricultural transformation of the Tengger people has been driven by two aspects. First, the implications of ecological damages and diminished land fertility due to the excessive use of agrochemicals such as pesticides, fungicides, and fertilizers force the change of the commercial agricultural system of Tengger farmers [5]. The growing population and limited land availability in the Tengger also contribute the deforestation and erosion, threatening the inhabitants as Hefner [2] says that ‘the history of agriculture in the Tengger mountains is the open-ended ecological crisis. Second, the “boom” of the tourism on Mount Bromo and cultural attractions in the Tengger community, offering Tengger people an alternative economy off-farm sector. Nowadays, we can find dozens of 4x4 Sports Utility Vehicle (SUV) cars, locally known as Jip, and homestay business or hotels that can be enjoyed in Tosari and Ngadiwono [6]. From these two viewpoints, the livelihoods currently in the Tengger community have shown some significant changes. For instance, two-floor modern-style houses, motorbikes, and the newest cars have become a daily panorama in Tengger villages.

Drawing on the discussion above, the relationship between the agricultural economy and tourism in the Tengger community is interesting to revisit. A great deal of research has stated that farmers have stepped into tourism activities, becoming an alternative for livelihoods to survive, which is caused by environmental crises. This phenomenon is in line with off-farm practices that are intensely focused on earning income outside agriculture [7][8][9][10]. However, those studies overlook that society's cultural and rational resilience in dealing with environmental problems may affect their lives. Also, studies on traditional farming communities perpetually view farmers as passive agents and less expansive, which are unable to diversify their activities into other commercial non-agrarian sectors such as the tourism industry. From this point of view, our paper analyzes the relationship between the agricultural economy in Tengger and community participation in the Bromo-Semeru tourism activities.

2 Research Method

This research was conducted in Ngadiwono Village, Tosari District, Pasuruan. This location was chosen because this village has been developed as one of the Tourism Villages in the Bromo Tengger Semeru (BTS) area since 2013. The appearance of tourism in this area has led to configure the mode of the non-agrarian economy, such as the engagement of residents in providing homestay accommodation, as well as car rental services. On the other hand, the people of Ngadiwono Village have dealt with agricultural productions, both subsistence (corn) and cash crop (potatoes and vegetables) activities. Therefore, this village is more suitable for our research question since there is a symmetrical arrangement between the agricultural and tourism activities.

We employ participatory observation and in-depth interview methods. During the two-week fieldwork, we approached several community representatives such as village heads, traditional healers, potato farmers, and residents who participate in tourism (homestay owners and jip owners). We also collected secondary data such as village monographs, online news, and journals related to the discussions of livelihoods, ecology, and tourism across the Tengger area.
3 Results and Discussion

3.1 Tracing Livelihood Trails in the Tengger Mountains

The Ngadiwono Villagers economically rely on vegetable plantations. Initially, they farmed corn, onions, cabbage. Corn is one of the subsistence crops nurtured for diet needs. As decades went by, potatoes have become the most valuable cash crop for the community since the 1980s. At that time, there was the expansion of potato nurseries, which improved plant productivity. Potato production is 1:5 between seed and harvest and increases to 1:25, assuming 1 kilogram of seed can produce up to 25 kilograms of yield. Accordingly, farmers were attracted to cultivate potatoes. Subsequently, farmers also plant other vegetables such as cabbages, carrots, onions, and broccoli. Approximately every family manages to sell all products above, but some groups specialize in particular products—cabbage, including plants with easy care. Like a potato, the cabbage is low-cost in the nurturing process, but the market value is low.

Tengger potatoes have become a leading commodity. This commodity has been shipped to several major islands such as Kalimantan, Bali, and Papua. Although Sulawesi and Sumatra already have their own local potato commodities, the Tenggerese people are confident that their potato's quality is the best and can beat other competitors. “If Bromo potatoes get harvested, the middlemen will neglect to buy up other potatoes from other places”. Even more, they choose to wait for our potatoes. “If you can get Bromo potatoes, the other potatoes will not be worthy of selling”, said our informant. Mostly Tenggerese farmers nurture Granola Kembang potato type, which can only be planted at a certain height. Several new varieties with better quality have been started to be planted, such as Granola L and Granola Nadia. Granola Nadia is good at its shape and short-term crops. In contrast, the Granola Kembang variety has an advantage in the production number, but its roundness (shape) is not good as the Granola Nadia.

The Ngadiwono communities mostly manage their farm to grow potatoes—approximately the number of landholdings from 0.2 up to 3 hectares. Normally, one family owns three land parcels or 0.5 hectares that can be ideally cultivated for two quintals of potato seedlings. Within 3-4 months, a householder who manages 0.5 hectares of land can get 3-6 tons of potatoes. We note that the current potato market price can reach Rp. 8,000-9,000. As a result, the average
monthly income of potato farmers can earn at least Rp. 2,000,000-3,000,000. When harvesting, farmers also sort out selected potatoes used as seeds that can be planted for the next season. By doing this strategy, reserving their own seeds, farmers are not necessarily buying seeds from other parties. Another strategy is cutting potato leaves shortly before harvest-time so that the growth of the potatoes prepared as for seeds will meet the standard. Medium size is preferable. Premium first-class seeds sold by the breeders may reach Rp. 37,000/kg, which is higher than the price of ordinary potatoes, which are only Rp. 8,000/kg.

Vegetable farming practice, especially potatoes, requires a large amount of water. Thus, farmers will wait for the rainy season to start the land preparation and later plant potato seeds. However, some farmers who have sufficient capital access can plant potatoes on their land throughout the year because they can access water for their land. They will look for springs in the Banyu Meneng hamlet area and install pipes to flow down water to the farm. The water price from that source is quite large, and it depends on the location. “Water from Banyu Meneng costs us around Rp. 10,000,000, because my farm is situated near provincial road and it is quite far from the water source”, explained one farmer. There are even investors who pay Rp. 200,000,000.00 to install piped water from Banyu Meneng.

The farmers are also familiar with the profit-sharing mechanism between the landowners and tenant farmers, known as Protelon and Paron. Protelon regulates 2/3 profit-sharing for landowners and 1/3 for the tenants. Landowners receive a larger portion because they are the ones who will bear the costs of production, such as seeds, fertilizers, water. Then the farmers obligate to control the maintaining crops, starting from planting to harvesting. At harvest time, by assuming the sales revenue reaches Rp. 15,000,000, the landowner will earn a profit portion of Rp. 10,000,000, whereas the cultivator will only get Rp. 5,000,000.

Furthermore, there is also a profit-sharing called Paron, where profits are equally divided. Practically, both the landowners and the tenants contribute to the process of productions. For example, the landowners will supply the seeds and water, while the worker will carry the fertilizer purchasing cost. By estimating Rp. 10,000,000 as of the total sale, each party will receive Rp. 5,000,000 for their profit. With this practice, some farmers interestingly said that there is a possibility that tenant farmers can gain higher profit than investors because the more they invest their labors in many lands, the more profit they can extract. For example, “if one farmer works in 10 farms, he will get Rp. 35,000,000 in one harvest period”.

Apart from profit-sharing matters, farmers are also trapped in the landowner's debt system. Landowners will usually loan debt to farmers to farmers' means of productions, such as seeds, fertilizers, and maintenance costs. After harvesting, the indebted farmer will sell the potato to the middlemen traders. By these traders, the potatoes will be brought to regional markets in Batu, East Java. This place is the center for the regional potato trade, although the largest potato producer is in the Pasuruan area (Bromo Tengger area). From Batu, the potato will then be distributed to potential domestic markets, such as Jakarta, Magetan, Semarang, Surabaya, Malang, and Banyuwangi (Java Island), and to several markets in Papua, Bali, and Kalimantan. There are three well-known bosses (landlords) in this village, Pak Makmur, Pak Tera, and Pak Tentrem. These landlords control the potato economy in Ngadiwono since they have access to capital, such as finance, seeds, land, labor, and trade networks. Besides, they also expand their business to other units. Two of the three bosses, namely Pak Makmur and Pak Tera, also have 2-3 Jip Hardtop to open a tourism sector.

The prosperity that came from commodity crops in potatoes and other vegetables made people's lives economically improved. This improvement is demonstrated by the benefits obtained by both landowners and sharecroppers. Moreover, some brokers have an opportunity to accumulate their capital and diversify into tourism by developing Jip tour and homestay
services. On the other hand, the potato commodity expansion also issues inherent ecological damage because the farming activity occupies steeply marginal lands that are prone to landslides' risks.

### 3.2 Living in the Middle of an Ecological Transformation

In the Tengger region, due to the rapid population growth, agricultural and ecological resilience becomes poor. In terms of fertility, dry land excessively exploited will lose its nutrients, then easily experience erosion and cause silting [5]. From population data compiled by Hefner [2], the Tengger Mountains show a significant population increase. In 1927-1980 in the Upper Slopes areas such as Tosari, Wonokitri, Podokoyo, Ngadiwono, and Mojorejo, experienced a significant increase in population, from 9,352 to 14,751. This condition has an impact on increasing population density per/km² and affects land use. In Ngadiwono Village, there was an increase in population in the 2016 period, which reached 2765 with a population density of 250/km². This population density is listed fourth in Tosari District villages, after Tosari, Kandangan, and Mororejo [11]. In terms of land use, it can be seen from the total land area in the Ngadiwono Village and the comparison of agricultural land use. From an area of 110,600 hectares, more than half of the entire land, 539.92 hectares, has been used as an upland agricultural area [11]. This data shows that the land use for agriculture is excessive for people's lives.

In Ngadiwono village, landslides are a problem faced by the community. A landslide occurred in mid-June 2020 on a cliff with a height of 70 meters. This landslide occurred on an elevation with a 60-degree slope with loose soil characteristics. Last year, roads in the village were disturbed due to landslides in the Ketuwon Hamlet area. For almost twelve days, the main road from Ngadiwono Village to Ketuwon Hamlet was covered with landslide materials. According to the information by the village head, the landslide land belonged to Perhutani. The vulnerability of the location on the slopes of Bromo, the Head of Tosari sub-district reminds “local people and tourists always to be aware of the danger of the rainy season because the Tosari region has a geographical location of mountains and slopes, potentially causing landslide threats” [12].

The Ngadiwono community has developed a coping mechanism to reduce the risk of landslides on plantation land by planting pine trees surround their land in the mountains. “When opening their land, people also plant these trees, and this is our rule, if you cut one tree, you must plant five trees”, explained Dukun (Shaman) in Ngadiwono Village. Planting cypress trees provide several benefits to the community, both economically and ecologically. Initially, planting the trees for marking the territory or boundaries of someone's land. Besides, because people still use firewood for various household needs, pine trees are used as firewood sources. Ecologically, pine trees around the ground also help prevent landslides because of solid roots.

The condition of the Bromo slope ecosystem related to water resources also causes big problems for the community. Pasuruan Regency has a concern about a drought that occurs in the highlands around Bromo. Almost every year during the dry season, several villages around Bromo experience a clean water crisis. There are 23 villages in Pasuruan Regency that experience clean water difficulties every year. Over the years, through the Regional Disaster Management Agency (BPBD), the government has provided clean water distribution assistance with a budget of up to 1.1 billion [12]. In the long term, in early 2018, the government created a clean water supply program to solve this problem. This program is carried out by building a water pipe network in the Lumbang and Winagon Subdistricts, two districts experiencing the
most severe water crisis. This program will be carried out in stages to distribute water to residents' homes through household pipe networks [13].

The problem of the ecological crisis in the form of the limited availability of clean water in the Tengger highlands can be traced through the historical traces of Ngadiwono Village's origins. According to elderlies' explanation, initially, the people in Ngadiwono Village lived in Wonojati. Wonojati is a settlement where residents always experience water shortages because they do not have a spring. Mbah Tanggul, a figure in Wonojati, discovered a spring with a large water reserve in the form of an "umbulan" because it follows his buffalo, which always returns to the cage bathed in mud. Mbah Tanggul told Wonojati residents about a better life near a spring. Residents are also interested in moving to spring by clearing land, and the village is now known as Ngadiwono, "a beautiful forest". The location where the springs were found is currently known as the "Ndase Banyu" spring.

The spring, which is currently referred to as “Ndase Banyu” is one of the residents' springs. The spring is considered sacred to the community because it is guarded by the spirit of the ancestors who opened the first village known as Mbah Tanggul, one of the three Danyang who protects the existence of Ngadiwono Village. In Ngadiwono Village's lives, it is believed that three Danyang are waiting for the village, namely Danyang Kahuripan, Danyang Banyu, and Danyang Pesetran. a commendation ceremony is always held by giving prayers and giving to Mbah Tanggul to thanks for the grateful for the spring's existence and its benefits for the village community. Apart from ritual events, this place is also guarded by unwritten rules. The rules that were agreed upon were that the residents were not allowed to cut down the tree stands surrounding the source and transfer land as agriculture around the spring. Maintaining the ecosystem around the spring is expected to maintain the quality and quantity of clean water. If there are residents who violate these rules, there will be supernatural punishment. A story was when a resident was forced to take firewood in a forest springs area for his celebration in the '80s. After the festival or ceremony is carried out, almost all the village children suffer from illness with no known cause. After the incident, none of the residents dared to take wood in the spring area.

In Ngadiwono Village, water is also a challenge that must be faced by the community because spring water is considered unable to meet the needs of the community whose population is always increasing. Although it is assumed that the spring has a reasonably large water discharge, the Ngadiwono Village Government considers that a program is needed to ensure that everyone can access water evenly. Also, population growth is a consideration for the village to find alternative springs beside the main Ndase Banyu spring. A program was executed during the corona pandemic in mid-2020 to distribute water to every resident's house. “We brought water from a spring, it happened to be located below, so we bought it to buy a vacuum cleaner. We drag it to the village from the existing source, only to reach the lower part of the village from there we pull it up. The source is in the east of Mororejo Village”, explained the Village Head. The water source near Mojorejo is combined with Sumber Air Ndase Banyu to meet the needs of clean water in Ngadiwono Village.

From the environmental transformation problem that occurred in Ngadiwono Village, we can see how the community's adaptation pattern is to avoid an ecological crisis. Regarding the threat of landslides in vegetable and potato fields, residents are indirectly using mountain pine trees whose roots are useful for holding the soil. A water crisis's potential is faced with the community's tradition of protecting springs through customary rules and supernatural sanctions. The village government carries out efforts to preserve water access from the threat of increasing population in the village by increasing the discharge of springs and channeling it directly to residents' homes. Besides, there are differences in water use for domestic purposes and potato
plantations based on the source of water used. In this way, the people of Ngadiwono demonstrate that there is a resilience and adaptation capacity to mitigate ecological problems associated with landslides and the clean water crisis.

3.3 Tengger Tourism: Diversification of the Potato Economy

The tourism phenomenon around Bromo Tengger and Semeru has appeared for centuries, and during that time the Ngadiwono people were rarely involved in it. Mount Bromo (Iyang plateau) or Ranupani Semeru has been visited by travelers since the 18th century, especially when the Dutch East Indies government opened enclaves of East Java plantations. Many travelers, naturalists, and European families visited the East Java area due to its beautiful landscape and to control their plantations. Many buildings were built in remote areas of East Java to accommodate hunting activities and plantation visits by westerners [14]. Cribb [15] noted that since the early 20th century the Bromo Tengger Semeru area had been regularly visited by Europeans in the Dutch East Indies. The colonial government prompted establishing the country's official tourism bureau (Officiele Vereeniging voor Touristenverkeer) in 1908 to promote international tourism. The bureau's tourist route was the Javanese tourist safari, from West Java and ending in East Java to visit Tosari, enjoy the sunset on Mount Bromo, before finally ending in Surabaya.

After independence, tourism in Tengger was more developed starting in the 1970s, especially in Mount Bromo's destination. Road construction, public transportation, and location close to the main Java land routes make it easier for tourists to access. Bromo tourism provides tourists with experiences that are not much different from what we see today, such as watching the sunrise, riding a horse across the Sand Sea, and climbing to the top of the Bromo crater to wait for the sunrise. Some people also visited Mount Penanjakan, another viewpoint on the edge of the crater. However, the Tenggerese began to be involved in the tourism market, even only in a few villages outside Ngadiwono. Most tourist accommodation provision is concentrated in the village of Cemoro Lawang on the edge of the Caldera rim, with additional facilities in villages at varying distances such as Ngadisari, Wonotoro, Wonokitri, and Tosari [16].

Entering the 2000s until today, TNBTS is one of East Java and Indonesia's main tourist destinations. Among Tenggerese villages, Cemoro Lawang and Ranupani are still the leading tourist destinations. Some people in these villages are involved in the tourism business by renting horses, jips, lodging, and offering tour guides to Mount Semeru. Some other operate restaurants and gift shops. In a survey of several Tengger villages (Cemoro Lawang, Ranupani, and Ngadas), Hakim and Nakagoshi [17] indicated that 85% of the respondents responded positively to this tourism industry.

This positive response could be accurate if we look at the blatant prosperity in the villages above. As an indication of the importance of tourism to the local economy, Cochran [18] shows that rural communities in Tengger earn the same or more from tourism than from agriculture (especially villages that are intensively involved in tourism Tosari, Ngadas, Ngadisari, or Ranupani). The tourism industry in Bromo, both international and domestic, has increased in the last decade, driven by the spreading of popular films and novels that tell stories against this landscape's background. Since the last few years, popular events such as the Bromo Jazz music concert and the Bromo Marathon festival have emerged.

Ngadiwono Village was also affected by the rapid development of tourism in Bromo after the 2000s. Villagers are getting used to seeing tourists passing by in the village. Even this village is not on the main Bromo route (4 kilometers from Tosari, the village center of Bromo tourism activities in the Pasuruan area).
This involvement was driven by the need for facilities and accommodation for Bromo tourists which are increasingly unable to be met than previously available, especially tourist delivery services and lodging. Batoro, one of the youth leaders and tourism actors at Ngadiwono said that the participation of the Tenggerese people in tourism began intensively through transportation services using a “Hardtop” Jip (Toyota Land Cruiser FJ40) in 2009. Before that, tourists will use travel agents from cities (Malang and Surabaya) who deliver them directly to the Mount Bromo area.

Since 2009 Batoro and several youth friends in other villages have founded “Paguyuban Tengger Brang Kulon” as an organization that manages transportation services for Bromo tourists exclusively. They limit travel agents from “bawah” (lowlanders) and also impose strict rules for outsiders who are involved in Bromo tourism. According to Batoro, the goal is for the Tenggerese to enjoy Bromo tourism's benefits and not be controlled by outsiders. The district government and various stakeholders in Pasuruan have also strengthened the association regulations, which were later promulgated into regional regulations.

Initially, this Hardtop Jips owner's organization was still under one hundred people. Then it grew to about three hundred members from three villages in Tosari sub-district. In Ngadiwono, there are now thirty-five Hardtop's owners. Some members own two to three Jips, with the price of this car ranging from fifty to one hundred million rupiah. This transportation service benefits are quite large, especially during the peak seasons (Idul Fitri, Christmas and New Year eve, or Kasodo Ceremony). The price for one route is six hundred thousand rupiahs back and forth from the post in each village to Bromo Peak.

In addition to Hardtop transportation services, the Ngadiwono people's involvement in tourism is also in providing lodging or homestay services. In Ngadiwono, there are currently eight homestays which are always full of Bromo tourists during the holiday season. This homestay business emerged in 2009 and 2010, responding to the high number of tourists coming to Bromo. The only hotel in the Bromo area, Bromo Cottage, cannot always accommodate all the tourists who come, apart from its high rates. At that time the Village Government took the initiative to reactivate the Tourism Awareness Group (Pokdarwis) to welcome this opportunity. The strategy is to ask villagers who have many bedrooms in their homes to use them as lodging. Pokdarwis then collaborated with other travel agents in Bromo to promote these homestays in Ngadiwono. One of the homestay owners in Ngadiwono is Bu Inas. She has two houses in Ngadiwono, one of which is rented out as a homestay. Bu Inas and other homestay owners then received training at the Pasuruan Tourism Office to provide hospitality and exemplary service to the guests in this business.

To improve the nuance of a tourist village, villagers are also trying to beautify this village's face. They renovated the village's front gate and decorated a colorful garden with the words “Ngadiwono Village”. Since the 2010s, tourism life in Ngadiwono has been going on massively. Every weekend, the average homestay is always fully rented by tourists from both big cities in Indonesia and foreign tourists. As during Bromo Marathon, an international running competition has been held since 2013, all homestays in Tosari sub-district have all been rented by the event participants. Even Some of the residents' houses were also rented at the time of the event.

The average homestay rental in Ngadiwono costs 250 thousand rupiahs per room. The homestay owner does not provide guests food services, but provides all the utensils and necessities for cooking. According to Bu Inas, most of her homestay guests come from Bandung, Jakarta, and Surabaya. Tourists in Ngadiwono will usually rent a Jip in this village to be delivered to Bromo, so that the lodging business and Jip transportation services there are integrated.
However, not all Ngadiwono people are able to participate well in this tourism business. If we relate to the previous potato farming activities, both Jip and homestay owners in Ngadiwono were mostly wealthy potato farmers. Batoro, who now controls the tourist transportation business in Ngadiwono, is a successful potato farming family. Besides owning a potato field of more than three hectares, the Batoro family is also the only supplier of potato seeds for Ngadiwono farmers (apart from the government). He provides many funds for farmers who are short of money or land to farm with the 'three-share system' (telon) as described above. With the potato farming business's success, it was not difficult for his family to provide three hardtop units worth hundreds of millions of rupiah to be used in Bromo tours. Apart from the Batoro family, the hardtop owners in Ngadiwono are dominated by potato middlemen who are patrons for farmers in Ngadiwono. There are three other landlords who each have more than one hardtop unit. Like in the agricultural business, the Jip owner does not have to drive himself to transport tourists. They use labor from their neighbors and youths from other villages to run their hardtop with a profit-sharing system.

The same pattern also occurs in the homestay business. Almost all homestay owners in Ngadiwono are middlemen or potato landlords with more than three hectares of land. Bu Hajjah Ilyas, apart from a wealthy skipper and farmer, has also built a three-flours homestay worth almost one billion rupiah. Although not a middleman, Bu Inas comes from the village head's family who owns a land area of more than five hectares. The house that turned into his homestay was built for 500 million in 2015, resulting from his profits as a potato farmer.

This pattern shows that tourism is neither an alternative nor a substitute for the agricultural economy, but instead as a way for Tengger farmers to diversify their profits from advanced potato farming. Although tourism provides additional benefits for the Ngadiwono people, almost all of them state that agriculture's economic sector remains the main one. As Bu Inas said, “If there is a chance to get other sustenance, why not? The profit from potato plantations for us is common. Tourism is just a supplement. Our main income still from farming. No one here has left the farm. Even though we go to Bromo by jip at night, we still go to the fields in the morning”.

4 Conclusion

Research data that departs from literature studies show that Tenggerese are the most open to the outside world and responsive to global market dynamics. Start from the ever-changing market of commodity crop farming to international tourism. From this openness, we see two implications, changes, and continuity in aspects of Tengger culture. Significant changes are the problems of the population's economy and the ecology of Tengger. The change of commodity crops (cash crop) from maize, potato to fruit is currently causing land privatization and land scarcity for small farmers and lower-class communities. This condition encourages diversification of livelihoods to non-agricultural areas (non-farming) such as entrepreneurship and into the tourism sector, although capital control and the poor-rich structure are maintained. Other changes include environmental damage due to population growth and land-hungry monoculture farming for the above commodities. Agriculture carried out in critical lands such as on the slopes of a hill has caused landslides to occur frequently in the Tosari area, which threatens its inhabitants' safety, and there is a clean water crisis.

Tourism in Bromo Tengger Semeru National Park, which has been around for a long time, is now getting more robust and becoming a new opportunity for the Tengger people's livelihoods. Once they can overcome the problem of degraded land and continue to benefit from
potato farming, tourism becomes a way for the successful people in Tengger to diversify their profits from potato farming. This fact shows that the socio-economic structure has not changed too much (wealthy farmers become the controlling capital owners of the tourism business).

References


Inter-Faith Harmony Forum and the Ethnographic Stories: Behind the Harmonious Life of Malang People

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Abstract. The article reveals the important role of Inter-Faith Harmony Forum (IFHF) in ensuring the harmony of life among religious communities. IFHF, we argue, has constructive effects to encourage interaction and communication among distinct religious adherent. The forum is reducing social barriers that was previously segregating them in groups. Therefore, IFHF is not merely active in the scope of religion, but also the social, cultural, and political spheres. The role of IFHF in those spheres gives a distinctive touch to stimulate a sense of solidarity and the importance of the harmonious of religious life, especially in specific Malang community. In the social sphere, the forum facilitates comfortable meetings for communities. While, in the cultural sphere, unique and targeted approaches allow people to be comfortable during communication. Furthermore, in the political area, it bridges people's aspirations that precede to government policy. The research employs specifically ethnography methods, collaborating qualitative interpretation of selective subjects and group discussions.

Keywords: Inter-faith Harmony Forum, Facilitator, Social Cultural Space, Political Space, Harmonious Life

1 Introduction

Coexistence is a concrete reality that people have always struggled with at any level of society [1]. In traditional society, most of the life struggles focus on the collective efforts to survive. It may include surviving enemy attacks, starvation, plague, and even existential anxiety in dealing with the difficult situations, for instance, it could be about God and how to deal with the mysteries of natures or even death [2]. Therefore, living in harmony becomes a vital requirement in society. Togetherness becomes their strength in dealing with those hardships. Kewuel concluded that the presence of religions is an example of community togetherness in distress, where anyone cannot claim as the best or the most perfect. Every one of them is in the middle of endless searching.

In modern society, advances in science and technology have made it possible for people to live independently almost without relying on others [3]. People can live together in dense solitude and fight for themselves. They are not honed to think about others. This situation is prone to conflicts. The slightest conflict of interests could become a significant problem. It is a profane problem that can be solved where logic is present in the meeting space. It becomes more complicated when the conflicts occur in the realm of religion, where the meeting space involves faith, not logic [4]. Religious differences can easily ignite conflict, and the state has recognized this since its inception. In recent years, various national media have reported on various cases
of religious intolerance. In 2018, Media Indonesia reported sea offerings rituals in the south coast of Yogyakarta was dissolve by unknown group [5]. A cross-shaped gravestone was found cut off at a village cemetery in 2019 [6]. In 2020, there was an incident in West Java that Christian worshiping was dismissed though it was held at home [7]. The above evidences show a recent increase tension among religious communities. Moreover, it demands solutions urgently. The establishment of Inter-Faith Harmony Forum across Provinces and Regencies/Cities is a means to oversee this matter. Malang City is nationally known as a relatively safe area from religious conflicts.

The efforts to build harmony among religious communities in Indonesia are based on Article 29 of the 1945 Constitution; (1) The state in virtue of the Believes in the One and Only God. (2) The state guarantees the freedom of each resident to embrace their religion and to worship according to their faith and belief. This law guarantees the spiritual life of its citizens. The law has become a foundation for establishing the Ministry of Religion in Indonesia to participate in regulating the religious life of all citizens [8].

It is unique because in many countries matters of religious life are not regulated by the state in executing its legislature [9]. Muntoha emphasized that in Indonesia, religion and state are recognized as two things that control the life of the people both physically and spiritually. In terms of faith, the state regulates the spiritual life of the people who have physical activities that need to be regulated. This situation differs from one country to another due to the historical background of each country. That is why the instruments of coexistence regulation cannot be equated from one country to another. The founding fathers of Indonesia had determined such regulation through careful and deep considerations. Such regulation came from a specific philosophy of Indonesia. The philosophy referred to here is the divine entities that exist in Indonesian society throughout its history [10].

However, it frequently ignites a discussion; why the Indonesian Government, in running the state, partakes in regulating the religious life of its citizens, although religion is a private issue [11]. Dahlan argued that the space for discussion, in general, revolves around the form of the state and its responsibilities. This logic is valid and can be accounted for because clashes in the implementation happen, where the boundaries between the role of the state and the private space of society are thin and blurred, and this is difficult to avoid in practice [12].

However, if we take a closer look, the state's interference as stipulated in Article 29 of the 1945 Constitution is not in the context of interfering the private space, but rather guarantees the establishment of the private space. The citizens are guaranteed the freedom to choose and embrace their religion. The citizens are guaranteed the freedom to perform religious rituals and worship according to their beliefs. With this guarantee, no citizen can be forced to embrace a specific religion [13]. Thus, the state does not interfere in the private issue of religious communities, to be precise, it guarantees every citizen's comfort in religious life so they will not be disturbed in conducting their religious activities [14]. However, Hafiz warned that in the process of guaranteeing religious freedom, the state needs to maintain a balance between ideal norms, practices, and local wisdom of each region. The state must also provide sacred living space for its citizens to ensure the continuity of divine experience, which is thick in the history of the Indonesian state's journey. Religious human rights are not a gift from the state or a gift from certain groups, but it is inherent in our humanity. Hence, there is nothing that needs to be questioned regarding the human rights of religion [15].

On the other hand, it is understandable that private space in coexistence needs to be arranged for the coexistence. It is not to regulate and control the essence of private space, but to organize the traffic in living comfortably and beautifully amid life differences [16]. Life is beautiful because there are differences. The combination of two different things is even more
likely -- and in fact, it is -- to give birth to new ideas. IFHF was born as an instrument to help Regional Leaders in ensuring harmony between religious communities in their respective regions. On the one hand, it is realized explicitly that religious differences have significant potential for conflict in social life. On the other hand, this shows an existential awareness that conflict must be processed without prior cases as the trigger [17]. Sharma explained that in the world of education, preparation for multicultural learning is necessary since students' diversity in various aspects cannot be predicted and is considered trivial. Diversity encourages us to be anticipatory or preventive. Readiness attitude is helpful when religious conflicts arise in society. With principles of coexistence, different religious conflicts are easier to intervene to find a way to resolve them [18].

Not only IFHF responsible for its sustainability as an organization, it is also responsible for the process and mechanism for the establishment of house of worship, which is one of the most vulnerable matters in the relationship among religious communities. House of worship is one of the most concrete representations of religious differences. Therefore, it can be understood that the construction of house of worship becomes a critical point for conflicts recurring from one place to another [19]. If only there are areas where the process of establishing houses of worship is facile, that would be an interesting sign of the diversity of life in the community. The area would be the pilot area and widely referred to for religious harmony learning. In overcoming the problems arising from the establishment of houses of worship, it is necessary to adopt a multi-perspective approach from sociological, anthropological, legal, political, and other perspectives. Conflicts due to the establishment of houses of worship cannot be resolved with only one perspective. Due to the complexity of the multi-perspective problem, it is common that in the process of resolving conflicts over the establishment of house of worship, there are three occurring possibilities. First, the establishment of house of worship is problematic but resolved, second, the establishment of house of worship is problematic and unresolved, and the establishment of house of worship is not problematic [20].

This research is a follow-up study of the mapping study on the organizational condition and job description of IFHF Malang Raya [21] which specifically investigated the concrete efforts of Malang City in managing the diversity of religious life. Specifically, this research aimed to reveal the dialogue patterns developed by IFHF Malang City, not only the formal strategies, but also the practice in the field. It covered how they meet in person and have a dialogue with the community; how they help the community resolving conflicts of relations between religions; how they struggle to train frontlines to have a dialogue between religious communities; and how they perform the role as a mediator of development between the community and the Government. Such information was expected as the findings of this research so that the presentation of ethnographic writing becomes the core in writing the IFHF Malang City activity report in building dialogue between its citizens.

2 Method

This research employed ethnographic qualitative methods conducted in April up to November 2019. The ethnography combined several data collection techniques, namely observations, in-depth interview, and focus group discussions (FGD). Data collection specific targeted IFHF staff as well as specific community as recipients. Through in-depth interviews, this research explored various information about IFHF’s roles in building harmonious life within the community. Through the observation method, information that is difficult to disclose orally can be processed to sharpen the research conclusions. The results of interviews and observations
were then processed in a Focus Group Discussion (FGD) to finalize and bring various perspectives together to support a more qualified research conclusion. All of these qualitative field methods were used because humans, as the subject of the information, are unique creatures who do not always wholly disclose what they understand and experience. In the step of analysis, this research relied on the acuity of qualitative data analysis through clarity of understanding (verstehen) and the depth of interpretation. It does not rule out that in extracting the data, some data are not in line with expectations and even deviates from the research theme. Such findings were not alienated but were analyzed to find the antagonistic contribution to coexistence. It was important to refine the quality of harmony of coexistence further.

3 Result and Discussion

The results of this research indicate that IFHF Malang City has been carrying out activities to participate in building harmony in the community's life. First, the activities that are directly attached to its main tasks and functions, for instance, overseeing the process of house of worship establishment. Second, performing mediation to hear and accept the aspirations from the community. Third, performing mediation to channel the community's aspirations to the Government. Fourth, socializing information about IFHF regulations and policies. Fifth, performing mediating dialogue among religious leaders, as well as between the community leaders and religious leaders.

Concerning the task of overseeing the process of establishing house of worship, it is said that many parties oversimplify the problem. Many conditions must be fulfilled to establish a house of worship [22]. The essential requirement, according to the Head of IFHF Malang City, H. A. Taufiq Kusuma, the construction of a house of worship must be approved by the residents around the area. He said, this requirement has been regulated in great detail, that there must be data of 90 user citizens and data of 60 supporting citizens.

The problem arose from the requirement of 90 user citizens, according to Taufiq, it is usually mediated by giving an understanding to residents of other beliefs about the position of minority religion which makes it impossible for its followers to gather in one area. “Why is this crucial? Because the Joint Ministerial Decree does not provide a detailed explanation of this point. Sometimes we succeed, but sometimes we fail. The failure is because the majority of residents adhere to the rules and regulations, and it usually diminishes residents' support for the establishment of house of worship. For residents who fail to build house of worship, we assist in understanding and to grasp the concrete situation that occurred. That way, we can learn that not every plan goes according to the plan”, he said. In many cases, it can potentially ignite conflicts. However, with a proper approach and management, this potential conflict can be reduced [23]. Farida emphasized that Indonesians can manage religious disputes. The emphasis refers to the revitalization of socio-cultural institutions as a cultural element that lives, grows, and develops in society.

Problems often arise from the use of houses or shophouses as places of worship which certainly do not pass the permit procedure for the establishment of a house of worship [24]. In such cases, the issue could be raised from many sides. An employee of IFHF office in Malang City, Dani, said that there was such an issue that had happened in Malang. “The issue arose from a parking matter. It escalated to the permit to use the shop as a house of worship. At that time, the forum administrators conducted mediation by asking the shophouse users to seek a permit from the shophouse owner, which was then reported to the village/sub-district
authorities, IFHF, and the Head of the Office of the Ministry of Religious Affairs in Malang City. This is a part of the organization’s efforts to defuse the situation and build a basis for legality even though it has violated the actual procedure”, said Dani.

The same thing happened to other minority religious communities. The Catholics, Confucians, Hindus, and Buddhists also experience similar problems when they want to build houses of worship. IFHF mediated it by suggesting a thought that most minority religious communities are migrants who will not settle permanently in Malang. Therefore, it was understood that their need for a house of worship might only be temporary in a resident's house.

On the other hand, Catholic representative of IFHF, Nugroho, said there is often a bias to the discussion about the establishment of houses of worship. Government regulations only consider the ratio of the number of people to the needs of a house of worship, including the location of the community's domicile. This is often confused by issues of the spread of religion, which get a lot of response from the community. “So, sometimes, the problem of the establishment of houses of worship is a problem in parts that are not substantial. It is not a matter of location and the ratio of the number of people, but rather the issue of fear of the spread of the religious minority”, said Nugroho. It is understood because one of the main activities of religions is the dissemination of religious teachings. It is natural for such concerns to arise in the context of the establishment of houses of worship and this must happen to every religious person.

Regarding IFHF program as a mediator between the community and the Government, the chairman, H. A. Taufiq Kusuma explained that in this case, his organization is responsible for two roles at the same time, the role to listen to the aspirations of the community and the role to communicate these aspirations to the Government. Taufiq also added that the role mediator is an essential part of IFHF’s duties as a forum formed by the community with the aim of building, maintaining, and empowering religious communities for the sake of harmony and welfare.

In IFHF’s work, aspirations are interpreted as an expression of people's hopes for a better future of coexistence. It is recognized that such expectations will be realized if carried out in the context of governance. Thus, communicating people's aspirations to the Government is one of the key functions of the organization. Taufiq added, the purpose of accepting aspirations also occurs in preparing the program and activities implementation. He pointed out that assistance in the establishment of houses of worship also started from the aspirations of the community to build these houses of worship. Therefore, IFHF in doing its duties, always starts from aspirations and needs that are experienced by the community.

Mediation is always needed because there are pros and cons in every aspiration. This is where conflicts sometimes occur [25]. IFHF is positioned as the mediator in each of these situations. One of the examples is the establishment of a house of worship (church) for Catholics in Landungsari, Malang. The context of house of worship establishment originated from the permit to renovate the church because of its insufficient capacity. It drew protests from the surrounding community. In the end, the renovation was cancelled and rumor to ban the church emerged even though the place had been used for years. The role of mediation in religious conflicts must always be open to all kinds of possible outcomes, it can succeed, but it can also fail [26].

In this case, IFHF conducted several mediation steps. It includes an approach to the community, from the Government through the Neighborhood Unit/Community Unit, even mediation between religious leaders, but they got no results. The residents adhere to the principle that the number of users does not meet the requirement. Unconsciously, this matter leaves a prolonged dispute not only between individual members of the community but also
disputes in religious communities that seem subtle but are full of disputes just like what happened in Nigeria [27].

According to Catholic religious figure, Father Hugo, the approach of this situation could not be done abruptly. He said there must be a process that precedes it, such as building a good relationship pattern, showing good intentions and wills in everyday life as a citizen. “The Catholics must not be exclusive in their daily interactions; they must mingle with the surrounding community. Only through this kind of cultural effort can cases like this be suppressed. The Catholics are challenged to build good social relations with the community. The Catholics need to appear as good figures in the community, and that is the most basic asset. If this is done and occurred naturally in everyday life, likely, it will not be rejected as it is”, he said.

In connection with the task of socializing IFHF laws and policies, this forum collaborates with community organizations. The socialization that is often carried out is the laws and regulations relating to the establishment of houses of worship. Vice-Chairman 1, as well as the representative of Christians, Stefanus, revealed that this was their main concern because, in society, it is a sensitive matter. Socialization is usually carried out in religious communities, community organizations, and more often the socialization is carried out when there are conflicts over the establishment of houses of worship.

Starting from this matter, Stefanus realized the importance of a study about solving these cases. The context of the study in question is an intensive discussion between the community or the parties involved with the government and religious leaders. One example is the case experienced by the Hindu community in Buring, Malang. The materials for the offerings that they put down as ritual media were taken by the non-Hindu community around the shrine (Pure). The Hindu community was annoyed and reported it to IFHF. The problem was solved through intensive socialization to the community through the Neighborhood Unit/Community Unit. As a result, people gradually realize and do not disturb (Hindu community) anymore, even there is a form of excellent mutual understanding. The community maintains and protects the Hindu community's worship, and also actively participates in providing and managing the parking lots.

Socialization is also carried out on campus to educate young generation to have insight into the life of religious harmony [28]. Before the socialization, many students did not have extensive knowledge about religious coexistence. Those who have only thought and been diligent with their religion and their affairs have become open and aware of the importance of having broad insights into other religions. A migrant Hindu student, Javas, admitted that as a religious minority, they got complete information about the map of the Hindu community in Malang through IFHF socialization. “I came to know the Hindu community in Malang, so even though I am a migrant student, I have no trouble carrying out the worship”, he explained.

In addition to informative matters, the importance of this socialization is now increasingly being perceived, especially to compensate for various irresponsible news and information spreading through social media. Currently, the coverage on social media appears almost unethical. Anyone can be an informant. The circulating news no longer passes the news content selection as to how it is in the conventional journalism principles. Everything is simply thrown onto social media without censorship. That is why, nowadays, the importance of socialization through social media increasingly becomes a challenge for the forum. Sooner or later, IFHF's socialization channels through social media need to be seriously considered. In several cases, it is clear that the trigger for the problem of religious harmony comes from irresponsible reporting on social media [29].

Furthermore, the role of IFHF is to become a mediator between the religious leaders and community leaders. This role is intended to bridge the resolution of conflicts occur in society
with the assumption that conflicting parties are easier to be approached and provided understanding by the community leader who lives with them daily [30]. With this, the members realized that the role of the formal institution and coming from outside of the community often do not provide significant benefits that might even turn the conflicts worse. IFHF is a multiculturalism institution in Indonesia, but with this pattern, its members do not act arbitrarily in carrying out their duties. They realize that as mediators, their strength is to activate the role of the community in solving various causes related to religious conflicts at any level. Thus, IFHF maintains its position as a neutral professional institution.

IFHF Malang City does not only present for conflict, but they are also actively having dialogues with community leaders to encourage tolerance in everyday life as a measure to prevent conflicts. It is a routine for the members to go around from one religious’ community to another to build a common perception in maintaining religious harmony. That is why the main activity of IFHF’s members is to be there with the community. It is understandable why IFHF’s office facilities only appear as they are, almost without employees, and joint activities only take the form of a coordination meeting once a week. It shows that the role of religion is not only to maintain a relationship with God but also to care for relationships with others by maintaining human values. Kung even drew it in the context of global ethics which concerns the behavior of religious people in all aspects of life [31])

The routine in the community includes; dialogue with the Government, community leaders, IFHF Malang City members, and the fellow members from other areas. Therefore, there is a comparative study program to the similar forum in other regencies or cities, and vice versa, there is a visit by IFHF of other cities to IFHF Malang City. In these forums that IFHF Malang City simultaneously performs the function to accommodate and communicate the aspirations of the community. Interestingly, the forum’s work is under local government monitor that is involved as the advisory board, including the Deputy Mayor as Chairperson, Head of the local Ministry of Religion Office as Deputy Chairperson, Head of the National Unity and Political Body as Secretary, and heads of related agencies as members. Thus, IFHF work becomes a concern and is always under the supervision of all elements of Government. Every government policy related to religion is always communicated to the forum for the socialization to the public with the hope that harmony among religious communities can become a strategic asset and support for regional development [32].

4 Conclusions

Malang City is nationally known safe from religious conflicts. Even though there was, it did not emerge as a national issue. The answer to this phenomenon is slightly revealed by tracing through this study regarding the role of IFHF Malang City in building community harmony. It turned out that the forum members in Malang City have not only carried out their duties formally. They struggle with real harmony issues in society. Sometimes they fail, sometimes they manage to thrive.

There is a work pattern that they build systematically. Five main projects have become their focus. The projects include regulating and facilitating permits for the establishment of house of worship, receiving and channeling community aspirations, socializing the regulations and policies, and conducting dialogue with religious and community leaders. This research is an initial mapping. Therefore, it is still a description of what IFHF Malang City does. Critical discussion on the various activities is an essential recommendation for further research on which orientation is to give more weight to the IFHF Malang City activities. Thus, the research
becomes an integral part of the efforts of IFHF Malang City to increasingly allow the residents living in a harmonious and peaceful atmosphere.

References


The Sustainability of Art and Culture: 
The Malaysia Perspective

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Abstract. Art and culture are the core that serves as the identity, sign, and symbolism of the community, which becomes an important aspect for every community in shaping their culture. There is an important fact that the sustainability of art and culture able to contribute to the socio-economic and socio-cultural. However, the modernity, ecological development, and technological advances that are taking place, have challenge the continuity of art and cultural heritage. This paper focuses on identifying an appropriate approach and strategy for sustainable development of the art and cultural heritage in Malaysia. The need to ensure the sustainability of art and culture continues must be planned in detail and effectively. By understanding of the concept of sustainability, it can show value on focus and strategies for sustainability.

Keywords: Art and Culture, Sustainability, Cultural Heritage

1 Introduction

When it comes to art and culture, most people think that art and culture are the branches that lead to entertainment, but art and culture are more than that. Art and culture are two interrelated entities and dependent on each other. The scope of these two areas is very broad and complex, found also as if the two were inseparable from one another with others. It is considered the inseparable relationship. Art and culture are closely related to identity, ideology and the daily practice of a group of people. It is used to represent the core beliefs of a society. It is clear that art and culture reflect the lifestyle and thought patterns of the people in the surrounding area. Therefore, to understand a particular culture, we must look through its art that will reflect their activities and natural environment. All over the world, every society has its own artistic and cultural identity and therefore forms the uniqueness of their way of life [1]. In this context, arts seem becomes a culture, which exists as part of living and vehicle for social change.

The practice of art in society has formed a communication to help one to understand a culture. This has allowed people from different cultures and different times to communicate with each other via forms, images, sounds, and stories. Arts has become the cultural values, beliefs, and identities of the society or community. This situation has placed art as a form of traditional art that continues to be inherited. Indeed, in Malaysia, the multi-racial situation has created various artistic blends in the culture. But in this context, the emphasis has been on traditional arts among the indigenous communities. There is no denying that Malaysian traditional art is a partnership of the archipelago because it has similarities or commonality with the surrounding countries. As a cultural heritage, it is important to continue to preserve it for
future generations. Yet the focus here is to see the continuation or sustainability of the arts that make up part of the culture, by exploring the true concept of sustainability [2].

Modernity is one of the factors that have an impact on the continuation of art and cultural heritage. Modernisation of culture through assimilation and adaptation of the modern living affected beliefs and customs the new generation of the community. Ecological changes also contribute to the factor, due to the purpose of national development, exploration and acquisition of settlements or areas that affect the arts, and cultural heritage of the locality. Another impact that changed and some extent affected the value of art and culture is the advancement of technology. The younger generation reluctant or lacks interest in continuing to master skill craftsmanship. No doubt we are living in the technological era and the advent of technology has simplified living and craftsmen skill. What we can see machine replaces the skill of craftsmen. Technological advances have commonly been the driving forces behind changes in daily practices, shifting the framework inside which human operate. Modernisation and technological advances that have taken place have led to adaptation and assimilation in art and culture. Therefore, methods through survey and environmental evaluation have helped to identify challenges and suggest strategy for sustainability.

2 Arts as a Cultural Heritage

Art is one aspect of culture. It is a very clear creative approach for artistic and aesthetic purposes to create objects or create concepts. It is a skill of craft in creating artistic and aesthetic objects. And to understand the cultural heritage is very subjective [3]. Heritage is related to something inherited from a person and a group of people from previous generations. Heritage describes the memory of the whole life of a nation and in turn symbolizes its civilization. In general, it builds the identity of the community that become a cultural heritage and is divided into two main categories, namely tangible culture heritage (intangible culture heritage) and intangible cultural heritage. Intangible cultural heritage is something that remains visible and can be held either static or mobile, while intangible cultural heritage is the opposite [4].

In Malaysia, arts and culture are protected by the 'National Heritage Act 2005', which under the Ministry of Tourism, Arts and Culture (MOTAC) and traditional art are placed under the 'intangible cultural heritage'. In 2020, MOTAC has gazetted 548 items as ‘intangible heritage’ under the National Heritage Act 2005. There are four categories, namely language and literature or verbal tradition, customs and culture, fine arts and craft arts, and performing arts [5]. Verbal tradition is in the form of poetry, folklore, advice, ballads, songs or proverbs. For custom and culture covered traditional games, martial art, and traditional customs. Performance art of the traditional performance such as mek mulung, mak yong, zapin, jikey, wayang kulit, ethnic dance and performance of Borneo, and many more. And, art craft including pottery or ceramics, labu sayung, batik, wood carvings, woven mats, woven songket, silver and gold embroidery, pua kumbu, headbands and woven fabrics, beads, production of copper, jewellery, and others.

UNESCO defines intangible cultural heritage as a practice, representation, expression, knowledge and skill that communities and groups recognise as part of their cultural heritage. It depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities [4].

More focus should be given to enhance the role of art and culture in the lives of the people as well as to promote heritage and creative arts related industries. This concentration is due to the active involvement of all groups in art and cultural activities also contribute towards the
development of individuals as a whole, strengthen national unity and improve the quality of life of the people. In this regard, more concerted efforts have been taken together to create better awareness and appreciation of the rich cultural heritage of the country. Awareness of the importance of heritage conservation efforts is a responsibility that must be borne by every individual in society. Therefore, heritage conservation efforts need to be done and take it seriously so that future generations have the opportunity to see and enjoy it in the future. Art heritage is able to describe the unique characteristics of a nation's cultural values. Art and cultural heritage is also able to give an image and identity to the appearance of the city and local culture [3].

3 Supports and Efforts

In order to succeed the sustainability, there must be a need for support. This involves funding allocations, strategic cooperation or collaboration, and ongoing efforts [6]. In Malaysia, the National Art Heritage Department under MOTAC plays an important role in looking into art and culture, including cultural heritage art. Apart from the government, support is also needed from local authorities, corporate agencies, art-based organisation, and art activists. Art-based organisations such as My Creative Venture/Cendana, Perak Art Foundation, Johor Heritage Foundation, and Sarawak Art Council are amongst the organisation supported by the government. A number of allocations are channelled through the government-supported organisation to assist efforts and activities towards the sustainability of art and culture. There are also corporate agencies that have come forward to fund and collaborate with the higher education research sector. Fund and collaboration are important as to run the activity and enhancing the art and cultural development. Efforts from all parties through activities such as organizing events, promotions and workshops involving arts and culture have been able to encourage and nurturing for the continuation of art and cultural values. It also preserving art and cultural heritage, so that it can be passed on to future generations.

4 Benefits and Impacts of Sustainability

Initiatives and incentives undertaken by government authorities as well as the national corporate sector have ensured the continuity of the art and cultural heritage. Specific planning is identified to ensure the achievement of mutual benefits taking into account the importance of preserving the traditional arts and cultural heritage of the community. From these efforts, sustainability has brought benefits in several aspects whether general or specific by contributing to socio-economic and socio-cultural.

In the socio-economy, it contributes to the economic growth of the country through the tourism industry. Activities to promote the tourism industry has encouraged infrastructure development and also create employment opportunities. This includes increased marketing of cultural heritage through the implementation of creative industry planning. Besides that, it generates a good value for living quality, especially for the rural community. It happens by providing training and management activities to improve the quality of life, which is able to reduce the poverty gap.

Several collaborative activities involving the government and corporate together with the research sector in educational institutions have been mobilized. For example, Universiti
Malaysia Sarawak has undertaken several collaborative efforts with the Sarawak state government as well as combining efforts from other corporate sectors to see the sustainability of the arts and culture of the local ethnic community in Sarawak. Several arts and culture sustainability programs have been done to the community in rural areas such as Penan, Kelabit, Kayan, Kenyah and many more. These efforts have indirectly improved the socio-economy of the community.

In socio-cultural, it brought impact to self-growth and individual artistic values. Sustainability can improve self-growth, by boosting self-esteem, developing thinking skills, improving resilience and as well as enhancing confidence. It encourages lifelong learning and education. Also contributing to the self-talent, exhibiting artistic talent, and skill. This has to give the opportunity to feed creativity by nurturing creativity from hobby or interest. Thus boost creativity and imagination. It is part of reaching satisfaction by expressing emotion.

Besides that, here is another contribution relate to socio-cultural. It is on social well-being or therapeutic, whereby it promotes self-care and a near-meditative state. This brought into the activities that can contribute to mind-body well-being, which encouraging for a healthy society. However, the main contribution here is purposely to improve the public relationship. It contributes to the community and public engagement by bringing communities together or unites people. This process will allow of sharing experiences with others, regardless of their age, nationality, or religion. It is interesting to identify supporting vibrant communities. These can improve community relations, be a stimulant and self-stimulation.

All gave a great impact on the country’s economy, education, and society overall. Enriching and nourishing community well-being with better tolerance. Enhanced health and improve the quality of life for communities and individuals alike. It revitalising community on the aspects of the economy, social, environmental, and cultural.

5 Strategy for the Sustainability

In order to continue the sustainability, several focuses have been identified and outlined for implementation purposes. It takes into account the commitment of all parties by focusing on relationships and bridging the community. Here it is not just about the context of sustainability but the concept of sustainability. Context is to conserve and preserve, but concept is to deal with values of sustainability. Focus on education, resources, development, appreciation, and awareness will be emphasised.

5.1 Through Education

Programs to educate and spread the importance of the appreciation of cultural, artistic and heritage values in society, especially the youth have been given a deeper emphasis. To achieve this goal, persistent measures have been taken to increase the number of people trained in various fields related to the arts and culture by the government as well as corporate agencies. Training and education programs are implemented by several institutions related to the field of arts. Indirectly it connects the art community with the education sector to support the development of heritage arts and culture. Strategic partnerships between governments, local authorities, the corporate sector and arts-based and community-based organizations have created a sustainable arts and cultural heritage. Various planned programs related to the
appreciation of arts and heritage culture are also intensified and expanded by implementing several interactive programs involving community participation, especially youth.

5.2 Creating Resources

The economic potential of this creative culture industry must continue to be developed through close cooperation between various public and private sectors. To facilitate the development of this industry, the government has provided a conducive environment. The industry is encouraged to use various facilities at the state level such as state cultural centers and galleries to make their activities a success. In addition, the government has also provided suitable business premises to entrepreneurs to promote their heritage art and creative craft products. The promotion and marketing of art and cultural heritage products at the local and international levels are intensified through various marketing campaigns and the organization of interesting and prestigious international events. Malaysia which is in the archipelago environment has a wide source of arts and culture and there are similarities.

5.3 Continuous Development

In line with the aspiration to achieve excellence among professionals in the field of arts and culture. The arts and culture survival program continues to be implemented at relevant institutions as well as through various creative industry development programs to contribute to the development of technically skilled artists to face future challenges. There are special programs, such as apprenticeship schemes related to heritage and creative arts to provide skills as well as preserve heritage and creative arts in the traditional craft industry as well as modern crafts. If look at the institutions of higher learning, both the government and the private sector have also intensified skills training to produce quality professionals in the field of arts and culture. Ongoing efforts need to be taken to develop and improve the quality of heritage art and crafts. These efforts include conducting research and development on new methods to improve craftsmen skills as well as developing new designs and technologies in their production.

5.4 Developing the Appreciation

In addition, in-depth and up-to-date research on aspects of arts and culture has enabled an approach and conservation of arts and cultural heritage in a more consistent and integrated manner. Awareness and appreciation through current research will facilitate the continuity and the lasting of art and cultural heritage. To that end, researchers and institutions directly involved playing an important role by diversifying and expanding expertise in various fields related to arts and cultural heritage. Interestingly, with the development of information and communication technology, it has helped to document and develop the art and culture of heritage.

5.5 Cultivate Awareness

In order to foster appreciation among the younger generation, there must be an awareness of the arts and cultural heritage. In line with this, various programs are implemented to increase the appreciation of art and culture among the people at all levels as an effort to create a society rich in cultural heritage. In this regard, activities related to arts and culture have been implemented in a planned manner at the national, state, district and village levels. It aims to
spread awareness and appreciation of arts, culture and heritage among more Malaysians. Expand the need for a good resource center to students, researchers, academics, craft entrepreneurs and those directly or indirectly involved.

6 Conclusion

The transitions and changes of the modern way of life will leave a greater impact on the loss, neglect, extinction and destruction of art and cultural heritage. By controlling for change through sustainability strategies will make the next generation of young people have a strong cultural awareness of arts and cultural heritage. A better appreciation of art and cultural heritage among the community, access to the activities should be increased while the active involvement of all communities must be encouraged.

This sustainability contributes to many things involving the improvement of the socio-cultural and socio-economic quality of the country and society. Indeed, art and cultural heritage can be among the formulas of the country's success now and in the future. It serves as part of the basis for shaping the community’s values on identity, beliefs, and traditions. Strategies identified are not only able to ensure sustainability through conservation and preservation but apply sustainability through deeper values. Several approaches taken by the government as well as corporate sector or private organisation has assisted to ensure sustainability. There is no denying that art and culture are considered as an attraction for tourism purposes. Seen many destinations make art and cultural heritage as a promotion. Judging from this, many benefits are obtained through the sustainability of art and culture. All the adaptation and assimilation have made an impact on art and culture.

References

Factors Influencing Javanese Krama Language Maintenance by Ampelgading Community in Blitar East Java

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Abstract. The purpose of this study was to determine the factors that influence the maintenance of Javanese Krama language by native speakers of the Ampelgading village community which is located at the eastern end of the Blitar border. The method used in this research is qualitative, which is to provide an overview of a situation as clearly as possible without any treatment to the object under study. This research is based on this sociolinguistic study to obtain data on linguistic phenomena that exist in society. The result concludes that there are specifically five factors influencing the maintenance of Javanese Krama by Ampelgading community: the pride of having Javanese language as the mother tongue, the influence of age in mastering Javanese Krama, the fear of being considered arrogant, the courtesy in mastering Javanese Krama, and last but not least, the motivation for older generation to pass down the legacy of Javanese Krama to their children.

Keywords: Causative Factors, Language Maintenance, Javanese Krama, Ampelgading Village, Sociolinguistics

1 Introduction

The topic of Javanese language maintenance always sprouts from its native speakers’ tendency to abandon their mother tongue, which is slowly eroding over time. It becomes evident as this attitude proliferates rapidly, not only to Javanese speakers in urban areas but also those in rural circles as well, ironically, who tend to use Indonesian instead whenever the chances. This attitude shift is very concerning, because it means both the native speakers residing either in rural or urban areas are losing their identity as Javanese. It is undeniable that there are still many people whose understanding of Javanese Krama is immaculate, but with the increasing and frequent use of Indonesian language and the developing variants of Javanese Ngoko (rough Javanese), the rural communities are also affected nonetheless. For instances, the medium of many formal events in rural communities such as meetings, social gatherings and religious events is more or less Indonesian. To actually claim the use of Indonesian within these domains not suitable is not the case, because it is a form of recognizing the existence of Indonesian as a national and union language. However, the continuous use of Indonesian in various activities by Javanese natives in rural areas will sooner or later backfire towards the survival of Javanese Krama, the language with the most refined and well-mannered speech variety of Javanese that should be protected and preserved.

The use of Javanese by the native speakers in various social activities actually has its own value to the representation of character as well as identity [1]. Shifting from Javanese to
Indonesian in the Javanese domains has become a threat to the existence of the local language. As the result, the existence of Javanese language, which should always be the foundation of Javanese identity, is eroding over time, hence the prominence to maintain the language in order to preserve the identity that comes in unison with it. On the other hand, without abandoning other languages, the main goal is to make Javanese able to co-exist with other languages, especially Indonesian.

Based on the aforementioned situation, the researcher wants to acknowledge the factors causing the occurrence of Javanese language maintenance in the native community, especially Javanese at the Krama level. Such initiative is much needed in order to observe the existence of Javanese Krama language maintenance in the Ampelgading village that is located in the boundary area of Blitar and Malang as the community in that particular area still maintains the use of the Javanese Krama. Looking from the cultural side, this village belongs to the Mataraman cultural area even though it is located in the boundary line of Malang, which can also be referred to as Arek culture.

The overall goal of this study is to find out what factors that cause Javanese language maintenance within Ampelgading community in Blitar. Hence, the research problem is formulated as follows: What are the factors influencing the occurrence of Javanese Krama language maintenance within the Ampelgading community in Blitar?

1.1 Ampelgading Village Community

Administratively, the village of Ampelgading is located in Selorejo, Blitar, East Java. This village is positioned up in the hills, precisely in between the slopes of Mount Kawi and the middle of a pinery belonging to PERHUTANI (Indonesian State Forestry Company). This village is in the eastern end of Blitar. In terms of boundaries, the eastern part of the village is directly adjacent to Malang and the north is lined by Mount Kawi. While in the south, it borders the village of Sidomulyo which still belongs to the Selorejo, Malang. Then in the west it borders Kalimanis, which administratively belongs to different subdistrict called Kesamben, Blitar.

From the interviews conducted by the researchers on the locals, this village in terms of cultural aspect is of the Mataraman culture; the people are all of Javanese natives as well (residential interviews, 2020). Their daily lives heavily rely on the byproducts of farming, trading, homemade crafts business, not to mention that some of them are unskilled labors. When interacting and communicating with fellow Ampelgading residents, they use Javanese in Mataraman dialect even though the village is located on the border of Blitar and Malang.

2 Theoretical Framework

Multilingualism is a source of interaction in a society in which there are languages with different task variations during application in society. Furthermore, multilingualism is a phenomenon that is always present in society as a tug of war between culture and language variations that are maintained in a society [2]. In addition, this multilingualism can occur in societies consisting of those who have various ethnicities [3]. Many perspectives on the phenomenon of multilingualism emerge in the community in relation to varied forms of language and social functions that underlie the occurrence of language variants. Speakers more often use language variations in different situations. This causes each language to have the possibility of being left out depending on how often the situation related to the language is
A speaker’s behavior in the multilingual society generally makes use of the language’s superior aspect, where they are held in high esteem by using a prestigious language variety. Language that is considered as inferior tends to be abandoned and some are even being refused to use. Many educated people encourage inferior language not to be used even though they speak it in everyday conversation. Big attention to superior language is emphasized by humans as a form of suitability for functions that overrides the ability of the criteria of a language in certain situations [4].

The variety of superior languages in a multilingual society is a language that is set as a formal standard, which is a language that tends to be spoken in social interactions and used as rules or references in the correct use of language. Writing inferior languages is difficult because of the lack of established pronunciation rules, but in many cases, very few individuals want to write in an inferior language [4].

Language maintenance is a defensive effort against the tendency of language shift. Awareness of a nation to maintain its identity is a system of values for the nation. This is needed when there is a tendency for language shift. As one of the objects of sociolinguistics studies, the phenomenon of language maintenance is very interesting to study. The concept of language maintenance is more related to the prestige of a language in the eyes of the supporting community. As exemplified by Danie that the decline in the use of several regional languages in East Minahasa is caused by the influence of the Malay Manado language which has a higher prestige and the use of Bahasa Indonesia nationwide [5]. However, there are times when the first language (L1) speakers, even though the number is not that much of significance, can withstand the influence of the use of the second language (L2), which is more dominant.

Another concept is more clearly formulated by Fishman [6]. The maintenance of language in a multilingual society, on the one hand is related to the change and stability of language use and on the other hand is related to psychological, social and cultural processes. One of the issues that is quite interesting in the study of language shift and maintenance is the powerlessness of the minority migrants to maintain their native language in competition with the more dominant majority language. The powerlessness of a minority language to survive follows the same pattern. Initially it was a minor contact with the second language (L2), so that they knew two languages and became bilingual, then there was competition in the application and finally the original language (L1) shifted or even became extinct over time.

In general, schools or educational areas are often the cause of language shifts because schools always introduce second languages (L2) to students who were originally monolingual, and turned them bilingual who eventually abandoned or shifted their first language (L1) aside. Another factor which is highlighted by sociolinguistics experts is matters relating to age, sex, and frequency of contact with other languages. The study of the various cases above provides evidence that no single factor can stand alone as the sole supporter or cause of language shift and maintenance. Therefore, not all factors mentioned above must be involved in every case.

3 Review of Related Literature

Research on language maintenance has been explored extensively in prior studies. The first research was conducted by Sumarsono [6]. In his research report regarding the language maintenance of the Loloan Malay language in the Loloan village which belongs to the city of
Nagara, Bali [5] there are several factors that cause the language to survive as follows: first, their settlement areas are concentrated in a place that is geographically separated from the residential areas of Bali. Second, there is tolerance from the majority of Balinese who want to use the Loloan Malay language to interact with the Loloan minority, although Balinese language remains the central medium in the conversation. Third, members of the Loloan community possess their own religious values as Moslems which are not able to accommodate Balinese society, culture and language. Fourth, there is a high level of loyalty from the members of the Loloan community towards the Loloan Malay language as a consequence of the position or status of this language which is a symbol of the self-identity of the Muslim Loloan community; while the Balinese language is considered as a symbol of the identity of Balinese Hindus. Fifth, there is a continuous flow of language transfer by the Loloan community from the older generation to the next to preserve their mother tongue [6].

The second study was conducted by Setyaningsih [7]. In her research, the focus raised was the maintenance of the Javanese Samin in Blora. The results of the study show that Samin community tends to be loyal to the language because of their historical background, tradition or culture of Saminism, an ideology that has been embedded in their beliefs.

The third research was conducted by Ramadhanti [8]. This study was discussed about Interactional sociolinguistics. Interactional sociolinguistics is one of the approaches of discourse studies that rely on real expressions in the social context based on the views of Gumperz and Goffman. The focus of the analysis lies in the interpretation and interaction based on the relation of social meaning and linguistic meaning. The result of research indicates that the form of characteristic behavior in students’ speech of Minangkabau culture background is seen from the speech given the students always pay attention to the said partner so that they can choose the right word is used in speaking. By observing the style of “Kato nan ampek” in speaking will appear character of Minangkabau people who speak with full advice, compassion, and wisdom. In addition, it shows the spirit of solidarity, caring, and a sense of responsibility in life.

Based on previous research as described above, this study utilizes similar concepts pertaining the three previous studies which are equally focused on language maintenance. While in terms of objective, this study has many similarities with previous studies, which is to get a bigger and clearer picture of the factors influencing the maintenance of native languages. However, what distinguishes it from the two previous studies is the location of this research focus, which is on the boundary area of the community. Therefore, this study focuses on the language maintenance near the boundary region to acknowledge the maintenance factors carried out by the community where the existence of the Javanese Krama language is held in high esteem.

4 Method

This study has used the sociolinguistic approach. While the methodological approach used is a descriptive qualitative approach. This approach details the actual use of the language, such as the description of patterns of language/dialect usage in a particular culture by speakers, topics, and settings [5]. This is in conjunction with the statement proposed by Criper & Widdowson [9] in that the sociolinguistic approach examines language in use, with the aim of examining language convention and its connection with other social factors in consideration.

The qualitative approach is an approach that intends to understand the phenomena about the research subjects’ experiences such as the realization of behavior, perception, motivation,
actions, etc. through the descriptive use of words and language [10]. According to Zuldafril and Muhammad [11] was born qualitative research is a research based on descriptive data in the form of words written or oral of people or observed behavior. This qualitative research is an attempt to understand other linguistic phenomena under this particular scope. Descriptive qualitative research emphasizes understanding of problems in social life based on the conditions of reality or natural settings that are holistic, complex, and detailed [12].

Data collection was carried out by observation, interviews, documentation [13]. The listening was done by listening to the language in use. The data collected was in the form of utterances spoken by the people of Ampelgading, Selorejo, Blitar. Listening method consists of basic and advanced techniques; the former being a recording technique in which the researcher recorded individual's language usage, and the latter being free listening technique involving speech, in which the researchers were not involved directly into the conversation between natives [14]. The note taking technique as the next advanced technique was also used to collect data. The second method used in data collection was interview. The method was used to collect secondary data, that was data in the form of background information on Javanese language maintenance. The proficient method is a method of collecting data in which researchers conduct interview with the speaker of the language or informant [15]. The basic technique of this method is the provoking technique, in which researchers lure someone to talk. The advanced technique of this method is the technique of face-to-face interview, where the researcher conducts interview directly with the informant [16]. The implementation of this method was followed by the note taking technique.

The data of this study were in the form of fragments of conversation by speakers involved in various social interactions in Ampelgading. The environment studied was within the family affairs, social interaction, farms, schools, government, and other community activities. The use of language occurs naturally from natural speech events in the village community in daily communication. The data source is the subject of research [17]. The data source in this study is the conversations compiled from the people of Ampelgading, Selorejo, Blitar who use Javanese Krama.

Meanwhile, the methods used in analyzing the data of this study were through the stages (1) data reduction, (2) data presentation, and (3) data conclusions. Then to find out the factors causing it, an interpretation of the use of language and factors that cause language to occur was conducted, and (4) drawing conclusion on the maintenance of Javanese language and the factors influencing the process of language maintenance.

The respondents involved in this study were Ampelgading villagers who were conducting social interactions in various domains. Meanwhile, the object of research was Javanese Krama language, which was extensively used by the villagers.

5 Discussion

Language maintenance happens for some reasons, and those reasons are in fact inseparable from the way the language is preserved or maintained, in this case, the Javanese Krama language. Based on the observation, interviews, and literature studies, the maintenance of Javanese Krama language in the Ampelgading community occurred in the domains of family affairs, festivity event, neighborhood meetings, recitals, and housewives social gathering.

In the realm of the family, Javanese Krama is maintained as the consequence of its use among family members, especially parents and their children. The conversation took place by a 38-year-old mother with her 8-year-old daughter. The example is as follows:
Mother: “Ndak, Sampeyan mpun adus?” (Daughter, have you taken a shower?).
The child answered: “Dereng, Bu” (Not yet, mom).

This fact shows that Javanese Krama is used or occurs in the realm of the family. Furthermore, in the realm of festivity, there was also a conversation that used Javanese Krama. It can be seen in the conversation conducted by a 68-year-old man as follows:

The host said: “Monggo, kula aturi mlebet ing ndalem, amergi genduri sampun badhe dipun wiwiti” (Please, come in to the house, because the feast is about to begin).

Then the guests answered in unison: “Ingghi” (Yes).

Then in the neighborhood meeting, there is dialogue that is carried out by adult males aged 45-50 years, there was this particular exchange:

A participant: “Bapak-bapak, monggo bilih wonteng ingkang badhe paring saran, ing rembagan menika saget mbetahaken sedaya pikiran lan asurujukan sedaya” (Gentlemen, suggestion is welcome as this meeting really needs the thoughts and approval of all).

At the meeting, there was a participant who said:

A participant: “Kula gadah usul, pripun bilih warga kedah urunan damel kas RT, supados bilih wonten keberahan saged dipun damel kebetahanipun warga” (I have a suggestion, what if the residents are obliged to contribute to the funding to the neighborhood community that can be used in the case of emergencies).

Then the other participants answered: “Sarujuk kula kalian usulan Pak Warsito” (I agree with Mr. Warsito’s proposal).

The former conversation proves that the Ampelgading community uses Javanese Krama as a means of communication to convey their ideas and proposals. The use of Javanese Krama was also found in the realm of religious event. At the opening of the event, it was performed by a 72-year-old man, the organizer or host said:

Host: “Maturnuwun kula aturaken dumateng the rawuh sampun ngalenggana dugi wonten dalam bapak Nasir menika satuhu dipun sawuni doa kantos waasan Yasin saha tahlil” (Thank you to all those who are willing to be present at Mr. Nasir’s house to pray together to recite Yasin and Tahlil).

And finally, the use of Javanese language Krama was also encountered in the area of housewives social gathering. This is evidently done by a 40-year-old woman with the following conversation:

A housewife: “Ing dinten menika, ingkang pikantuk arisan nggih menika Ibu Suwanti. Mekanten kula aturaken, maturnuwun” (Today, the recipient of the money is Mrs. Suwanti. Thank you).
The excerpts or fragments of the conversation above prove that Javanese Krama is still extensively used in those particular domains. Based on the above conversations, we can draw out the factors causing the emergence of the language maintenance of Javanese Krama by the Ampelgading community. In detailed, these factors can be described as follows:

1. **Javanese is the Mother Tongue**
   The people of Ampelgading village always use Javanese language in their daily life. This is because Javanese language is the mother tongue for the people of the village, therefore, the Javanese language atmosphere is very well pronounced in their communication. Javanese Krama is used due to its influence as the mother tongue that is always deposited in the family environment so that this attitude becomes a habit for the society to keep using the Javanese Krama.

2. **The adult villagers dominate the language mastery of Javanese Krama**
   In general, most of Ampelgading villagers, especially middle-aged people (Between the ages of 40 and 50 years), only master Javanese. They still master Javanese Ngoko and Krama. This condition makes most of the adults in the society dominantly use Javanese especially Krama on various occasions of social interaction such as in social meetings. In addition, in the domains mentioned above, the Javanese language is generally used as a means of communication with strangers or with people whose social status is higher.

3. **The fear of being considered arrogant if not speaking in Javanese Krama**
   In Indonesian, there is a specific proverb expressing how courteous a man is to not forget his origin: *Bagai kacang lupa akan kulitnya*: means someone who forgot his origins. This expression fits the effort Ampelgading community has put through in maintaining the Javanese Krama language. This is because most of them consider that people who do not use Javanese language in everyday communication will be regarded as a person who forgot the origin or is simply arrogant. For example, if there is a local-born, raised in Ampelgading moved to the city, then returned to the village and used Indonesian to communicate with other locals, then the person will be treated as arrogant. With this stereotype, parents are always encouraged to use Javanese language to communicate with their children. They also assume that their children would be able to speak Indonesian by themselves when they attend school as the language used in school is also Indonesian.

4. **Javanese Krama is regarded as a form of politeness**
   By using the Javanese Krama in various communications, one is considered polite and appreciative of other people or interlocutors. This is because Javanese language is known to have many levels of speech. Therefore, the community considers that people who use the Javanese Krama are ethical and well-mannered.

5. **Parental awareness to teach Javanese Krama to their children**
   Close and intimate relations among speakers, e.g., husbands and wives, lead to the use of Javanese language in daily communication. The use of Javanese language shows how close a relationship is between family members. The educational background of parents also has a specific role in supporting the matter. Parents who are aware of the importance of implanting ethics in their children’s behavior will educate their children to speak in Javanese Krama, resulting in a proper communication where the children employ Javanese Krama and parents employ Javanese Ngoko. Such action is significant for children to show their respects and honor their parents in everyday interactions.
6 Conclusion

Based on the results of the data analysis, it is conclusive that there are five factors that encourage the community of Ampelgading to maintain the use of Javanese Krama in their daily interactions: the pride of having Javanese language as the mother tongue, the influence of age in mastering Javanese Krama, the fear of being considered arrogant, the courtesy in mastering Javanese Krama, and last but not least, the motivation for older generation to pass down the legacy of Javanese Krama to their offspring.

References

English Learning Motivation and Learning Practices in Indonesian Primary School Context: Parent and Teacher Perspectives

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Abstract. This present study explores parents’ motivation in having their children enrolled at international school or bilingual school and teachers or educators’ motivation in providing English as the medium of instruction in the school. In addition, this study also examines the ecology that parents (n=14) and teachers (n=26) provide for children to develop their L2 proficiency (both at home and at school). This study is rooted in the framework of qualitative research. Moreover, the data were taken from online asynchronous computed mediated interview using structured-interview. Interview items for parents and teachers is adapted from Gardner’s [1] Attitude Motivation Test Battery (AMTB) and from Dewi [2]. Interview data were analyzed based thematic analysis, looking at the emerging themes from data. This study revealed that parents’ motivations for enrolling children in bilingual or international school were more integrative than instrumental. English as a lingua franca within the context of multicultural world has motivated parents and teachers to introduce English at the early education. Bilingual approach was found effective in English delivery system for social and cultural consideration. As part of the efforts of responding to the digital era, both parents and teachers bring multimodal sources (technology-based sources) in enhancing English learning.

Keywords: Multicultural, Bilingual, English as Medium of Instruction (EMI), L2 Proficiency, Motivation

1 Introduction

English has been widely acknowledged as an international language or lingua franca that majority of people around the world use to communicate across countries. Within multilingual and multicultural realities nowadays, English mediates people across the globe to communicate each other. In Indonesian context, the fundamental importance of English mastery has driven Indonesian government to issue educational policy where English is the first main foreign language taught as a compulsory subject in school since Indonesia’s independence in 1945 [3]. To respond to global competitiveness, Indonesian government in 2003 issued the frameworks and guideline through National Education System Law No. 20 of 2003 as to encourage top schools to upgrade its status for international standard school (ISS) where English was a medium of instruction for all subjects taught in classroom. People appreciated the regulation designated along with the demand of learning English, although the regulation was ceased in 2013 due to the decision of Constitutional Court with the consideration that international standard school brought threat to national identities. Although the new 2013 curriculum to some degree reduce
allotted hours for English subject, the attention put by people and school to the need of learning English for Indonesian young learners continues.

The demand of learning English is increasing particularly with the presence of international companies in Indonesia where the employee is required to be able to speak English. As a result, English is not only taught by the formal institution such as school but also by the informal institution such as a community learning group or a tutoring institution. The emergence of the demand of learning English in Indonesia can also be seen from the evidence that some schools for early education level like kindergarten and elementary schools start introducing English as the subject of learning. Even, many schools starting from primary schools to high school offer international class program or declare themselves to be international standard schools where English as the medium of instruction (EMI) in classroom. In 2018, there were 198 international schools in Indonesia, and Indonesia was ranked to be the country with the highest number of international schools, followed by Thailand (192) Malaysia (187), Singapore (119) and Vietnam (118) [4].

Responding to this phenomenon, Manara [5] examined English teachers’ perception about the position of English and Indonesian language revealing that eighteen participants share a common perception that English provides access to globalization, and learning English is expected to assist them to compete internationally. However, she found that although the dynamic interaction occurs between English, Bahasa Indonesia and globalization, the fear of losing Indonesian language as containing social and local identities needs to be our concerns. The commodification of English has raised its prestige bringing about to being perceived as higher and more superior than Indonesian language.

Albeit the cease of ISS in Indonesia, many private schools offering English as a medium of instruction were growing in numbers with the name of “international” school, bilingual school, or national plus school [5]. This indicates that both parents and school administrators share the common perception of the need of providing students with English as a medium of instruction. On the other words, English still becomes the highly sought commodity in Indonesia. The use of English as medium of instruction has also been argued to be related to access to good education and employment [6]. This paper argues that English has been regarded as importance for students nowadays since the globe becomes borderless as a result of information and communication technology (ICT) where everyone can communicate across the globe through online platform and physical contacts in multicultural worlds. Within this context, this study explores parents-children’s motivation in studying at international school or EMI-based schools and teachers or educators’ motivation in providing English as the main instruction in the school. Primary schools are chosen in this study as the research in this context has been inconclusive regarding the need of introducing English in the early age or focusing more on national and indigenous languages. Insights from both parents and educators will provide better understanding about this issue. In addition to motivation, this study also investigates the efforts or practices designed by both parents and schools/educators in facilitating the development of English proficiency. This study is worth conducting to provide an insight of how parents and educators perceive the role of English in local and global context within multilingual and multicultural contexts, and the efforts or best practices of the ecology of L2 learning made to facilitate their students or children English developments. The issue of intercultural competence by learners enrolled in this international school is also elicited implicitly.

The research questions are formulated as follow: 1) What are the parents’ motivations to have children enrolled in international or bilingual school? 2) What are the teachers’ perceptions about how English should be taught in international or bilingual school? 3) What are the efforts made by parents and schools to facilitate the development of L2 proficiency?
2 Research Method

This study is rooted in the framework of the combination between qualitative and quantitative research. It is qualitative since this research aims to understand the “complexity” of the data (interview) through interpretation and reflection to establish the meaning [7]. Moreover, this research concerns with using data sources to collect “thick description” [7]; thus, the data were analyzed into narrative description, interpretation and textual. In addition, as to support the qualitative data, this study is quantitative particularly descriptive quantitative in a way that the data collected involved questionnaire data.

This study involved parents and teachers or educators from bilingual or international schools in Malang. International schools are defined as schools which implement English-only policy in the classroom, while bilingual schools refer to school which implement bilingual approach in teaching English.

Questionnaire and interview are the main instrument chosen to collect the data. The questionnaires deal with the general information regarding the perception of parents and teachers about the role of English and what are the practices designed to facilitate the presence of English ecology. Questionnaire for parents is adapted from Gardner’s [1] Attitude Motivation Test Battery (AMTB), and interview questions are adapted from Dewi [2].

Purposive sampling is employed in data collection. The criteria to be met for participants involves teachers and parents at fourth grade from international school or bilingual school. Fourteen parents (n=14) and twenty-six teachers (n=26) involved in online asynchronous computed mediated interview using structured-interview [8]. The data collected were about the teachers’ attitude and teaching practices in supporting English learning development for children at schools.

After the responses are collected, they are analyzed in terms of the motivation of parents and teachers in introducing English for their children or students, the efforts they have applied in facilitating their English development. Data are inductively analyzed based on the theme emerged from the data for interview data, and survey data are descriptively computed in terms of percentage.

3 Findings and Discussion

This study scrutinizes the parents’ motivations to have their children enrolled in bilingual or international school, the teachers’ perceptions about how English should be taught in EMI-based school, and the efforts made by parents and schools to facilitate the development of L2 proficiency.

3.1 The Parents’ Motivations to have their Children Enrolled in Bilingual or International School

Fourteen parents (n=14) involved in this study consisting 64% from international class program and 36% from bilingual class program.

Regarding the first concern of this study about parents’ motivation to have their children registered in bilingual or international program, this study revealed that there were several reasons for parents to have their children enrolled in bilingual or international program. In this paper, parents’ goals were clustered based on theme to avoid repetition and overlapping. Their
goals were to provide a conducive environment for English skill development, to communicate using English with other students and to maintain their acquired English, to be competent users of English, to have more flexible learning system provided by school, to have a wider knowledge of the world, to equip children with adaptive character when dealing with English-speaking people and Indonesian people, to provide children with English learning from the early education, and to make children become competent users of two languages, Indonesia and English.

In addition, other reasons declared for choosing the schools were that 50% parents assumed facilities and programs in bilingual or international schools were better off than other regular schools, and 14% parents believed that schools support and facilitate children’s talents and skills, while the rest informed that schools provided convenient environment for learning, and had more qualified teachers.

Beyond this motivation, the fundamental thing to investigate from parents’ perspective is their attitude about the importance of English learning for their children. This study found that parents found English was perceived playing an essential role in children life for several reasons. First, English was considered as an international language or *lingua franca* in this global and multilingual era so that the ability to master or use English was fundamental. Second, learning English would make children understand and get more knowledge from many parts of the world and to know the other cultures across the globe (intercultural competence perspective). Third, English as an international language needs to be learned for future active role in international level. Fourth, digital-based information particularly in social media was mainly in English so that English mastery played an essential role. Children can further express their English in social media as well. Fifth, English will be used in daily communication in Indonesia in the future (bilingual or mixed language). Sixth, English will play a key role in the future especially for global information literacy exchange, including scientific exchange. They can get contact with other people across the world through the use of information and communication technology (ICT).

Furthermore, in relation to the parental efforts in facilitating the development of English learning at home this study demonstrated that parents provided some supports for English learning development including using English for communication at home, providing English books, learning and practicing pronunciation and speaking, providing internet and online English TV channel subscription as well as access to YouTube, and accompanying reading English stories. Most parents confirmed that they used English for daily communication to some degree with their children, and some confirmed using English occasionally. This suggests that most parents are able to communicate in English with their children. All this information only illustrated how English supports are given at home.

In addition, 28% parents confirmed that they provide English books, 21% parents provide an access to online English TV channels. 7% parents mentioned they did not let their children to get enrolled in English course. The rest of parents declared they facilitated children’s English development through online games, English books, YouTube, and practice of using English for communication.

Among the issue of introducing second language at the early age is how parents facilitate their children’s mother tongue (first language). This study also examines how local language is developed and facilitated by parents. The study found that parents used both local language and English at home, and that local language is also supported by social surrounding and extended family.

As set out above this study demonstrated several efforts and practices at home for children. In terms of parental supports outside home, this study found that only 3 out of 14 parents
facilitated English course for their children. Meanwhile, the other parents provided some supports, such as joining English competition including story-writing and story-telling and encouraging to have a videocall or communication with their peers in English. This suggests that parents felt that English learning at school and at home were sufficient enough to facilitate the development of English.

This study also examined parents’ perception about the programs and practices of English development at school. This study found that parents to some degree felt satisfied with the schools’ programs as indexed by the use of English as the primary language used at school, interactive teaching and learning methods in facilitating children’s talent and English skills, and qualified teachers. However, some suggestions were made for school including the need for more active discussion at class and more conducive environment which could push the children to use English at school without any social and cultural burden.

In addition, parents mentioned some suggestions which could be taken into account by school for better improvement. Those covered the need for more English native speakers, condition or environment that set up natural English conversation, teacher training to make teachers more active users of English, more programs of collaboration among international schools, programs for establishing self-confidence for children in using English, clear English hours, more conversation or speaking hours, and more projects encouraging global awareness.

3.2 Teachers’ Experiences in Developing English Teaching and Learning Practices in Bilingual or International School

Twenty-six teachers (n=26) from bilingual and international schools participated in this study. They were from different grades including 27% from grade 4, then 23% from grade 6, 19% from grade 5, 15% from grade 3 and the rest were from grade 1-2. Teachers’ qualification was undergraduate degree (96%) and graduate degree (4%). They had an average of 7 years teaching experience. The teachers were 73% from bilingual program and 27% from international program/school. They involved in online asynchronous computer mediated interview using structured-interview. The data collected were about the teachers’ attitude and teaching practices in supporting English learning development for children at schools.

This study revealed that the motivations driving teachers to teach English at either bilingual or international class program were to develop English communication skills, to have global and multicultural insight or knowledge, to prepare for future career requiring the use of English at this global era, to prepare children in the global competition, to equip learners with the skills and knowledge needed for higher education level particularly at overseas education level in the future (intercultural competence), to make students updated with any news across the world (global competence), and institutional duty to implement English as the institution has a joint collaboration with international education institution such as Cambridge.

In addition, teachers also showed some points of the importance of introducing English at the early education level and in the future of the children’s life. They involve the evidence that Indonesia has been one of favorite tourist destinations, developing English and mother tongue, English as lingua franca as a language needed for education and workplace purposes, the belief that language learning can be fully developed at the early ages, also most information in digital technology including social media available in English.

Regarding structured teaching and learning activities or practices applied at schools in order to develop students’ English learning development, teachers illustrated some efforts and programs. First, the time allotment for English subject 3 times a week, implementing national and international curriculum at school, English as medium of instruction in instructional
process, encouraging students and all teachers to communicate in English on a daily basis, conversation lesson, active annual participation in Global Youth Summit, one-hour play and song in English in every month, hiring native speakers, conducting English campaign, Cambridge test, and conversation, the use of English everyday obliged to every person at school, conversation class with native speakers weekly, English day, and subjects other than English taught in bilingual with English references (Content-language integrated learning/CLIL).

Teachers also made some efforts to maintain and develop English development outside schools. The supporting activities include assignment or homework, projects to interview in English, handout/worksheet to do, recommendation to join English courses, encouraging to use English through social media, teacher-student communication using English via telephone or electronic communication, English communication practice with parents, and providing some links to watch at home to independently develop students’ English skills.

This study also found that teachers believed that the children’s English development was best supported by the collaboration between teachers and parents. Some suggestions made by teachers for parents were practicing English with the child, providing access to English video or movie, providing gadget and access to internet allowing children to develop their English using online resource and applications, getting children enrolled English courses.

3.3 The Efforts Made by Parents and Schools to Facilitate the Development of L2 Proficiency

In this pandemic situation, some challenges in teaching English were also described by teachers. They involved the limited access to monitor students’ progress, particularly speaking skills, lack of innovative teaching which motivating students in online learning, lack of students’ understanding toward materials, limited time to interact with students through video call to every student, low bandwidth internet connection interfering the clarity of instruction which in turn avoiding understanding and comprehension, and lack of English conversation practices through online platform. One of the responses was “during this pandemic, students are asked to read stories and watch shows in English and then to give feedback. Challenges: making a lesson plan that can increase students’ creativity and minimize boredom in learning English that they have to do online”.

3.4 Discussion

Multilingualism and multiculturalism become the norm in this multilingual and multicultural world. Within this regard, the need to learn English as a lingua franca or language acceptable across the globe for communication or cultural exchange has been widely acknowledged. This study explores parents’ motivations for enrolling their children in bilingual or international school where English becomes the medium of instruction (EMI). This study found that parents’ motivation includes providing a conducive and supportive environment for English learning and use from the early ages, facilitating children to be competent at two languages (Indonesia and English), maintaining the acquired English, and developing children’s adaptive character and global competence. Those motivations demonstrate that parents are aware that English mastery is substantial in children life. In addition, they also mention their belief that English has now been acknowledged as an international language or lingua franca where information sources are now delivered in English and people from any part of the world accept English as a means for communication, and that to win to global competition children are required to be proficient in English besides to be multiculturally competent.
Although the motivations by parents above have an indirect effect on children’s learning, parents’ motivation will lead to their best efforts to facilitate children’s learning success. In other words, parents’ motivation will indirectly influence children’s motivation in learning English. As theoretically explained, motivation is one of the factors contributing to the success of language learning success [9][10]. Motivation, according to Troike [10], is the desire to attain the goal. It is a kind of strong desire to learn something and thus becomes the key factor that encourages the learners to keep active to achieve the desired target. As Dornyei [11] stated motivation has been widely accepted by both teachers and researcher as one of the key factors that influences the rate and success of second or foreign language learning. Instrumental Motivation is the learners’ interest in learning a language for getting essential qualifications and improving career prospects. Meanwhile, integrative Motivation is the learners’ desire to learn a language so that they can communicate with confidence with a speaking community [1].

Looking at the overall motivation described by parents, parents’ motivations to children in learning English are more integrative than instrumental in nature because they did not mention specific goal and period in enrolling their children in English-instructed schools. Empirical previous evidence reveals that Indonesian L2 learners, according to some previous studies are more integrative in the literacy factors, for the example, when they learn vocabulary from reading English book, listening to and watching English songs and movies, playing the game [12]. However, in East Asian setting motivation is more instrumental to meet social and parental expectation [13]. The difference of the finding may be explained from variability of the participants, for instance parent-children vs. university students.

This study reveals that parents and school teachers share the same perception about the importance of English in this global era. English was considered as an international language or lingua franca in this global era so that the ability to master or use English was fundamental, and that learning English would make children understand and get more knowledge from many parts of the world. They can also learn other cultures from other countries. This notion is known as intercultural competence). This finding confirms previous study that parents and school administrators share the common perception of the need of providing students with English as a medium of instruction [5].

Parents and teachers also expect that their children or students can later have a competence required for global competition, such as intercultural and global competence. The schools want to prepare the learners to be able to compete internationally in the future. This result is in line with the evidence that some education institution from elementary school and high school offer English instruction, arguing that it is relevant to people or local aspiration to give children or learners competitive language skills to compete in the global world in their future [14]. However, the context of the schools in this study that provide English as a medium of instruction has been a trend that many primary schools have decided to drop indigenous languages replacing them with English subject [15].

Despite the motivation to teach or learn English for early education, there is an issue about the development of local language or Bahasa Indonesia. It is assumed that learning English from the early age will hamper the acquisition and development of mother tongue or local language. Within this concern of the need to maintain and develop local language, it has been recommended that for ASEAN countries, involving Indonesia should postpone English at primary education to provide space for indigenous languages [16]. Responding to this issue, this study reveals that parents and teachers did not neglect the use of first language at home or schools. They use both local language and second language for their daily communication practices. Bilingual approach is the option that both parents and teachers take as the best option for English learning at the early education. Furthermore, Kirkpatrick’s idea is further developed
in a way that learning other languages and other cultures are also essential. Besides learning English and local cultures, it is also recommended that Indonesian learners are equipped with ASEAN cultures [17].

Furthermore, this study found that the use of English and Indonesia as bilingual approach has been used at home and school in this study. English-only approach or monolingual approach has not been found effective in teaching and learning English for children in this study. They mention about 40-50 of using English-Indonesia in their English learning and communication. This seems reasonable for some constraints found, such as children’s local language and English on the progress, less English proficient for some parents and teachers (particularly for non-English teachers) and other related factors. Beside bilingual approach, thus study also demonstrates that teachers apply Content-language integrated learning/CLIL in teaching English, particularly for subjects other than English, and they considered this approach to be a good option in developing L2 proficiency.

The use of multimodal resources (books, audio, visual and video) in enhancing English learning and communication reflects the awareness of parents and teachers in terms of the use and advantages of incorporating technology in language learning nowadays. This attitude should be positively maximized in the era of digital disruption where sources of learning can be from online sources involving many multimodal literacy resources. The availability of digital-based information particularly in social media and global information literacy exchange should be introduced to children on parents’ and teachers’ guidance.

4 Conclusion

This present study has revealed that parents have their children enrolled in either bilingual or international schools for some reasons. First, they want to see their children motivated to learn English since elementary level of education. This is due to the fact that practice makes perfect. Next, parents found English has an essential role in children life since it is considered as an international language or lingua franca in this multilingual and multicultural world so that the ability to master or use English is fundamental. In addition, digital-based information such as in social media is mainly in English so that English mastery plays an essential role. Regarding teacher’s perception about how English should be taught in EMI-based school, some responses can be drawn. Implementing both national and international curriculum at school, using English as medium of instruction in teaching process, encouraging students and all teachers to communicate in English on daily basis are considered as efforts to expose students to English. Recommendation is addressed to future researchers, in which further study should address the issue of students’ perception in learning English: advantages and challenges from different levels of education from elementary, secondary and high school levels.

References

Viewing Indonesian Cultural Identity Through Korean Vlogs

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Abstract. It is interesting that many Koreans talk about Indonesia, which is the reason that some Koreans create vlogs about Indonesian culture. The growing number of Korean youtubers that talk about Indonesia is the reason for this research, which aims to analyze: 1). How Korean youtubers describe Indonesian cultural identity through Korean’s point of view, against Western’s stereotypes about Eastern; and 2). How those youtubers participate in preventing the spread of Covid-19 through their vlogs. Self-orientalism is applied as the main theory, where Eastern placed themselves as ‘the other’ in seeing other Eastern, which purpose is to earn a place in a system dominated by Western. It could also be used to construct one’s cultural identity, claiming cultural authenticity by using Western’s stereotype which is already familiar for others. This research is a qualitative descriptive research, analyzing the narrations, comments, and dialogues found in the vlogs about the description of Indonesian cultures as data. Discussion focused on how Koreans see Indonesian cultures through their point of view. It also aims to see how those youtubers play an important role in preventing the spread of Covid-19 by applying Fiske’s vertical intertextuality in analyzing the vlogs and the comments by the audiences.

Keywords: Vlog, Self-orientalism, Cultural Identity, Vertical Intertextuality, Covid-19, Indonesia, South Korea

1 Introduction

Seeing how K-Pop, or what is usually known as hallyu, really becomes popular all over the world, many Indonesians are interested in knowing more about Korean culture in general. Through internet, the world is familiar about hallyu 1.0 (K-drama), hallyu 2.0 (K-pop music), hallyu 3.0 (K-culture), and the newest one is hallyu 4.0 (K-style). Hallyu is one of the means that facilitate people from different countries to communicate with each other. The spread of hallyu and fans’ different ways of interpreting the meanings cause many glocalization of cultural products and various ways of representing fans’ cultural identity which are quite interesting to be analyzed. However, this writing focuses more on how Koreans see Indonesians through their own point of view.

As it is already known, many Indonesians are attracted in learning about Korean Culture, thanks to hallyu. Nevertheless, it seems that not only Indonesians become really eager in studying more about Korean culture, but also Korean people nowadays start to notice Indonesia and its unique culture. Indonesian people – who are fans of Korean culture – learn about hangul or Korean language, participate in some Indonesia-Korea events like festivals and others, buy some Korean products or the hybrid versions of them, and they even visit South Korea. In fact, on the other hand, since many of those Indonesians then manage to gain some Korean friends
and communicate with them, many of Koreans start to pay attention to Indonesia as well. Not only big Korean agencies like SM Entertainment that pay more attention to Indonesia because of the profit that they gain from Indonesians, but also many Koreans make an effort to learn Indonesian language, are quite eager to learn about Indonesian local culture and share them through their vlog or YouTube accounts because they are genuinely interested with the uniqueness of Indonesia. This reason is the one that inspire this research to be done.

Those Korean YouTubers, somehow, do a great job in promoting Indonesia to other people—especially Koreans—. Their vlogs are also being an effective way to remind Indonesians themselves with their own culture. Moreover, since those YouTubers are Koreans, somehow, they gain plenty of fans who actually are Indonesia K-Pop fans. By doing this, in some way those fans try to negotiate their identity as K-Pop fans in the form of consuming online popular culture. Not only those K-Pop fans want to reconstruct the K-Pop itself into Indonesian local culture, but also those Korean YouTubers try to put their videos into Indonesian taste since the beginning.

There are three famous Korean YouTubers that often upload these kind of videos, Bandung Oppa, Noona Rosa, and Hari Jisun. This research analyzes their videos related with the problem of the study. Those you tubers are chosen among other Korean you tubers for the number of their subscribers—which are dominated by Indonesians—and the content of their vlogs which are mostly about Indonesian culture or Indonesian products.

Nevertheless, it should be understood that those videos are still made through Korean’s point of view, means that Indonesian local culture here is seen by people who have different culture and value. Moreover, there are some possibilities that somehow their way of picturize Indonesian culture is affected by Western’s stereotype toward Eastern. That is why, the first question of this research is how those three YouTubers explain about Indonesians’ cultural identity through Koreans’ point of view, furthermore, against the Western’s stereotypes about Eastern, which will be analyzed by applying self-orientalism theory. The second question of this research is actually related with the condition nowadays, it is about how those YouTubers play any significant role in preventing the spread of Covid-19 through their vlogs, which will be analyzed using Fiske’s intertextuality.

2 Conceptual Framework

Self-orientalism theory is applied to answer the first question. Unlike orientalism which analyzes the relation between East and West of “self” and “other”, self-orientalism concentrates more on how East sees another one, while in some cases is influenced by Western’s stereotype about East. Stiffler [1] also stated in his research that self-orientalism can be applied to construct a certain cultural identity, by using certain stereotype from Western that is already familiar, to reach what they call as cultural authenticity. Since this research is about how South Korea YouTubers see Indonesia’s cultural identity through their point of view, this theory is seen as the most suitable one to apply.

Fiske [2], in his book entitled Television Culture: Popular Pleasures and Politics stated that “the theory of intertextuality proposes that any one text is necessarily read in relationship to others and that a range of textual knowledges is brought to bear upon it”. There are two kinds of intertextuality, horizontal intertextuality and vertical intertextuality. Vertical intertextuality is relation between primary, secondary, and tertiary texts, which makes it chosen as the approach to apply to answer the second question.
3 Research Method

This research is done by analyzing vlogs or videos by three famous Youtubers from South Korea: Bandung Oppa, Noona Rosa, and Hari Jisun. They are chosen for both their fame among Indonesian’s viewers and their Youtube contents which mostly talk about Indonesian’s culture and Indonesians’ life in general, even their descriptions in their accounts use Indonesian language. Bandung Oppa, by using Indonesian language, stated in his description that he is a Korean who loves Indonesia and Bandung. He mentioned that Indonesia makes him happy which urges him to creates videos for Indonesians. He already gained 888K subscribers with 77,131,523 views from his 324 videos. Noona Rosa with 763K subscribers and 91,929,802 views from her 175 videos mentioned in her description using Indonesian language that she is a Korean girl who used to learn Indonesian and stayed in Indonesia for a while. The last one is Hari Jisun, who already posted 400 videos and has 2,83 M subscribers with 530,861,841 views, described herself as “cewek korea yang cinta Indonesia” or Korean girl who loves Indonesia.

This research analyzed 11 (eleven) videos in total, which are three of them were taken from Bandung Oppa’s account, the other three were from Hari Jisun’s, and the rest were taken from Noona Rosa’s Youtube account. Those videos were selected as they were seen related with the issues analyzed in this research.

4 Result and Findings

4.1 Indonesian Traditional Culture

There is a historical similarity between Indonesia and South Korea that underlies solidarity in interpreting their identity as Eastern people, one of which is the shared memory of Japanese colonial experience as stated by Huat and Iwabuchi [3]. In addition, Cheng [4] states that cultural proximity is another aspect that creates similarities in narrative about “East” between South Korea and Indonesia. In this context cultural proximity is defined as the close relationship between two cultural positions is indelible. The vlogs of three South Korean YouTubers, Hari Jisun, Noona Rosa and Bandung Oppa uploaded on the YouTube platform illustrate this phenomenon. The three South Korean YouTubers who are fluent in Indonesian articulate a narrative about Indonesian culture - traditional and popular - from the perspective of fellow Eastern people by introducing and comparing Indonesian culture with South Korean culture.

There are several aspects of local/typical Indonesian culture that the three Korean YouTubers raise in their contents, including food, place and way of eating, Javanese language, traditional medicine, the system of living in society and work ethic. It is interesting to further investigate the narration built in their vlogs because by raising the narrative of the authenticity of Indonesian local culture in YouTube contents, these South Korean YouTubers offer a different perspective in discussing and perceiving modernity. Modernity is not always associated with the West, but also Non-Western. In this case, they raise a peripheral culture and are juxtaposed with global culture in social media platforms with a global audience. That is, modernity does not merely follow the categories offered by the West, instead, modernity is a universal set of problems to which there can be different, authentic responses, dislocated in time and place [5].
4.1.1 Indonesian Food, Place and Ways to Eat

Food, both Indonesian and Korean specialties, is the most common theme in South Korean YouTuber vlog uploads. This is very common, because food can reveal various kinds of information, such as the culture and identity of a society. Fischer et al. [6] asserts that “food not only nourishes but also signifies”. Food is not only something that is consumed by humans, but is also a cultural product that is embedded in a wider social and cultural structure and is manifested in the practice of people’s lives.

In a video upload, Noona Rosa specifically introduces and discusses traditional market snacks/cakes when she and her friends go to the Museum Angkut in Batu City.

![Fig. 1. Noona Rosa introduces Jajanan Pasar. Left: Klepon, Center: Tiwul, Right: Sawut (https://www.youtube.com/watch?v=YwME5oRSdUE, 00:06:5-00:07:15).](image)

Not only enriching the archipelago’s culinary delights, Jajan Pasar – snacks which can be found in traditional market – such as Sawut, Tiwul and Klepon are also valued as cultural heritages that symbolize the collective identity of a group as written by Bessire [7]. From the perspective of South Koreans, Jajan Pasar looks unique because of the addition of grated coconut which is not commonly found in Korean culinary delights, and its distinctive presentation with banana leaves also adds to the Indonesian impression of this food.

Interestingly, in this video, Jajan Pasar are not found in the traditional market as it is supposed to be, but in the Museum Angkut, one of the popular tourist attractions in Batu city. This is known as cultural transformation through a revitalization process, an effort to re-explore traditional culinary delights which are now considered as cultural assets. In a postmodern perspective, the concept of “the past in the present” is a cultural phenomenon that has implications for improving social, economic and cultural life. This ultimately leads to the concept of strengthening cultural identity. So, it can be said that traditional food is able to embody local wisdom through the diet and eating habits of a community. This is in accordance with the following research results by Shah [8].

Food and identity and the process of choosing and consuming food encompasses psychological, social, economic, cultural, and biological factors, all of which play a role in the cultivation of identity surrounding consumption of food.

Not only food, places to eat are also discussed several times in the video of these South Korean YouTubers. Indonesian places to eat that are shown in their vlogs are very distinctive and local ones, such as Angkringan and street food vendors.
Fig. 2. Indonesian Places to eat. Left: Warung Kaki Lima, right: Angkringan
(Left: https://www.youtube.com/watch?v=ntlYXv3MK8, 00:11:12-00:11:20;
Right: https://www.youtube.com/watch?v=v1XMidTOPvA, 00:01:27-00:00:29)

Pictures above are taken from two videos by two different South Korean YouTubers. The picture on the left is a video of Noona Rosa talks about her experience studies in Indonesia and discussing Warung Kaki Lima or street vendors. In the perspective of the two Koreans, the existence of street vendors is very important because it helps students who are too lazy to cook or go out to find food. Meanwhile, the picture on the left is Hari Jisun, who invites his younger brother to try to eat Nasi Kucing in Angkringan - a typical Yogyakarta street vendor which is famous for its small portions.

Food and identity expressions can be seen in the experience of eating out/buying food outside the home. Almerico [9] emphasized that “restaurants serve more than food”. That is, the place to eat does not only provide food, but also "emotional needs" of customers. When someone decides to buy food out, there are many aspects that are taken into consideration, such as prestige, the comfort of the place to eat, price, menu, and so on. Local eateries offer “familiarity and authenticity in food served. For those who do not share the ethnicity of an establishment, the experience allows them to explore the novelty of a different and maybe unfamiliar culinary adventure” [9]. This can be seen in the case of the Hari Jisun video, which asserts that Nasi Kucing is a menu that not only triggers curiosity but also a sense of horror because Korean people then analogize Nasi Kucing which literally translated as cat rice with chicken rice or squid rice. At first, they thought Nasi Kucing was a rice dish with cat meat dishes, but it turned out to be packaged rice with small portions like cat food.


A sense of solidarity as Eastern nations can be seen from South Korea YouTubers in drawing the similarities between Indonesian dining places which are considered marginal and similar eating places in Korea. Warteg or Warung Tegal in Indonesia is not a prestigious place to eat, but it is very popular. Warteg serves home-made specialties at very affordable prices. The following quote illustrates an incident when Hari Jisun invited his mother to eat at a Warteg.

Hari Jisun: (Warteg itu) kayak ‘banchanjib’ (atau bekbanjib) di Korea. Pilih beberapa lauk, dan bisa bungkus sama nasi seperti itu (Hari Jisun, 2018, 00:04:43).
Not only food and places to eat, one of the Korean YouTubers also discussed clearly the ‘correct’ way to enjoy certain foods and why Indonesians have the habit of using their right hand to eat. The following is one of the scenes captured in the Bandung Oppa vlog.

**Bandung Oppa:** Tapi kalian harus tahu ya, kalau makan di warteg harus pakai tangan kanan, karena tangan kiri dipakai untuk... begitu (Bandung Oppa, 2020 00:08:55).

**Fig. 3.** Bandung Oppa and Noona Rosa demonstrate how to eat with hand (Left: https://www.youtube.com/watch?v=22zI46ytjwU, 00:08:55-00:09:07; Right: https://www.youtube.com/watch?v=22zI46ytjwU, 00:04:12-00:04:23).

In general, Indonesians use spoons and forks to eat. However, in many areas in Indonesia, such as Java, it is common practice to eat by bare hand. More specifically, the use of the right hand to eat food is a culture adhered to by the community due to the influence of Islamic beliefs that consider the left hand as a bad or unclean hand.

### 4.1.2 Javanese Language

Javanese is known for the stratified speech words called *ngoko* 'low' and krama 'high' which allow speakers to show intimacy, respect and hierarchy among community members. This can be seen from the conversation between Noona Rosa (South Korean Youtuber) and online transportation driver from Malang, East Java below.

**Pak supir Grab** : “mimik” itu membahasakan menum untuk anak kecil. Tapi nanti kalo ke orang tua jadi “unjukan”.

**Noona Rosa** : Oooh. Unjukan niki enak. Benar pak?

**Pak Supir Grab** : Iya.

(Noona Rosa, 2019, 00:02:00)
As shown in the vlog, Noona Roosa is on her way to Pecel Kawi which is said to be one of the legendary culinary spots in Malang. On that occasion, she chatted with the driver about the Javanese language used by local people. The enthusiasm and curiosity shown by Noona Rosa is seen as positive attitude because actually in terms of language and culture, both Indonesian and Korean people tend to be communal, hierarchical, formal. In South Korea, socio-cultural factors - such as social strength, kinship, gender, status, occupation and age - play an important role in communication. Korean people understand politeness in language as "concept that is intricately associated with a linguistic entity known as honorifics – a system that encodes one’s deference towards speaking partners who are viewed as superior in age or in social standing". The notion of honorifics in Korea is in line with the hierarchy of politeness in Javanese which is actually a 'social contract' - the recognition of the existence of the upper (superior) and lower (inferior) classes that are applied in the 'communication contract'. This means that socio-cultural factors - such as social power, kinship, gender, status, occupation, and age - play an important role in communication.

4.1.3 Traditional Medicine

Herbal medicine has been practiced by traditional people of Eastern countries for thousands of years, and is increasingly being used in Western countries in conjunction with or as a substitute for medical treatment. In Indonesia, herbal medicine called Jamu has been widely used to maintain health and cure diseases since centuries ago. The Vlogs of the South Korean YouTubers also portray traditional Indonesian medicine which was considered unique and an attraction in learning Indonesian culture. In one of his vlogs, Bandung Oppa and one of his Korean friends tried to drink Jamu and gave the following comments:

**Bandung Oppa**: Bisa dibilang, ini minuman yang terbuat dari jahe. Ini juga diminum saat kita merasakan kedinginan.

**Jihyeok**: Sungguh?

**Bandung Oppa**: Tubuh kita akan jadi hangat. Kita akan tahu jika meminumnya.

**Bandung Oppa**: Ini rasa yang biasa diminum orang tua di Korea.

**Bandung Oppa**: Sekali lagi, Indonesia adalah negara rempah-rempah. Ada berbagai macam rempah-rempah yang ada dalam minuman seperti ini (merujuk ke jamu).

**Bandung Oppa**: Aku merasa kagum saat ada minuman seperti ini.

(Bandung Oppa, 2019, 00:02:51)

By promoting Indonesian traditional medicine and ingredients in their vlog, these Korean YouTubers want to provide another perspective on how a community maintains its health. This traditional herbal medicine (Jamu) reflects local wisdom because it originates from the culture and life of people from ancient times who embody human life and death as a natural cycle of life that synergizes with natural and universal energy. Furthermore, it can be concluded that this vlog intends to oppose the superiority of western medicine. This idea is in line with the conclusions of Yuen, Sonny and Yung [10] research as follows:

“Western medicine has a single-minded, materialistic approach that, basically, reduces all bodily function and dysfunction to material causes, mechanical mechanisms and structural flaws that can be thought of and studied in isolation from
those who suffer from them – the so called ‘science’, which relies on objective, demonstrable, measurable, and self-evident observations”.

4.1.4 System in the Society

Even though South Korea and Indonesia are both eastern countries, they practically have different society systems. Those differences may cause culture shock when Koreans visit Indonesia for the first time or vice versa. The first system mentioned here is wedding ceremony. As stated by Bandung Oppa in his video (Bandung Oppa, 2020), he respected Indonesians that still follow their own traditional culture during wedding ceremony. He also showed his regret that South Koreans nowadays prefer Western style wedding more than their own traditional one, since they think that Western style wedding looks more modern. Here, Bandung Oppa as someone from Eastern country just stated that Indonesia, as an Eastern country, still being “a place where family values, tradition, spirituality, morality, and hard work are valued” [11].

The second one is about what Indonesians call Banci, or drag queen, which is not something familiar for Koreans. In a collaborative video between Bandung Oppa and Noona Rosa, they talked about these phenomena, and instead of giving negative remark about those people that they accidentally meet quite often, Noona Rosa said that they were not only kind people but also funny in their own way (Bandung Oppa, 2019).

Here, cultural proximity is an aspect that they brought out to talk about this issue. Instead of talking about negative thing, they talked more about the similarities found in both countries, even though still they listed some differences.

The next thing discussed about this issue is transportation system. Bandung Oppa and his friend, Dongho, talked about online transportation in Indonesia which helps people’s high mobility in this era, (Bandung Oppa, 2019). Nevertheless, they also identified that drivers in Indonesia do not really respect the pedestrians, which is a dangerous thing to do.

The last thing discussed is about halal food, which is normal in Indonesia since most of Indonesians are Moslems. In one of her videos, Hari Jisun tried to buy some food in a certain Korean food restaurant in Indonesia. Since there were many questions asked about whether the products are halal or not, she tried to find the answer by confirming to the restaurant owner.


What Hari Jisun did here show that even though Indonesians tend to adapt culture from other countries, those cultural products are still localized through many ways, to adapt with Indonesian’s value. Related with Korean food in Indonesia, many Indonesians love to consume them, both because they want to identify themselves as hallyu fans by consuming something iconic, and the foreignness aspect in those culinary products.
4.1.5 Work Ethic

Through his video, Bandung Oppa stressed that Eastern is “a place where family values, tradition, spirituality, morality, and hard work are valued” [11]. People from Eastern really highly value the importance of their family values, their cultural traditions, spirituality, morality, and a great work ethic where people work hard to reach their goals. Nevertheless, this kind of quality was stressed more on Koreans rather than Indonesians.


What Bandung Oppa did here is a process that Huat and Iwabuchi (2008, 79) called as identification and distancing, a term used to call audiences of an Asian television programs from other Asian country. In this case, Bandung Oppa identified Eastern work ethic as something familiar, but he also mentioned about foreignness aspect, in which work ethic in Indonesia is far different from the one in South Korea.

By analyzing those narrations, those Korean Youtubers participate in a process that is called decolonization, which according to Griffiths et al. [12] is “a radical dismantling of the European codes and post-colonial subversion and appropriation of the dominant European discourses”. In other words, to show others about their own identity and to erase the traces of domination as result of Western invasion, they do it by involving other subordinated Eastern country.

4.2 Youtubers, Fans and Covid-19

Started from Wuhan, Covid-19 is now spread to many countries around the world, including both Indonesia and South Korea. People are forced to practice a better healthy life and be extra careful, although somehow people slowly become reckless and careless. This is where those Youtubers play a very significant role to remind people that this pandemic is not over yet, that they should stay alert and do their best.

It is already known that audiences are never passive. Audiences are active participants that produce their own meanings about the things that they consume, just as what Fiske [2] stated, “The moment of reading is when the discourses of the reader meet the discourses of the text”. Related to Fiske’s theory of intertextuality, the videos uploaded by those Youtubers are the secondary texts, while the audiences’ comments related to those videos are seen as tertiary texts. According to Fiske [2] “secondary texts play a significant role in influencing which of television’s meanings may be activated in any one reading”. Bandung Oppa, Noona Rosa and Hari Jisun show how important it is to always wash our hands or wear facemask every time we want to go some places when they promote Indonesian local culture in their videos. While mainly still talk about Indonesian culture or Indonesians’ way of life, they still remind the fans or their audiences that due to Covid 19 we need to change our habits. On the other hand, Bandung Oppa created some videos that particularly talk about Covid-19. In one of his videos, he created a video specially for comparing how Indonesian and Korean systems in preventing Covid-19, so that Indonesians may learn something useful there. Those kinds of videos will
slowly affect their fans, who will do the exact Covid-19 prevention to identify themselves with their idols.

![Image](https://www.youtube.com/watch?v=ug534jHeCrM, Left: 00:00:09 Right: 00:02:32).

Moreover, analyzing the comments in the videos related with those protocol is crucial, since comments show how much the meaning is interpreted by audiences. Most comments are showing positive attitudes from the viewers, especially for videos created mainly for talking about Covid-19, although not many comments – specifically for videos that focused on Indonesian culture more -- related with Covid-19 preventions are expressed there.

5 Conclusion

From the analysis, it can be concluded that Indonesia and South Korea are having cultural proximity, where both own quite various unique local cultures but still they have their own values related to that. By applying self-orientalism theory, it is concluded that those three Youtubers – who talk about traditional food, language, work ethics, social systems and others – still giving positive reviews about Indonesia even though they still think that some aspects are lacking, where South Korea’s system is better in those fields. These phenomena may happen because both Indonesia and South Korea are Eastern countries that understand about each other’s values, that they need to show it through their own point of view instead of from what Western already picturized about them or Eastern in general.

By applying intertextuality to see their contributions in preventing the spread of Covid-19, we can see how they play significant role in this matter. Not only they talk about how to live a healthy life by giving hints here and there, but also, they upload some videos specially made to talk about Covid-19. They talk about that because Covid-19 cases are quite threatening and worrying, which make it important to emphasize that we really need to change our way of life to make the situation better, and the positive comments that the audiences gave are parts of the prove that it is quite effective.

For the next researchers, it is recommended to apply other theories such as post colonialism, Occidentalism or orientalism to do similar research. This way, we may see how Western people nowadays see Eastern cultures, or how Eastern Youtubers see Western cultures and values these days, whether their stereotype is still the same or whether they already have new insights. It is also recommended to analyze how Indonesian Youtubers see other countries through their point of view, to analyze how they see others’ cultures and values.
References


The Online Use of Language for Communication in Tourist Village Community of Pujon Kidul Malang

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Abstract. The current language phenomenon is developing under the influence of situations and conditions that humans always execute, whether consciously or unconsciously. It is undoubtedly that the impact of human behavior on their language system and language choice leads to an inseparable bond between the former and its respective socio-cultural environment. This study aims to acknowledge the manifestation of language choice performed by the community of Tourist Village Pujon Kidul, Malang when they interact online, especially in the domain of social networking. The method utilized in this study relies on a qualitative design to portray the general depiction of a certain occurrence without any given treatment. The technique used is threefold; interviewing, note-taking, and recording to document the community interaction within the domain of online or social media, such as Facebook and Instagram administered by Komunitas Desa Wisata Pujon Kidul Malang (Tourist Village Pujon Kidul Malang Community). What motivates such an approach is the concern to prevent Covid-19 from worsening should there be field research, therefore online-based research data are deemed significant. This study targets the fundamental policy of the use of language in a specific community within the domain of online media while taking into account the values of local culture. The result shows that the manifestation of language choice portrayed in social media such as Facebook and Instagram are of four categories: Indonesian, Javanese, English, and a mix of the three languages; Indonesian-Javanese, Indonesian-English, and Javanese-Indonesian. Meanwhile, the interaction process is divided into three; the language use, the status context, and the dialogue room.

Keywords: Online Media, Community, Desa Wisata Pujon Kidul, Sociolinguistics

1 Introduction

The current language phenomenon is developing under the influence of situations and conditions that humans always execute, whether consciously or unconsciously. It is undoubtedly that the impact of human behavior on their language system and language choice leads to an inseparable bond between the behavior and its socio-cultural environment. This stance is in conjunction with what Mardikantoro [1] states, that a language system must be heavily influenced by their respective socio-cultural factor. That being the case, sociolinguistics exists as the fundamental sine qua non to uncover any current linguistic phenomenon in a specific community.

Ngalim [2] claims that a scholarly study concerning the use of varied, functional, and interdisciplinary language associated with a linguistically-conscious, heterogeneous society is what makes sociolinguistics a branch of linguistics. In other words, language use does not
involve linguistic aspects only, but non-linguistic factors need to be evaluated as well. Thus, there must be circumstantial events, situations, or conditions that predispose interactions between conversation partners, as a definite proof that the manifestation of language use is inseparable from an external factor: the background context. Accordingly, then, sociolinguistics studies the relationship between an interlocutor and his/her partner, as well as the languages spoken and their variants, the linguistic and non-linguistic aspects involved in the language use, and various language forms which are actively used and well-maintained within a specific society.

One of the linguistic phenomena within the discussion of sociolinguistics is the language choice, where it emerges in either a bilingual or multilingual community. Chaer and Agustina [3] state that bilingualism describes the ability to use two languages, while multilingualism allows a person to use two or more languages with their partners interchangeably. Another description of multilingualism involves a broader spectrum in which a community can perform several languages at once [4]. In a nutshell, the process of language choice within a society can be fulfilled using two approaches, either through the former (bilingualism) or the latter (multilingualism), along with the impact of social conditions underlying their choice of language.

In conjunction with the previous statement, an interesting research object as it encompasses the language choice of Desa Wisata Pujon Kidul Malang (Tourist Village Pujon Kidul Malang) community in online media. Indeed, the vast development of technology and the existence of several social media are effective advertising tools to inform or interact with a wider community, therefore they are positively utilized by the community of Tourist Village Pujon Kidul Malang to easily administer the information of the existing tourist attraction. Previously an ordinary village in the mountain hill, Pujon Kidul is currently an attractive highlight for domestic and international tourists.

This study is the continuation of the previous language choice research within the same domain of tourist destinations at Kampung Warna-Warni Jodipan, Malang [5]. However, there is a slight difference in which this study investigates the online interactions of Tourist Village Pujon Kidul Malang community. The motivation underlying the use of online media as the research object is to prevent the spreading of Covid-19, which is currently escalating worldwide [6] including Indonesia [7]. Using online-based data, not only does this study help the virus prevention but also investigates the recent language phenomena omnipresent in many online interactions. To further delve into this trend, the circumstance of this study is worth investigating, especially concerning the language choice of the community in tourist spots.

The aims of this study are twofold: first, to describe the manifestations of the language choice, and second, to investigate the interaction process of the language choice performed by the community of Tourist Village Pujon Kidul Malang in online media.

Meanwhile, the research questions are of the following: first, how is the manifestation of the language choice performed by the community of Tourist Village Pujon Kidul Malang in online media? Second, how is the process of interaction of the language performed by the community of Tourist Village Pujon Kidul Malang in online media?

Tourist destinations in Malang Regency have been leaning towards productivity gradually. The expansion of tourist sightings is not only dominated by large tourist companies but also by the villagers independently. According to Malang Regency’s BPS data, there are approximately 69 tourist highlights recorded which can be visited by domestic and international tourists. The data comprises beaches, waterfalls, temples, as well as food destinations. However, the trend leans towards culture-based tours or tourist villages, which are currently the most popular tourism sites among visitors.
The emergence of village-based destinations helps elevate the so-called traditional rural areas in the skirts into promising sightseeing spots that are worth competing with cities or modern sites alike. By offering a natural, refreshing atmosphere that is always well-maintained for visitors to escape from the cramped urban lives, tourist villages successfully attract people to come and spend their holiday with family and close friends.

One of the most well-known tourist villages is Kafe Sawah, established in Tourist Village Pujon Kidul, Pujon, Malang, with the absolute location of the village itself at 7°21'-7°31' South latitude and 110°10'-111°40' East longitude astronomically. The village is located in the plateau and is surrounded by hills and mountains with a height reaching 1200 m above sea level.

Although Pujon Kidul village is often famous for its agritourism concepts such as farming, plantation, and dairy farming, the village can pull out a more inviting, creative concept by offering the beautiful view of greenery as their main attraction for visitors through the establishment of Kafe Sawah [8].

Kafe Sawah is founded through a creative thought process of a group of youth and fellow village administrative to get rid of poverty and unemployment among the youngsters as well as to empower the villagers around. In 2011, the idea was realized through a small patch of café, and as the time went by, the enthusiasm of the visitors motivated the administrator to add other facilities and creativities with the help of the government to turn it into a unique café worth visiting.

This led to the café being officially recognized as ‘Kafe Sawah’ and was re-established as a family-friendly destination since October 11th, 2016. On March 16th, 2017, however, Malang Regent residing at that time officially launched the café at last. With an 8000 m² land size, the café’s concept provides an appealing panorama surrounded by mountains and spacious farming area with refreshing, cool air, making it one of Pujon Kidul’s mainstays popular among visitors. The facilities include pendopo (Javanese open hall), gazebo, mushola (praying area), toilets, parking area, dining area, and Kafe Sawah’s special photo spots. Tourists can also visit a mini flower garden filled with various colorful flowers. To enter this family-friendly spot, they are obliged to pay Rp. 5000,00 that they can exchange with fresh beverages (www.tribunews.com).

To expand its business, the community of Tourist Village Pujon Kidul makes use of online media to promote tourism to a wider audience. Social media such as Facebook Community and Instagram, which are actively utilized by both the community and people, in general, to interact with each other, helps them reach out to tourists from many places to come to Tourist Village Pujon Kidul. The power of both platforms in bringing thousands of people together is an advantage in itself because the community can use them to raise the number of interactions from people who are curious about the existence of Tourist Village Pujon Kidul Malang. Consequently, the interactions recorded in both platforms are worth observing, as—aside from being a functional promotion tool—the interactions themselves can be considered as a rare linguistic phenomenon in online media, especially in the domain of tourism. Therefore, the focus of this study concerns the language choice of the community of Tourist Village Pujon Kidul Malang in online media.

Rahmawati [9] defines online media as a state-of-the-art Internet-based platform where, compared to printed media with more limited access, the information flow is distributed substantially without many obstacles. Users are not only allowed to participate in sharing the information, but they are also able to create their content through blogs and social networking to a wider audience. Online media is also widely known as social media, which refers to how Rulli [10] describes social media as the Internet medium where users can represent themselves as well as interact, cooperate, share, and communicate with others. In short, online or social
media is Internet-based media where people can interchange, share, and create content within a specific platform of their choice.

Types of social media are described to acknowledge the way those media operate and are not limited to platform developments on the Internet nor smartphone applications. Rulli [10] divides the types of social media into six: 1) social networking that allows their users to interact with each other not only from the textual message but through visual attachments such as real-time photos for personal publication, as well as sharing current trends and information to the public. 2) Blog, where users can upload their daily routines, respect other bloggers, and share links to external webs, information, and others. 3) Twitter, or microblogging, which facilitates the users to write or publish their activity and opinions within 140 limited characters at maximum. 4) Sharing media, such as YouTube, Flick, Photos Bucket, and Snapfish as user-friendly platforms to share various file forms from a document, video, audio, pictures, and others. 5) Social bookmarking where users are offered the convenience of organizing, storing, managing as well as information gathering online. Last but not least, 6) Wiki is a collaborative site where users are engaged together to contribute to building a certain publication. Almost similar to a dictionary or encyclopedia, a wiki provides the audience with definitions, history, as well as book references of a specific word.

Labov [11] states that sociolinguistics relates linguistic study with the society, where the role of interlocutors and their partners are considered significant variables to complement the linguistic aspects of the society. Besides, if the existence of interlocutors is ignored, to a great extent, it means one has narrowed down the essence of the sociolinguistic study itself. It can be concluded then that linguistics and societal reality are two inseparable variables to observe the trending linguistic phenomenon.

Language choice involves the act of choosing a certain language within communication [12]. In other words, language choice can develop as a multilingual society provides codes, dialects, variations, and styles to use in social interaction. Moreover, the phenomenon does not cover linguistic aspects only, but it also includes social, cultural, psychological factors.

Ervins-Tripp [13] mentions there are four main factors influencing language choice in social interaction, inter alia 1) background and situation of interaction, 2) participants of interaction, 3) topic of interaction, and 4) function of interaction. Background and situation of interaction concerns with the time and place—when and where the event takes place—as well as the expressions involved, be it happiness, grieve, or others. Trivial variables such as age, gender, occupation, socio-economic status, the relationship between interlocutors (intimate, casual, or distanced) influence participants of interaction, and the way they choose languages. Not to mention that theme or topic of interaction is a prevalent aspect that also underlies the flow of interaction and participant’s language choice. Last but not least, the function of interaction refers to the participants’ goal when interacting with each other, for example, to give information, to offer, to refuse, to apply, or to casually converse daily. The aforementioned factors are all significant in influencing an interlocutor’s language choice.

There are three previous studies about language choice in society. The first study is conducted by Mardikantoro [1], where qualitative design is employed for descriptive data from written discourses. The study finds out that within their family affairs, Samin community tends to use the three variants of Javanese such as Jawa Ngoko and Jawa Madya/Krama, as well as codemixing and codeswitching the former variant with the latter and vice versa.

A similar qualitative study is conducted by Niswa and Mukhlish [14] where they discover that (1) the linguistic repertoire of the multilingual community in Kemujen consists of: (a) most of the population (40%) is only able to speak one language BJ (20%); BB (15%); and BM (5%), (b) 30% of the population can speak two languages, either BJ and BB (10%); BJ and BI (10%);
BJ and BM (5%); BB and BI (5%) and (c) the rest can speak more than two languages, such as BJ, BB, and BI (15%); BJ, BB, and BM (10%); BJ, BB, BM, and BI (5%). (2) The domain of the language choice in Kemujen includes (a) family, friendship, neighborhood, and daily transaction realms, with BJ and BI as the most dominant languages to use, (b) education, religion, and government officials, dominated by BJ and BI. (3) Social variables that affect language choice are (a) education, with BJ and BI as the most used language (22%), (b) occupation, with BJ as the most used language (25%), (c) gender, where BJ is also dominantly used (20%), and last but not least (d) age, with BJ dominating the interaction between interlocutors (17%).

Lastly, a study by Khasanah et al. [5] focuses on the choice of language used towards tourists, where the locals tend to lean towards mixed languages or codemixing, for instance by mixing Javanese (either krama or ngoko) with Indonesian. However, interactions using English to international tourists has not been discovered yet, as it is limited to simple greetings and informing directions only.

This study employs the same object focus, the language choice, as the aforementioned previous studies. However, with studies conducted by Mardikantoro [1] and Niswa and Mukhlish [14], the disparity lies in the location, where it focuses on a specific tourist destination community. Meanwhile, as a continuation of the study conducted by Khasanah et al. [5], this study centers around the language choice in online media. In short, this study wants to emphasize the language choice of a tourist destination community within their use of online media.

2 Research Method

This study employs qualitative design to provide the audience with a general view of a phenomenon in clarity without the interference of specific treatments to the object of the study. Moleong [15] describes the method as the perfect procedure for attaining descriptive data from either written and spoken discourse as well as the behaviors of the participants observed from the existing phenomenon. This study aims to provide a systematic and factual interpretation of the problem from the data obtained, by presenting, analyzing, and lastly, interpreting the data.

The techniques used in this study are twofold: interview and record. The researchers participated directly in the interaction by listening and recording without involving themselves in the conversation [1]. As the aim of this study is to provide a systematic and factual interpretation of the problem from the data obtained, by presenting, analyzing, and lastly, interpreting the data, the presentation of the data itself was done informally. Also, by referring to Sudaryanto in Kesuma, the analysis can be completed using casual language instead [16].

The timeline of this study spanned from March to July 2020, with the initial expectation that within those months, the data could be successfully obtained. The data was collected through an online media platform such as the Facebook and Instagram accounts of Tourist Village Pujon Kidul Malang community.

Participants of this study involved the community within the interactions found on the Facebook and Instagram accounts of Tourist Village Pujon Kidul Malang community, while the research object focused on their language choice when interacting in those online platforms.

The researchers, as well as the team behind data collection, are the instruments of this study. The team involves themselves in observing the interaction of the community inside the Facebook and Instagram accounts of Tourist Village Pujon Kidul Malang before documenting them.
3 Results and Discussion

The data consists of both status and comments recorded on the Facebook page and Instagram timeline of Tourist Village Pujon Kidul account named Café Sawah Desa Wisata Pujon Kidul. For easier identification, status is symbolized as X, and comments (if available) are represented with A, B, C, and others. This study purposely left out the identity of the people who commented on either Facebook or Instagram to protect both their personal and account privacy. The data provided in this study is in the form of articles, and they have been carefully chosen to suit the contexts of the status written by X (the account administrator) to observe the form of language choice by the users who commented as well as the interaction process. The data is originally retained without any alteration and is identified according to the language used.

3.1 Language Choice of Tourist Village Pujon Kidul Malang Community in Online Media

The data presented in the following section is divided based on the timeline of the status, ranging from the year 2018 to 2020.

3.1.1 Forms of Language Choice Found on Facebook Fanpage
a. 2018
Data 1
Context: The location’s view (uploaded on March 16, 2018)

X: ketenangan... #cafesawah

Comments:
A: Suip. Cuocok .mantap tempatnya juga kulinernya
X: trimakasihh... silahkan berkunjung ke cafe sawah
A: Pasti,yg bakal keberapa kali yaaa...
C: Kapan bs ke sni lagi yaaaa... Naik seru seruan lagi..
D: Siap mbakku....
E: Tertarik .... mhn info menu2 nya apa aja yaa yg dijual
F: nek ada rezeki cuti bareng mba, pasti tak jak mrono
(Kalau ada rizki cuti bersama mbak, pasti saya ajak ke sana)
G: Kapan iso nang tempat itu y...mbak Laurent Ziea bwa daku donk kesono
(Kapan bisa ke tempat itu ya, mbak Laurent Ziea bawalah saya ke sana)
H: Tertarik...
I: nasi ampok bikin kngen lagi...
J: Ikan asinnya ngangeni...
X: hehe monggo pinarak mass (hehe silakan singgah mas)
K: Ayah Kriztiawan Septa hmmm kpan kita kesini?
L: Insys Allah, liat menunya apa liat tempatnya nda
K: Liat kabeh (melihat semua)

We can notice from the data that the writer X used the word ketenangan ‘serenity’ in Indonesian which describes the atmosphere of the café at that specific time. Meanwhile, the hashtag #cafesawah refers to the name of the place. Instead of using the word kafe in Standard
Indonesian as the result of it being a loanword, the writer opted for the English term ‘cafe’. We can also imply that the word keitenangan in the caption represents the meaning of the photo itself, raising various responses by Facebook users in the comment section. It is found that there are three forms of language choice in this interaction, which are Indonesian, Javanese, and a mix of Javanese and Indonesian.

There is only one comment using Standard Indonesian tertarik ‘interested’ written by user H, and on the contrary, eleven comments use Non-Standard Indonesian, which is represented in the interaction between user A and user Y. The comments are as follows:

A: Suip. Cuocok. Mantap tempatnya juga kulinernya (Nice. Fitting. The place and foods are extraordinary) which was replied by Y:
Y: Trimakasihh.. silahkan berkunjung ke cafe sawah (Thank you… see you again on your next visit) and was countered by A:
A: Pasti,yg bakal keberapa kali yaaaaa... (Surely. How many times has it been already…)

Other comments between user C and D are as follows:
C: Kapan bs ke sini lagi yaaaaa... Naik seru seruan lagi.. (Wondering when’s the right time to come back… driving with so much fun…) Which was replied by D:
D: Siap mbakku… (I’m ready, Sis…)

There are also some comments related to the menu:

E: Tertarik .... mhn info menu2 nya apa aja yaa yg dijual. (I’m interested… please provide more information about the dishes)
I: nasi ampok bikin kngen lagi... (The Nasi ampok brings back memories…)
J: Ikan asinnya ngangeni.. (I sure miss the salted fish…)

A short interaction between K and L discussing about their visit and the menu:
K: Ayah Kriziawan Septa hmmm kpan kita kesini? (Dad Kriziawan Septa when will we go there?)
L: Insya Allah, liat menunya apa liat tempatnya nda (Insya Allah, do you want to see the menu or the place?)
K: Liat kabeh (All of them)

The use of Non-Standard Indonesian in these comments can also be understood as a language form without paying attention to the grammatical rules.

Whereas the form of Javanese language can only be observed from one sentence only in a comment written by X:

X: Hehe monggo pinarak mass (Hehe please pay us a visit next time, Sir)

The form of Non-Standard Indonesian and Javanese can be seen from three comments by different users:

K: Liat kabeh (All of them)
F: nek ada rezeki cuti bareng mba, pasti tak jak mrono (If we can have a day off, I will surely take you there)
G: Kpan iso nang tempat iku yo…mbak Laurent Ziea bwa daku donk kesono (When can I stop by that place… Sis Laurent Ziea please take me there)
Data 2
Context: Promoting an activity (uploaded on April 3, 2018)

X: (no caption)

Comments:
A: Selamat
B: sukses selalu
C: Mantap
D: Pujon kidul ada rt 11 rw 07 g ya tlg infoya
E: Moga tambah jaya slalu

The writer X chose Javanese as depicted from the word monggo meaning ‘silahkan’ in Indonesian (which can be roughly translated as ‘please drop by’ in English). We can also observe the mix of three languages—Javanese, Indonesian, and English—in the caption. An English phrase ‘free selfie’, or bebas swafoto in Indonesian, can also be found inside the photo. The comments, however, are all in Indonesian, where A, B, C, D, and E complimented and congratulated the activity promoted by X.

Data 3
Context: Introducing the guides (uploaded on April 22, 2018)

X: crew parkir cafe sawah...

Comments:
(no comments from Facebook users)

The data shows that the caption written by X crew parkir cafe sawah ‘café sawah’s parking crews’ is a mixed of English and Indonesian, where crew was used instead of ‘regu’, the Indonesian equivalence. No comments observed from this status, leaving only the caption instead.

Data 4
Context: Announcement (uploaded on July 26, 2018)

X:

Comments:
A: Ayok ksana
B: Up

The data shows a photo of an announcement uploaded by X with the writings “UNTUK MINGGU TGL 12 AGUSTUS CAFE SAWAH TUTUP TOTAL KARENA ADA KIRAB BUDAYA/ KARNAVAL”, “Café Sawah will be closed on Sunday, August 12 due to cultural festival/carnivals”. The writer of the announcement used a mixed of Standard Indonesian and English and paid attention to the grammatical rules as well, where the use of English can be observed from the word café.
Moreover, there are only 2 comments from Facebook users A and B. A used Non-Standard Indonesian in *ayok ksana* ‘let’s go there’, meanwhile B wrote a short ‘up’ in English as a means to promote the announcement to a wider audience.

b. 2019
Data 5
Context: Customer service (uploaded on January 20, 2019)

X: *Kita harus mengutamakan wisatawan/pengunjung*

Comments:

A: *tambah lagi tempat untuk bertaeduh bila hujan pengunjung.*
B: *Joss*

From the data, X chose to use Indonesian when writing *kita harus mengutamakan wisatawan/pengunjung* ‘we must prioritize our visitors/tourists’ consisting of customer services they offered with some additional notes. The status received two responses, which were all written in Indonesian.

The comment given by A *tambah lagi tempat untuk bertaeduh bila hujan pengunjung* ‘please provide more shelters for visitors to go to when raining’ consisted of an advice for the café’s administrator to add more places to take shelter. Whereas the comment written by B *joss* ‘nice’ served as a compliment for the service offered by the café depicted in the status.

Data 6
Context: Closing announcement (due to COVID-19) (uploaded on July 7, 2020)

X:

Comments:

A: *Up*
B: *Sudah buka belum?*
C: *Kira2 bukanya kpn nggeh*
D: *Ok*

The data consists of a photo uploaded by the writer X with a writing in a mixed of Indonesian and English: *Cafe sawah sementara masih tutup, untuk bukanya menunggu kabar selanjutnya* ‘Café Sawah is temporarily closed, we will update you once we are open’. Although it is a mixed of Indonesian and English, there is only one English word written, which is ‘café’. Considering the time of the upload, the content of the writing is about a closing announcement due to Covid-19 aimed for future visitors. Furthermore, looking at the comments directed to X’s upload, the users’ language choice varied around English, Indonesian, and a mixed of Indonesian and Javanese

English was seen used in two comments written by A (‘up’) and D (‘ok’), while there is only one comment using Indonesian written by B ‘*sudah buka belum?*’ ‘has it opened already?’ to confirm whether the café was still closed or not. Lastly, a comment using a mixed of Indonesian and Javanese was written by C ‘*kira2 bukanya kpn nggeh*’ ‘can you estimate when
the café will open’ to also confirm about the café’s opening. The word “nggeh” ‘yes’ is the only Javanese form found in this comment.

Data 7
Context: Information of the café’s re-opening in the new-normal era (uploaded on August 20, 2020)

X: Cafe sawah sudah buka lagi, silahkan datang dan nikmati suasana cafe sawah dgn mematuhi peraturan pemerintah, menjalankan protokol kesehatan

Comments:
A: Kalau anak2 bayar ngk masuknya pak

The data shows that the writer X chose to write the caption using a mixed of Indonesian and English. The caption, “Cafe sawah sudah buka lagi, silahkan datang dan nikmati suasana cafe sawah dgn mematuhi peraturan pemerintah, menjalankan protokol kesehatan” ‘Café Sawah has reopened, please drop by and enjoy the refreshing atmosphere at Café Sawah by always complying to government’s health protocols’, informed the reopening of the café and advised them to always comply to government’s health protocols when relaxing at Café Sawah. There is only one English word appeared in the caption, which is café.

The upload received only one response from user A, where they used Indonesian when writing the comment. The comment, “Kalau anak2 bayar ngk masuknya pak” ‘Do children also need to pay entrance fee, Sir’, meant to confirm whether children are obliged to pay for tickets when visiting Café Sawah.

3.1.2 Forms of Language Choice Found on Instagram
a. 2018
Data 1
Context: Appeal to tourists (uploaded on October 17, 2018)

X: Begitu indahh...

Comments:
A: Wah, jdi kangen mau ke situ lgi...
B: mantap
C: Kmrn tinggal 4 sya knsi, study banding. Tpi blm puas
D: HTM nya berapa yaa sekarg...?
E: Pujon Kidul mgkn kren
F: Agendakan kesini yoo

The form of X’s language choice can be observed from the writing in the photo and the caption they uploaded on the Instagram account. X wrote begitu indahh ‘so dazzling’, whereas the photo showed a list of notices the visitors must obey when visiting the café: Jadilah Wisatawan Bertanggungjawab, Tidak Menginjak Tanaman, Tidak buang sampah sembarangan, Tidak Membawa Miras, Tidak Membawa Sajam, Tidak Memetik Bunga ‘As visitors, please be responsible for your own doings by: not stepping on the flowers, littering,
Regarding the comments, it is observed that from 6 responses, 5 users used Indonesian and the other one used Javanese when writing their comments. A wrote 'Wah, jadi kangen mau ke situ lagi... 'Wow, this sure makes me want to go back’ to express their longing feeling towards the place. B complimented the café by commenting 'mantap ‘nice’. C responded the upload by writing 'Krn nggali 4 sya ksn, study banding. Tpi blm puas ’I dropped by on the last 4th for a comparative study, but I wasn’t satisfied’ to narrate their experience when visiting the café and felt unsatisfied by the last visit. D questioned the entrance fee by writing 'HTM nya berapa yaa sekarg...?' 'How much is the entrance fee now?'. Last but not least, E appraised the café by commenting 'Pujon Kidul mgkn kren ‘Pujon Kidul is certainly cool’. A comment using Javanese was written by F 'Agendakan kesini yoo ‘Let’s plan a visit together’ to invite their friends to go there together. Here, F used a Javanese article 'yoo which can also be translated roughly as ‘ya (yes)’ in Indonesian and ‘let’s’ in English.

b. 2019
Data 2
Context: Profile Video (uploaded on May 28, 2019)

X: COME IN DESA WISATA PUJON KIDUL "SEKATPENATMU"

Comments:

A: As I had a look at your account, I liked your recent photos more 😊😊 😊😊 very good 👏👏
B: Bella foto!

According to the data, we can identify X’s language choice as they used a mixed of English and Indonesian when writing the caption 'COME IN DESA WISATA PUJON KIDUL "SEKATPENATMU"' complementing the visual audio that presented the destination profile to attract Instagram users to engage in the post. The phrase ‘come in’ is the form of English in the caption, while the rest is all in Indonesian.

There are two responses on X’s upload, where one of them used English and the other one used Indonesian. The English comment was written by A as 'As I had a look at your account, I liked your recent photos more 😊😊 very good 👏👏' to compliment and appraise the photos uploaded by X, whereas B used Indonesian when writing 'Bella foto! ‘Bella, photo!’ to invite someone to take some photos when visiting the destination.

Data 3
Context: Promotion (uploaded on August 16, 2019)

X: Yang sayur yang sayurrr,,,,, sayur nya yuk gaesss yang mau sayur segar,harga serba 5k aja bisa petik juga ,, 

Comments: 

A: Besok sore msh adakah petik sayurnya min? 5k dpt brp kg?

According to the data, the writer X used Indonesian in the caption 'Yang sayur yang sayurrr,,,,, sayur nya yuk gaesss yang mau sayur segar,harga serba 5k aja bisa petik juga ,, ‘Who wants vegetables? We provide fresh vegetables for five thousand rupiahs; you can also
pick them if you want’ to complement the poster uploaded about the price list for vegetable self-farming service. Only one response observed in the data where the user A used Indonesian to ask for the promotion offered by X: Besok sore msh adakah petik sayurnya min? 5k dpt brp kg? ‘Will the service be available tomorrow evening? How much kilogram we can get for five thousand rupiahs?’

c. Tahun 2020

Data 4

Context: Information regarding the café’s temporary closing (uploaded on June 22, 2020)

X: Info e lurd

Comments:

A: Kapan buka minn
B: Kapan buka min
C: Masih tutup gaisss, ini yg wktu itu mau kita tuju y kaannn
D: sdh buka bilm
E: Kapan bukanya min
F: Kpn buka e
G: Kapan buka?

In writing the caption, X used a mixed of Javanese and Indonesian to complement the information depicted in the photo regarding the café’s temporary closing. Only one Indonesian word info ‘info’ observed from the caption and the rest, e lurd (roughly translated as ‘guys’) is in Javanese.

Meanwhile, the forms of language choice by those who commented on the upload can be divided into three: five comments used Indonesian, one comment used a mixed of Indonesian and English, and the other one used a mixed of Indonesian and Javanese.

Those who commented using Indonesian, A, B, D, E, and G all questioned the same issue; when the tourist destination would reopen again. C, who commented using a mixed of Indonesian and English Masih tutup gaisss, ini yg wktu itu mau kita tuju y kaannn ‘They’re still closed guys, this is the one we wanted to go to, right?’, is also concerned about the place’s reopening, similar to the former comments. Last but not least, a comment by F using a mixed of Indonesian and Javanese Kpn buka e ‘when will it reopen’ which is also very similar to the other comments, however, F used a form of Javanese language ‘e’ which is also a dialectal article.

Data 5

Context: Tour’s Reopening Information (uploaded on August 14, 2020)

X: Selamat mlm gaes

Untuk CAFE SAWAH MINGGU 16 AGUSTUS 2020 udah mulai buka kembali.
Tetep patuhi protokol kesehatan ya
Jaga jarak dan Pakai masker
#cafesawah
#newnormal
#amazingmalang
Referring to the data, X wrote the caption in a mixed of Indonesian and English (see the caption by X above) related to the reopening of the place. There are 17 responses identified from various Instagram users using different language choice projection in each comment, which can be divided as follows: 8 comments in Indonesian, 3 comments in Javanese, 3 comments in a mixed of Indonesian Javanese, 1 comment in a mixed of Indonesian English, and the last 2 comments in a mixed of Javanese and English.

The elaboration of comments written in Indonesian is detailed as follows. User A commented *Alhamdulillah kebetulan udah nyampai malang .. bsk pagi mau k sna... Jos banget. ... Makasih... ini yg d tunggu tunggu* ‘Alhamdulillah, so glad we’ve arrived in Malang… We’ll drop by tomorrow morning… Really nice… Thank you… This is what we came for’ to express their personal gratitude to visit the infamous tourist destination. Whereas D wrote *Minggu kmarin ke malang dn tujuan utama cafe sawah, ternyata tutup 😥😥 kecewa banget. Malah diarahkan ke bukit nirwana, coba-coba donk kesana. Eh malah semakin nyesel* ‘Last Sunday we went to Malang for the purpose of visiting Café Sawah, but it’s closed… very disappointed. Someone directed us to Bukit Nirwana (another tourist spot), so we might as well try. But it quickly turned worse’ as a drawback because the café was closed at the time. F and J both conveyed their excitement of the café reopening by writing *Ehh bukaaa ‘Ehh it’s opened’ and Horeeee akhrrnya udh buka setelah lama penantian* ‘Hurraaay, after a long awaiting, finally the café’s opened’. Next, M showed their personal frustration because they visited the place at the wrong time by writing *Apes kemren tgl 07 ke malang sdh booking hotel 2hr eh ternyata pada tutup 😥😥 Unlucky me, going to Malang on the 7th and booking a 2-day room only to find out the café’s closed’. A comment by N *kangen nasi jagungnyaaaaaa ‘I miss their corn rice’ entails the*
fact that N really missed the menu offered by the café. P commented Papa...sini to invite their friends to go there together, while Q wrote akhirnya ‘finally’ as a simple statement showing how happy they were that the tourist destination had finally opened.

In addition, there are 3 comments written in Javanese written by C, I, and O. C wrote piye ngene iki per? :) (bagaimana ini Per?) ‘What do you think, Per?’ as an invitation towards their friend. A comment by I kawit d bukak (mulai dibuka) ‘It has started to open’ indicates a good cheer as the café had opened. The last comment in Javanese is written by O kilo golek anmu (ini yang kamu cari) ‘This is what you’re looking forward to’ to inform their friend about the reopening of the café.

There are also 3 comments written in a mixed of Indonesian and Javanese, such as a comment written by B Alhamdulilah ud buka kesini jag ta ‘Alhamdulillah it’s already opened again’ to convey their happiness as the café reopened, where B used a Javanese article ‘ta’ as a dialect feature. Another comment written by G Deket e coban rondo kan iku (dekatnya coban rondo kan itu) ‘It’s the one near coban rondo, right?’ to confirm the precise location of the café, which is near another destination. There are two articles used in this comment: e and iku (itu) ‘it is’, which are all dialect features of Javanese. The last comment in this category written by K sdh buka wuk (sudah buka nak) ‘It’s opened, kiddo’ informs the reopening of the café to their relatives. A Javanese word to address a relative wuk (nak/kak), roughly translated to ‘kiddo’ in English, appeared in the comment as well.

One comment in a mixed of Indonesian English was written by E Dah buka gais ‘It’s opened, guys’ as a way to let their friends know of the reopening of the destination. The use of gais, a nativised version of ‘guys’ in English, is an intimate way of addressing close friends.

Last but not least, there are two comments written in a mixed of Javanese English by H and L. H commented Skuy beb direyen (motor barunya sayang dinaikin) ‘Let’s ride your new motorcycle there’ to ask their friend about the plan to go to the destination with their new motorcycle. An assimilated English word beb ‘babe’ also appeared as another intimate way to address close friends. Another comment written by L Yess, wis buka. Sesuk rene (Iya, sudah buka nak, besok ke sini) ‘Yes, they’re opened, tomorrow I’ll go there’ expresses their eagerness to visit the destination. The use of English is also projected in this comment by the addition of the word yess ‘yes’.

The following table summarizes the aforementioned findings as well as deepens the understanding of the form of language choice on Facebook and Instagram account of Tourist Village Pujon Kidul Malang.

<table>
<thead>
<tr>
<th>No.</th>
<th>Online Media Category</th>
<th>Data Number and Context</th>
<th>Language Choice Forms used in the Interaction</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 1.  | Facebook              | Data 1: The location’s view (uploaded on March 16, 2018) | 1. Indonesian  
2. Javanese  
3. Mixed languages: Indonesian English and Javanese | 3 forms of language choice in both status and comments |
|     |                       | Data 2: Promoting an activity (uploaded on April 3, 2018) | 1. Mixed languages (Javanese, Indonesian, English)  
2. Indonesian | 2 forms of language choice in both status and comments |
|     |                       | Data 3: Introducing the guides (uploaded on April 22, 2018) | 1. A mixed of Indonesian and English | 1 form of language choice in status only, comments unavailable |
3.2 The Process of Online Media Interaction of Tourist Village Pujon Kidul Malang Community

The process of online media interaction is surely different from face-to-face communication, as online interaction needs to utilize either written or visual media to help them convey their intention as well as engage towards other online users, especially those who have Facebook and Instagram accounts.

The use of languages within the interaction of tourism community at Tourist Village Pujon Kidul Malang is not restrained at all. In fact, Facebook and Instagram users who either act as the caption writer or commenters are allowed to be creative in using any languages. It is proven through a thorough analysis that there are many forms of language choice appearing in both the captions and the comments, such as Indonesian, Javanese, English, and mixed languages of those three. The combination varies from Indonesian Javanese, Indonesian English, as well as...
Javanese English. However, considering the type of language use, most users chose to opt for informal or colloquial language.

Moreover, the context in question here is the one surrounding the status or caption managed by the social media administrator of Tourist Village Pujon Kidul. It can be implied from the interaction between the administrator and the users who engaged in either platform that if the former posted interesting photos or status regarding the destination, other users would gather and responded to the posts as well. Therefore, interaction would proceed should there be any attractive contexts uploaded on either their Facebook or Instagram page.

Last but not least, the dialogue room, or the comment section, functions as the space where both the administrator of the accounts and the other users engage and communicate, especially those who have been following Tourist Village Pujon Kidul Facebook and Instagram accounts. The comment sections on both platforms serve as a helpful space for users to give advice or criticism, ask questions, tell stories, or convey a simple statement to the current situation at the tourist village. However, it is to be noted that most of the times, the administrator did not respond to people’s comments on either Facebook or Instagram.

4 Conclusion

Based on the findings, it is safe to say that there are approximately four forms of language choice used on online media, especially both of Tourist Village Pujon Kidul Facebook and Instagram accounts. They include Indonesian, English, Javanese, and mixed of languages, which vary from Indonesian-Javanese, Indonesian-English, and Javanese-Indonesian.

Regarding the interaction process in between the administrator and other users, they are allowed to be creative with the language that they use. Such approach is beneficial for both parties as they are not restrained by languages when expressing their thoughts. In addition, creating engaging contexts in both status and captions will attract more people to take part in the interaction. Lastly, within the interaction process, the availability of dialogue room in the form of comment sections benefits the users to give suggestion and criticism, questions, stories, or any statements necessary to the situation at Tourist Village Pujon Kidul Malang.

5 Suggestion

In this particular study, researchers only focus on the form of language choice and the process of interaction, therefore lacking in the description surrounding the aspects of language variety. Therefore, it is advised for further research to center their attention towards language variety used by online media community.

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References


**Drawapala Tanding Corona: Global Local Representation of Batik Pattern**

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**Abstract.** The development of local batik pattern manifests a potential development of new batik patterns. When many regions have developed the batik potencies they have, several other regions are in the process of exploring theirs by new batik creation and innovations which are perceived to have standout unique motifs. Meanings and symbols in Dwarapala are manifested in Malang batik motifs. The research method used was Chapman’s visual art creation which comprised three stages. Before embodying a product, we had to refine the motifs and select the colors which should refer to the philosophical meanings of Dwarapala. Creating Dwarapala batik motifs not only signified motif exploration but also delivered markers and encouragement to Malang people. These intentions pertained to the existence of Arca Dwarapala, which was the combination of the word dwara (gate) and pala (keeper). The motif symbolized a gatekeeper who protected Malang people from foreign attacks (the Coronavirus). Accordingly, re-exploring local values during disasters (pandemic) was pivotal to evoke the spirit of resistance and endurance during crises. Additionally, the Dwarapala batik motif would be a reminiscent artifact which marked a certain era, through which the future generation would be able to remind of past events.

**Keywords:** Dwarapala, Corona, Batik Pattern, Exploration

1 **Introduction**

Due to this pandemic, a new setting of life is created and urges humans to be more adaptive and creative to survive. All communities, including artists, have modified their old lifestyles and regularities. However, at the same time, the pandemic has boosted creativeness in artists, allowing them to create innovations related to either ideas, materials, concepts, techniques, or presentation. An artistic world, which is always presented in public spaces and calls for direct engagement from the community, becomes personal and virtual. The materials on tradition, which had been merely decorative exploration, now enable us to explore through conventions and make a dialogue with today’s issues. The massive creations of Javanese batik motifs coherently composited with the visualization of Coronavirus attest how traditions are creative and adaptive to whatever era they exist. In other words, batik motifs can be derived from what is going on and what materials are used today. In our research, the ornament Arca Dwarapala in Singhasari Temple Malang and the pandemic are selected to be the underlying idea in creating the Dwarapala batik motif.

In batik, symbols and marks are two typical keys to deliver ideas and insights to art connoisseurs (wearers) well. Setiawan [1] had studied the embodiment of batik motif as a cultural heritage in Malang in the form of Arca Dwarapala in Singhasari Temple. Some icons were extracted through a stylization of the shapes and ornaments on Arca Dwarapala in
Singhasari Temple, e.g., Dwarapala, the head of Dwarapala, skull ornaments, snake ornaments, cudgels, hands in a Mudra position, and tendrils. The shapes and ornaments selected were those unique and prominent and represented Dwarapala’s characters, meanings, and philosophies.

Creating Dwarapala batik motifs not only signifies motif exploration but also delivers markers and encouragement to Malang people. These intentions pertain to the existence of Arca Dwarapala, which is the combination of the word dwara (gate) and pala (keeper). Margaret and James [2], believes that dwara means a portal or gate, with a supreme symbolic meaning during the early Veda era, which leads to sacred or important sites, such as temples, palaces, or houses. The motif symbolizes a gatekeeper who protects Malang community from foreign attacks (the Coronavirus). Accordingly, re-exploring local values during disasters (pandemic) is pivotal to evoke the spirit of resistance and endurance during crises. Additionally, the Dwarapala batik motif will be a reminiscent artifact which marks a certain era, through which the future generation will be able to remind of past events.

Throughout this research, there is not batik with Dwarapala motif has been found. Most of the batik motifs in Malang come from the form of temple architect, Malang monument and lotus relief. The creation of Dwarapala batik motif enriches the repertoire of the Malangan batik motifs, especially Dwarapala is associated with the present context (pandemic Covid-19). It becomes interesting how the archives context about the past (Dwarapala area) is dialogued with the present context (Covid-19). This is also the spirit of exploring local wisdom as a source life in the midst of a covid pandemic situation. Therefore, the creation of this batik motif is important to be implemented.

2 Research Method

The method used in this research was L.H. Chapman’s visual art creation consisting of three stages by Chapman in Setiawan [1], i.e., the first stage was finding ideas. Ideas were the beginning of creation. The idea of the batik motif we created was based on Dwarapala discussed in the previous research. The Dwarapala motif needed further observation, amplifying its concept, in regard to either its philosophy or designs (the motif, colors, ornaments, and complementary motif), and redesigning by several aesthetic and artistic considerations in relation to its implementation on cloth.

The second stage was refining, developing, and validating the ideas. In this stage, we conducted brainstorming and material observation (either technical or non-technical). We made some alternative sketches, which comprised primary and complementary batik motif, by taking the composition or pattern of the motif on cloth or future usage to be a clothing product into account. The process, starting from making sketches into a final product, was manual and/or digital. To corroborate the concept and philosophy, we performed a literature study and looked for relevant references from books or articles which discussed the object researched. Also, we interviewed historical experts who apprehended the shape and history of Dwarapala. The primary motif was the character Dwarapala, reinforced by the character snake. The latter character was selected as it came in large number in Arca Dwarapala. Besides, the motif was also supported by the visualization of the character Coronavirus, as that virus was the havoc bringing about this pandemic. The third stage was to refine the ideas found. The shapes were stylized, so Dwarapala, as an iconic bold character, was beautiful and elegant to be printed on cloth. The iconic characters of Dwarapala were Dwarapala, cudgel, skull ornament, snake ornament, and the Coronavirus which strengthened the concept. After redesigning the Dwarapala batik motif, we could proceed to color and set the layouts digitally.
In the third stage, we made an experiment, in which we created batik based on the character *Dwarapala*. Due to the Covid-19 pandemic, we preferred printing to draw the motif on cloth. The method was also selected as we had some constraints in movements, time, and energy. In printing, we selected the motif and began the layout printing and color matching processes.

### 3 Result and Findings

*Dwarapala* Statue has strong relation to the temple, because the existence is the entrance of the temple. But not all temples in Indonesia have *Dwarapala* in the area. In East Java especially Malang, *Dwarapala* has only in the temple area of Singosari in Renggo village, Singosari District. Dwarapala Statue in Singosari Temple can be found in the South and North, they are apart for at least 20 meters. They have size for about 3,7 meters, with body diameter of 3,8 meters. *Dwarapala* in Singosari Temple still to and both have the same shape, so it can be called “twin giants” [3].

![Fig. 1. Dwarapala Statue.](image)

Findings indicate that Arca *Dwarapala* was a big and strong figure. He was a giant by shape and influential in character. His face was scary as he was the symbol of worldliness and protector from evil spirits. Furthermore, jewelry and attributes worn by *Dwarapala* signified the world of humanity and divinity. Furnished and luxurious jewelry (bracelets and ropes in a snake shape) depicted the world of human and worldliness. Meanwhile, his attributes, namely a cudgel and snake rope symbolized divinity. A strapping body and a hand with a weapon symbolized vigilance. Overall, considering its sitting position and posture, Arca *Dwarapala* was deemed as a gatekeeper and protector who drove evil spirits and dangers away. Additionally, we identified two primary motifs, which were 1) the primary motifs, i.e., the character *Dwarapala*, skull ornament, snake ornament, cudgel, the hand with a mudra position and 2) decorative motifs, i.e., a lotus flower (*padma*) and tendrils on Arca *Dwarapala*. The two primary motifs were then combined with the iconic character Coronavirus (complementary motif), generating a visual meaning as a gatekeeper who protected the community from the Coronavirus.
We concluded that the current Dwarapala batik motif should be re-designed. The latest design of Dwarapala-based batik motif was applied on cloth by adjusting its composition and the complementary motif and considering artistic and aesthetic aspects and making the main character Dwarapala preeminent. Shape exploration referred to the icons of the current Dwarapala character, namely the character Dwarapala, skull ornament, snake ornament, cudgel, and hand with a mudra position. Additionally, the imagery of Dwarapala as a protector from evil spirits and bad luck was the key aspect in redesigning our Dwarapala-based batik motif.

Indonesia was in a global emergency health situation. The Covid-19 had massively changed the world and impacted not only health sectors but also all sectors. The pandemic had entrapped the majority of the Indonesian community in an inconveniently unusual situation. When facing off the pandemic, we had to pray for safety. After the pandemic, we had to keep praying and try to reimburse any chance missing. Meanwhile, the pandemic had imbued us to redesign the Dwarapala batik motif.

Arca Dwarapala philosophically symbolized an area being protected. It protected the community from the current situation, which indicated a global emergency health situation due to the pandemic. The pandemic had a serious impact on not only the health sector but also other sectors. The community was expecting that the Covid-19 would immediately end. In this context, the motif or character Dwarapala constituted a gatekeeper and protector from the Covid-19 transmission.

We gave a detailed explanation of the Arca Dwarapala batik motifs, which were the primary and complementary motifs as well as the fillers.

3.1 The Primary Motif Dwarapala

The character Dwarapala was in a partial visualization but remained iconic. We retained the skull ornament on the headband (kapala) and necklace (kapala hara). The cudgel held by Arca Dwarapala in Singhasari Temple was facing down, depicting safety. However, in this particular motif, the cudgel (wajra) was held up, signifying a standby position to defend against
the Coronavirus. Besides the character Dwarapala with his cudgel, the primary motif also contained fire ornaments symbolizing Dwarapala’s spirit.

Fig. 3. The Primary Motif Dwarapala.

### 3.2 The Primary Motif Snake

The snake ornament on Arca Dwarapala was prominently iconic. This ornament decorated the shoulder straps (sapa keyura), bracelet (bhujangga valaya), rope looping around the shoulder (yajnopavita), and anklet (bhujangga nupura). The hand gesture, which was in a mudra position, depicted happiness. It was also visualized in this primary motif. The middle and index fingers were pointed up, whereas the other three were closed in the palm of the hand. The gesture was only found in Dwarapala placed in Singhasari Temple.

Fig. 4. The Primary Motif Snake.

Skull and snake ornaments on Arca Dwarapala were two distinctive characteristics of art styles in the Singhasari era, which referred to the teachings of Siva Buddha, particularly in
relation to Tantra. The two motifs were peanut-like, illustrating the Indonesian proverb “Bagai Kacang Lupa Kulitnya”, literally translated into “A peanut which forgot its nutshell”, which, in accordance with an Indonesian dictionary, meant 1) A poor man who, after becoming wealthy in possessions, forgot his root, 2) A man who became arrogant and forgot his root. To put it short, he was arrogant and forgot his root. The ornaments reminded us not to abandon history. Instead, we should respect them by, e.g., preserving historical artifacts, such as arca (statues) or temples. A peanut, when you peel the skin, would be symmetrically split. This was regarded as a symbol of balance and fairness.

3.3 The Complementary Motif Coronavirus

Based on our visualization, the Coronavirus was round by shape with a diameter of 100-120 nanometers (nm). The virus was visually aesthetic. Observed using a microscope, it had nails which covered its surface like a crown. Manifested as a complementary motif, the Coronavirus was visualized with a round-shape character with one or two big eyes, two scary canine teeth, and a giant-like face.

![Fig. 5. The Complementary Motif Coronavirus.](image)

The entire motifs, namely the primary motif Dwarapala, the primary motif snake, and the complementary motif Coronavirus were artistically and aesthetically adjusted to the size of cloth as media. A visual artwork was born after a creating process, which was called an artistic process. An artistic artwork had proper composition and meanings. Within a composition, we would identify the elements of visual art, i.e., lines, shapes, colors, and others and art principles, e.g., harmony, unity, and others. An artistic artwork was an aesthetic artwork. Beauty was not only in the eyes of beholders but also in its contexts. Artworks were not merely about technical aspects, rather, it had some other appeals of how artists reflected their ideas through their artworks. As such, the batik motif Dwarapala was one of the artists’ contributions to evoke people’s spirit and hopes to confront the pandemic, continue our lives, and respect the process.
Two nuances of color, which were monochrome and full, were selected as the alternative for the primary motif. The selection was based on the color we usually saw on classical batik and the contemporary one. Meanwhile, in regard to the complementary motif Coronavirus, it was aimed to amplify the characteristics and concept of Dwarapala as a gatekeeper and protector. The motif had visual eyes, mouth, teeth which purposively resembled Dwarapala. The two primary motifs interacted with the iconic complementary character Coronavirus on cloth, creating a visual meaning as a gatekeeper and protector which were prepared in protecting the community from the Coronavirus.

4 Conclusions

Creating batik as a manifestation of artwork was expected to give a contribution to national cultural heritage preservation. Designing a Dwarapala character as one of the alternatives for printed batik generated a unique and distinguished batik, with respect to either its concept or visualization. We are expecting that the community will acknowledge not only the batik product but also Singhasari Temple, specifically Arca Dwarapala, as our inspiration. Finally, we are also expecting that this Dwarapala motif can be extensively applied as one of the alternative batik motifs from Malang.

References
Making Sense and Making Self through a Pandemic: Religious Responses

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Abstract. This paper investigates the challenges that the spread of the Covid-19 crisis has posed on the everyday practice of established religions and the responses that have been formulated therein. As a privileged site for the inquiry into notions of multinaturalism, religion has long been regarded as the domain par excellence in which ontological claims are made explicit and embodied, while at the same time articulating hunches about “ultimate things”. By scanning through several ethnographic examples from different religious fields, I re-cast religious experience in the spotlight of the manner in which many communities understand and cope with a sanitary and social form of distress and how it relates to dynamics of both inclusivity and exclusivity in the wider society.

Keywords: Religions, Multinaturalism, Covid-19

1 Introduction

As much of the world retreated into self-isolation and quarantines as countermeasures for the spread of the novel Coronavirus pandemic, so did most of the places of worship in Italy, one of the first countries to experience mass consequences of the epidemic and the country in which I happen to find myself during most of the early months of the crisis. Churches, mosques and temples were obliged to cancel all of their in-presence celebrations and move all activities on digital platforms. Not without a brief round of controversies, most denominations complied and reported a good response on the side of their followers, while at the same time reflected on the implications of removing in-presence participation from the regular worship sessions [1].

Controversies were perhaps only marginal to religious domains not immediately concerned with bodily presence in a house of worship, such as the various strands of Buddhism. Early in March 2020, all the activities of the country's temples had already moved to online platforms, mostly Facebook and YouTube live streaming’s, although larger and popular complexes like Pian dei Ciliegi [2] had organized a dedicated website with sorted lectures, links to online readings and a constantly evolving archive of the live streaming’s carried out over the quarantine period. Smaller groups had switched instead to privately arranged Skype, Zoom or Facebook group video calls. Attending some of the activities of Pian dei Ciliegi, I had the chance to witness the change in everyday practice that issued from the transfer of the worship and meditation sessions from the physical temple to the virtual streaming. While most of the regular activities were not particularly impacted, at least in their configuration, by the physical change of scene, the wider context of sanitary and social distress against which this temporary switch occurred stirred a series of new contemplations that I would find paralleled in similar virtual gatherings with Indonesian Buddhist groups.
Some of the concerns expressed by affiliates in both contexts were, perhaps predictably, how to conceive of and how to possibly counteract in religious terms the present pandemic. One of the major preoccupations was of an ethical kind, that is, the possible moral consequences of eradicating a virus. Could a virus be hurt? Would the consequences of killing a virus be tantamount to killing a living being and therefore inviting “bad” karmic reactions? Questions of this kind were not easy matters to grapple with for practitioners and specialists alike. On a couple of occasions, however, the Pian dei Ciliegi lay specialist (like in Indonesia, in Italy too Buddhist religious gatherings are oftentimes officiated by experienced lay practitioners instead of ordained monks) recommended as reading suggestions from the Buddhist canon, the Ratana sutta, a section of the Sutta Nipata, which the Theravada school traditionally ascribes to the Khuddaka Nikaya. The sutta recounts a discourse of the Buddha Gautama which reaffirms the basic tenets of Buddhism, the triple jewel of Buddha-Dhamma-Sangha, recognized, accepted and recited by all Buddhists worldwide. While this sutta enjoys a degree of popularity in the Sri Lanka stream of Theravadism [3], it was practically unknown, or at least unmentioned as a textual corpus, in the Italian context I had followed for quite some time. The reason why this sutta was brought up in the circumstances surrounding the pandemic-related questions was to be found in the tradition which assigns the historical context of this discourse to the then plagued city of Vesali. Torn by all sorts of natural catastrophes, the city was further lacerated by a pestilence that followed the immense devastation that left rotting corpses and ruins. The citizens of Vesali began to be delivered from the plague (interestingly enough, believed to be cast by “evil spirits”) as the Buddha recited the jewel discourse.

The point of interest of this brief account that I would like to emphasize, and that connects to the examples given below, is not so much the specific content of the scripture or the exact teaching given in response to the ethical concerns entangled with viral matters. Rather, it is the more fundamental and basic observation that the Covid-19 crisis has provoked shifts, subtle and not, in the perception, epistemology and practice of given established religions, shifts that would have otherwise not occurred and that provide interpretations as well as ontological versions that are alternative or integrating to the dominant scientific paradigms through which pandemic discourses have been channeled. In this way, I argue, religion is re-cast to the frontline of interpretative and ontological pandemic realities of everyday religiosity that are of relevance for many of the world's religious fields.

2 Pandemic, Religion and Multiple Ontologies

The scene that I sketched in the previous paragraphs, the set of questions linked to viruses brought by the Buddhist practitioners and the recuperation of marginalized scriptural bodies, links back to two of the fundamental features of religious epistemology. Theodicy, the “question of evil” [4][5][6][7] is undoubtedly one of the two, as the perception of pandemic-related distress and the threat to public health is predominantly read as an evil -genetical occurrence, linked to higher powers in varying fashions. Another one, and most relevant for discussions on multinaturalism, is cosmology. A broad term, mobilized in the discipline to do quite different jobs [8][9], cosmology is concerned, in religious domains, with the continuum between the macro- and the microcosm, or how the nonhuman forces assumed by a given religious tradition relate to the tangible world of nature, things, animals and humans. By elaborating on and giving qualities and content to the statuses of things around us, cosmology is the closest and most explicit area in a religion's bulk of concepts and practices, to what one may term a religion's ontology [5].
Recovering notions of cosmology and ontology is just another possible entry door to approach Viveiros De Castro’s seminal work on the notion of multinaturalism [10]. By paying close attention to Amerindian practices in respect to what a mainstream Brazilian perspective would deem “nature”, De Castro elaborated on the age-old anthropological dichotomy between “nature” and “culture” showing that the boundary between the two was far from fixed or universal. That nature, as an objectified and inert domain, indifferent to the action of humans and therefore exploitable, was, in other words, multiple in the way it was more or less socialized into the same world (the same “perspective”) as humans, with all the implications deriving from it.

The powerful idea of multinaturalism and the paradigm of perspectivism that issued from it was brought closer to the realm of religion by the monumental work of Descola [11][12][13]. For Descola, the idea of multinaturalism, that the outer poles of socialization might be set up differently in different cultural configurations, was not only an intercultural variable, but it occurred and shifted constantly also within the same society. As when dogs as a species are dismissed as stray animals at the fringes of urban environments, not unlike compost or industrial byproduct (“nature”), while being, in the same society (or even the same city) incorporated into family environments, given shelter, affectionate nicknames, sophisticated care and even inheritance – in other words fully socialized into the world of “culture”. Descola called this co-existence of different configurations of humans versus the environment through the lens of culture “plurality of ontologies”. The identity of what exists in the world, that is, varies cross-culturally and even within the same society, depending on the actors and contexts at play.

Religion is immediately involved in Descola’s work, as he sketched a double-dichotomic continuum of two ontological axes, external ↔ internal and physicality ↔ interiority. If religion is, in Descola’s definition, the public figuration of a nonhuman power that is (or it is rendered) manifest in the physical world, then these two axes would provide a convenient grid on which to identify four possible “religious ontologies”. The interplay between the human and the nonhuman, then, would return the possibility of an entirely materialistic vision that excludes any possibility of interior presence (“naturalism”) as well as its opposite (“animism”). Likewise, the more or less interior presence of more or less human-like features on the external/internal axis would complete the set with the “analogist” and “totemist” form of religious ontology. The tension between these continuums might be wrapped up in a graph:

![Graph](image)

Fig. 1. Graph by author.
The surge of viral talk that inevitably leaked into the realm of the religious, then, opened a question that wasn’t yet readymade in most religious environments. Whether or not we choose to follow into Descola’s and De Castro’s trail, what ontology is a given religion to assign to a virus? How inclusive or exclusive need the “socialization poles” be staked in respect to the understandings of the nature/culture boundary and to the human/nonhuman relation? These questions are crucial in that they not only raise theological debates grounded on references to scriptures, doctrines and traditions, but they imply specific forms of action (or non-action, indifference) for specialists and lay practitioners alike. More broadly still, the preliminary questions one may put forward could be: how did established religion change or adapted their ontological framework in response to the Coronavirus-derived crisis? How did power configurations allow for dynamics of inclusion and exclusion? The numerous examples given, taken mostly from online accounts both academic and not, have elaborated on these very issues.

3 Religious Responses

3.1 Viral Space

Early on in the pandemic spread to the Central American states, concerns emerged over how to best counter it in the traditional healing techniques, performed invariably by the mambo priestess. A dedicated concoction (the ingredients of which have remained secret) was figured out as an antidote against the Covid-19 borne diseases by one of the voodoo leaders in Port au Prince [14]. As voodoo temples and the respective healing ceremonies have commonly provided a preferred go-to venue for the cure of all kinds of diseases, physical as well as psychological, so have they begun to be on-demand as the crisis surged in the country. The issue was, however, what space to use for isolating Covid-19 patients, as the occupation of the main ritual hall would have practically rendered the entire temple an environment for quarantine. In an unprecedented move, the voodoo deputy leader had allocated about one thousand initiation rooms in the country that could be temporarily converted to clinics for the treatment of Covid-19 patients by mamboes. The usage of a normally extremely secretive space for Covid-19 treatment aligned itself with the importance and gravity placed upon “invisible” forms of disease in the voodoo religious system and discord was expressed at Madagascar’s president official statement in which he declared that a different plant-based cure was prompted for the treatment of Covid-19 patients instead of the traditional knowledge, practices and venues invoked by voodoo religious and healing systems.

3.2 Viral Extent

Ontological questions linked to the Coronavirus pandemic were perhaps most patent in the issues surrounding the reach and extent of the pandemic beyond the immediately human realm. The question was raised, among others, on the occasion of the “hungry ghost” festival in many diasporic Chinese communities [15]. Initiated as an ironical social media trend, linked to the tradition of burning paper items (mostly fake banknotes) on the occasion of the yearly festivity, doubts were eventually raised as for the possibility that ancestors would need a mask too and that therefore the burning of a mask on the ritual pyre would be an appreciated gesture, if not a
moral obligation. Dead relatives of one or more generations back, that meant, were as pliable to the pandemic condition as their present flesh-and-bones heirs.

Issues of presence and extent were particularly explicit also in Hindu temples in Singapore [16]. While the concern of the Chinese community related to the possibility of viral vulnerability of ancestors – that is, of nonhuman entities that have been nonetheless regular human beings in the past – for Hindu priests the question was the exposure of gods, in the guise of statues, to the circulation of the virus. Several priests began wearing a mask when in the proximity of sacred statues, taking up the habit of spraying them with regular disinfectants on a daily basis, in continuity with the usual ritual treatments of godly statues – that is, waking them up, bathing and clothing them, putting them to sleep. The issue sparked an internal debate, recovering an ancient controversy within Saivism, of whether the idol-statue is to be regarded as only a symbolic referent of the deity or whether it is in itself a device through which the divinity diffuses.

3.3 Viral Intercessions

Nonhuman powers were called upon in different ways in other contexts. While the examples of the Singaporean Hindus and Chinese suggested an experiential continuum (or at least a possibility therein) of the pandemic condition of the human and the nonhuman agents, Orthodox Christians in Germany [17] and Indian Hindus [18] have adapted to the pandemic in quite different manners, without postulating or implying an extension of the viral effects beyond the realm of the immediately human. The community of Orthodox Christians, for instance, have recovered the cult of a nearly forgotten mediaeval saint, linked to a martyrdom that occurred under Roman rule in Southern Europe. The saint had so far nothing to do with pandemics beyond her canonized name: Saint Corona. Extremely few chapels and shrines of the saint exist in Europe but those, especially the one in Bavaria, Germany, have experienced an immediate surge in attendance by followers praying to the saint for the pandemic to cease. Orthodox leaders have eventually called for the official sanctioning of Saint Corona as protector of the Covid19 pandemic.

Similarly, Indian Hindus have coped with the theological as well as the practical issues imposed by the viral condition by elaborating on the vocabularies and codes available through the religious tradition, although in unusually creative ways. In an attempt to emphasize and exorcise the fight against Covid-19, a Durga shrine in Kolkata was altered to include doctors in the act of curing patients from the pandemic, while in Mumbai a CoronAsur (Asuras being traditionally considered “evil spirits”) paper effigy was created, with the final intent to set it on fire. In this way, not only was the pandemic handed over to the usual realm of Durga Devi, but it made tangible an arguably very intangible disease, symbolically approachable and attackable.

4 Conclusions

In this paper, I discussed the links between the spread of the Covid-19 pandemic and the responses that various religious fields have given to issues of viral presence. Such responses have potentially moral and practical consequences and are invariably connected to questions of ontology and multinaturalism as devised by authors such as Viveiros De Castro and Philippe Descola. While the treatment of viruses in religious idioms is not a domain void of controversies and internal debate, the examples given are an attempt to show how, far from marginalizing
them, the sanitary crisis has triggered novel approaches in established religious traditions and alternative ontological frameworks to the hegemony of scientific discourses. Like much work on Covid-19 derived configurations, research on the topic can so far be only preliminary and tentative and much room is left for further elaborations, in the light of the pandemic developments and the discourses around them.

References


Tracing the Desire and Lack on Semiotic Landscape of a Daniel Garcia Art: Your Own Personal Slaves

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Abstract. Your Own Personal Slaves is an artwork made by Daniel Garcia. This research tries to answer three status questions upon the artwork: a) Is this art merely a symptomatic hysteria of the oppressed condition? b) Does this art success to be the sublimation, a jouissance? c) Can this art let the subaltern speak? The art is uploaded on Garcia’s website, Instagram, and Facebook. There are two versions of this title: 2016 version and 2018 version. This research is conducted with qualitative method in order to describe the artwork by Daniel Garcia entitled Your Own Personal Slaves (2016) used as data in the theoretical framework of semiotics and psychoanalysis. This research would trace the desire and lack, in the paradigm of lacanian psychoanalysis. The research results that we see the irony depicted on this art. The tears she holds make her seems have kind of empathy toward the people in suffer. The Che Guevara shirt shows us as if she is a leftist who will fight against any oppression. Yet, she herself sits upon all of these oppressions, so comfortably that she had her white bourgeois supremacies privilege.

Keywords: Psychoanalysis, Desire, Lack, Semiotic, Subaltern

1 Introduction

Daniel Garcia is an editorial illustrator focusing on political and social issues, with work published in more than 15 countries around the world [1]. His website is https://www.danielgarciaart.com. We can also find his art activity on his Instagram account, @daniel_garcia_art. Most of his art is an ironic and a cynic. Some of them are commission, usually for a cover of some magazines. His paintings are illustration, painting, design on social, political and human issues [2]. His arts are represented in the U.S. by Spinning Yarn, on www.spinningyarnreps.com. From all of his arts, there is one art that draws our attention, it is titled Your Own Personal Slaves. There are two versions of this art, 2016 version and 2018 version. The 2018 version is an adaptation of the 2016 version for a book cover of Markus Szaszka book titled “Nirgensmann” (Nowhere Man), so we do not pick that version, even though the 2018 is also interesting. We are focusing on the 2016 ones.
Fig. 1. This is 2018 version, an adaptation from 2016 version. It is for Markus Szaszka’s cover book.

Your Own Personal Slaves by Daniel Garcia depicts a white woman sitting comfortably while she holds her tears. She wears a black t-shirt with silhouette of Che Guevara’s face. She is surrounded by six people: three females and three males. The six are from various identity: white, Latin-American, Asian, and African. All of the six are depicted serving the main character with all of things to fulfill her needs. The white girl serves the porn videos, the Latin-American man serves a cup of coffee, the Asian maiden serves her fabrics, one of the African serves her with coltan\(^1\) so that her smartphone battery can run well, while the other African man serves chocolate and shrimps, and the one girl serves her the makeup cosmetic tools. There are also some marijuana trees there. The main character sits on them.

The picture is indeed provoking. It criticizes precisely on the point of when capitalism works, but it doesn’t work for all of us, yet only for a few privileged people; and even though they put their empathy on the oppressed people, they still enjoy that very privilege. Is this art merely a symptomatic hysteria of the oppressed condition? Does this art success to be the sublimation, a *jouissance*? Can this art let the subaltern speak? From this point, we would like to trace the desire and lack, in the paradigm of lacanian psychoanalysis. But, before we do that, we will slice aspect per aspect on the semiotic level.

Concerning previous study about lacanian theory over artwork, we faced difficulties to find them. As a matter of comparison, Pappas [3] has discussed about film and psychoanalysis and Brockelman [4] has shown Lacan’s contrast between the definition of a painting as a

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“window” and Foucault’s implicit understanding of it as a kind of “mirror”—a distinction in which Lacan discovers his seminal concept of “objet a”.

2 Research Method

This research is conducted with qualitative method in order to describe the artwork by Daniel Garcia entitled Your Own Personal Slaves (2016) used as data in the theoretical framework of semiotics and psychoanalysis. As mentioned on introduction, this research would trace the desire and lack, in the paradigm of lacanian psychoanalysis.

The main source of this research is Daniel Garcia’s painting titled Your Own Personal Slaves. It is on his social media account. The one we downloaded was from his Instagram. First, we use semiotics approaching to analyze the drawing. We see the drawing as it is holistically. After that, we mutilate the drawing according to its element, signifier per signifier. Then we analyze those signifiers one by one.

After we are done with semiotics analysis, we begin to use lacanian psychoanalysis. In every signifier we use in language, there must be trace of desire. We trace those desires start from every signifiers Garcia presents us. We are looking for symptoms there, or maybe those symptoms have been glorified to become synthome. We use Lacan’s concept of Four Discourses, especially the Discourse of the Analyst, to elaborate the analysis and to trace the objet petit a. The first discourse is the Discourse of the Master; it is the primary discourse. Then there are Discourse of the University, Discourse of the Analyst, and Discourse of the Hysteric. The Discourse of the Master is “[…] the primary genre of discourse, while the other discursive genre can be regarded as efforts to dethrone or escape from the tyranny of the Master (S1)” [5].

![Discourse Diagram](image)

2.1 The Structure of the Discourse of the Master

S1 here is the agent, the Master, who gives order to S2 to work. While the truth of the Master is the divided Subject ($). The product of this structure is objet petit a, the desire. This kind of discourse is being used in the grand narrative, law, moral ethics, religion, and many other languages from the Master. The subject using this discourse has only two option: yes or no, agree or disagree, incorporated or separated, life or death. All the other three discourses are being used to dethrone this discourse. The Discourse of the University is being used by the

---

2 Synthome is born and is emancipated from the symptom. In another word, sinthome is symptom which has been realized and being used on purpose. Cf. Jean Allouch, Where There is Symptom and Sinthome, on http://www.jeanallouch.com/pdf/350, accessed December 15, 2020.
scientists. While the Discourse of the Analyst is often being used by artists. The Discourse of
the Hysteric is being used by the victims.

2.2 The Structure of the Discourse of the Analyst

In this research, we will focus on the Discourse of the Analyst, because we want to trace
the desire, the objet petit a, in the Garcia’s drawing. We will see that it is the desire which speaks
and criticize the sublime grand narrative. The truth behind the petit a is the Discourse of the
University (S2). This Analyst Discourse reveals the lack of the subject.

3 Result and Discussion

3.1 Semiotic Landscape

Semiotic landscape [6] refers to visual communication of society in terms of range of forms
or modes through its uses, functions, and valuations, such as metaphor/style, history/diachrony,
culture/dialect, society/economy. Semiotic modes involve the intrinsic characteristics and
potentialities of the medium and by the requirements, histories and values of societies and their
cultures.

In 2011, Slavery Footprint launched a website that asked a single question: “How Many
Slaves Work for You?” Then in 2016, Garcia immortalize this phenomenon under the form of
illustration art baptized with similar question “How many slaves do you have working for you?”

Here we made the classification of hashtags and tags for the semiotic landscape of the art
Your Own Personal Slaves. Slavery or forced labor [7] is anyone who is forced to work without
pay, being economically exploited, and is unable to walk away.

Garcia would invite us as consumer to take in a count our consumption that could lead to
modern slavery. To illustrate, Slavery Footprint [7] warns us how slave labor work for our
consumption. This supply chain enslaves more people than at any other time in history.

We use the 2016 version instead because this one is the “original” version of the title and
the main character of this art is more interesting than the adaptation version, which is a white
man in white collar shirt. The 2016 version depicts a white woman, in black t-shirt with the silhouette of Che Guevara’s face, sitting comfortably, holding her tears, while being served by many slaves: a white pornstar girl serves her with sex-tertainment, Latin-American man serves her with a cup of coffee, a Asian maiden serves her with the fabric she might wear, an African boy—a miner serves her the best coltan for her lithium smartphone battery, an African man serves her with shrimps and chocolate, and a girl serves her with the best makeup cosmetic tools possible. The woman, the main character, sits upon all of them. Let us see comprehensively the picture itself.

![Image](image.png)

**Fig. 2.** Your Own Personal Slaves by Daniel Garcia, 2016.

© Daniel Garcia 2016.

Tags: cannabis, chocolate, coffee, coltane, editorial, fashion, food, makeup, man, palm oil, porn, slaves, smartphone, sweat shops, woman [8]

#shopping #discount #girl #capitalism #food #informatic #coffee #childlabor #cosmetics #clothes #poverty #smartphone #ring #pc #sweatshop #food #slavery #art #artwork #artdirector #illustrationart #illustration #editorialillustration #cartoon #creative #color #drawing #dibujo #comics #satirical [9]

We see irony of a white leftist woman with her sympathy tears, sitting upon oppressed people. We would like to trace this irony. The irony here was born from the desire and the lack of a subject, in this case is the main character of the art. We would like to trace this desire and lack using lacanian psychoanalysis theory. But, before we went further with psychoanalysis, we will analyze the art with the method of semiotics. From that method, we will see that this main character is the lack subject, the divided subject. And, we will also see that this art reveals the subaltern people we hardly to see in our daily life. This art does not only show the divided subject of privileged white woman, but also speaks louder for the subaltern people around the world.
Now, we analyze part by part of this drawing. Hashtags and tags help us to identify or recognize the commodity we consume and its implication about modern slavery in sweat shops; a poor, illegal, or unacceptable workplace. Garcia used different appeal words through Instagram and his website. Here’s the connection of semiotic landscape and the data according to ilo.org (2017) and slaveryfootprint.org (2011):

<table>
<thead>
<tr>
<th>Image</th>
<th>Hashtag</th>
<th>Tags</th>
<th>Slavery Footprints, ILO, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>#art #artwork #artdirector #illustrationart #illustration #editorialillustration #cartoon #creative #color #drawing #dibujo #comics</td>
<td>editorial</td>
<td>5.4 victims of modern slavery for every 1,000 people in the world.</td>
</tr>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>#shopping #discount #capitalism</td>
<td>slaves, sweat shops</td>
<td>Women and girls are disproportionately affected by forced labor, accounting for 99% of victims in the commercial sex industry, and 58% in other sectors.</td>
</tr>
<tr>
<td><img src="image3.png" alt="Image" /></td>
<td>#food #food</td>
<td>food, chocolate</td>
<td>Research by the ILO’s International Programme for the Elimination of Child Labour (IPEC) has found working children in a number of economic sectors, including domestic labor, seafood processing, mining and quarrying, rag-picking and scavenging, rubber and sugar-cane plantations, entertainment and other services.</td>
</tr>
<tr>
<td>#coffee</td>
<td>coffee, man</td>
<td>Your Coffee may contain beans that were harvested and cultivated by slaves in Côte d'Ivoire.</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>------------</td>
<td>---------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>#childlabor</td>
<td></td>
<td>1 in 4 victims of modern slavery are children.</td>
<td></td>
</tr>
<tr>
<td>#cosmetics</td>
<td>makeup, palm oil</td>
<td>In Malaysia, it is estimated that between 72,000 and 200,000 stateless children work on palm oil plantations.</td>
<td></td>
</tr>
<tr>
<td>#clothes</td>
<td>fashion</td>
<td>Your Shirt likely contains cotton that was picked by children in Uzbekistan who are forced to trade their school days for days in the fields.</td>
<td></td>
</tr>
<tr>
<td>#poverty</td>
<td></td>
<td>Forced Labor, also known as involuntary servitude, may result when unscrupulous employers exploit workers made more vulnerable by high rates of unemployment, poverty, crime, discrimination,</td>
<td></td>
</tr>
</tbody>
</table>
corruption, political conflict, or cultural acceptance of the practice.

Children work as slaves in the diamond mines near Koidu Town, the capital of the Kono district of the Republic of Sierra Leone. Children also work as slaves in coltan mines. Coltan is to make lithium battery for smartphone.

Your Phone has capacitors that are made with Coltan. 64% of Coltan reserves are located in Congo where child laborers are work from sunrise to sunset.

According a new U.S. Labor Department-funded survey, approximately one-third of Malaysian electronics workers are forced laborers.

4.8 million persons in forced sexual exploitation.
3.2 Traces of the Desire

After we slice part by part, aspect by aspect, using semiotic approach, now we will see those parts using the paradigm of lacanian psychoanalysis. “The unconscious is structured like a language,” said Lacan [10]. Here we can know that Lacan not only wanted to return to Freud, but also took the perspective of Linguistics. The structured unconscious like a language is the center of Lacan’s theory and maybe his fundamental contribution to psychoanalysis. We are only able to know the unconscious merely and only by language, the speech, the signifier. There are always traces of the desire the time we use the language. Therefore, we can trace the desire and lack of *Your Own Personal Slaves*.

All the signifiers used by Garcia have the trace of the desire. We can put those signifiers in the position of the petit a (desire). The structure of the Discourse of the Analyst let us see that all of the a’s depicted by Garcia there lead us to the reality of the lack Subject. We will see those a’s from the semiotics point of view. We now know that *Your Own Personal Slaves* speaks about modern slavery, violence against women, child labor, low wage labor, and the controversy of cannabis. We see a lot of objet petit a (the unattainable object of desire) there. Objet petit a is any object that makes you remember the desire after the castration. It is object of rem(a)inder; it reminds you of your remainder. What remainder it reminds? Everything of you that cannot be spoken to language, because the Symbolic (language itself, rules, laws, society, the Father) forbids. Objet petit a is like x in mathematics; it is there, yet we must find, and when we think we have found, it is no longer there. Objet petit a can be anything. In this case, it is on the visual, on the Gaze. Objet petit a is on the drawing of the woman and her tears. It is on the Che Guevara t-shirt she wears. It is on the food, shrimps, and chocolate, as well as on the African man who collects them. It is on the cup of coffee the man brings. It is on the child labor in Africa, who mine coltan. It is on the white smartphone the child labor provides. It is on the cosmetics. It is on the clothes made by Asian low wage labor. It is on the young naked pornstar who provide audio-visual sex-tertainment. Moreover, it is on the controversial cannabis.
Those things we mention above is symptomatic Signifier. On the level of semiotics, we see that all of the things mention above has its own problematic existence. In the level of Symbolic, we hardly know that they even existed. They are silenced. We may not discuss about pornographic labor in the bright day light. Moreover, discussing sex is taboo for some society, let alone people who are forced to labor in that field. Yet, Daniel Garcia depicts her as a topless innocent girl who willingly provide the main character some sex-tertainment she needs. Even though the pornstar girl and the main character are all white, seems that they are still from different social status. People who know Che Guevara must know the ideology he lived; therefore, they are well educated people. Educated people of course is considered honored middle class alias bourgeois. Daniel Garcia does not depict the pornstar girl merely as a sex object, like in the many porn movie, yet he sublimes her gesture. The girl gesture is a gesture of blowjob scene, yet Daniel Garcia draws it someway that the girl looks like willingly to serve the main character her videos. Although she is there as pornstar, Daniel Garcia does not draw her vulgar, yet he uses the legendary gesture so that the girl seems to be able to speak for herself.

Another silenced Signifier is the man who serves the main character with a glass of coffee. Who does not like coffee? Who drinks coffee every day? Almost all of us drink coffee, at least we have ever tried before. Some of us drink coffee on regular basis. But we never ask where does our coffee been come from. In this picture, Daniel Garcia seems like telling us, who cultivates the soil and brings the finest coffee been to us, that we can enjoy our morning or our orange twilight. He does not depict the person in protest or in angry gesture, instead he draws him so gently serving a cup of coffee as if it is a mockery to us who do not know whoever behind our daily cup of coffee. Suddenly, our Signified of coffee—orange twilight, broken into pieces.

This Daniel Garcia’s drawing show us child labor. This child labor is low wage, even they are enslaved. They are forced to work by one or many reasons so that they can have something for survive, while we can have our smartphone works well. Behind our sophisticated gadget, there are lots of child labor work in mine. Of course, this reality is almost unspoken. How on earth can we understand that our smartphone lithium battery is provided in front of us by this child labor? The African child labor is drawn so gladly giving the smartphone and the gem to the main character.

The center of this picture is of course the white woman in black Che Guevara t-shirt. She is depicted having tears as if she gives her sympathy to the oppressed subalterns. She wears Che Guevara; as we know, he is the symbol of anti-colonialism, anti-imperialism, and a hero of some leftist. Here Daniel Garcia sublimely shows us the irony. Even the leftist white woman who seems give sympathy to the oppressed subaltern is indeed also the one who sits comfortably upon the oppressed themselves. Doesn’t matter how leftist you are, how feminist you are, or how humanist you are, as long as you are the middle-class white people, you still got and enjoyed the privilege brought to you by the centuries (post-)colonialism. Nevertheless, facing this picture, it is like facing through a window. When we see through the eyes of the main character woman, seems that we see ourselves beyond that window; that the woman become I. We are pushed to the Symbolic of this picture. We must face the Signifiers one by one. It makes the I split. We become fractured Subject (Lacan use the symbol $ to describe this split subject).

On our computer we work with, our smartphone we are connected with, our culinary we eat and drink, our fashion wear, there are sufferings. We think we do not do that, especially if we are not white. That is not us. Yet, we indeed enjoy the same privilege.
Facing the picture, we are driven to the exact desires of us. We, as a subject, desperately seek the desire ourselves ($<>a$). Then we realize that our world is not alright as we thought it were. The art fills us with this emptiness. What can we do with those enslaved?

Actually, all of the slaves depicted there by Daniel Garcia are horrifying. We know they are suffering even though Daniel Garcia does not draw the expression of pain. Nevertheless, we see them looks like doing their things sincerely and steadfast. Daniel Garcia plays with these Signifiers. He puts the symptoms to the lap of das Ding that they become synthome. They show pain without depict any pain. They show oppression without fall into hysteria anger. Daniel Garcia lets the oppressed/the subaltern speaks, not in an anger, but in the most splendid way possible. This is art about protest and critic, yet there is no anger and there is no hysteria here, instead synthome [11]. This art gives us void who sucks us to the unspoken ugly truth about modern slavery in the name of civilization progress (technology, fashion, culinary, etc.). This art makes us sick, make us split. This art makes us realize that the world we live and the privilege we have is not there alright. This art moves us. First, it moves our cognitive. Second, it moves our emotion. Third, it may move our body to do something!

4 Conclusion

Daniel Garcia’s art titled Your Own Personal Slaves is indeed a sublime art that depicts and criticize oppression without fall into a hysterical amok. The artist shows us the suffering without dramatizing that suffering, yet he shows cynicism. Cynicism is the way we can deal with very bitter reality. Therefore, he lets all the oppressed subject, the subaltern, speaks for themselves; their sincerity depicted on the drawings sue our sanity. This is a window to us to see, that we are part of the main character that enjoys every privilege we get from that very oppression. We see that Thing, a void that sucks our existence, that after we see this drawing, we would see our daily world and its civilization (entertainment, culinary, fashion, etc.) in the new perspective, a perceptive which makes us aware that we are not that alright and must do something about it. We see an irony we are living in; the irony depicted on this art speaks for itself, that we see our ugly truth. The modern life we live, however modest or leftist, will always need the silent slaves. Yet, there is still a question to be answered: how we can alternate this kind of reality or let us surrender to this structured symbolic order? We need to discuss further about the Fantasy.

References


$^3$ ($<>a$) is the structure of Fantasy.


The Meaning of Puji Saji in Sura Offerings at Selametan Sumber Banyu or Tirta Amerta Ritual at Sumberawan Toyomarto Temple, Malang

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Abstract. This study discusses the meaning of puji saji in Sura offerings at the Tirta Amerta at Candi Sumberawan Toyomarto Singosari Malang. Puji saji is a mandatory offering that is served in this ritual. This study uses an anthropological linguistic approach that utilizes semiotic theory and an emic-ethic approach. The data obtained from the caretaker of Candi Sumberawan and cultural experts in Singosari were then analyzed using the Lyons triangle of meaning. The results showed that there were fifteen puji saji that could be calcified based on the form: crops, food, beverages, fragrances, spices, and equipment. The whole meaning of the puji saji in Sura offerings is that in life, humans must be able to be in harmony with themselves, fellow humans, nature, ancestors, and remember God. In order to unify all these things, humans must tolerate, determination, a noble mind and character. The strategy for naming and eating the offerings is based on three things, namely (1) sign, an acronym of the concept or philosophical meaning to be achieved, (2) the significatum representing the concept or philosophical meaning to be achieved, and (3) the concept or philosophical meaning to be achieved in accordance with the function of the sign.

Keywords: Meaning of Offerings, Sura Offerings, Sumberawan Temple, Selametan Sumber Banyu, Ritual Tirta Amerta

1 Introduction

Language, apart from being a system of sound symbols which is arbitrary, is also a symbol to represent concepts, thoughts, and experiences of human life [1]. As a symbol, language is not optional, but has a meaning behind the sign it represents. Furthermore, language is even the most complex symbol and has the potential to develop compared to other symbols [2]. Language as a symbol is at the same time an embodiment of language as culture and shows a close relationship between language and culture [3].

One of the symbolic forms of language can be seen in the use of Sura offerings carried out in a series of Tirta Amerta Rituals which are held in the month of Sura in Toyomarto Village, Singosari District, Malang Regency. Sura is the first month in the Javanese calendar. The month of Sura or Suro comes from the word Ashura/Asyuro which means the 10th of Muharram (month in the Islamic calendar). The Tirta Amerta Ritual is carried out as one of the village alms activities and earth offerings for villagers in the Sumberawan Temple complex, Toyomarto Village. Sumberawan Temple itself is a Buddhist temple that was built around the 14th century at the end of the Majapahit era.
The temple, which is only in the form of a stupa, was a place of hermitage in the Kapatayan era (pre-Hindu Buddhist era), the Abisheka (Singosari soldier inauguration ceremony) of the Singosari warriors and the bathing place for the Princess of the Ken Arok era, most recently in the late Majapahit period a temple was established as a symbol of sacredness and a location for Buddhist worship. In this temple complex there are two Patirtan (the source of the holy spring) which are regularly used as places of offerings, hermitage, to sacred rituals, such as the Tirta Amerta Ritual in the month of Sura. The Patirtan was named Sumber Kamulyan and Sumber Panguripan. It is said that the water from these two tirta is tirta amerta (eternal holy water) and became the forerunner of the village name, Toyomarto, which comes from the word toyo which means ‘water’ is the same as tirta and amerta which means ‘not dead/immortal’ [4][5].

Furthermore, every month of Sura in this temple complex, a feast known as Selamatan Sumber Banyu or Tirta Amerta Ritual is held. This ritual begins with a parade of a group of the people of Toyomarto Village passing the path to the temple, then taking water along with prayers by the kamituwa, followed by releasing fish from one of the sources in the temple complex by the village head, together with all villagers carrying out village feast in front of the Joint temple complex.

Selamatan Sumber Banyu or Tirta Amerta Ritual, like other feasts, is a Javanese tradition. In general, there are two types of feast, namely lifecycle feast and non-lifecycle feast [6]. This statement is in line with Kyalo’s [7] statement in a study of rituals on African cosmology. Lifecycle feast is in the form of rituals related to the life cycle, such as birth, death, and marriage. Meanwhile, non-lifecycle feast is a feast that is associated with annual routine activities, seasons, and other similar activities [7]. In this case, Selametan Sumber Banyu or Tirta Amerta Ritual is the second type of ritual, which is to commemorate the annual routine activities in the month of Sura, one of the sacred months of the Javanese.

During this dive, there are offerings that are served both for bedah krawang (ancestral) as well as for the people who come. Offerings are serving dishes in the form of food, fragrances, and other equipment. The offerings that are served in this feast have unique names. These offerings are called Sura offerings. The name of food can signify the belief system, religion, practice of rules to the ideology of a particular society related to its culture [8]. This study focuses on examining the names of the Sura offerings that are served during Selametan Sumber Banyu or Tirta Amerta Ritual.

Research on offerings has previously been studied by Baehaqie [9] who examined the “Semiotic Meanings of Food Names in Tingkeban Selamatan Offerings in Pelem Hamlet, Wonogiri Regency”. This study uses the same semiotic and anthropological linguistic research approaches as this study. However, the research object under study was different, namely Selamatan Tingkeban in Hamlet Pelem, Wonogiri Regency. In this study, Baehaqie [9] made an inventory of the names of the offerings, then classified and interpreted the meaning behind the names of the offerings.

Furthermore, Dewi [10] also conducted research on “Local Wisdom Traditional Food: Reconstruction of Javanese Manuscripts and Their Functions in Society”. This research looks at how the Javanese script documents traditional food and explains its function. The difference with this paper lies in the object of research, namely traditional food in Javanese script which is different from this research which examines the Sura offerings.

Setiawan [11] studies “Interpreting Traditional Culinary in the Archipelago: An Ethical Review”. This study examines the traditional culinary archipelago in general using an ethical approach. The researcher explained that traditional food traditional food faces several problems, such as intellectual property rights, product safety and health, killing in order to respect life, and the logic of imperialism behind the urban eating culture. The approach and scope of the problem
studied by Setiawan [11] is different from this research which focuses on one subset in Toyomarto Village Malang with an anthropological linguistic approach.

Due to the position of Candi Sumberawan which is close to Singosari which has a high historical value and because this is an annual dive which has attracted thousands of tourists in the last two years, this location and activity was chosen for further research. Moreover, considering the historical and cultural values of the Sumberawan Temple as described earlier, the research on the submersion and the accompanying offerings will be interesting. In addition, based on literature review, research that focuses on discussing the form and meaning of the Sura offerings that must be presented at the Tirta Amerta or Selametan Sumber Banyu ritual has not been found.

In order to explore the meaning of the Sura offerings in this subsection, semiotic analysis was used to obtain the meaning of the Sura offerings. Semiotic analysis, as hinted by Masinambow and Hidayat [12] in anthropological linguistics means the application of the semiotic concept to the study of culture or culture itself is a semiotic system. Meanwhile, the core concept of semiotics is a sign. In conjunction with the sign theory, in this study the meaning triangle of Lyons [13] was used. Lyons [13] states that the semiotic system is related to three things, namely sign, concept, and significatum. The relation of these three things is formulated in the following Lyons triangle of meaning.

\[
\begin{array}{ccc}
A & C \\
\text{Sign} & \text{Significatum}
\end{array}
\]

Since the relationship between sign and significatum is not straightforward and must be mediated by the concept, in the Lyons triangle of meaning, the relationship between A and B is indicated by a dash.

\[
\begin{array}{ccc}
A & B & C \\
\text{Concept} & \\
\end{array}
\]

\text{Fig. 1. Lyons Triangle of Meaning Lyons [13].}

2 Research Method

This research is an anthropological linguistic study that examines the relationship between language (in this case the naming of Sura offerings) and culture (in this case the views of the local community). To be able to reveal the symbolic meaning in the Sura offerings in an integrated manner, an emic-ethical approach was used Duranti [14] and a semiotic approach. In an emic-ethical view [14], the one who best understands a particular culture is the owner of the culture itself. However, cultural owners are often incomplete in explaining their cultural content, so researcher interpretations are needed. Meanwhile, the Sura offering which is also a symbol of a culture is also approached by a semiotic approach to reveal the meaning behind the symbol. The combination of the cultural owner's intuition and the researcher's interpretation is the right combination to reveal the symbolic meaning of the Sura offerings at Selametan Sumber Banyu or Tirta Amerta Ritual. Sources of data in this study are Singosari community members who are
considered to understand the local culture, namely the caretaker of Candi Sumberawan, cultural observers of Singosari, and our elders in Sumberawan Village. These three informants have the characteristics (1) born and raised in Singosari, (2) aged between 50-80 years, (3) can speak Javanese, (4) are performers of offerings, and (5) can name the offerings and understand the meaning of each offerings. The data were analyzed using Lyons’ [13] triangle meaning theory to identify and describe the meaning of the Sura essay.

3 Result and Findings

3.1 Sura Offerings Classification

The results showed that there are 35 types of Sura offerings that are usually served in Selametan Sumber Banyu or Tirta Amerta Ritual. The thirty-five types of offerings are classified based on their nature, namely those that are mandatory, namely *puji saji* and not mandatory, that is, other than *puji saji*. *Puji saji* consists of 15 types of offerings. In this study, the focus is discussed only on offerings that are praiseworthy. Based on the form of food, the praises served in Sura offerings consist of: crops, perfumes, drinks, food, utensils, and spices.

<table>
<thead>
<tr>
<th>Name of offerings</th>
<th>Crops</th>
<th>Fragrance</th>
<th>Drink</th>
<th>Food</th>
<th>Equipment</th>
<th>Seasoning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banana</td>
<td>√</td>
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<tr>
<td>Rice</td>
<td>√</td>
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<td>Setaman Flowers</td>
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<td>Telon flower</td>
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<td>Multicolored flowers</td>
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<td>√</td>
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<tr>
<td>Spices</td>
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<tr>
<td>Badeg/Wine</td>
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<tr>
<td>Cengkir (Coconut)</td>
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<tr>
<td>Sugarcane</td>
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<tr>
<td>Cikal (Old Coconut)</td>
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<tr>
<td>Mortar</td>
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<tr>
<td>Incense</td>
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<td>Jenang abang</td>
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<td>Lincing/brucu tumpeng</td>
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<tr>
<td>Makeup tools</td>
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</tbody>
</table>

*Puji saji* consists of plantain (*gedhang*), flower, cooking spices, *badheg* / grapes, *cengkir*, sugar cane, mortar, incense, *jenang abang*, *brucu tumpeng* (*tumpeng lincing*), and make-up tools. Only *puji saji* is mandatory. Apart from *puji saji* is not mandatory for rituals. *Puji saji* is served as a *sandhingan* (accompaniment) during the *ngujubno* ritual inside the *Patirtan* complex. Because this ritual is also *selametan sumber banyu*, in addition to *puji saji*, *toya wening* is also prepared in a jug. If *puji saji* is left in the *Patirtan* complex as an offering, *toya wening* is distributed to the residents. *Toya wening* who has been prayed for (*diujobno*) is believed to be able to give blessings and prevent calamities. Offerings other than *puji saji* and *toya wening* are served outside the *Patirtan* complex and are contested by local residents.

Based on the form of food, *puji saji* in the form of agricultural products includes: plantain (*gedhang*), sugar cane, rice, cloves, and *cikal* (old coconut). *Puji saji* in the form of fragrances...
in the form of flowers, consisting of setaman flower, telon flower, and mancawarna (multicolor) flowers; and incense. Drink offerings are in the form of badheg or wine. Meanwhile, puji saji in the form of food consist of jenang abang/jenang sengkala and brucu tumpeng or tumpeng lincing. Seasonings are in the form of cooking spices such as salt, sugar and oil. Finally, the equipment consists of a mortar and make-up tools.

3.2 Meaning of Sura Offerings

The meaning of the Sura offerings in the Tirta Amerta or Selametan Sumber Banyu rituals is as follows. This meaning is presented using Lyons Meaning Triangle [13]. The meaning triangle contains the concept (meaning of the offerings), the sign in the form of the name of the offering, and the significatum (marker) in the form of the offerings.

First, at the bottom of the praise line is rice.

CONCEPT
human needs for food

Rice symbolizes the human need for food. Rice from rice can be replaced with glutinous rice, corn rice, or other types of rice that are commonly used. Apart from rice, another crop that must be served in the praises of the Sura offerings is the ‘very young coconut’ (cengkir).

CONCEPT
Symbol of righteousness of mind

Next, puji saji of Sura cengkir (coconut which is still very young) which means upright thoughts. Upright thought means that humans must have a straight or positive mind. Upright thought can also be interpreted as strong and quick thinking.

CONCEPT
Ancestral symbol

Apart from using a very young head, the praised serving of the Sura also requires the presence of an old coconut. Cikal means that where we put the offerings, there is a forerunner to that place or the krawang/ancestral surgery who cleared the base of the area. Additionally, the crop that is included in puji saji is sugarcane.

CONCEPT
Mantebe kalbu
A firm heart

Sugarcane means “a firm heart”. This determination becomes a partner for a righteous mind. So, apart from having a strong and upright mind, humans must also have determination. Furthermore, the produce contained in the prawns is gedhang (banana). The banana that is used in praised serving is usually gedhang raja (plantain). The number of bananas served is usually a banana comb or two banana combs served side by side.

CONCEPT
Ngunggulke kepadhangan
Increase brightness

Plantain (gedhang raja) means strengthening brotherhood. That is, human beings must always maintain brotherhood with siblings, close relatives, and extended relatives. In addition to Sura offerings, plantains are also often served on various other celebrations, such as weddings. Moreover, bananas are a symbol of prosperity because banana plants will not die before they bear fruit and reproduce.

Apart from agricultural products, another offering in the pujii saja is food. Food in the praises includes brucu tumpeng and jenang abang. Brucu tumpeng or tumpeng lincing is a cone-shaped tip of the tumpeng. Tumpeng is rice shaped or arranged to resemble a mountain.

CONCEPT
Human relationship with God and fellow human beings

Tumpeng is an extension of the tumapaking panguripan-tumindak lempeng-tumuju Pengeran ‘the order of life-walk straight-to God’ [15]. Meanwhile, this tumpeng brucu symbolizes man’s relationship with God.

Tumpeng is the oldest traditional food. Tumpeng has existed since pre-Hindu-Buddhist times. At this time, the cone was yet to be shaped like a mountain. The shape of the tumpeng resembling a new mountain appeared during the Hindu-Buddhist period. At this time, the shape of the cone on the tumpeng shows the belief of Hindus that Mount Mahameru is the abode of the gods. As Islam entered, the meaning shifted. If in the kapitayan time (pre-Hindu Buddhism), tumpeng is associated with supernatural powers, whereas in Hindu times, the shape of the cone is a symbol of the mountain where the gods dwell, then in Islamic times, the shape of the cone on the tumpeng means human relationship with God (Allah) [15].

CONCEPT
Symbol of repulsion of evil spirits/sengkala

Jenang sengkala/abang is glutinous rice processed given brown sugar or Javanese sugar. On the jenang is then given grated coconut. Jenang abang is a symbol of repelling evil spirits/sengkala. In addition to the time of the Sura offering, jenang sengkala is also often served on the lifecycle feast, such as when a newborn, wedding, or other non-lifecycle feast, such as during the harvest season, planting season, to adek omah.

Furthermore, in addition to food, the offerings are also in the form of drinks. Drinks served at the complimentary food are alcoholic drinks, such as badheg and/or wine.

CONCEPT
Symbols of offerings to ancestors

Badheg is a fermented drink made from sticky rice, while wine is the fermentation grapes. Either of these drinks can be selected. These drinks are a symbol of presentation to pembedah krawang (ancestor) or pembabah alas who supposedly like the scent of badheg and wine.

Other components of pujii saja are in the form of fragrances include flowers: setaman flowers, telon flowers, and mancawarna flowers; and incense.

CONCEPT
Symbols of seven things related to self, nature, and day
Setaman flowers consist of roses, jasmine, magnolia, cananga and pandan leaves. These flowers are then watered and put in a small vessel filled with water. Setaman flower symbolizes seven things related to self, nature, and day. That is, human life should be able to socialize well (sesrawungan) to gain a good reputation.

CONCEPT
Dulur papat lima pancer
To have a noble mind and character

Meanwhile, mancawarna flowers consist of flowers with five different colors. Commonly used flowers are roses of various colors, jasmine, and other colored flowers. The colorful flowers symbolize that in order to be safe, human beings must have a noble mind and character that is symbolized in dulur papat, lima pancer.

CONCEPT
Dulur papat lima pancer
To have a noble mind and character

Finally, telon flowers, meaning three types of flowers, consist of roses, cananga, and magnolia. The meaning of these flowers is that through life’s ups and downs, one needs to follow his heart and always remember God.

CONCEPT
Symbol of ancestral existence (sing bedah krawang)

Furthermore, there is incense that means ‘dumadineng ponor’, dumadi means exist, pono means board. That is, there is an ancestral form (sing bedah krawangan) in that place, so incense should be lit.

Next, the offering on puji saji is in the form of cooking spices. Cooking spices include sugar, salt, and other spices. The spices mean in life there must be a variety of taste.

CONCEPT
Symbol of taste variety

In addition to produce, food, beverages, fragrances and cooking spices, the last offering on the menu is utensils. The equipment in question is makeup and mortar equipment.

CONCEPT
The symbol of ancestors is also dolled up (wearing make-up) while ‘attending’ the feast

Further offerings in the form of equipment include make-up and mortar equipment. These utensils are presented on a complimentary note. Makeup equipment in the form of combs, lipsticks, and eyeliner. These makeup tools are presented to the ancestors so that the ancestors also put on make-up when 'attending' the feast. Meanwhile, mortar is the pedestal for puji saji.

CONCEPT
Earth emblem
Mortar is sometimes replaced by another container. Mortar symbolizes the earth. That is, everything comes from the earth. Thus, it must be based on things that are earthly, such as mortar.

In addition to the obligatory puji saji as a companion ujub during the Selametan Sumber Banyu at the Sumberawan Temple, there is an offering that is a component of puji saji but is always brought during rituals, namely toya wening or plain water.

CONCEPT
Noble ambition/prosperity

Toya wening is water taken from Patirtan (holy baths) and put in jars. Despite not a part of puji saji, toya wening is also brought in ngujubno ritual in the Patirtan complex. If the puji saji is then left in the Patirtan as an offering for Sing Bedah Krawang, then the toya wening is then taken out and distributed to the community who want or need it as a misfortune repellent or blessing bearer. Toya wening is a symbol of the purity of life. Man is considered to have attained real life if he has reached the limit of silence.

Based on this description, the overall meaning of puji saji in Sura offerings is that in life, humans must be able to be in harmony with themselves, fellow humans, nature, ancestors, and always remember God. In order to unify all these things, humans must have tolerance, determination, have a noble mind and character, and have strong reasoning power.

In order to achieve the symbolic meaning that is expected to occur in the human life cycle, human relations with others, nature, and God, the forms of offerings become symbols of the hopes embedded in the collective dreams of the local community. The strategy for selecting shapes or naming forms is based on several things. First, the sign in this case the name of the offering which is an acronym of the philosophical concept or meaning to be achieved, such as cengkir ‘kencenge pikir’, sugar cane ‘mantebe kalbu’, gedhang ‘ngunggulke kepdhangan’, incense ‘dumadine ponor’, and tumpeng ‘tumapaking panguripan-tumindak lempeng-tumuju Pengeran’. Second, the significatum, in this case the form of the offerings, symbolizes the philosophical meaning to be achieved, such as the red jenang abang/sengkala which shows the courage to face misfortunes/sengkala, the mancawarna flower consisting of flowers with five different colors which symbolizes ‘sedulur papat lima pancer’, and tumpeng which is shaped like a mountain symbolizing the relationship between humans and God and fellow humans (during the Islamic period) and symbolizing the close relationship between the Javanese people and the mountain (meru) during the Hindu and Kapitayan times. Third, the concept or philosophical meaning is contained in the sign or significatum function, such as the variety of taste as the meaning of cooking spices. In this case, cooking spices do have a function to improve the taste of the food. Even so with the make-up tool which means “so that the ancestors who came during the dive will also be made up”. Makeup tools also have the same function in everyday use. This strategy at the same time strengthens Lyons’ [13] triangle of meaning, which shows that the relationship between sign and significatum is not straightforward. Sign and significatum are formed and selected based on the concept or philosophical meaning to be achieved.

4 Conclusion

Based on the research, it was found that there were fifteen puji saji that must be served during the Sura offerings at the Selametan Sumber Banyu or Tirta Amerta Ritual at Sumberawan Singosari Temple, Malang. Based on the form, puji saji is the form of agricultural products,
food, beverages, fragrances, spices, and utensils. *Puji saji* is the serving of crops such as bananas, rice, *cengkih*, *cikel*, and sugarcane. The food components in *puji saji* include *brucu tumpeng* and *jenang abang*. The drink component is *badheg* or wine. The compliment serving in the form of fragrances is *setaman* flowers, *telon* flowers, *mancawarna* flowers, and incense. *Puji saji* in the form of seasoning is cooking spice. Finally, *puji saji* in the form of equipment include makeup and mortar. The whole meaning of *puji saji* in Sura offerings is that in life, humans must strive to be in harmony with themselves, fellow humans, nature, ancestors, and always remember God. In order to unify all these things, humans must have tolerance, determination, have a noble mind and character, and have strong reasoning power. The strategy for naming and eating the offerings is based on three things, namely (1) sign is an acronym of the concept or philosophical meaning to be achieved, (2) significatum represents the concept or philosophical meaning to be achieved, and (3) the concept or philosophical meaning to be achieved in accordance with the function of the sign.

**References**

The Response of the Millennial Generation Towards the Issue of Ethnic Equality in Indonesia in Tanda Tanya (?) Movie by Hanung Bramantyo

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Abstract. Because of its diversity, Indonesia, as a large country with a diverse society, has significant advantages. However, heterogeneity has the potential to cause a variety of social conflicts that lead to the nation's disintegration. Tanda Tanya (?), a big-screen film, is one of the depictions of the conflict. Hanung Bramantyo, Indonesia's leading filmmaker, directed this 2011 film production. The story of a diverse social environment in Semarang City is told in this film. The figures depicted are of the Javanese, ethnic Chinese, Muslim, Catholic, and Buddhist ethnicities. The purpose of this research is to find out what the millennial generation thinks about the film's depiction of inter-ethnic equality. The theory employed is the Reader-Response theory, in which the reader's position is crucial to the meaning of the text. The findings show that the respondent groups had differing perspectives on the film's depiction of ethnic equality. The difference in opinion is determined by the society's category. The majority group, the first group of respondents of Javanese ethnicity, tended not to involve their affective side when watching movies. This is due to their repertoire and status as an outsider. This group employs efferent reading in the context of Rosenblatt's Reader Response. The effectiveness of film media in conveying messages about ethnic equality is thought to be less effective, and the millennial generation prefers social media platforms with lighter content that reach more people. The study's findings demonstrate the role of readers in interpreting text and social media platforms with light and easy-to-understand content is more desirable.

Keywords: Ethnic Equality, Film, Millennial Generation, Reader Response, Repertoire

1 Introduction

Indonesia, a vast nation with a heterogeneous culture, has great advantages because of its diversity. On the other hand, however, heterogeneity also has the potential to generate various social tensions that lead to the disintegration of the country. One of the biggest ethnic conflicts in Indonesia coincided with the advent in May 1998 of major changes in state life, marked by riots. In this event, ethnic Chinese suffered the worst impact as a result of anti-Chinese sentiment. One of the photographs of the dispute is taken in a big screen film entitled Tanda Tanya (?). This 2011 film production was directed by Hanung Bramantyo, Indonesia's leading filmmaker. This film tells the story of a heterogeneous social climate in Semarang Region. The numbers shown are from the ethnicity of Javanese, ethnic Chinese, Muslim, Catholic, and Buddhist.

Several scenes in the film demonstrate how the family is trying to adjust to the local environment, but also receives a negative stigma. This is important to note, particularly in
relation to how young viewers who are millennials react to this phenomenon. The audience of the Millennial Generation is the generation that was born between 1980 to 2000. They are called as Millennials because of their closeness to the new millennium and being raised in the more digital age. This generation is influenced by computers and a greater acceptance of non-traditional families and values [1]. This generation is also depicted as the generation that was born during the dawn of a digital era and a smaller interconnected world due to technology, these digital natives spent more than 6 hours/day online and were at the forefront of globalization with access to an unprecedented amount of information, opinions, and cultures [2]. Further, Timmerman also mentions that millennials are, “more numerous, more affluent, better educated, and are more ethnically diverse” than previous generations. To summarize, this generation actively participates in getting the most up-to-date information on what is going on in their society through the use of technology. This means that they are generally up to date on current social issues, such as discrimination based on gender, race, or ethnicity. This becomes the researcher's primary consideration in positing this generation as an important informant for this study, as their response to the issue of ethnic equality described in the film becomes significant.

The goal of this study is to examine the opinion of the millennial generation on the topic of inter-ethnic equality portrayed in the film by applying Reader-Response theory. The base stone of the theory, I.A. Richards claims that the reader plays a part in the meaning of a very large text, involving personal knowledge and the repertoire of previous texts. Louise M. Rosenblatt also argued that text and readers have a very close relationship in the process of reading the text. Reader Response Theory emphasizes two things: (1) the effect of literary texts on readers; and (2) the role of the reader in shaping the meaning of the text is very important.

The response of the audience in this study is also further drawn to the degree of efficiency of film media as a messenger of ethnic equality problems, along with formats and media that are more in line with the characteristics of the millennial generation. This aims to obtain an image of the proper portrayal of the media so that they can take on board this critical topic.

2 Review of Related Literature and Research Method

This research uses reader response theory as a framework for responding to problem formulations. Reader Response gives the reader a central role in reading the work. This idea has been yielded as a study of literary works. However, as Stokes [3] explained in her book *How to Do Media and Cultural Studies* that films, television shows, musical pieces or artifacts displayed in museums can be regarded as text. The paradigms that are frequently used in text analysis are usually drawn from literary studies. Many approaches to media and cultural development have something to do with the study of novels and other literary works. This theory is then used to discuss research problems with the object of the analysis in the form of a film. This theory calls into question the nature of a literary text without the intervention of readers who read and interpret the work. In the extreme, this theory sees that a literary text would not exist if no one reads it and eventually the literary text has no meaning whatsoever.

There are many literary experts who express their opinion on the role of the reader in the interpretation of literary texts. I.A. is the figure that can be used as the base stone. Richards, who argues that the reader plays a part in the meaning of a text by involving personal knowledge and the repertoire of previous texts. Louise M. Rosenblatt further claims that text and readers have a very close relationship in the course of reading the text:
The reading process involves a reader and a text. Both the reader and the text interact or share a transactional experience. The text acts as a stimulus for eliciting various past experiences, thoughts, and ideas from the reader, those found in both our everyday existence and in the past reading experiences. Simultaneously, the text shapes reader’s experiences, selecting, limiting, and ordering the ideas that best conform to the text. Through this transactional experience, the reader and the text produce a new creation, a poem [4].

Rosenblatt sees the mutual relations between the text and the reader, and also sees the possibility of the influence of the text to form the reader's experience. It has also reported that “the reading of any work of literature is, of necessity, an individual and unique occurrence involving the mind and emotions of some particular reader and a particular text at a particular time under particular circumstances” [3]. This point reinforces the notion that reading a text is influenced by the individuality of the reader who is in a certain time and circumstances.

This study was conducted by interviewing 4 (four) respondents representing the millennial generation. The four respondents aged 19-21 consisted of two people from the Chinese ethnic group and two from the non-Chinese ethnic group (especially Javanese). The selection of respondents was made by considering that they represented two classes, namely Chinese-Indonesian and Javanese, so that responses would be given on the basis of their respective backgrounds. In addition, they reflect the millennial generation in terms of age.

Cintysa and Saktiningrum [5], conducted previous research related to this study with respect to formal objects. The goal of this study is to determine the characteristics that readers expect from Gothic-Romantic work, and to identify why Stephenie Meyer's *Twilight* is more widely read compared to Kami Gracia and Margaret Stohl's *Beautiful Creatures* by Comparing the elements and using reader response theory.

The next thesis is a review by Hesti [6]. This study shows the influence of reading the *Harry Potter* novel series on the Harry Potter generation, a generation that experienced adolescence from 2000 to 2010. The purpose of this study is to see the impact that occurs, directly or indirectly, on readers of this series from the point of view of the reader and to apply the theory of reader-response.

Both of these experiments related to this research in terms of the research methodology model, although the purpose of the analysis and the research goals were different. The first study attempts to demonstrate the reader's preference for a literary genre by examining its underlying elements, while the second study explores how literary texts influence the reader's view of meaning. The purpose of this study is to disclose the reader's response to the issue of ethnic equality in Indonesia by applying clear criteria to respondents.

### 3 Result and Findings

#### 3.1 The Portrayal of Ethnic Plurality in Indonesia in *Tanda Tanya (?)* Movie

##### 3.1.1 Movie Themes and Reality Dramatization: A Majority Perspective

The debate on this point of view is very important when it comes to the social status of respondents from the Javanese community, which is one of the largest ethnic groups in Indonesia. As one of the largest ethnic groups in Indonesia, Javanese does not only comprise a large number of people, which, of course, has significant political impact. Majority classes all
over the world typically have a strategic role in state life. Typically, this party has political bargaining power and can determine the course of government policy. Because of its very decisive role, this community also enjoys advantages in political and social contexts.

From the answers of the two student respondents who came from the Javanese ethnicity, the two respondents replied with opinions that appeared to be similar. Both respondents from the Javanese community, which is one of the largest ethnic groups in Indonesia, agree that this film attempts to reflect the reality of minority and majority ties. According to them the plot that is made in the film is too sharp and seems to be dramatic. In their daily observations, tensions between ethnic groups in Indonesia, in particular Chinese Indonesians and Javanese, have not reached a point where conflicts have arisen openly. Prejudice toward ethnicity based on the stereotyping of the Chinese Indonesian community does occur among the members of the community, but it is confined to peer-to-peer gossip and is not part of a larger construction. If one or two people from the Chinese Indonesian ethnic community are perceived to have attitudes in line with the negative stereotypes labeled by that ethnic group, the other groups of society, according to the respondent, will only stop at the labeling stage and not lead to a more open confrontation that has the potential to carry emotions from both sides to the whole group.

Cited from the interview with the respondent 1:

From my personal experience, the difference between the Chinese ethnic group and the other ethnic groups here is not obvious to me because we still have the word 'tolerance', so people still prefer to speak behind their backs. So, I used to have friends who have different concepts with non-Muslims or people with different ethnic backgrounds... I didn't dare say about the differences right away. But if you speak about all this, it's like a handful of assumptions. Typically, it's to prevent long-lasting issues. We normally use 'jokes' rolled like that... So maybe that will be an excuse not to get tangled up in the law later (Interview with Respondent 2 on September 8, 2020).

Nor is this argument very different from the response of respondent 2 of the same ethnic group:

Oh, maybe so, Mom. In my view, the fights in the film are just manifestations. In real life, more indirectly, like trade rivalry, there must be disputes of this kind. It's more discreet, subtler and less overt than in the film. I don't agree, ma'am, in terms of friction. Supposedly, if we reflect in everyday life, it's not that sharp. We don't have to fight all the time every time we meet, and people have also acknowledged the situation that we really have to respect each other (Interview with Respondent 1 on 3 September 2020).

The responses of the two respondents were interesting in the light of their rejection of an open ethnic conflict. These two respondents came from a millennial generation born in the late 1990s or early 2000s who of course did not encounter inter-ethnic riots in May 1998 involving Chinese Indonesians who were considered to be non-indigenous and non-Chinese Indonesians who were considered indigenous. This means that the potential for inter-ethnic tension in Indonesia has emerged and is likely to recur in the future. Since this generation has not witnessed and experienced these events, the prospect of an open conflict between ethnic groups in Indonesia is not something that is imaginary, not actual, not ideal.
The debate on this point of view is very important when it comes to the social status of respondents from the Javanese community, which is one of the largest ethnic groups in Indonesia. As one of the largest ethnic groups in Indonesia, Javanese ethnicity does not only comprise a large number of people, which of course, has significant political impact. Majority groups all over the world typically have a strategic role in state life. In general, this party has political bargaining power and can determine the course of government policy. Because of its very decisive role, this community also enjoys advantages in political and social contexts. Wildman and Davis [7] said:

Members of the privileged group gain many benefits by their affiliation with the dominant side of the power system. Privileged advantage in societal relationships benefits the holder of privilege, who may receive deference, special knowledge, or a higher comfort level to guide societal interaction. Privilege is not visible to its holder; it is merely there, a part of the world, a way of life, simply the way things are. Others have a lack, an absence, a deficiency (p. 881).

Due to its exceptional position, government policies appear to support the greatest number of voters. This situation is encountered constantly, from one generation to the next, which ultimately forms a status quo and generates a perspective that this condition is ideal.

3.1.2 Movie Themes and Scratches of the Old Scars: A Minority Viewpoint

The response was significantly different from the second group of respondents from Chinese Indonesians. The two respondents usually argued that the film still usually presented Indonesian everyday life in the light of inter-ethnic relations, but then they corrected it a little emotionally that it was just part of it, not thoroughly explaining the unpleasant treatment that continues to happen in a small way. In addition, Respondent 3 said that when he was watching the film, he had passed some parts of the film that he felt unable to see. This means that this respondent is emotionally carried away by the plot of the film, particularly in those sections where Chinese Indonesian figures are treated less favorably by figures from other ethnicities:

Um, actually, this movie has a lot of messages that you can get, but I watched it a little rough, ma'am. I figured, “How come it's like this” How come I watched it but I couldn't watch a full-length movie, yet there were sections I missed because I couldn't even watch it the scene where there was one male character- Hendra runs into a group of Muslims and they're almost fighting on the street. The Muslim teenagers said he was slanting eyed, and if I'm not mistaken, Hendra backed fire it by calling them “terrorists”. The scene was like my own experience in life... (Interview with Respondent 3, 9 September 2020).

This shows that the emotional side of the respondent is touched when he watches this film, particularly when he witnesses a character who is himself suffering unpleasant treatment. Respondents place themselves in one of the ethnic groups appearing in the film. The two respondents broadly said that Tanda Tanya (?) movie still generally depicted Indonesian everyday life in the light of inter-ethnic relationships, but then they corrected it a little emotionally that it was just part of it not completely depicting the negative treatment that continues to happen in a small way, such as verbal abuse of the physical attributes they have. It turns out that this disparity in physical appearance is very significant. Racial distinctions can
decide the role of a group in the structure of society, as explained in Hoon (2012, p. 174): Race is a marker of identity politics, which is the fundamental concept of social organization and identity creation that induces people to behave in certain ways. Racial markers have an effect on the way people interpret, communicate and construct the rationalized other.

The other factor, which was also very significant, was expressed by the two respondents, namely the political event referred to by the two respondents, namely the candidacy of Basuki Tjahaja Purnama (Ahok) when he stumbled on the issue of religious blasphemy. Ahok’s political incident turned out to be capable of re-energizing the feelings of non-Chinese ethnic groups to treat Chinese Indonesians unpleasantly. Ahok is supposed to represent the opinion of all ethnic members, which is not true of course. The Chinese people were already oppressed during the New Order, so that they did not have many opportunities for community activities. The Chinese were marginalized and stigmatized. Marginalization because the Chinese were only allowed to participate in economic operations and did not join the bureaucracy in the army.

The second group of respondents, as members of the minority group, has different responses to the messages conveyed in the film. This is because their life experiences and repertoire are distinct. While the idea of ethnic equality seems to be the same as articulated, the second group of respondents seems to be negative and seem to argue and even protest that the principle has not been completely applied in Indonesia. This is due to their place as a minority group facing prejudice, an insider group. The affective side of this second group is more involved in reading the text of the film. This is demonstrated by their view that this film is either used as a guide or educational tool for ethnic equality, but in reality, it is not enough to remove the agony of those who experience prejudice in their everyday lives. The story is perceived to be too perfect. This argument is the same as for the first group of respondents, but from a different pole point. The first group of respondents said that certain aspects of the film scene were too dramatized, suggesting that what was depicted in the film was too much; while the second group of respondents said that some of the scenes in the film displayed just a few negative treatments for their ethnicity.

In her explanation of how the reader plays a very important role in the process of reading the text, Rosenblatt stresses the presence of a transaction process between the reader and the text. The transaction method requires two separate reading, efferent and esthetic stages. Rosenblatt describes a successful reading process as a reading process in which the reader focuses more on what is expressed in the text. In the meantime, in aesthetic reading, the reader is more likely to engage entirely with the elements described in the text. Rosenblatt explicitly asserts that:

The aesthetic reader experiences, savors, the qualities of the structured ideas, situations, scenes, personalities, emotions, called forth, participating in the tensions, conflicts, and resolutions as they unfold. This lived-through meaning is felt to correspond to the text. This meaning evoked during the aesthetic transaction constitutes “the literary work”, the poem, story or play. This evocation, and not the text, is the object of the reader's “response” and “interpretation” both during and after the reading event [8].

Not only did the two respondents respond to the film from the message articulated by the film on ethnic equality in Indonesia. As members of the community that is portrayed in the film, they are directly active in the discourse on ethnic equality that is part of the film. However, in the sense of the Reader Response Theory, the first group of respondents who have different life experiences from the second group have a different position, so that they have different transaction patterns from the second group, so that they generate different meanings of the same film. This has been clarified by Rosenblatt:
Every reading act is an event, a transaction involving a particular reader and a particular configuration of marks on a page, and occurring at a particular time in particular context. Certain organismic states, certain ranges of feeling, certain verbal or symbolic linkages, are stirred up in the linguistic reservoir. From these activated areas, to phrase it most simply, selective attention—conditioned by multiple personal and social factors entering into the situation—picks out elements that synthesize or blend into what constitutes “meaning”. The “meaning” does not reside ready-made in the text or in the reader, but happens during the transaction between reader and text [8].

That the reader, the respondent, while watching the film, interacts with the film text, which includes all their awareness of the meaning provided by the film and produces a response that appears to include more of their feelings, since the respondent's range of interactions in daily life receives less favorable treatment from their community in terms of their social category. In this case, a transaction is made between the text (film) and the reader (audience-respondent) that completes the transaction. Rosenblatt proves that the New Criticism point of view, which emphasizes the central role of the text and the writer, does not always take place in the process of esthetic reading. Rosenblatt positions the reader as a complete individual, complete with personal knowledge of the social category when reacting to the text. It is possible to have a complete tension between the intention of the author and the reception of the reader, which is very common in a literary context.

3.2 Issues of Ethnic Equality through Media

3.2.1 Widescreen Movies

With regard to the efficacy of the film as a conveyor of the message of inclusion, based on the results of interviews with respondents, all of them argue that Tanya Tanya's feature film is very effective in raising the question of diversity in society, both ethnic and religious diversity. The visualization aspect that characterizes the film is the first point that makes it easy to absorb. Visualization helps audiences to get a complete picture of the problems being discussed. Next is the factor of an interesting story line, as well as the support of the factor of describing situations and objects that are close to reality in everyday life. One respondent clarified that he was not interested in the title of the film at first. However, after watching it little by little, the respondent was really interested and even watched it twice. This intriguing aspect is also reinforced by the factors describing circumstances and objects that are similar to reality in daily life. The respondent clarified that the phenomenon of ethnic and religious diversity coexisting in film society has occurred in real life, as reported by another respondent that: “... If we live side by side and like it or not, there have to be other feelings, there are other races that we have to adapt and respect”. (Interview with Respondent 4, September 7, 2020). Things such as Chinese restaurants and others are very similar to everyday life. This makes it easier for respondents to consider the concerns that have been posed.

3.2.2 Alternative Media

Millennials living in the age of Industrial Revolution 4.0 are frequently referred to as digital natives. This term refers to the generation that arose in 1990, where technology has been a part of life since birth. They are typically exposed to various digital devices and channels on the network (online) for communication and access to information. The availability of these numerous outlets has made them a generation that is not as technology-savvy as their
predecessors, the generation of Digital Immigrants. In his paper, Prensky [9] identifies a number of accents that are characteristic of this generation and at the same time distinguishes them from the previous generation.

Digital Natives are used to receiving information really fast. They like to parallel process and multi-task. They prefer their graphics before their text rather than the opposite. They prefer random access (like hypertext). They function best when networked. They thrive on instant gratification and frequent rewards. They prefer games to “serious” work.

Therefore, some remarks were made by the respondents, in particular concerning the manner in which the delivery was considered too heavy and less comfortable. Linked to this weakness, the respondents suggested alternatives to different types of media, channels and formats that were considered more suitable to their characteristics. Television and social media are alternate spaces where they can enjoy a lighter and more realistic presentation of any topic.

4 Conclusion

This research eventually leads to the conclusion that the respondent group, the majority ethnic group, can be said to be more idealistic in view of the issue of equality between ethnic groups in Indonesia as seen in the film. The pace of the plot is claimed to be a dramatization of the everyday life of pluralism in Indonesia, which in fact reveals only a small part of the harsh reality of the Indonesian-Chinese ethnicity. Different items have been discovered by the Indonesian-Chinese respondents who appeared to be emotionally active as a result of their experiences of prejudice and unpleasant treatment in their everyday lives. On the presentation side, the respondents decided that films can be an important tool for increasing consciousness of ethnic equality. However, according to their characteristics, the millennial generation has preference for other media outlets that are light and entertaining.

References

The Beauty of the Sumberawan Folklore in the Village of Toyomarto Indonesia as Tourism Branding

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Abstract. Indonesia has a lot of folklore, including in the village of Toyomarto. Folklore can become oral history in a local society because it is able to record events that occurred in the past. Through folklore, this history is communicated from one generation to another. Over time, the function of folklore has also changed. However, the spirit in folklore can still be revived in various ways. The beauty of folklore and the beauty of the local community in communicating the memories of the times can be transformed into other media according to the demand of times. This transformation can be used as a tourism branding strategy. Toyomarto Village has a potential to become a natural as well as cultural tourism destination. The focus of the discussion in this article is (1) folklore in Toyomarto Village related to Sumberawan water sources and (2) folklore-based tourism branding. The results showed a wide variety of folklore variations that can complement previous research. The beauty of the folklore narrative can be used for tourism branding.

Keywords: Culture, Folklore, Tourism Branding

1 Introduction

Indonesia has countless cultural wealth in the form of folklore. This is a green field for research, considering many Indonesian oral traditions are still undocumented. Research is one way to record and document traces of oral traditions. Folklore can also be said to be oral history because its existence is sometimes believed by local people as the truth from the past [1].

The beauty of folklore is a characteristic of a local community. Folklore becomes an attraction to local people because the traditions and culture they have are different from other regions. This is a character and uniqueness in itself. Therefore, folklore can become the trademark of a region.

According to Danandjaja [2] folklore is divided into three, namely (1) oral, (2) semi oral, and (3) non-verbal. When research examines folklore, this means that it only includes oral and semi oral folklore. For example, oral folklore is folk language, traditional expressions (proverbs, words of wisdom, sayings), traditional statements (such as puzzles), folk poetry (\textit{pantun}, verse, etc.), folk tales (myths, legends, fairy tales). Meanwhile, semi oral folklore, for example, is popular belief (superstitious matters), folk games, folk theater, folk dance, customs, ceremonies, folk parties and so on which have mixed elements between oral and non-verbal. For this reason, this study will discuss findings related to oral folklores about Sumberawan water sources in Toyomarto Village.

Folklore, as a part of society, has various uses. The uses of folklore in society include, among others, a medium for education, a means of entertainment or solace, social protests and
a reflection of people’s latent desires [2]. Meanwhile, according to Hutomo [3] folklore in society functions as: (1) as a projection system, (2) cultural validation, (3) social control or control of social norms, (4) children’s educational tools, (5) providing a way on the justification of society not to be superior, (6) and a means of protesting injustice.

Endraswara [4] formulates the characteristics of folklore based on various views from Dundes, Thom, Utley, Dananjaya to Hutomo. The characteristics of these folklore include: (1) spread orally, (2) has a prominent traditional value, (3) varies in each region, (4) it is unclear who created it from the beginning, (5) has a fixed formula, (6) has a use in society (community), (7) is sometimes prelogical (irrational), (8) is the common possession and joint responsibility of a community, (9) is innocent and spontaneous, and (10) some have an element of humor and advice.

The existence of folklore in Indonesia is in decline. However, as long as the character of Indonesian society is still a communal society, the folklore will continue to live even though it undergoes a change of form; oral fairy tales that were previously told by storytellers are now turned into stories in fairy tale books to be read. The development from oral to text has changed that. However, the current era is no longer just the era of oral or text alone, the world has changed in the era of secondary orality [5], namely the delivery of information and messages back to the oral part through audio-visual with new media, namely electronic and digital.

Sumberawan is a spring located in Toyomarto Village, Singasari District, Malang Regency, East Java, Indonesia. The people of Toyomarto Village have various interpretations of folklore related to Sumberawan water source. This is because people believe that Sumberawan water is a holy spring and has many miracles.

The community believes that the water that comes out of Sumberawan originates from Mount Arjuno and at the same time is the forerunner to the name Toyomarto Village which is etymologically taken from the words “Toyo” and “Marto”. In Javanese, Toyo means water and Marto/Amarta means life, so it can be interpreted that Toyomarto means living water. Sumberawan spring is a spring that is believed to be a sacred place because it used to be a pilgrimage place for Prabu Hayam Wuruk and is believed to be the producer of Amerta Water (living water) in Kasurangganan (Gardens of Angels). The establishment of Buddhist stupas, which are later commonly referred to as the Sumberawan Temple, also support the practice of venerating this water source. The water that flows from Sumberawan is believed to function as a medium for medicine and beauty.

The development of technology which has influenced the life style and modern way of thinking has shifted people’s belief in the mystical logic regarding the springs in Toyota Village, especially the Sumberawan spring. This also reduces the sacredness of the spring conservation ritual. The reduction in spring water flow must receive serious handling from the government. Regional autonomy must be optimally utilized to develop the biological potential of the Sumberawan spring and the cultural richness of the local community. This potential is believed to be able to support Sumberawan Springs as a tourist attraction through tourism branding as a form of village development that is more advanced, more independent, and more prosperous.

The focus of the problems discussed in this article are (1) folklore in Toyomarto Village related to Sumberawan Springs and (2) focus-based tourism branding. In this way, it is hoped that this discussion will be of use to the local government in cultural tourism branding. In addition, this discussion can utilize the existing folklore to become a cultural tourism commodity. Thus, findings from this research can provide a reference for village development, especially sustainable tourism development.
2 Method

This study used a qualitative approach that is based on interaction with human behavior in certain situations according to the views of the researchers themselves. This approach was applied because it seeks to describe a phenomenon as it occurs naturally. The qualitative approach is of the view that in a community system there is an orderly bond, in this case the use, management, and conservation of the springs of the Toyomarto community.

This research was conducted in Toyomarto Village, Singasari District, Malang Regency. The data of this research were in the form of folkloristic expressions containing folklore related to Sumberawan springs. The research data in question originated from informants, including village elders, local residents, and village officials with the following criteria: (i) indigenous people permanently domiciled in Toyomarto Village and have knowledge of folklore; (ii) understand the aims and objectives of the researcher; (iii) have no speech and hearing problems; (iv) have extensive knowledge of language and culture, making it easy to tell stories. There were 30 informants with those criteria.

This research data collection used interview and observation techniques. Interview techniques were used to record data obtained from informants. Interviews were conducted in a free format (casual conversations). In order to produce clearer data, field notes were also used as important references. The observation technique used was participant observation, so that researchers collect data by observing as well as being directly involved with activities in the community. The observation technique was carried out as a complement to the interview technique.

3 Results and Discussion

3.1 Sumberawan Folklore

The rewriting of folklore focused on the power of Sumberawan springs. This is done with the hope of being able to contribute to the preservation of nature and the progress of culture. The formulation of village tourism branding based on water resources and folklore is aimed to advance the image of Toyomarto Village as a cultural heritage-based tourism destination. This is necessary to increase the popularity of Toyomarto Village and in turn increase village income. Ultimately, these efforts will add economic value to the welfare of the local community.

According to the book Dictionary of Anthropology, folklore is the common orally transmitted traditions, myths, festivals, songs, superstition and of all peoples. Folklore has come to mean all kind of oral artistic expression, and may be found in societies. Originally folklore was the study of the curiosities [6].

Folklore includes fairy tales, stories, saga, heroics, customs, songs of ordinances, literature, arts and regional clothing. Each of them belongs to the traditional community collectively. The development of folklore prioritizes the oral route. From time to time are innovative or rarely change. Because folklore is anonymous, no individual or individual has the right to monopolize ownership rights. Every member of the community is allowed to feel ownership and develop according to local conditions. It can be said that folklore is preserved by the supporting community voluntarily and with enthusiasm without coercion. In many places, folklore functions as a form of social solidarity. Sometimes the implementation of folklore is related to mystical rituals. The goal is to find peace in life.
According to Sartono in Purwadi [7], in Javanese civilization there are two subcultures that are easy to distinguish: state culture and village culture. According to the Javanese, state is *mawa tata*, village is *mawa cara*. The meaning is state uses formal legal rules, villages use traditional customary rules. The state, in the Kejawen term, refers to the territory of the city. The main supporter of urban civilization is the monarchy (*keraton*). The palace culture is published through chronicles or historical stories. The rural tradition is in the form of fairy tales, *parikan* (quick poetry), and oral speech as a means of disseminating it. From a phenomenological point of view, both chronicle literature and folklore are constructs in the realm of thought, essential differences. Basically, chronicles are written documentation, whereas folklore includes a means of oral communication.

In its development over the centuries, Javanese culture has experienced a mutually influencing process between the two subcultures. Javanese folklore is actually a product of the acculturation process between various elements. Among other things, due to the influence of Hinduism, Buddhism and Islam, an acculturation of culture was formed. This process is very beneficial for the formation of local identities. Historical monuments in an area are indicators of historicity and show their cultural units. Likewise, the benefits of folklore as a folklore monument, in fact, show cultural identity. Folklore displays the character or style of regional culture. The historicity of the area is invested and thus its character or identity, the cultural historical dimension in the area is expressed, then through folklore the character of the area will be apparent.

The results of the study were obtained from informants Mbah Rusno (local elder), the ground keeper Pak Kasun, and community members. The results showed that the construction of folklore narratives in Toyomarto Village related to Sumberawan Springs consisted of legends, myths, folk beliefs, folk tales, and traditional ceremonies.

The legends found consisted of (a) the origin of the name Sumberawan, (b) the origins of Toyomarto Village and Tirtoyudo District, and (c) the origin of the Tlatah Kesatrian. The myths that have been discovered include (a) the holy hermitage (b) the lake of nymphs, and (c) the myth of the dragon sword. The people’s beliefs that were found consisted of (a) the properties of holy water (b) the sacredness of the water source, (c) the features of the waters at the foot of the mountains. The folklore found consisted of (a) Dewi Singowati, (b) magical gamelan, and (c) wild boar hunters. The traditional ceremonies that were found were the *slametan banyu* ceremony and the village cleaning.

The folklore narrative found is a people’s memory about the function and meaning of Sumberawan springs. The memory is recorded in oral tradition and literature. One of the beauties of folklore lies in the way people record memories and communicate them to the next generation in a hereditary manner. This is as expressed by Ratna [8] that literature, art, and culture in the form of oral form are treasures of national heritage that have been restored through generations for centuries and have an important role in character education for the daily life of the Indonesian people.

The focus in Toyomarto Village is related to the Sumberawan springs, which is a cultural asset that remains in the community. These cultural assets can be used as capital in the development of cultural tourism in Toyomarto Village. Therefore, it is necessary to create a strategy to change these findings to be useful for tourism development.
3.2 Toyomarto Village Folklore Based Tourism Branding

Toyomarto Village has the potential to be developed as a tourism destination, more specifically as natural tourism and cultural tourism. The cool weather and natural resources are valuable assets. Another potential of the village is the tangible (physical) cultural assets.

In addition, Toyomarto Village has a number of requirements that are sufficient to be used as a tourism destination or tourism village. This village has assets, products, and tourism objects. The assets owned are natural resources and cultural assets, which can be developed into products with economic values. Attractions that can be developed are water sources, mountains, traditional ceremonies/cultural festivals. According to Yanto [9] in his research on Gunung Kawi, Malang city, people tour because they are interested in folklore. People come for religious tourism. In addition, thousands of people attended cultural festival every year.

Branding comes from the word brand, and has a function as a differentiator or comparison with other brands [10]. Meanwhile, branding is an effort to communicate the brand to the public as a characteristic. Branding is very important so that the brand is immediately recognized, desirable, liked, so that the public is interested in consuming it. Branding efforts are critical to success in marketing. For example, one of the branding of Indonesian tourism abroad is the logo and slogan Wonderful Indonesia, while for domestic tourism is Pesona Indonesia [10].

The branding patterns that can be applied in Toyomarto Village by reconstructing folklore include (1) reconstructing folklore in the form of folklore into comics/pictorial stories, (2) reconstructing myths and legends into icons (3) reconstructing traditional ceremonial folklkes into cultural festivals. The following is a description of the branding strategy.

3.2.1 Branding through Comics

Tourism branding can be done by reconstructing folklore in the form of legends or folklore into comics or pictorial stories. This is done as an effort to communicate the historical and literary aspects of tourism places. The reconstruction of folklore narratives in the form of comics and pictorial stories can be used as tourism support products.

The short comics and illustrated stories can be attached to accessories or t-shirts as tourism support products. Meanwhile, as a promotional effort, these comics can be published through social media. Reconstruction from folklore to comics can be done in the form of comic strips or short comics. Here are some examples of the reconstruction that have been carried out from folklore to comics.

![Fig. 1. The legendary Dewi Singowati Comic.]
Figure 1 is a visualization of folklore made in this study. Figure 1 is a folklore about the legend of Dewi Singowati. She is the sister of Ken Dedes, queen of Singhasari Kingdom in the 12th century. The comic tells that Dewi Singawati often meditated at the Sumberawan temple. Many men proposed her. Among of them are spirits and ghosts. But Dewi Singawati refused by arguing. Whoever wins against Patih Sumolewo, he will win. All of the lost the fight. Then came a handsome man from the Madura kingdom to challenge.

![Skincare Bidadari](image)

**Fig. 2.** The Angel’s Lake Comic.

Figure 2 is a visualization of the folklore made in this study. Figure 2 is about myth. The myth tells that the angels came down to Sumberawan to swim. They came when the rainbow appeared. The angels are very beautiful. Their beauty secret is using holy water in the Sumberawan spring. The water in Sumberawan has the magic. Then people came to swim like those angels.

![Celeng dan Pemburu](image)

**Fig. 3.** Boar and Hunter’s Comic.

Figure 3 is a visualization of folklore made in this study. Figure 3 tells story about the properties of holy water and wild boar hunter. The hunter has shot the wild boar. The wounded
boar ran his way into the water. After getting out of the water, the wound healed. It is the miracle of holy water of Sumberawan.

The reconstruction of oral literature from legends, folk tales, and myths is carried out as an effort to utilize oral literature for the benefit of tourism branding. Thus, there is a change in the construction of oral literature and also the conversion into a tourism commodity. This conversion is not always permanent, because folklore in the form of oral literature with old constructs still exists, lives and develops in society. In addition, the reconstruction of folklore into comics is also an effort to revive the spirit of folklore so that it is easier for the younger generation to catch.

The comic strip was deliberately chosen because of its short or concise nature. This type of comic is the type that is popular in today’s digital era. Because of its compactness, it is easier to distribute via digital media. Likewise, the characters are funny and satirical, making this comic type popular for making memes. For this reason, this type of comic was chosen to make it more accessible to the young audience who were the target consumers of comics.

3.2.2 Icon Branding

Icons can become a brand which is a distinctive feature of Sumberawan. From the myths and legends in Sumberawan, one of the icons that can be used is the figure of Dewi Singowati. This icon can be communicated through making comics and cultural festivals.

The choice of the legendary and mythical figures of Dewi Singowati was based on the uniqueness of the Singosari character who is believed by the local community. Dewi Singowati was chosen because in mythology, she was related to Ken Dedes. Ken Dedes has become an icon in Malang, representing the icons in several Kingdom of Singhasari historic sites. In addition, Dewi Singowati has not become an icon elsewhere. The name Singowati is phonologically very close to the name Singosari District, which is close to the Sumberawan community. Moreover, in the Sumberawan area there is also Singowati *punden*.

The following image is a visualization of the icon of Dewi Singowati.

![Fig. 4. Visualization of the Icon of Dewi Singowati.](image)
This icon visualization can be used for branding purposes. This can be transformed into a supporting product for cultural tourism. These products can be in the form of t-shirts, pins, key chains or other souvenirs with the icon of Dewi Singowati. Not only that, this icon can be transformed into a statue to be displayed at the entrance to the tourist area as a characteristic. Apart from being beautiful, this icon can also serve as a differentiator from other temple sites and water sources.

The transformation of a legendary figure into an icon can be an attempt to revive and create visuals of oral literature/folklore. Thus, reproducing legendary figures with visual features will make it easier for people to record their folk stories or legends in their subconscious memory. This is related to the importance of folklore functions in society. To concur with Titisari et al. [11], folklore such as legends and myths play a role in preserving the water sources in Sumberawan.

3.2.3 Branding through Cultural Festivals

Another branding strategy can be done through cultural festival activities. The cultural festival that has been carried out in Sumberawan is Selametan Banyu. This activity is routinely carried out by the community once a year by holding a tumpeng and sedekah bumi parade from the Toyomarto area to Sumberawan. The hamlets in Toyomarto Village participated in this cultural festival.

In fact, this cultural festival with arakan tumpeng dan sedekah bumi (the procession of tumpeng and earth alms) is enough to attract the attention of tourists. Given the very interesting attributes of the festival, each participant and village officials who take part in this festival use the attributes of customs. However, this festival is common in many villages in Java. Cultural festivals accompanied by general village cleaning are held in villages in Malang Regency every Sura (the first month of the Javanese calendar).

The last festival was held on August 30, 2020 with Tirta Amerta from Dusun Sumberawan to Candi Sumberawan. Even though during the pandemic, this was attended by five hundred people [12]. The following is a picture of Tirta Amerta's kirap kirap which ends with the selametan banyu ritual at Sumberawan Temple.
In order to attract more cultural tourism enthusiasts, the branding strategy with the Cultural Festival needs to be strengthened. Branding as an effort to communicate cultural tourism brands can be done by reconstructing traditional ceremonial folklore with cultural festivals that have more regional uniqueness. This feeling can be taken from oral literature at Sumberawan. This right is because oral literature is only owned by the Sumberawan community. Reconstruction can be carried out by taking the Sumberawan icon to be packaged into a cultural festival as the opening of the sacred traditional ceremony, namely Selametan Banyu.

The Sumberawan icon that can be used for packaging in the festival is the icon of Dewi Sigowati. Similar to Ken Dedes cultural festival which is the specialty of cultural festivals in Malang City, this can be a trademark of Sumberawan. Reflecting on the success of the Ken Dedes festival which was able to become a tourist branding for Malang City and bring in both domestic and foreign visitors, the Dewi Singowati festival as a Sumberawan icon can be fostered by various parties such as the local government and the local community.

4 Conclusion

Toyomarto Village has a lot of folklores. The folklores are related to the Sumberawan Springs. The findings of the variety of folklore in Toyomarto Village obtained from this study can complement the findings of previous research conducted by Titisari in 2016 in Toyomarto Village. In addition, it can also be concluded that folklore as a cultural asset can be used for the development of cultural tourism. The beauty and uniqueness of the people of Toyomarto Village in recording the meaning and sacredness of the springs, then communicating them to the next generation, can continue to be enlivened by transforming folk media into visual media as a tourism branding strategy.

References

Folklore-based Historical Construction of Toyomarto Village

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Abstract. Nowadays these oral literatures are written in a lot of writings, those writings can be about theories or knowledge. The role of literature is important in observing the origin of a village and writing it in the form of written literature. It is to understand the historical construction of Toyomarto village entirely and understanding the function of folklore for the villagers of Toyomarto, and according to Alan Dundes and literary semiotics theories in the stories that are growing in Toyomarto village. The data collecting procedure uses structured and non-structured interview technique, and observation, then transcription and translation. Data analysis technique includes interview results’ analysis, observation, data marking or codification, data presentation, interpretation based on the function of oral literature and literary semiotics theories, and conclusion. The result of this study is the stories that are growing in Toyomarto is a historical construction that builds the names of Toyomarto areas. The function of oral literature also shows that the existence of Toyomarto is inseparable from every hamlet name in Toyomarto village. Semiotics or signifier of villages’ origins is also seen in stories that were told by interviewees.

Keywords: Folklore, Oral literature, Semiotics, Toyomarto

1 Introduction

This research focuses on the folklore-based construction of the history of Toyomarto village, Singosari sub-district, Malang district, East Java, Indonesia. This village has an area of ± 905 Ha, is geographically on a plateau (112º39’35.42″ E) and is bordering with Singosari sub-district on the west side (7º51’37.19″ S). Long time ago, Toyomarto village was built on three hamlets, which are Bodean with Mbah Umar as the chief at the time, then Ngujung with Ki Buyut Poniten, followed by Ki Buyut Manab, and the last one was Sumberawan led by Ki Buyut Saleko. In the Dutch colonialism era, Ki Buyut Saleko was replaced by Mbah Tosari, and he united the three hamlets into one village named Toyomarto. Currently, Toyomarto village has its area expanded, splitting into seven hamlets which are surrounded by springs from every hamlet. The seven hamlets are, Sumberawan, Ngujung, Pentungwulung, Bodean Krajan, Bodean Putuk, Glathik, and Wonasari.

Toyomarto village has a long history. The background of the creation of Toyomarto happened in the Dutch colonialism era. Circulating story about the creation of Toyomarto village is about a group from Pati, Central Java, Indonesia. One of them was Mrs. Sadirah who exiled to Malang because of the Dutch invaders and she opened up a land to live. The land opening was eventually known by the Dutch, so Mrs. Sadirah decided to squat, and at that moment Mrs. Sadirah was called Mbah Kodok (Frog Granny). Gradually, the people living on the land increased and they decided to open up the surrounding land with Mbah Kodok as the
leader. As the time went by, with the developments of every hamlet built, each hamlet got their own chiefs who were in the lineage of the previous chiefs. This makes the story of the creation of the village never disappeared or forgotten because it is passed down from generation to generation.

The leadership of Toyomarto village chief was started by Mr. Saleko who led Ngujung and Sumberawan hamlet only. After Mr. Saleko passed away, the position was officially given to Mr. Kosari, who took office in the Dutch colonialism era, then to Mr. Dullah in 1970 and he was replaced by Mr. Hamzah on 1987 who became the village chief for 25 years. When Mr. Hamzah stepped down, he was replaced by his son, Ir. M. Irjik on 1997. After his term of office was finished, Toyomarto village was led by Drs. Suryatiningsih, who won the election, from 2007 to 2019. The following election was won by Mr. Moh. Nari who took office for two terms, and currently, Mr. Sumito is the chief of Toyomarto village.

Toyomarto village is located on the foot of Arjuno Mountain with the elevation of ± 622 meters above mean sea level, indirectly affecting the condition of natural resources in the village, so there are several springs, which are Keudung Biru, Watu Gede, and Sumberawan. The three has become patirtaan (sacred springs) since Singhasari Kingdom era. One of the most sacred springs according to the locals is the one around Sumberawan hamlet, which is located on Sumberawan temple. The opinion is strengthened by the experts, that Sumberawan temple was built around 14th to 15th century AD by Prabu Hayam Wuruk, the king of Majapahit, when he was staying in Singhasari on 1359, and it is researched by a Dutch archeologist named Van Romondt after it was found by the locals on 1904. Restoration was done on around 1928 and 1935 [1]. In the Negarakertagama book, written by Mpu Prapanca, on the 35th pupuh (poem), 4th line, “Karananin açru mankat i huwusnia mpu masgeh bhawisya (107a) laris, maluy i kaçewakan/datn i sinhasari matutur manankil/mark, nrpati huwus mamuspa ri dalm/sudarmma sakatustanìq twas ginöñ, hana ni kduñ bhiru ri kacuranganan/mwan i burñ lanonyenituñ”. The line means “due to the rushed departure, after being treated by the head of dormitory because he remembered his turn to be present in the Singashari town hall after his pilgrimage to the temple’s tomb, the desire to be spoiled, savoring the essence of the scenery in Kedu ng Biru, Kasurangganan and Bureng”. Sumberawan temple is also called Kasurangganan which means garden of angels and heavenly garden of nymphs [1][2]. The land of Kasuranggan is the land of Kasogatan, a land given by the king to sogota, or Buddhist religious leader. The religions growing on the era of the biggest king of Singashari temple, who is King Kertanegara are Shiva Hinduism and Tantrayana Buddhism [3].

The temple and spring of Sumberawan have a connection. Stupa is the symbol of purity. The stupa of Sumberawan is the manifestation of Mandra or Mahameru (realm of gods) Mountain, while the lake is Amerta. The water is the water of life, the beverage of gods, which if drunk by humans, they will be spared from calamity and death. The absence of relics, statues (arca), and relief on Sumberawan temple shows that the function of the temple is linked to the existence of the lake [1]. Tirta Amerta ritual is still preserved and held until now, the story of pentungan sari springs, and the myths and folklores growing in the area, where it is related to “petirtaan”. The correlation between the springs and the historical construction of the village has not been able to be explored entirely for the identity and the history of this village with abundant springs. Aside from that, because there is no research about the village’s history with folklore studies and there is no established accuracy about the history of Toyomarto village. Therefore, this research is done to understand the folklore-based construction of Toyomarto village history fully so that it could provide knowledge about the village’s history and strengthen the village’s identity to help develop Toyomarto village itself.
This research is done by orientating on oral literature studies, Alan Dundes’ concept and function of oral literature, and theory of literary semiotics for the growing folklores in Toyomarto village. The outline of research procedure consists of three steps, which are (1) pre-field research with literature studies, surveying the field and making hypothesis related to the growing folklores in Toyomarto village, (2) exploration or data collecting in the field through observation, recording, interviews with informants, and voice recording. Collected data is then used to reveal the structural function of growing folklores, (3) data analysis. Data validity check, data processing and description is done in this step. The approaches used are descriptive qualitative, with all the data analyzed directly and arranged into drafts, so all the data collected matches the focus of the research. Based on the results, the folklores growing in Toyomarto are a historical construction that builds on the origin of the name Toyomarto. Semiotics or signifier of a village’s origin is also seen in the stories told by interviewees.

2  Research Method

Oral literature is a literature work which is inherited orally through generation and it is a part of folklore or tradition. Oral folklore is a folklore that is purely oral [4]. The existence of oral literature and some cultures especially traditional society is considered very important because they only know literature in a form. One of the oral literature forms growing in Toyomarto village is folktale. Folktale is an oral literature because the source and the delivery are done orally for generations even though they are written into books nowadays.

The data source of this research is (1) oral and written texts of Toyomarto village’s folktales, (3) informants, and (3) documents or observation results. Informant determination in this research is done with snowball sampling method which is determining the informant, then after the information from the previous informant and so on, that is done serially and sequentially.

The informants of this research is the actor or speakers of the folktales in Toyomarto village, which are witchdoctors, caretakers and the elders meeting the criteria as follows: (1) a native speaker living in Toyomarto village and is knowledgeable on folktales of Toyomarto; (2) is an adult, is at least 30 years old, so he/she is knowledgeable on the language and the culture; (3) is capable in understanding the intentions of the researchers; (4) is capable in storytelling and understand of the information needed by the researchers; (5) is neutral or does not have a personal interest; (6) has enough spare time for the interview. Aside from the primary informants, the researchers also collect other data from supporting informants who are village government officials and locals who have documentation of the stories relevant to this research.

The next technique is research data which are collected with non-structured interviews and observation. The interview technique is used to record some folktales in Toyomarto village which are not able to be recorded through observation [5]. The interviews are done in depth with a free format and tends to be a friendly ethnographic interview. The observation technique used in this research is non-participatory observation technique or regular observation [6].

After the interview data is collected, the next step is to transcribe the data. Data transcription is writing down the interview audio into written text, usually by drawing every sound/font with a symbol [7]. Referring to transcription theory by Hutomo [8], the steps of transcription are as follows; (1) rough transcription; (2) perfected rough transcription; (3) adding punctuations, arranging text face; (4) digital finishing using a computer.

The finished transcription will enter the translation process, which is folktales writing in Javanese translated to Indonesian using a combination of translation technique words per words
and is followed by literal translation. It is done to make information delivery and communication easier.

The last step is data analysis, by using two types of analysis which are content analysis and descriptive analysis, with descriptive qualitative approach. The usage of the analysis is intended to make the research more systematic and can be accounted for scientifically.

This step of research consists of three things, which are (1) pre-field, (2) exploration or data collecting step in the field with establishing information techniques by informants’ sample establishment based on purposive sampling technique, and establishing informants with snowball sampling; a research data collecting technique with unstructured interviews and observation; transcription technique, where a writer converts verbal data to written data; translation technique; (3) data analyzation step by using content analysis and descriptive qualitative approach.

3 Results and Findings

3.1 Toyomarto Village Construction Based on Folklore

The first step of constructing the history of Toyomarto is by looking for data through interviews about lore’s, mythologies, and legends in Toyomarto village, Singosari sub-district, Malang district, East Java – Indonesia. The formation of Toyomarto village is marked by springs in every hamlet. In accordance with the naming of Toyomarto, “toyo” and “marto”. Toyo means water and marto means water of life (panguripan).

In revealing the history of Toyomarto village, the researchers also used semiotics theories. Semiotics is an analysis method to study signs [9]. The history of the naming of Toyomarto village’s name as a whole is currently unknown. No one knows for sure how the name Toyomarto becomes the sign of the village. Words such as signifier and signified appear in semiotics theories or sciences about signs. Semiotics theories have three kinds of signs which are icon, index, and symbol. According to Pierce [10] sign is differentiated into three kinds of connection, which are (1) icon, if it is connected to similarities, (2) index, if it is an existential approach, and (3) symbol, if it is a relation which is conventionally built. Based on the object of research, the naming of Toyomarto village is a symbol sign. Symbol is a sign that does not have natural correlation with the signifier and is arbitrary, this corresponds with the naming of Toyomarto village which means “water of life”. In Javanese, the naming of Toyomarto implies there are usages of local language symbols which are convened in the community and are agreed as a signifier (Toyomarto) and signified (a village which has abundant springs and supports the life of the community) have no natural correlation. The pronunciation of Toyo and Marto is an agreement of the community who uses Javanese as their communication tool.

<table>
<thead>
<tr>
<th>Sign</th>
<th>Signified</th>
<th>Signifier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
<td>A village which has abundant springs and supports the life’s of the community.</td>
<td>Toyomarto village</td>
</tr>
<tr>
<td>Symbol</td>
<td>A hamlet where a spring was found in the swamps in the afternoon when people were on their way to work.</td>
<td>Sumberawan hamlet</td>
</tr>
</tbody>
</table>
Based on Table 1, The village names where the springs are located strengthened the proof of the locals’ beliefs and the relationship with the name of the Toyomarto village. The existence of the biggest spring in the Toyomarto village is in Sumberawan hamlet, whether it is on the Sumberawan temple or on its surroundings. The symbols related to the existence of springs in Sumberawan hamlet with the origin of the hamlet which one of them is based on Mrs. Rosida’s explanation, as the caretaker of the Sumberawan temple, can be seen below:

Sumberawan temple is the only Buddhist temple in East Java and why is it named Sumberawan? Because it is built on a water source (sumber) and the word rawan means lake or swamp, and the source below the temple is the biggest water source in the area and is used as an irrigation system surrounding the lake and the area (Rosida, 2020).

In literal term, the meaning of water source or lake is related to a spring in a place. It is strengthened with the words by Mr. Mukmin, as the chief of Sumberawan hamlet in the Toyomarto village, which is the existence of the word sumber meaning spring or water source, due to translation of Javanese society of sumber is a place where water pours out which is utilized by society for their lives.

The discovery of the swamp (rawa or rawan). Discovered the spring, the soil was moist, so the villagers discovered the spring. It was discovered at noon when the villagers were working together to find the spring, and it was called Sumberawan because it was found at noon (Mr. Mukmin, 2020).

In line with the general meaning of Toyomarto village, which is water of life, has a meaning that the water source in the village is used by the villagers in their lives. The meaning is still arbitrary, which means its meaning is based on the agreement of the villagers who speak the native language, in this case, the villagers of Toyomarto.

Oral history of the water source assured the villagers of Sumberawan’s water. The level of language explained previously indicates that Sumberawan’s water has a high status. It is related strongly as well with the meaning of Toyomarto which means water of life, which has the same meaning with tirta amerta. The context of the naming of a place is related with the unique characteristics as the identity of the place. Toponymy gives an overview about the historical contexts, events which are to be immortalized or remembered. Toponymic searching helps explore the historical contexts or the original state of the place when it was formed (Suliyati, 2012). Water is identical with “source of life” or “vitalizing”. Toyomarto means water of life, water that gives life or vitalizing. Toyomarto is also heavily related to tirta amerta. Tirta amerta is the essence of life, the water which spares the one who consumes it from calamity, including death. The gods and angels who consume tirta amerta are immortal beings, they are never ill, beautiful, youthful, magical, and glorious. This is the benefit desired by them who conducts spiritual rituals in Sumberawan [3].

<table>
<thead>
<tr>
<th>Symbol</th>
<th>A hamlet which was a territory ruled by Raka I Hujung Mpu Madhura Lokaranjana.</th>
<th>Nguju hamlet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
<td>A hamlet which was a forest name pentung formerly and the bamboo was named wulung</td>
<td>Pentungwulung hamlet</td>
</tr>
<tr>
<td>Symbol</td>
<td>A hamlet which was a territory of Mbah Glatik, a newcomer from Central Java who established a land in Toyomarto’s area.</td>
<td>Glatik hamlet</td>
</tr>
<tr>
<td>Symbol</td>
<td>A hamlet which has a meaning of wono (forest) and sari (the core), implies a forest or a land to cultivate.</td>
<td>Wono sari hamlet</td>
</tr>
</tbody>
</table>
Other than data of symbols in the naming origin of Toyomarto village in Sumberawan hamlet, there are several data related with symbols and are related to the naming of hamlets in Toyomarto village. One of them is the naming of Petungwulung hamlet, as follows:

The history of Petungwulung is named Petung and Wulung. Petung means water and Wulung means forest. Long ago, there are a lot of bamboo trees in Petungwulung which still grows until now (Hartono, 2020).

Based on the interviews with Mr. Hartono, the chief of Petungwulung hamlet, the existence of water source in the hamlets of Toyomarto village becomes the basis for the naming of the village. It is shown on the data above, making the naming of Petungwulung relates to or can be used as a symbol to explain the meaning in the naming of Toyomarto village, because their meanings are similar. The similarities can be seen on the meaning of petung itself, which means water and wulung meaning bamboo forest. The meaning of water in petung does not only means water in a literal way, but it can also mean the existence of a spring around the bamboo forest on the hamlet, so it can be utilized by the locals.

The existence of the spring in every word in the name origins of every hamlet in Toyomarto can be a sign that the village’s springs are abundant, so the local villagers which are represented by the former village government gave the name Toyomarto, hoping the springs in the village would give benefits for the villagers in every activity and even for every other life creature in the villages.

3.2 The Function of Folklore for Toyomarto Villagers

Looking at the folktales which itself a part of oral literature that is a part of folklore so folktales have a function for the supporting villagers [4]. Assuming that folktales have a function, in this research folklore function theory that is developed by Alan Dundes that is specified by Hutomo in oral literature is used. The existence of folktales in the society especially in Toyomarto village gives a meaning on its own for its supporting society. According to Dundes in Danandjaja [4] folklore has functions as follows; (1) aiding in education of the young; (2) promoting a group’s feeling of solidarity, (3) providing socially sanctioned way is for individuals to censure other individuals; (4) serving as a vehicle for social protest; (5) offering and enjoyable escape from reality; (6) converting dull work into play.

In accordance with the theory of function by Dundes, there is a function of oral literary that grows in Toyomarto, which are:

1. Knowledge function, where folklore can be used as a tool to show the specialties of Toyomarto village to the public and as a guide for the public to know the history of the village from generation to generation. The existence of folktales in every hamlet in Toyomarto village is indirectly becomes an education tool for the society. This is due to every folktale grown has historical, social, and religious value that can be used as a guide for the surrounding society. The existence of mythologies and folktales grown indirectly become the base or the reason Tirta Amerta ritual or ceremony is held as a form of gratitude and honor from Toyomarto villagers to their ancestors;

   2. Social solidarity function, villagers of Toyomarto who have the same knowledge about the village’s history and the ancestors will respect one another. Forms of Toyomarto villager’s solidarity is still embedded to this day. The ceremony of slametan or ceremony of gratitude to God which is held together is a form of harmony in solidarity. According to Ariani (2003), the slametan tradition is done by the Javanese to reach cosmic harmony. By doing slametan, they feel serene and at peace because slametan means doing the word from late ancestors who are still “alive” and live with them. Besides having a relationship with
ancestors and god, *slametan* also strengthens horizontal-social relationships [11]. From here, we can see that *slametan* intended for spring sustainability is done by having vertical-transcendental and horizontal-social relationship. The balance of vertical and horizontal relationship is the effort to keep the balance of the cosmos. By doing *slametan*, the villagers hope for salvation.

3. Social critic function, an application of social regulations of the villagers in Toyomarto and traditions that is still preserved would result in rules that is still used until now. Social critic that comes from tradition will always be the walls for Toyomarto villagers who do the wrong things.

In modern thoughts, social regulations built among Toyomarto villagers is a tradition that is passed from generation to generation, which is still linked to myths and folklores, and is still perceived as fictional; so, it is often abandoned. But the villagers who still uphold their customs, tradition, use “feeling” more than ratio, where they presume a belief in a folklore truly happened and they are afraid to violate the words or the prohibitions.

The events linked to the violation of social regulations are told continuously as a warning. The tradition shaped from a myth or a folklore, and strengthened by the erection of sacred monuments proves to be effective in preventing damages of water source and the environment of Toyomarto village. In line with changes in thinking from religious-magical to scientific, rational, and technological, then the traditional effort of protecting springs sustainability begin to wane. The domination of capitalism has codified rituals and historical heritages so that it slowly erases the messages contained in various traditions of agrarian-traditional society [12]. The preservation of springs becomes technical efforts which often forget the cosmic balance, while traditional rituals are left to be cultural attraction in tourism commodity.

4 Conclusion

Based on the results of the research with informant establishing technique, data collecting technique, transcription technique, translation technique and data analysis technique obtained in the interviews with the heads of seven hamlets in Toyomarto village, it can be concluded that: (1) Folklore-based historical construction of Toyomarto village has a function that could enhance the function of the community’s knowledge about the history of the village, stronger solidarity of the community due to the feeling of proud and brotherhood among the villager and the social critic in Toyomarto village as a control for traditional society preserved by the community; (2) The naming of Toyomarto is taken from Javanese which means water of life, in the semiotics theory the naming which has no correlation is called arbitrary. Toyomarto becomes a signifier of a village with abundant springs. (3) The function of folklores of Toyomarto village for its villagers are as a knowledge, social solidarity, and social critique.

References


Inter-territorial Creativity of Tyaga Art Management: Acts of Art in Empowering Public Health

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Abstract. The correlation between art and culture becomes Tyaga's foundation of creativity oriented to empower the society in the health aspect. Tyaga puts a fundamental domain of art, which is creativity, as the central of combining various cultural and natural elements, rationality and spontaneity in empowering the society. This portion places Tyaga in the relational pattern in creative acts which involves the society directly and inter-territorial approach among various discipline, knowledge, profession, economy, and technology to solve problems in the society. This research is done with a transdisciplinary approach with collegiate participatory action as the research method. The creative pattern done by Tyaga involves midwives and health cadres in the village through making programs in the form of Upaya Kesehatan yang Bersumber Daya Masyarakat (UKBM/Society Resources Health Efforts), which are innovation program ISUK (Investasi Sampah Untuk Kesehatan/Trash Investment For Health). This Program is exclusive for Bugel villagers, Lamongan district, East Java, Indonesia in POSBINDU PTM (Pos Binaan Terpadu Penyakit Tidak Menular/Integrated Health Post for Non-Communicable Diseases). Here, the researchers position themselves as problem analyzer, giving out opinions, working together with the society to complete each other and the villagers have the position of process controller.

Keywords: Creativity, Empowerment, Health, Inter-territorial, Tyaga

1 Introduction

Art in the cultural perspective cannot be separated from the contextual relation with time and space when the artwork is being created. This perspective shows that an artwork cannot be separated from the reality on a certain culture, whether it is related to mindset, lifestyle, belief, and even the social norm system in the society. The birth of an artwork could be documentation, representation, and a result of the reflection of the reality faced by the artist. This relation of art and culture emphasizes that an artwork has a special residue from the culture where the artwork was born.

The correlation between art and culture becomes the foundation of Tyaga Art Management’s creativity in reflecting the social state. Manifesting in creative acts with society and answer the problems. Practically, Tyaga becomes a part of public empowering process in the health aspect. Putting a fundamental domain of art which is creativity as the central of combining cultural and natural elements, rationality and emotional domain in empowering the society. This portion places Tyaga in the relational pattern in creative acts which involves the society directly and inter-territorial approach among various discipline, knowledge, profession, economy, and technology to solve problems in the society. Here, creative actions of Tyaga act
as small steps of support for health workers in the middle of decreased trust from the society as the impact of Covid-19 pandemic.

Inter-territorial can be seen from the relation of interdisciplinary and profession: Tyaga Art Management, which tends to move in art management, working together with health workers, also involving village governments, and health cadres with various profession. Inter-territorial relation from Tyaga started when midwifes in the village asking Tyaga to help them creating programs for the health problems in the village. With this background, Tyaga initiated collaborative with village midwifes to make an innovative health program in the society for environmental, physical, or psychological health. Innovation program ISUK (Investasi Sampah Untuk Kesehatan/Trash Investation for Health) is a public empowerment program in the development of Usaha Kesehatan Bersumberdaya Masyarakat (UKBM/Society Resources Health Efforts). UKBM is a process to increase knowledge, consciousness, and ability of the individuals, families, and the society to actively involved in health efforts that is done by facilitating problem solving processes through educative and participative approach while also paying attention to the potential necessity and the local social-culture [1].

Innovation of program ISUK is done in Bugel village, Sekaran sub-district, Lamongan district, East Java, Indonesia; in POSBINDU (Pos Binaan Terpadu/Integrated Health Post) for PTM (Penyakit Tidak Menular/Non-Communicable Diseases) checkups. It is intended to realize active participation and independence of the villagers to live healthily. Especially in anticipating non communicable diseases including: hypertension, stroke, diabetes, obesity, thyroid problems, bronchial asthma, chronic kidney disease, and other diseases that do not spread directly from one individual to the other individuals. Practically, ISUK put inorganic trash as a health insurance for the villagers. This means that the villagers exchange their trash to receive medical checkups or treatment for non-communicable disease, and the villagers can save up trash as a form of health infestation for the future.

This research uses transdisciplinary approach where creativity is placed in an epicentrum to solve the problems in the society. Using interdisciplinary approach with collegiate participatory action as the research method, where the researchers positioning themselves as problem analyzer, giving out opinions, working together with the society to complete each other and the villagers have the position of process controller.

2 Research Method

Collegiate participatory research method is done because the researchers are Tyaga’s members. The researchers collaborate with midwives in Bugel village under the auspices of UPT Puskesmas Sekaran, Sekaran sub-district, Lamongan district, East Java, Indonesia, and involve health cadres to support the success of an empowerment program. This move, in Tyaga’s opinion, is an effective and efficient concrete move to solve problems together by making community-based movements in the society.

The data collection technique in this research is done through participation, whether it is participants act in making decisions, interviews, observation, and collecting documents as the proof. After that, the research data is analyzed descriptively with interpretivism approach, then the data is organized and classified based on relevance to find the conclusion.

Data collecting is done through interview by Tyaga member Ayu Nur Aisyah, A. Md. Keb, S. Sn, Bugel midwife Ani Murti Ningsih, A. Md. Keb, village government officials, and health cadres in Bugel village. The data is validated by checking the interview results and comparing
it with the documentation data in the field, activity reports, and relevant data in the activity done by Tyaga in empowering Bugel villagers.

Transdisciplinary method is chosen because in the research it is not limited to theoretical, but it is factual and practical. Besides, in solving the problems in the society, it is impossible to use one discipline only. But, in the process it can be understood and solved through a transdisciplinary which is implemented in the society. On the International Symposium about transdisciplinary by UNESCO [2], several experts defined that “transdisciplinarity is an integrated knowledge concept and a practice, to handle important issues based on certain procedures integrative”. Simply, transdisciplinary is a process characterized by integrated efforts from various discipline (multi-disciplines) to understand an issue or problem [2]. Integration of various disciplines includes:

a. Society empowerment projected by strategies on building an empowered society, having power or ability. A power, whether in the physical, economical, institutional, collaboration, intellectual aspect, and of course it is not separable from a mutual commitment including equality, participation, independence, and sustainability [3].

b. Social psychology, to know each individual in the social scope or society, so the relevant approach is to understand the complexity of the problem faced by human going to a point of observation, which is social psychology. Because social psychology studies human social phenomena in the correlation with social situations [4].

c. Art act; taken from its essence which is creativity by Tyaga to reconcile from various disciplines to solve the problems faced.

d. Health sciences as the health workers to serve public health services.

Practically this research is applied directly on public in the form of public empowerment that is done by Tyaga Art Management. The implementation is done by using a collegiate participatory research method. As the form of the research is based on practice or implementation to public empowerment. A form of collegiate participatory, which is, in quoted Briggs’ opinion researchers and the locals work together as colleagues with different skillsets to be included in the learning process together where the locals control the process [5].

### 3 Analysis

Health in the cultural context cannot be separated from the entirety of social interaction, a differential culture that is always negotiated. It means that health problems in the society cannot be seen in the perspective that is similar, inherited, or stagnant for generations. This is proportionate to the ever-changing cultural dynamics. This assumption emphasizes that health problems must be seen in the cultural context or is inseparable from daily lifestyle. The situation of society’s social life has a great effect on health. Therefore, a person’s health cannot be seen only in physiological aspect, but it must be seen in wider view, such as psychological, economical, state of society, and even political. For example, the higher tendency of hypertension and stroke in African-Americans is interpreted as the result of harsher, high pressure lifestyle, lower income, and racial prejudice [6][7]. So, a person’s health can be affected by –other than psyche, by social role and socio-economic factors.

A person’s health state is a result of complex interactions of biological factors such as the genetic predisposition and certain disease; psychological factors such as stress; social factors such as the number of social supports received from family and friends [8]. This interaction of multiple factors places artistic actions as a form of collective consciousness by Tyaga Art Management. Borrowing from the teaching of Ki Ageng Suryomentaram: life is an act;
therefore, people are free from the assumption that life is an object [9]. It means that in their life, humans move (act) as a part of life process, that is the intention of moving for survival such as eating, dressing up, living, or fulfilling survival needs. The more complex orientation, armed with common sense and consciousness, humans in their act as a process to give life experience a meaning.

3.1 Tyaga Art Management’s Art Orientation in Empowering Society

Tyaga Art Management is an art organization based on art management and culture which was legally built on 2017. Built by Ayu Nur Aisyah, Iksan Breykele, Mayang Anggrian, Mayek Prayitno, and other art practitioners based in Jakarta, Bandung, Yogyakarta, Semarang, Surabaya, Ponorogo, and Malang. Tyaga art organization is based on various fields, from fine art, health, education, and even politics. From this diversity, Tyaga is able to work on interdisciplinary field. Activities done by Tyaga to date, besides art exhibitions, also society empowerment activities, whether it is workshops, residencies, seminars, discussions, facilitating the needs for program socialization from certain organizations, and even program initiations. For sure, the programs held by Tyaga are still in the context of creativity. This made the foundation for Tyaga, besides making activities to distribute art to the public, also organize several trainings as a form of artwork production management. Also, society empowerment activities with collective involvement in solving problems from existing potentials in the society.

Tyaga Art Management as an organization that is used in art management activities, is possible to reach to another art discipline (deterministic). This is done based on its vision: to build a theory-action dialectic consciousness in inclusivity to understand the reality in art and culture. This vision also becomes the art acts of Tyaga to empower the society through health and environmental aspect as a form of inclusivity. This activity is a concrete form of Tyaga’s responsibility to the society, a knowledge is not only to be understood and developed, but it is also to be practiced in daily life [10]. Based on this thinking, Tyaga, which typically works in fine art, projects the sciences of art (creativity) to the society concretely to solve the problems in the society.

The motive done by Tyaga is a form of understanding of a theory; that is disciplines are not eternal, but they are ever-changing, develops continuously. If this is true, then every discipline must come out from their hiding, the immutability, to be highlighted by analysis of changes [11]. The context put Tyaga which does not want to be stuck only in art discipline, but having reconciliation consciousness from various disciplines, profession, and personal experiences. Concretely, art is placed on the essential portion which is creativity.

“Creativity is an ability to create compositions, products, or any ideas that is basically is new, and is not known previously by the creator. It is an imaginative activity or synthesis of thoughts whose results are not only conclusions. It may include the making of new patterns and the combination of information’s gained from previous experiences and the transplantation of old relations to new situations and may cover all of the creation of new correlation. It must have an agreed intention, not a mere fantasy, although it is a perfect and complete result. It could be able to shape artworks, literature, science products, or maybe procedural or methodological” [12].
The explanation emphasizes that the scope of creativity does not only revolve around artifacts, whether it is two-dimensional or three-dimensional, even performance art or film; but creativity can be placed on the procedural aspect or a methodological strategy to be implementable in answering the needs of society. This perception aims at creativity projection done by Tyaga on the reconciliation of various disciplines: art, social psychology, health, and social empowerment sciences. The pattern of reconciliation from various disciplines cannot be separated from creative, iterative, and interactive process that involves Tyaga, village government, village midwives, health cadres and society. This process becomes the base of a public empowerment movement with the motive to learn to solve the problems together with knowledge diffusion to create society’s independence in innovating. The reconciliation can identify creative process with inter-territorial process, which is innovation, can also appear from the comparison and the correlation among various discipline such as: science, technology, politics, economy, art, etc. [13].

Art acts of Tyaga in health empowerment in Bugel village as a form of social support, practically inviting the society to be aware of their physical and environmental health. More importantly in the psychological aspect to be aware to live healthily. A collective work that is done consciously by Tyaga as a form of social work. Based on Act 11 Number 11 of 2009 about Social Welfare: the executants of public welfare are individuals, communities, social welfare institutions, and the society that is involved in the execution of social welfare. Here, the portion of Tyaga as an art institution is organizing activities that are oriented in social welfare by making use of resources and available potentials to help social functioning. It means that together with the society to address factual problems and becomes a mediator of social interaction among the society corresponding to the role and the ability to solve the problems.

Work patterns done by Tyaga in the emancipatory perspective, this kind of proactive supports the strategy where social works are intended to raise hopes, confidence, and creative potentials in every individual to face and challenge the dynamics of oppressing powers, sources of structural injustice [14]. This practice is based on one of Tyaga’s mission that is building critical, creative, argumentative consciousness in the pluralistic society.

3.2 Bugel Village Demography: Digging Potential Looking for Solutions

Bugel village in the perspective of village development is in the self-developing level where a self-developing village has the characteristics of: is not too tied by the customs, starting to use tools and technology, is not isolated and have adequate economy, education, and facilities. Bugel village is one of the villages located on Sekaran sub-district, Lamongan district, East Java province, Indonesia. It is bordering with Bulutengger village on the north and west side, and bordering with Pucuk sub-district on the east and south side geographically. Bugel village has a population count of 982, which breaks down to 464 males and 518 females, 172 people of productive age with 100 job seekers. The highest education level: Primary school 65 people, junior high school 60 people, senior high school 42 people, 3-year diploma 2 people, bachelor degree 1 person and postgraduate 1 person, Islamic boarding school 5 person. The rest are 126 students, and 673 people with no certificate. In the village there are 54 socially poor families, 20 families with poor housing, and 5 families in economic and social risk.

There is one unit of health facility in Bugel village, which is POLINDES. This makes POLINDES as the front in health development with the intention to raise awareness, willingness, and ability of the society to live optimally as a form of human resource development infestation. The health development efforts as a preventive and promotive move, local health workers work together with Tyaga and with health cadres in Bugel village to make the
innovative program ISUK. Then, in the implementation, prevention, treatment and health recovery is done for the first time in July 2020 where there were 215 cases of PTM, as shown below:

<table>
<thead>
<tr>
<th>No</th>
<th>Disease</th>
<th>ICD-X</th>
<th>Old Cases</th>
<th>New Cases</th>
<th>All Cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hypertension</td>
<td>I10</td>
<td>20</td>
<td>54</td>
<td>74</td>
</tr>
<tr>
<td>2</td>
<td>PPQK</td>
<td>J44</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Type II Diabetes Mellitus</td>
<td>E11</td>
<td>8</td>
<td>20</td>
<td>28</td>
</tr>
<tr>
<td>4</td>
<td>Obesity</td>
<td>E66</td>
<td>12</td>
<td>44</td>
<td>56</td>
</tr>
<tr>
<td>5</td>
<td>Bronchial Asthma</td>
<td>J45</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>Chronic Kidney Disease</td>
<td>N00-N19</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Rheumatoid Arthritis</td>
<td>M05.9</td>
<td>22</td>
<td>60</td>
<td>82</td>
</tr>
</tbody>
</table>

The implementation of ISUK in preventing non communicable disease is done continuously once a month with the results of increased enthusiasm of the villagers seen from the number of checkup visits in POSBINDU PTM along with the rising of new non communicable disease cases found in the field and the amount of trash stored to the cadres. The amount of inorganic trash stored increased with each month, which are: 12.50 Kg in July, 33.50 Kg in August 33.50 Kg, 59 Kg in September, 72 Kg in October.

ISUK (Investasi Sampah Untuk Kesehatan/Trash Investation For Health) is a community based social movement with health empowerment principle which is based on environment and economical problem solving for public health insurance, physically, psychologically, and environmentally. Environment is our living space, and resources that we have will greatly affect our vulnerability against diseases and our life expectancy [15].

The Law of the Republic of Indonesia number 36 of 2009 about Health states that health development must be intended to increase society’s awareness, willingness, and ability to live healthily as high as possible as an investment for a socially and economically productive human
resource development. Every person has the right for good health and every person has the same right on having access to health resources. Based on this law, ISUK is intended for building healthy lifestyle awareness and becoming a health insurance for the villagers of Bugel.

Community-based social movements in public health empowerment in Bugel village are emphasized on harnessing available potentials to solve problems. Solving problems as an effort of independence in increasing knowledge, identifying problems, planning and looking for solutions by making use of potentials and facilities around them. A form of society-based problem solving, with the characteristics of…. Focused on skill exchange, helping society members to develop their skills, using skills and wisdom to serve others [16].

In principle, making healthy lifestyle a habit by understanding health in non-communicable diseases prevention by making use of inorganic trash as a way to get healthcare services. Besides, trash that is typically useless becomes a currency for healthcare services can be saved or invested as health insurance by villagers of Bugel. This pattern is implemented considering inorganic trash which is a global problem can be minimalized from the habit of littering, burning trash, or hoarding trash and helps reduce the amount of trash in landfills (TPA/Tempat Pembuangan Akhir). This strategy places the society to be “melek” (aware) of environmental health, and how the expansion of hygiene control strategies, and the possibility of the awareness to live a healthy life.

3.3 Villager’s Participation in Creating Empowered Village

The process of public empowerment in ISUK (Investasi Sampah Untuk Kesehatan/Trash Investation for Health) cannot be separated from the participation of Bugel villagers to solve the problem in the society. It can be shown by the villagers’ active participation in becoming a subject or a part in solving the problems faced. The turning point of this participation is deciding, acting, and then the society reflects on their action consciously [17]. Society’s participation in the social scope leads to the social process with the intention to the creation of competence, creativity, and independence in making decisions (freedom).

The participation is seen in the form of society’s involvement by making programs together which is initiated by Tyaga which focused on problem identification, making programs planned and the executor and is executed by the society themselves. This places the society as the subjects of development; actually, this model is the most ideal because it illustrates the capacity of the society in developing their own future [18]. The form of villagers’ participation is placed on the model of learning together practically and a part of collective steps which are institutionalized and leads to the sense of belonging in a programmed movement.

This sense of belonging is an important factor in determining the success of a program, marked by collective commitment from all involved society elements. As a form of dedication or binding obligation as a village development movement, it is surely cannot be separated from personal awareness as a social creature. According to Irmawati & Ridhoi M. Purba, building a relationship with people can fulfill some of human basic needs, individuals on all culture are motivated to build a relationship with people. Individuals have a strong need to be a part of a community [19].
Planning for a development program that is dug from the bottom where it is believed to be the problem and looking for solutions as a form of concrete needs of society is called bottom-up development mechanism. This is possible due to the society’s feeling of responsibility of the success of ISUK and it becomes a learning process to be sensitive to problems faced, looking for solutions, and optimizing self-potentials. Optimization in psychological aspect, realization of individual potentials and building confidence to act further and in a macroscopic scale [20]. Putting self-potentials not only about independence in personal scope, but also be able to project it on the society.

Furthermore, the success of a program is also cannot be separated from collective awareness of an interdisciplinary collaborative work. Tyaga’s strategic step by embracing health workers, health cadres, and the society to make a program together which leads to social institutionalization, becomes a key on the success of development. Keeping in mind that institutions is the origin of convention that is…. Because of the ability to unify various interests…. Can be seen as a network of rules and norms that govern social relationships [21].

3.4 Visual Media, Transformation of Knowledge

The indicator of society’s welfare can be seen from the satiation of: educational, health, and economical factor. A crucial sector in Bugel village that must get more attention is education. It can be seen from how small the number of highly educated villagers, although higher education level does not always guarantee a broader knowledge. But knowledge has a strong correlation with education, where higher knowledge tends to be identical with extensive knowledge. Especially in the world we live in now, knowledge has a big role in the creation of important inventions to answer the problems faced by humans. It can be said that knowledge is a crucial aspect in every duration of humans’ life, because knowledge is needed for the quality improvements in human humanize human. The portion of knowledge is used by humans in repairing, criticize, renew, erase what is inherited or their own creations, and creating new innovative things. Knowledge is the gate to the sciences in explaining the universe, knowing ourselves, aware of our existence and have unique characteristics compared to other people.

Based on the role of knowledge owned by humans, Tyaga initiates in creating learning media by printmaking posters. It is intended to give information with the educational contents to the society, and the information about healthcare services regarding society’s welfare. Poster is an applied arts artwork with the function of promotion media for commercial and idea.
propagandas [22]. Posters’ role besides being a media for information, it is also used as a motivation media by Tyaga as a stimulus for inspiring motivation, propulsive force to move Bugel villagers in solving the problems faced and doing beneficial things for their life.


The making of these posters is done as a recreational media for the villagers and also intended to increase the villagers’ enthusiasm in supporting ISUK. These posters are displayed in public spaces in Bugel village and are also displayed in the village hall as the location where ISUK is held. They are also displayed online on Puskesmas Sekaran’s social media and website. This is a form of cultural currents adaptation for Bugel villagers, which is inseparable from information and communication technology development.

The contents of the posters displayed include equality in cultural dynamics, introduction to health, hygiene, and environment, also independence spirit in development. These visual posters are intended for information, motivation, and knowledge transformation media for the villagers, keeping in mind that visual is a universal language which is easy to understand by the general public. Furthermore, through posters which consist of images and texts, it is capable to contain a lot of narration that includes ideas, information in a solid form and is easy to understand by public in general.

4 Conclusion

The problems in the society cannot be solved with only one perspective in certain discipline, but inter-territorial approach is needed, which is a combination of various discipline, profession, economic and technological. It is due to in assessing the society, it cannot be separated with current cultural changes that contextually relate to each other from various cultural elements. Whether it is regarding: art, economy, health, science, technology, belief, and social norms. The Reconciliation pattern done by Tyaga Art Management which accumulates various interdisciplinary could be a very strategic step in answering the villager’s need in Bugel
village, Sekaran sub-district, Lamongan district, East Java, Indonesia, or it can also be an offer in solving our problems together in this modern era, which meets the complexities that seems endless.

Tyaga as an art institution has a vision, that is building theory-action dialectic awareness in inclusivity to understand the reality in art and culture. Emphasizing the art activities cannot be separated from public empowerment. According to Muhamad Iqbal, art does not have meaning without the connection of life, human, and society. The purpose of art: … To social education, … For social improvement …. The true function of art is to reinvigorating passion, human, and society [20]. This view emphasizes art acts of Tyaga, in the current art activity which is empowering the health of the society and the environment. Concretely, the movement involving human resources from the society in the public empowerment act through health with the inter-territorial approach has the relevance in solving the problems in the society.

This research shows the involvement of the society in solving health and environment problems in Bugel village is good enough, and for the optimization of the success of the program it needs active argumentative role, knowledge expansion, decision making as a form of independence in solving problems faced by society.

Furthermore, besides the importance of development in health and education, it is also very possible for development in economy. It is can be done by recycling raw materials to be processed into valuable items with economical value. Keeping in mind the program ISUK is still in the development stage, which collects trash and distribute it to the garbage collectors without recycling process into usable items with a selling value. This processing step will indirectly improve the economy in Bugel village.

References


Language of Corruption in British National Corpus

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Abstract. The issue of corruption is under discussion as it is one of the main barriers to sustainable economic, political and social development. In order to achieve this goal, the Discourse-Historical Approach was carried out for the node word 'corruption' in BNC. Key methodological issues in CL, namely keywords, collocations, semantic preferences and concordance, have been addressed. The analysis reveals that 'bribery' is a subject discussed in the written and spoken genres of fictional and non-fictional text in the corpus. It is part of the 'world affairs' domain, where the situation is mainly distributed by young people up to 60 years old. In the distribution it is known that the node word is colloquially categorized according to its semantic preferences with other words or keywords. The pattern of interactions relates to the actors involved (i.e., government, police) in corruption, the scope of corruption including the types (i.e., bribery, nepotism, brutality) (i.e., allegation, investigation, charges). With the help of other texts on corruption semantic preferences are further analysed in order to achieve its analysis that the labelled corrupt is a consequence of interactions between the normative structure that produces meaning.

Keywords: Corruption, Discourse Historical Approach, British National Corpus

1 Introduction

Corruption erodes public interest and puts the social contract at risk. Corruption fuels and perpetuates the disparities and dissatisfaction that lead to fragility, violent extremism, and conflict around the world, particularly in contexts of fragility and violence (www.worldbank.org). In this case, it transcends national borders and represents political unwholesomeness on a massive scale. As a result, it is a frequent occurrence not only in developing countries, but also in developed nations, despite socioeconomic and cultural differences.

This phenomenon has been investigated in several studies. For example, anthropology is one of the disciplines which has taken an empirical approach to the different meanings of corruption. In this case, Blundo and de Sardan \textsuperscript{[1]} are examining several narratives legitimising corruption in Benin, Niger and Senegal. They argue that the concept that bending rules are courteous in these countries condemns and legitimizes corruption. In the local context, a person is not called corrupt by breaking the law for personal gain but by perceiving that the personal gain resulting from illegal practice is exaggerated.

In addition to the anthropological analysis of corruption, Bakowski and Voronova \textsuperscript{[2]} released a report on corruption in the European Union's legal, institutional, and policy structure (EU). It focuses on initiatives and policies at the global, regional, and local levels in eight member states: Finland, the United Kingdom, France, Germany, Italy, Croatia, Romania, and
Bulgaria. Despite the fact that corruption is less prevalent in the EU than in the vast majority of countries and regions around the world, some EU member states are said to be affected. These studies demonstrate that corruption takes on various meanings depending on the context. However, when the investigation is limited to a few contexts, it is insufficient; instead, examining how corruption affects individuals or groups, as well as defining the global context in which the mechanisms of corruption and the motivations that drive it, is likely to be analytically useful [3]. As a result, this study aims to fill a research void by focusing on how it is interpreted in a larger sense, such as the one provided by a corpus.

Baker [4] suggests that corruption research in the area of critical discourse analyses (CDA) is carried out to provide a comprehensive picture of the phenomenon in line with the gap filling. An alternate analytical procedure incorporating the use of concordance programs with CDA has been created to manage the data used in CDA [5]. They stated that automated analyses are insufficient and must be supplemented with manual corpus inspections and background considerations. Furthermore, CDA stresses the importance of interdisciplinary research in order to fully comprehend how language works in information transmission [6].

The use of corpus techniques for CDA is becoming increasingly important, and Stubbs is one of the first people to do so. Stubbs [7] owed Firth the insight that what people could say is socially very restricted. Recurring collocation patterns produced through the corpus method empirically show the distribution of sociologically important words in the Firthian understanding of the language [7]. Another paper recently illustrates how data from collocation can be used to analyse how problems are represented in the media: McEnery and Baker [8] analyse the reaction of two converts to Islam to the ideologically inspired murder of a soldier in central London. Research has shown that by using CL large text bodies are approachable and the key elements in discourse are identified.

This research, together with CDA and CL, adds a key discursive view in addition to other existing understandings and perspectives on corruption. It also provides an insight into how the media generally contribute to the legitimacy of corruption. Furthermore, it is practically the way to decrease corruption by giving readers knowledge of and awareness of media literacy of the nature of corruption.

2 Research Method

This study is classified as a qualitative study that functions to describe the language used. Corporate research has become known as the corporate language (CL). The term refers generally to a number of methods or a methodology rather than to its own language field. Baker et al. [9] portray the combination of qualitative approach and CL that utilize computer programming to identify frequent and distinguished linguistic patterns on a wide range of data as ‘useful synergy methodology’.

The data of this study are retrieved from a British National Corpus (BNC) by using the node word ‘corruption’ and paying attention to the right and left context of the word. BNC was created as a corpus of the main language that means a great deal of planning has taken place in determining which types of texts and how many would be included [10]. This is a collection of 100 million words from a variety of sources produced by different language users. It contains written and spoken languages. A user-friendly web-based BNC web is used to search or query the data of the BNC [11]. A wide range of representations can therefore be obtained of corruption and not only one specific type of texts as they include spoken and written texts.
The data was analysed using Wodak's [6] Discourse-Historical Approach (DHA), which combined textual and contextual levels of study. Only three of the four levels of analysis were used in this study: immediate or language or text analysis, intertextual relationships between texts and genres in other sources, and extralinguistic social context. As a result, the following steps were taken to analyse each research problem: 1) Recognizing all sentences containing the Key Word in Context (KWIC). There are times when the term ‘corruption’ has nothing to do with the topic at hand, such as ‘data corruption’. As a result, it is critical to pay attention to some word occurrences associated with corruption as a social phenomenon; 2) determining the collocates of ‘corruption’ in the corpus. The collocate list for each group of phrases was then examined to see if a specific pattern or meaning groups could be deduced from the collocates. The collocate words are keywords in which the word ‘corruption’ co-occurs to see that the significance of corruption depends on how it interacts with other words. In order to obtain the collocative patterns of the word corruption, the researcher categorized the collectors based on their meaning group or semantic preference. In this case, an analysis of the context in which collocates are used takes into account the relationship between the corpus and other texts and the contextual aspect of DHA. The researchers have approached the subject of corruption from a variety of different angles by selecting items from the keyword list. It leads to a larger objective of examining lexical and semantic patterns in the corpus when it comes to describing corruption. Since the Bank Group has been working to reduce the pernicious effects of corruption in its client countries for more than 20 years, one aspect of this is to investigate how the semantic grouping is conceptualized in official sources, such as worldbank.org (www.worldbank.org).

3 Result and Discussion

In this section, corruption is examined in its lexical collectives. This was caused by an observation that various references are included in the top 100 keywords in the corpus. According to Baker [4] keywords are ‘words that are more frequent in corpus or text than we expected’. The objective of analysis is to give some insight into the definition of corruption.

3.1 The Linguistic Construction of the Word ‘Corruption’

We know that the word is widely spoken in text from informative to imagination-based topics and mostly from non-academic prose and biography. Furthermore, people at all ages discuss the phenomenon, which shows that the older they are, the more corruption they concern themselves. However, this increase ceases between the ages of 45 and 59 and continues to decline after the age of 60.

3.2 Corruption as Perceived in BNC

<table>
<thead>
<tr>
<th>Categorisation</th>
<th>Collocates/Keywords</th>
</tr>
</thead>
<tbody>
<tr>
<td>References to the actor</td>
<td>government, police, official, bureaucracy</td>
</tr>
<tr>
<td>References to the scope</td>
<td>bribery, nepotism, allegation, scandal, mismanagement, abuse, incompetence, violence, fraud, inefficiency, brutality, involvement, power, business, patronage, world</td>
</tr>
</tbody>
</table>
References to the Intervention

| References to the intervention | allegation, charges, investigation, prevention, suspicion, commission |

The table shows that the categorisation of the semantic corruption preferences represented by the collocates is divided into three namely the actor, scope, and intervention.

A range of economic, political, administrative, social and cultural factors are characteristic of corruption and symbols for broader dynamics. In this sub-chapter, therefore, corruption collocates are thoroughly described in alignment with other texts related to cases based on their semantical preference. This analysis ultimately leads to the contextual aspect of the perception of corpus corruption.

3.3 References to the Actor

It is known that there are four references in the corpus to actors involved in bribery: government, police, officials and bureaucracy. The following corpus samples illustrate this:

By the end of May more than 40 local government officials, politicians and businessmen had been arrested in Milan and nearby towns as the investigation of local government corruption continued (hit 26).

Trade unionists were demonstrating against sharp falls in living standards, which they blamed on the government's current austerity programme, economic mismanagement and widespread government corruption (hit 14).

Corruption exists in local and national governments, as is known in the samples (Hits 26 and 14). Citizens are more aware of corruption in the local government than the corruption of the national government. The local government is the point of contact for the administration in their behalf between citizens and their representatives.

In this case, corruption is considered a condition under which people (politicians, government officials, companies) take advantage of their privileged positions to achieve economic gains. However, Rose-Ackerman [12] identifies the problem not in the pursuit of self-interest, but in the way the privileged position is employed. She thus contrasts the pursuit of self-interest through competitive markets in which “it is converted into productive activities leading to the efficient use of resources” with “situations in which people use resources for both productive and profitable purposes in dividing the benefits of economic activity” [12].

The police are another party to the corruption case, as illustrated in the following samples:

The credit for securing this freedom belongs not so much to the legislators (many of whom now profess themselves appalled at developments) but to a few courageous publishers who risked jail by inviting juries to take a stand against censorship, and to the ineptitude and corruption of police enforcement (hit 12).

Er, today and every day, almost, a question of the police, at the moment, there is this business going on, er, in in London, at Stoke Newington, over the fact that, the charges against the police for corruption, being involved with all sorts of things that they shouldn't, er, and we are living through a time, where the police is [pause] having to fight a battle for its own respect (hit 15).
The risk of corruption is enormously exacerbated by the corrupt police. Given that police are the main law enforcement agency in any society, policing corruption stops the application of the rule of law. The rule of law ceases to exist if the police sell their services to private profit. Legal corruption means that equal access is being denied [13].

Some of the high-profile police corruption incidents in the UK that Newburn found (1999). It included the suppression of evidence, the beating of suspected individuals, and the manipulation of religious evidence. These kinds of crimes have taken place in instances like the Birmingham Six (six people were convicted in 1975 for bombing two of the public pubs in Birmingham in 1991) and the Carl Bridgewater affair (in which several people were convicted in 1978 of murdering a 13-year-old boy with the convictions overturned in 1997). In both cases the defendants were released from jail because of police corruption revelations.

The example below shows another corruption actor called ‘official’:

Edmundo Pinto, Governor of the western Amazonian state of Acre, was shot dead in a Sao Paulo hotel on May 17, two days before he was due to testify to a congressional hearing on corruption involving officials in his own state (hit 10).

Hindess [14] reports that public officials are said to have been corrupt when conduct harms public interests, public opinion considers them corrupt, violates legal norms, deviates from normal office duties and officials are abusing their powers to maximize their income.

The corrupt behaviour of the public officials leads to the killing in Brazil of a politician taking this example out of the corpus. It was started with the 1988 killing of Chico Mendes, whose environmental movement was shocked. One of his allies is the Acre State governor elected by Jorge Viana. He pledged his people to have forest government. “Trees are our biggest resource, our vocation and patrimony, not an impediment to modernization, and we need to learn how to exploit the forest without destroying it”, Viana told us (as cited in Rohter [15]). However, Mr Viana's opponents use political and judicial manoeuvres to try to deny him the further killing, during a visit to Sao Paulo, of Edmundo Pinto in his hotel room.

3.4 The Scope of Corruption

The scope of corruption includes how corruption is conducted through several types, factors and cost. In this case, there are several collocates as seen in the corpus: bribery, nepotism, scandal, mismanagement, abuse, incompetence, violence, fraud, inefficiency, brutality, involvement, power, business, patronage, and world.

The persistence and spread of corruption in the literature is explained by the norm-based approach, which holds that corrupt behavior generates externalities by making corruption more appealing [16]. As a result, corruption is becoming more entrenched.

Corruptions may have devastating effects on accessibility, quality and accessibility – on the basis of equality – of human rights-related goods and services according to level, prevalence and form of corruption (www.ohchr.org). The following example shows that corruption-tangled acts may constitute a violation of human rights. Corruption is a structural barrier to enjoying human rights in this case.

In fact, the great universal struggle for human rights is to be seen against the background of human suffering brought about by excessive state power, its abuses and corruption (hit 2).
In addition, differences can exist between convictions regarding the frequency of corruption and its true impact [17]. Political turmoil shows that corruption is getting more prevalent and persistently [18]. A public servant with discretionary power must be present and followed by abuse of this power to commit corruption, extorting or bribery. The dishonest officials also collaborate in the case of bribery. There is a variety of environments for corruption, such as land rezoning, customs duties, tax collection, merit-based appointments and promotions, etc.

Corruption takes various forms. The following table is the categorisation of corruption:

<table>
<thead>
<tr>
<th>Categories of corruption</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bribery</td>
<td>The act of dishonestly persuading someone to act in one’s favour by a payment or other inducement. Inducements can take the form of gifts, loans, fees, rewards or other advantages (taxes, services, donations, etc.). The use of bribes can lead to collusion (e.g., inspectors under reporting offences in exchange for bribes) and/or extortion (e.g., bribes extracted against the threat of over reporting).</td>
</tr>
<tr>
<td>Embezzlement</td>
<td>To steal, misdirect or misappropriate funds or assets placed in one’s trust or under one’s control. From a legal point of view, embezzlement need not necessarily be or involve corruption.</td>
</tr>
<tr>
<td>Facilitation payment</td>
<td>A small payment, also called a “speed” or “grease” payment, made to secure or expedite the performance of a routine or necessary action to which the payer has legal or other entitlement.</td>
</tr>
<tr>
<td>Fraud</td>
<td>The act of intentionally and dishonestly deceiving someone in order to gain an unfair or illegal advantage (financial, political, or otherwise).</td>
</tr>
<tr>
<td>Collusion</td>
<td>An arrangement between two or more parties designed to achieve an improper purpose, including influencing improperly the actions of another party.</td>
</tr>
<tr>
<td>Extortion</td>
<td>The act of impairing or harming, or threatening to impair or harm, directly or indirectly, any party or the property of the party to influence improperly the actions of a party.</td>
</tr>
<tr>
<td>Patronage, clientelism, and nepotism.</td>
<td>Patronage at its core means the support given by a patron. In government, it refers to the practice of appointing people directly.</td>
</tr>
</tbody>
</table>

The types of bribery, washing, greasing, nepotisms, collusions, procurement, mixing, are, as seen in the corpus. The following concordances illustrate the context of the collocates.

William Parkin, a former consultant, and Stuart Berlin, a former engineer, were imprisoned on June 2 for 26 months for bribery and corruption in connection with attempts by two employees of Teledyne Electronics, George H. Kaub and Eugene R. Sullivan, to obtain inside information on defence purchasing (hit 27).

Conspiracies or strong personal relations between business and state elites, such as corruption, nepotism or clientelism, are syndromes of underdevelopment for arbiter theorists (hit 4).
In this case, corruption is often characterized by political corruption and corruption of bureaucracy (https://assets.publishing.service.gov.uk). Political corruption occurs at the highest political level [19]. It involves politics, government ministers, senior officials and other high-ranking public officials elected, nominated or appointed. It is the mistreatment of the position of the law-makers and the basic distribution of assets to a society (i.e., who make ‘game rules’). Political corruption might include tailoring private sector agents’ laws and regulations in exchange for bribes, awarding special firms with large public contracts or misappropriating treasury money.

During implementing public policies, bureaucratic corruption takes place. It includes appointed central or local officers and staff of the public administration. Transactions between bureaucrats and with private officers may include corruption (e.g., contracted service providers). These agents may demand additional payment for the provision of government services, pay speed cash to speed up bureaucracy, or pay bribes to allow actions which violate the rules and regulations. Corruption also involves public office interactions, such as the payment or receiving of bribes or kickbacks in order to obtain postings or a safe promotion, or the mutual exchange.

3.5 The References of Intervention to Corruption

Corruption is a major barrier for countries on all levels of development to sustainable economic, political and social progress. As well, corruption has helped sharply to increase inequalities in income and wealth. The commitment and leadership at the highest level is therefore essential to address corruption, ensuring that the formal requirements are met and that corrupt players are accountable effectively (www.oecd.org). In addition, the capacity of government officials and institutions to promote integrity and transparency must also be strengthened.

This case in the corpus is also extensively discussed, as evidenced by the following sample:

That Act imposed a penalty of up to two years’ imprisonment, but this was altered by the Prevention of Corruption Act 1916, in certain cases to a maximum of seven years’ imprisonment and a minimum of three years’ imprisonment (hit 2).

The sample demonstrates the use of transparency in the fight against corruption. Other corruption collocates involved in the battle against it include investigation, commission, charges, conviction, and allegation.

The investigation has penetrated every level of society on the island and involves allegations of corruption among government ministers (hit 6).

The “allegation” can be an initial step in the investigation into corruption. Claim is a reasonably suspected bribery report that must be seriously assessed. Next there will be a decision on what to do. In this way, law enforcement officials or commissions on anti-corruption must have the knowledge in areas of corruption.

There are several anti-corruption commissions in the corpus, according to the collocate ‘commission’ namely the Independent Commission Against Corruption, Counter Corruption Commission. Royal Commission. It is shown in the following sample:
The move came five days after a finding against him by the Independent Commission Against Corruption, a body which had been established in 1988 by Greiner in order to investigate alleged instances of corruption by previous Australian Labor Party (ALP) administrations.

In 1988, the Independent Commission Against Corruption (ICAC) was founded as an independent public interest protection organization, preventing breaches of public confidence and guiding the conduct of government officials in the NSW public sector (www.icac.nsw.gov.au). The ICAC is independent because it operates in the absence of political leaders, bureaucrats, any political party, or government, including investigations. The ICAC does not bear responsibility with the Minister of Government unlike most other publicly funded organisations. This is a necessary independence for the public to trust that ICAC is either not partial or subject to the government's dictates of the day. The ICAC Act and other legislation give the ICAC special powers to carry out the investigation functions that in some respects are beyond those given to the police.

3.6 Discussion

The corpus reveals that the types of corruption vary in terms of who is involved, how it is carried out, the degree to which it is practiced, and how it is prevented. Several methods, such as those used by anthropologists, are taken into account when studying corruption. Blundo and de Sardan [1] looked at commonly shared representations that occur outside of the individual differences associated with distribution context, informant status, and professional worldview. The semiology of corruption at two different levels is used in their analysis: the first level consists of built discussions based on argument and the second level involves the vocabulary level used. Furthermore, various indicators, including the Transparency International Corruption Perception Index and the World Bank's Global Governance Indicators were developed in Bakowski and Voronova [2]. In public opinion, transparency International Global Corruption Barometer has been the main international survey since 2003 which gathered data about the experiences and perceptions of people in corruption.

By promoting a view of corruption as a socially constructed phenomenon, the methodology emphasized in previous studies illuminates main concepts in corruption. However, the emphasis on the linguistic properties of corruption remains largely stagnant. As a consequence, in this study, which takes a critical approach to corruption discourse, the critical part of understanding corruption transfers attention to the linguistic moves in which notions of corruption are constructed. As a result, the discussion of corruption in this study is interpreted as socially controlled conflicts over meaning rather than a signification of the constantly experienced social truth.

4 Conclusion

The aim of this study is to explore diverse forms of corruption in order to make it an analytically useful concept for social sciences, such as political science-related critical language. Since it is difficult to measure things like corruption, it does not make that they could be ignored politically and socially. In this case, it can be shown how complex the phenomenon is because it concerns multiple collocates, such as briberies, governments and so on, by performing an
analysis of how it is interpreted in a corpus called BNI. For example, the help of other sources related to the case observed that, in the eyes of the public and which may involve broad respect for legal procedures, the Government referred to as one of the parties participating is regarded as illegitimate.

The semantic preferences of the collocational pattern forming categorisation of a group of collocates also provide information about the complexity. The preferences address the fact that corruption is the exploitation of one's position for personal gain, which includes bribery and nepotism. Other illegal practices, such as fraud or brutality, serve to reinforce it. The actors involved in corruption and the way it takes place are also dealt with in their preferences, as they exist in many different kinds. The fact is that a variety of practices are perceived as corrupt, in different social contexts. Finally, there is a way of putting an end to corruption that decreases efficiency and increases inequality.

5 Acknowledgment

This paper written by Tantri R. Indhiarti and Shofiyah Salsabila is part of Ms. Salsabila’s undergraduate thesis titled ‘A Critical Discourse Analysis on the Construction of Corruption in British National Corpus’. In this case, Ms. Indhiarti is the thesis supervisor.

References


Diction as a Representation of Indigenous People in Indonesian Short Stories of Bobo Children’s Magazine

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Abstract. This paper aims to investigate the representation of indigenous people in Indonesia in short stories of Bobo children’s magazine by describing what and how indigenous people are represented through diction in the short stories. The paper uses qualitative content analysis to analyse the short stories as texts and to discover the types of indigenous people represented with diction in the stories. The authors found two short stories about indigenous people of Dieng Plateau and Nias. The findings show diction of the stories is mostly informal and colloquial Indonesian and indigenous terms used in the short stories were limited to several words related to places, specific food, names of rituals, instruments of the rituals, and dances. The current research thus has filled the gap by providing findings related to the indigenous diction used in short stories of children’s magazine in Indonesia.

Keywords: Diction, Indigenous People, Indonesia, Children, Short Stories

1 Introduction

Indigenous people are often marginalized in modern society. Htun and Ossa [1] show that indigenous groups in Bolivia only received a mere 5% of parliamentary seats. Dahl [2] mentions that indigenous people from four continents all underwent similar experiences with colonialism and similar discrimination at the hands of people who form the national culture and its institutions. Bartels [3] discusses over-policing over indigenous women in Australia which causes them to have a high rate of imprisonment for minor offenses.

Indigenous people are also marginalized in literature, notably in children’s literature. Metzer [4] wrote about scholars’ concern on the depiction of Native Americans in classic children’s book such as in ‘Little House on the Prairie’ by Laura Ingalls Wilder, which was published in 1935 and 1953. The book wrongly described Native Americans as primitive and naked. Moreover, children literature who include narratives on indigenous people are sometimes not in favor of those people because they incline to instill national identity [5].

The marginalization of indigenous people is detrimental to the children of the people. Dobrow, Gidney and Burton [6] point out that media misrepresentations of ethnic groups can cause confusion about aspects of their identity among children of these groups. This can lead to these children having psychological problems such as low self-esteem. Therefore, proper representation of ethnic groups in the media, especially in children’s literature, is very important for the process of identity construction among the children of the ethnic groups.
Children's stories are different from adult literary books in that they are written using different skills and are aimed at the needs of children which are different from those of adults. Therefore, children's books cannot be studied with the same standard as adult books. To study children's books, it is necessary to develop specific techniques, methods and strategies [7].

Children's story is the kind of fiction that is intended for children. At first, children's stories were folk tales and fairy tales that people began writing in the 18th century in the West [8]. Children's stories are also the most widely circulated form of fiction internationally. For example, the famous Pippi Longstocking story book by Astrid Lindgreen from Sweden, the Japanese manga popular in many countries, and JK Rowling's Harry Potter book from England can be found from China to Peru [9].

In general, children's stories can be identified by three criteria [10]. First, the main characters are children or adolescents. Second, they center on simple themes or ideas, conflicts, and use simple language. For example, classic stories like Gulliver's Travels are accepted as children's stories because of the simplicity of ideas, relationships between characters, and language. Third, children's stories are often intended to convey moral messages.

From the aspect of word choice and syntax, in general, almost all stories of children and early adolescents are characterized by simple word choices and grammar, including right-branching sentences where clauses are combined with coordinative conjunctions, temporal subordinate conjunctions, or causality. The use of qualitative adverbials and figurative language in children's stories is usually very limited [11].

There have been many works discussing specifically about the advantages of introducing literature to children, one of which is the book entitled Through the eyes of a child: An introduction to children's literature by Norton and Norton [12]. Here they argue that children’s literature enables children to develop their cognition by providing them the opportunity to respond to literature and give opinion about the topic; children’s literature provides an opportunity for children to learn about their own cultural heritage and the cultures of others as this is necessary for the process of social and personal development; children’s literature assists children in developing their emotional intelligence because stories contain various moments of crisis when characters make moral decisions and contemplate for the decisions they make; children’s literature is very valuable as it can be the major means of transmitting the literary heritage from one generation to the next.

Unfortunately, not much has been done to study the representation of indigenous people in Indonesian children literature. Most research on children's stories in Indonesia focus on developing children's characters using children's stories. As an example, is the research of Rohmah [13] which discusses the importance of children's stories in teaching the values of humanity to children. Furthermore, Nufus [14] discusses how to develop Javanese children's books for children's character education in a family setting. In addition, Ikhwan [15] discusses efforts to develop children's character by using children's literature in elementary school.

Therefore, this paper discusses the representation of indigenous people in Indonesia in children’s short stories of Bobo, a top children’s magazine in Indonesia. The short stories were taken from Bobo’s editions published in 2020. Stories related to indigenous people were then selected and then analyzed using qualitative content analysis and Stephens’ [11] framework which looks into diction, morphosyntax, figurative language, cohesion and social aspects of a children’s literature. The current work focuses on the diction in children’s short stories.

Hence the research questions of the following paper are as follows: (1) what indigenous people are represented in children’s short stories in Bobo magazine and (2) how are indigenous people represented through diction in children’s short stories in the Bobo magazine?
2 Research Method

The current paper applied qualitative content analysis as an approach to investigate short stories as documents or texts, emphasizing the role of the investigator in the construction of the meaning of and in texts [16]. Furthermore, qualitative content analysis allows categories to emerge out of data [16]. The current paper also aims to describe categories of diction used in children’s short stories of Bobo magazine. In addition, the framework of Stephens [11] was used to describe the types of diction used in children's short stories in Bobo magazine.

The original Bobo was first published as a children’s magazine in the Netherlands by Blink.nl. The franchise was then bought by Jakob Utama, the founder of Kompas, one of Indonesia’s top news outlets. The Indonesian Bobo was first published on 14 April 1973 [17].

The short stories investigated in this study were taken from Bobo’s editions published in January to April 2020. There are 13 short stories in the editions. This publication year was chosen in order to display the most current data about diction in children's short stories in Bobo magazine. Bobo was chosen because the magazine is the oldest and the most popular children’s magazine in Indonesia. The data was then observed based on the use of the diction in the stories using Stephens’ [11] theory which offers a comprehensive tool to analyze children’s short stories.

3 Result and Discussion

Out of 13 short stories, the authors found two short stories discussing indigenous people in Bobo’s magazine of January-April 2020 editions. The indigenous people discussed in the two stories are Dieng and Nias’ people. The story about Dieng is entitled Laras si Ongklok ‘Laras the Ongklok’ and the story of Nias is entitled Tarian Ya’Ahowa Halia ‘The Dance of Ya’Ahowa of Halia’. Since the total stories of the editions are 13, the percentage of the stories on indigenous people is of 15 %.

Dieng is a plateau in Central Java. The name Dieng is a blending from two Sanskrit words, di ‘a high place’ and hyang ‘the domain of the gods’ [18]. Dieng has been attracting people's attention for centuries due to the discovery of ancient Hindu temples on the plateau. There were originally 400 temples in the area but only eight survived to this day [19]. This raises a theory that the Dieng plateau was a center of Hinduism in the 8th century [18]. Today Dieng has become a center of potato farming and a popular tourist destination. Besides its ancient temples and its scenic views, tourists are also drawn by unique rituals such as the famous dreadlocks cutting ritual. Children who are born with dreadlocks are seen as a blessing by the community of Dieng and therefore receive a special treatment in the form of dreadlocks cutting ritual [20]. Before the ritual, any wish a child with dreadlocks asks will be granted by the parents. Afterwards, the dreadlocks can be cut by a community leader and the hair is then floated in local waterways. The dreadlocks cutting ritual is now a part of the Dieng Culture Festival held annually in the area [20].

On the other hand, Nias is located 70 miles from Sumatra’s West Coast with the population of 215,000. An Arab scholar, Edrisi, was the first person who gave an ethnographic description of the tradition of the Nias people in 1154. The Dutch colonized the island from 1825 until the Japanese occupation in 1942. The people of Nias are rich with tradition such as its traditional rectangular and oval shaped houses and its festivals and ceremonies [21]. Hombo Batu or stone wall jump is one of the most important rituals in Nias. Hombo Batu originated from Nias tradition to prepare its youths to be skillful combatants in case if any conflict with neighboring
tribes occurred. For this purpose, young men were trained to infiltrate the defense of the enemies among others by jumping over the stone wall protecting the enemies’ village. The training was in the form of Hombo Batu. During the Hombo Batu, young men must jump over a stone wall of 2.3 m height. In the modern time, the Nias people lead a peaceful life and Hombo Batu has been transformed into a traditional ceremony performed by Nias youths for festivals or celebrations [22].

In addition, the authors found three types of diction in the two short stories about Dieng and Nias people. The first one is informal diction in Indonesian. Informal diction uses everyday language according to grammatical rules of Indonesian and is found in the narrative of the stories.

(1) Setelah melihat upacara pemotongan rambut gimbal, Laras kembali ke warung Ibu. (Dieng)
After watching the dreadlocks cutting ceremony, Laras returned to her mother’s food stall.

(2) Embun di Dataran Tinggi Dieng mulai membeku. (Dieng)
The dew on the Dieng Plateau started to freeze.

(3) Gerakan burung ditarikan dengan gemulai. (Nias)
The movements of the birds were transformed into a dance gracefully by the dancers.

(4) Hari-hari selanjutnya, Mama dan Halia berlatih sambil melihat video. (Nias)
In the following days, mother and Halia practiced the dance while watching the video.

The second one is colloquial diction which uses words related to non-standard dialects of Indonesian due to the influence of regional languages in Indonesia. The colloquial diction was found in the dialogue of the characters in the stories. In the stories, the colloquial diction is influenced by the Jakarta Indonesian dialect. The Jakarta Indonesian dialect is shown by particle kok and the use of negation enggak.

(5) “Aku bangga, kok, jualan mi ongklok” (Dieng)
I am proud, really, to sell ongklok noodles.

(6) “Hi, Chika, kamu enggak bawa bekal?”, tanya Laras. (Dieng)
Hi, Chika, you don’t bring any lunch with you?”, asked Laras

(7) “Tapi Ma, Halia enggak ngerti bahasa Nias” (Nias)
“But Mom, Halia does not understand Nias language”

The third one is diction from the indigenous people in Dieng and Nias which are limited to places, specific food, names of rituals, instruments of the rituals, dances, and a few words from the vocabulary of the indigenous people. There are eight words and one phrase representing Dieng and Nias people in the two short stories about Dieng and Nias in Bobo’s magazine. This number is very limited because each of the short stories consists of two pages or around 500 words.

(8) rituals

pemotongan rambut gimbal (Dieng) ‘a ceremony of dreadlocks cutting’
hombo batu/lompat batu (Nias) ‘stone wall jumping’

(9) instrument of rituals

canang (Nias) ‘a traditional musical instrument’
**Canang** in Nias is called *Faritia*. *Faritia* is a musical instrument made of metal or brass and is classified as an idiophone. *Faritia* has a diameter of 23 cm, a thickness of 4 cm, and a protruding center. *Faritia* is played during a dance or a traditional ceremony. The robe and the golden crown are worn by a woman attending a traditional ceremony [23]. The robe is red and yellow and is made of cotton. The crown is made of golden coins and the center back is adorned with golden flowers and leaves. Lastly, *Ya’ahowu* is a Nias welcome dance and is performed to welcome special guests in a party, a ceremony or an official visit. The dance is accompanied by a traditional song or *sinuno* in Nias language [24].

On the other hand, *mie ongklok* or *ongklok* noodle is a popular dish of Dieng Plateau. The dish consists of boiled noodles mixed with cabbage pieces, chives, and starchy gravy. *Mie ongklok* was invented by a local noodle vendor called Munadi. *Mie ongklok* is usually eaten with side dishes such as satay and tempeh [25].

Arjuna is the oldest and biggest temple in Dieng plateau. Arjuna temple was built to be a shrine of Siva. The temple used to have a *linga* sculpture inside. *Linga* is a symbol of Shiva. In fact, the whole complex of Dieng temples is dedicated to Shiva and the area used to be the center of Hinduism in Central Java [19].

### 4 Conclusion

In sum, the authors found two short stories about indigenous people of Dieng Plateau and Nias. The findings indicate that the diction of the stories is mostly informal and colloquial Indonesian. Indigenous terms used in the short stories were limited to places, specific food, names of rituals, instruments of the rituals, dances, and a few words from the vocabulary of the indigenous people.

It can be concluded that there are efforts to use diction related to indigenous people in the short stories of Bobo magazine published in 2020. However, the terms in the diction are limited and Indonesian formal and colloquial diction are still dominant in the short stories. Hence the current research has filled the gap by providing findings related to the indigenous diction used in short stories of children’s magazine in Indonesia. Future research on related topics should look into more publication years to discover if the findings are indeed the trend in stories of a children’s magazine.

### References


Environmental Exploitation in *Sexy Killers*: Narrative Analysis and Ecocriticism Perspectives

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**Abstract.** This paper scrutinizes the narrative technique of the eco cinema *Sexy Killers* by Dandhy Laksono in depicting the exploitation of nature in Indonesia and its impacts. Moreover, it also examines the relationship between human beings, including capitalists, low-class people, and the environment. The results show that *Sexy Killer* presented nature exploitation by constructing a plot which vividly reveals cause and effect. The arrangement of the storyline follows Dandhy Laksono's journey from Jakarta to Kalimantan, then back to Java, and Bali to see the phenomenon of coal mining and its nexus with the development of electric steam power plant companies. Interweaving with the relationship between human beings and nature, *Sexy Killers*, on the one hand, portrays people, such as farmers and fishers, who live in harmony with nature. They use the land to grow crops and water sources for their livelihood. On the other hand, the film also profoundly depicts people who damage nature through coal mining for the sake of their profit. This contrast highlights the cause-and-effect plot showing how coal mining and the development of electric steam power plant companies bring about environmental degradation.

**Keywords:** Ecocriticism, Eco cinema, Documentary Film, Nature Exploitation, Narrative Analysis

1 Introduction

The environment and its various problems have long been an inspiration for movie makers. Films by environmentalist filmmakers are known as eco cinema. This genre directly portrays the relationship between human beings and ecosystems, ecological crises, and various environmental awareness messages [1][2][3]. Dandhy Dwi Laksono, a journalist and a prolific documentary filmmaker, released *Sexy Killers* in 2019. The film raises awareness of the ecological crisis in Indonesia caused by coal mining. The documentary film aims to present the facts and the truth [4]. *Sexy Killers* narrates the real phenomena of coal mining in Indonesia and its nexus with the development of electric steam power plant companies that have brought about environmental damage and low-class people's miserable lives.

The study of environmental films (eco cinema) in Indonesia is essential and enthralling for several reasons. First, environmental problems in Indonesia continue to occur and cause various conflicts. The film is an effective medium in showing those problems and conflicts to the spectators. Second, as a country rich in natural resources, Indonesia needs to protect and conserve natural resources by paying attention to the quality of the ecosystem that will support people's lives. Eco cinema like *Sexy Killers* could be a medium to increase people’s awareness of the importance of protecting the environment. Third, environmental films can serve as a
medium of education and criticism. The film will educate the young generation to be aware of the vital function of natural resources for their future life. Environmental criticism through movies can increase people's awareness of nature. Up to March 2021, more than thirty-five million viewers have watched Sexy Killers on the YouTube channel. The number of viewers indicates that the film has gained wide attention.

Researchers have scrutinized Sexy Killers, such as Perdana [5], who examines audience responses to the film and Perttiwi [6], who analyzed the issue of corporate citizenship and the various impacts of coal mining on human rights. Besides, Yusningtyas et al. [7] examined Sexy Killer from the perspective of advocacy journalism. Nevertheless, those studies have not addressed the film's narrative structure, an intriguing topic in film studies. Moreover, existing studies have not scrutinized the characters in the movie who intend to save nature, on the one hand, and those who destroy it, on the other, through an ecocritical perspective.

This study aims to fill the above gap by focusing on the following research problems:
1. How does Dandhy Laksono construct the film's plot in an attempt to narrate environmental exploitation in Indonesia?
2. How does Sexy Killers portray the characters' treatment toward nature?

2 Research Method

This study uses narrative analysis and ecocritical theory. According to Ida [8], narrative analysis is used to understand or to find out how filmmakers create stories and storylines. By using narrative analysis, the researcher will first identify the film plot, namely the sequence of events from start to finish, which is linked through the concept of cause and effect. Ecocriticism is used to scrutinize how nature is treated by human beings, including capitalists and ordinary people, like farmers and fishermen. Kovel [9] stated that under a regime that prioritizes economic aspects, nature tends to be exploited for profit so that an environmental crisis emerges. Sexy Killers profoundly discloses the ecological exploitation and the relationship between human beings and nature. Ecocriticism is relevant to employ in examining the Sexy Killers as it focuses on the relationship between nature, the physical environment, and humans (Glottfey 1996, as cited by Garrad [10]). Furthermore, the interdisciplinary studies between film and ecocriticism perspectives will sharpen the analysis. Chu [1] stated the synergies of ecocriticism and film studies bring about the new paradigm of eco cinema studies.

3 Result and Findings

3.1 Narrative Technique in Sexy Killers

The storyline in Sexy Killers begins with the romantic scene of the young couple in a luxury hotel room. The audience will not be aware of the environmental damage issues raised in Sexy Killers until they realize that Dandhy Laksono focuses on the couple's use of electronic devices in the hotel room, not on the romantic action, even the intimacy of the couple. Through this opening scene, Sexy Killers provides a clue that the use of electronic goods requires electric power, which in the process of producing it, has a devastating impact on nature, the environment and human life.
The picture 1, at 22 seconds, when the couple is watching television and the picture 2, at 28 seconds when the man is using the laptop, are scenes that become the opening plot in *Sexy Killers*. The scenes end with the couple going to bed. The next honeymoon scene could be imagined even though Dandhy Laksono does not delineate the following vulgar scene. Then, Dandhy Laksono provides the information “what we do not see in everyday life is how electricity can reach this room” (second 59). This statement marks the movement of the storyline. The film *Sexy Killers*, using long and medium shots, then shows how electric power is generated through coal mining which becomes the fuel for electricity generation.

Through pictures 3 and 4, Dandhy Laksono depicts how coal mining is carried out. Humans exploit nature to dredge coal. As a result of the explosions that were carried out, various black holes appeared. The buried coal is then dredged and transported by truck. Heavy equipment such as tractors and trucks have become symbols of power for coal mine owners.

From this picture of coal mining above, we are then shown the route of the expedition carried out by journalists, namely Dandhy Laksono and his team, who started the journey from Jakarta to several parts of Indonesia where coal mining was carried out. This description of the journey provides an overview of Dandhy Laksono's coverage and observations to make the film *Sexy Killers*. The film production process is carried out through direct observation in the field to identify mining and its various consequences closely.
From the sequence of events above, namely the description of mining and then the story of Dandhy Laksono’s journey, it can be figured out that the storyline in that section is forward then backward. Dandhy Laksono arrived in Kalimantan to observe as well as document the phenomenon of coal mining. He started his journalistic route from Jakarta.

The next scene shows the lives of farmers affected by coal mining. From this scene, it can be pointed out that the storyline is arranged based on the cause of effect. As a result, the spectators know how coal mining has damaged the environment and nature which is the source of livelihood for the farmers.

Figures 7 and 8 show that the water in the villages around the mining site has been polluted. Mud that comes from coal mining also pollutes agricultural rice fields. In the next scenes, Dandhy Laksono shows how the new coal mining has damaged the natural ecosystem. The life of the peasants became miserable. In addition, through Sexy Killers, Dandhy Laksono also depicts that the former mining pits have killed several children because they fell in them.

The film’s plot then moves to the Karimun Java islands to illustrate the damage to coral reefs caused by coal-carrying barges to be used as fuel for the electric steam power plant in Batang, Central Java. Even though there is a change of location, from Kalimantan to Central Java, the plot of Sexy Killers still shows a causal relationship. From the phenomenon of coal mining in Kalimantan to the condition of the people in Batang, Central Java, the movement of the plot is a continuation of the storyline that seeks to present the relationship between mining and steam power plants in Batang, Central Java. This narrative strategy is used to reveal the actors involved in the process of damaging the environment in Kalimantan and other areas in Indonesia. A consortium of Japanese and Indonesian companies, as shown in the picture 9, owns the Batang steam power plant.
Figure 10 shows that one of the owners of the steam power plant is PT. Adaro Energy also operates coal mining in Kalimantan. Thus, the storyline of *Sexy Killers* is arranged to find the clue between the coal mining in Kalimantan and the establishment of a steam power plant in Batang, Central Java. In the storyline part that describes the steam power plant in Batang, Dandhy Laksono also tells how the fishermen in Batang are threatened because the coastal area where they start fishing activities will become smaller due to the existence of the electricity company building.

Apart from polluting the environment around mining, coal transported by ships through the oceans also threatens the marine ecosystem. Barges carrying coal to coal-fired power plants can contaminate the sea areas where the ships dock. As a result, the sea is polluted, and the servants are threatened with their livelihoods. Apart from polluting the sea, the position of the barges also disturbs fishing boats that will go to sea.

Figure 11 shows a long shot shooting technique that shows a coastal area that has been filled with several coal barges. The position of the stick boats can of course, prevent the fishermen from going to sea. Meanwhile, the coal grains scattered or fallen into the sea will pollute the marine environment where the fish breed. The barges deliver coal to coal-fired power plants. On another part of the shoreline, the power plant will be rebuilt. The plan to build the power plant received protests from the community, namely one of the fishermen, as in Figure 12. The fisherman criticized the land on the shore and on the coast that would be used as a power plant building.
In the next storyline, film viewers will be able to witness the phenomenon of the establishment of the power plant company in other areas such as Indramayu, Cirebon and Bali which have negative impacts on the environment and society. The seashore area has been damaged, and people have been suffering from illness because they had breathed air contaminated by the smoke emitted from power generation machines. The existence of this coal-fired power plant company is related to the interests of entrepreneurs to carry out massive coal mining in Kalimantan. Unfortunately, even though mining activities and steam power plants have damaged the environment and resulted in casualties, the government has not taken firm action against the various violations committed by mining owners and power generation companies.

Following the narrative concept of Nick Lacey (as quoted by Ida [8]), I follow the chronology of the crime (against the environment), the planning of the crime, and then how the crime is observed by detectives (in this case journalists) who reveal coal mining and its dangerous impact. However, the plot of *Sexy Killers* is not as linear as what Nick Lacey describes. The police do not arrest the perpetrators of environmental damage and do not process them legally.

3.2 Human Beings’ Vision and Treatment toward Nature

*Sexy Killers*, on the one hand, shows people, such as farmers, who live in harmony with nature. They use land to grow crops and water sources for their livelihood. These farmers do not take actions that destroy nature and the environment, because their lives depend on nature. One example of community members who wanted to preserve the culture of farming were transmigration participants who came to Kalimantan to get a better life by utilizing land.

In pictures 13 and 14, a father named Nyoman and his son Ketut want to develop an agricultural culture to utilize agricultural land. Ironically, the agricultural culture they wish to develop is seriously challenged by coal mining activities. Coal mining in the areas where the farmers live have damaged ecosystems to affect their agricultural life. Moreover, the destruction of nature because of mining has caused future generations to lose the opportunity to continue farming properly because the rice fields have been damaged. The capitalists who establish cooperation with the government agent and apparatus exploited the land. Kovel [9] calls those people “enemy of nature” because they merely exploit nature without preserving it. As shown in *Sexy Killers*, those people are employed by coal mining companies that have damaged the nature. They cause ecological crisis that reflects the so-called cultural crisis [11]. The cultural
turmoil shows how humans no longer treat nature well, merely making it an object of exploitation, as happened in Borneo.

Pictures 15 and 16 profoundly give us a description of the environmental damage caused by coal mining. This damage is caused by the actions of people who do not care about environmental sustainability. People who have a culture of destroying nature are only concerned with profit and have no concern for the lives of the poor whose lives depend on land. Coal mining makes the water quality in the surrounding villages decrease or even become damaged. Dandhy Laksono shows the fact that the quality of water for cooking is no longer clean and healthy. The plants that function to store water and maintain the debit of water sources have disappeared, so that the ecosystem can no longer function normally. Polluted water for cooking and drinking is caused by coal mining. Looking at the residents' houses, we can find out the living conditions of the communities around the coal mining, which are far from prosperous. This phenomenon is ironic because the mining in the vicinity has generated huge profits. Unfortunately, the surrounding residents have received negative impacts because the water source has been polluted, and their welfare has not improved.

The mining and various mining activities that have threatened the ecosystem have met with resistance from environmental activists and residents. They called for actions that damage the environment to be discontinued. Some residents also refused to sell their land to steam power companies. The phenomenon of the community movement to fight the exploitation of nature shows that there are still members of the community who have the awareness to conserve and
save the environment. This resistance, which is clearly portrayed in the film *Sexy Killers*, brings about a message to the public that various acts of ecological exploitation should not be tolerated.

4 Conclusion

*Sexy Killers* profoundly discloses nature exploitation through the storyline following the journalists, Dandhy Laksono and his team. Plots are not arranged in a detailed time sequence but instead based on cause and effect.

Through the sequence of events, *Sexy Killers* also reveals how people treat nature differently. On the one hand, the farmers around the mine area show how their culture lives in harmony amid nature. Meanwhile, a group of other people place nature inferiorly, merely making it into an object. The film highlights the environmental impact of coal mining. The new mining has damaged the ecosystem and disturbed the people's lives around the new coal mining. The green area where the trees used to grow has been damaged and turned into a mining area. The loss of vegetation causes nature to degrade in quality, disrupting water sources that farmers use to grow crops and meet their daily needs.

Through *Sexy Killers*, Dhandy Laksono tries to increase public awareness of the mining phenomenon and its various negative impacts in various areas that are far from our attention. Watching this film, we as spectators become furious and angry. Mining to exploit natural resources and, of course profit has changed the nature that was previously fertile and became a source of livelihood for the people that has been badly damaged. The various environmental impacts depicted in *Sexy Killers* stunt the audience. Apart from social consequences and natural damage, the use of coal to fuel power plants has caused air pollution, which threatens public health.

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‘Other’ in Relation with ‘Subject’ in *Centhini – Empat Puluh Malam dan Satunya Hujan* – an Existentialist Feminism Reading

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Abstract. The present paper portrays the freedom in engagement in the existence of feminine character as depicted in the adaptation performed by the French author and poet Elizabeth D. Inandiak on one of the masterpieces of Javanese literature, *Serat Centhini* initiated by Sunan Pakubuwana V and supported by a team of author. There are several volumes of adaptations materialized by Inandiak with different titles. The focus on *Empat Puluh Malam dan Satunya Hujan* (2004) is based on the captivating depiction of Javanese women in various roles in this volume, Ratu Pandhansari and Niken Tambangraras. The study of these two women was performed implementing an Existentialist Feminism concept of Simone de Beauvoir, emphasizing upon Subject (male) and Other (female) notion. Meanwhile, as a method, a hermeneutic qualitative descriptive method was chosen to place the research inside the work of art. Result shows that both women live an authentic existence in their roles as Javanese wives. Ratu Pandhansari lived an existence as a woman who seemed ‘out of line’ when she was victorious in the war and Niken Tambangraras exists as Other with a voice which is existentially important because of its leading nature.

Keywords: *Serat Centhini*, Inandiak, Existentialist Feminism, Other, Subject, Local Wisdom

1 Introduction

How has feminist voice presented in the adaptation of a 19th century Javanese masterpiece could be consequential in women’s contemporary existence? The aim of this paper is to uncover how notions of Object and Subject coined by de Beauvoir portrayed through Javanese literary characters in their marital institution. Illustrating how lived Javanese local wisdom elegantly turns subjugated issue into engaged freedom and place marriage women in a place that the French named *bien dans sa peau* or feeling good about oneself.

Women frequently depicted in depressing image in literature, due to culture and traditional myth [1], guided by oppressive patriarchal rules. Whilst Bloom [2] argues that the issue of female characters is misrepresented by some writers. Nevertheless, by representing women as such, author aims to educate its reader to a certain situation of the society in which it was born. Thus, its function is not only reflected, but also inspire and motivate. The feminist issue is represented in the work of the Indonesian writer such as; *La Barka* (1975) by Nh. Dini, *Tetralogi Buru* (1980-88) by Pramoedya Ananta Toer, *Ronggeng Dukuh Paruk* (1982) by Ahmad Tohari, *Saman* (1998) by Ayu Utami, *Biru* (2003) by Fira Basuki; also, in the literary work of the francophone writer: *Femme d’Afrique. La vie d’Aoua Kéita racontée par elle-même* (1975) by...
Aoua Kéita, *Une Si Longue Lettre* (1979) by Mariama Bâ, *Moi, Tituba Sorcière* (1986) by Marys Condé and many other oeuvres of writers around the world who voiced feminist issues. Despite the dispiriting depiction of women in feminist oeuvres, numerous studies were conducted focusing on the resilience and strength found in them. The following are several exemplifications. In line with her exploration on the work of Calixthe Bengala, Dokotala [1] expresses her approval of the feminist depiction of the protagonist in *Comment Cuisiner Son Mari à l’africaine* (2002) who has triumphantly expressed her existence despite oppressive patriarchal rules. The depiction of a confident feminine, capable of traversing domestication and shows authenticity in decision making and its implementation in various important life spheres, is in the context of educating its readers. Another similar research on the depiction of empowered women in literary works was performed by Diana [3] focusing on protagonist in *Kartini* (2010) by Putu Wijaya. The character boldly voiced her position that she is unwilling to follow Kartini, who she considered passive. She chooses Cut Nyak Dien who marched in the battlefield as a role model. She is a woman who exists in word and action and continuously improve herself. Other research conducted by Saputra [4] to *Tetralogi Buru* (1980-88) and other novel in which women were oftentimes presented inferior as subaltern who cannot speak. In addition to depicting women inequality, Saputra also presenting Prinses (proper name, correctly spelled), a wife who is in equal position to her husband. She consciously handed the decision-making privileges to her husband. Saputra argues, that consequently Prinses showed her power, and thereby increasingly establishing an equal position with her husband [4]. In connection with the latter mentioned, the study does not include the characteristic needed in order for women to gain such a powerful position in marriage. I argue that an embodiment of a set of Javanese local wisdom uniquely applied, as portrayed in *Centhini – Empat Puluh Malam dan Satunya Hujan* in regards of marital situation will further situated women in a place of comfortably engaged freedom.

1.1 Existentialism and Existentialist Feminism

Existential learning begins when humans are faced with choices that must be made in life. As according to Kierkegaard [5] that “... our entire life is an ongoing choice and that the failure to choose is itself a choice for which we are equally responsible”. This notion was underlined again by Sartre who clearly stated, “... for human being, to exist is to choose and to cease to choose is to cease to be”. Therefore, it is true that humans who exist and live life must make decisions and make choices, because if not then humans are the same as not existing and not living life. In so doing, whilst living socially, this individual decision-taking needs to take others into consideration. Commensurate with the present study, existential notions are placed within man and woman alliance.

In adopting the ontological and ethical language of existentialism, de Beauvoir observed that man named “man” the self and “woman” the other [6], subsequently self-regarding other as a threat therefore in order eliminate this threat, other needs to be subjugated by self. De Beauvoir labeled woman’s tragic acceptance of her own otherness the feminine “mystery, which passes from generation to generation through the socialization of girls (176)”. When these girls are married, they are given in marriage by her parents. Whilst boys get married, they take a wife [7]. This marital situation applies also in the depiction of married life of Ratu Pandhansari and Niken Tambangraras, that will be discussed the in the latter part of this paper.
1.2 Engaged Freedom and Becoming Authentic

Departed from but continually intertwined with the realm of Sartrien Existentialism, this terminology, engaged freedom, is coined by Simone de Beauvoir [7] whilst taking over Sartre’s hinted characterization of ‘authenticity’ in his famous lecture ‘Humanism in Existentialism’ (2007). Engaged freedom is one kind of freedom that surging of from oneself and is immediately given to others. As human we are always engaged in social situation and that involve commitment with its continual decision-taking. In order to becoming authentic, an individual needs to be forever conscious in considering chooses and possibilities, then come to a decision.

1.3 Javanese Local Wisdom Regarding Married Women

Ratu Pandhansari is Javanese, and Javanese women in the 19th century obeys their men completely. This is a feminist issue, because women at that time, normally did not have a voice at all to express opinions or make decisions. When a situation causes a woman to leave her domestic sphere, she does so with her husband's consent. This is in line with the superior attitudes of women which are also local wisdom (a knowledge that is closely related to the cultural values of Indonesian society). Javanese women are rela (willing to surrender part of their life to their husbands), nrima (feeling satisfied with their obligations and fate as a companion to their husbands, and sabar (careful conduct for the happiness of their husbands) [8].

2 Research Method

As above mentioned, the chosen method is hermeneutic descriptive qualitative. Hermeneutic focalization is chosen based on the fact that interpretation of the characters is manifested by building the meaning of the work. This research also produces descriptive data; spoken or related to this research, written, from the characters as object of study [9]. This research conduct in the following steps; The first is to do hermeneutic readings of works that involve close reading, followed by an analysis of the feminist issues found and documented the results of the research descriptively, and conclude the research.

3 Result and Findings

3.1 Ratu Pandhansari

Sultan Agung, King of Mataram arranged his younger sister, Ratu Pandhansari, to marry Pangeran Pekik who was a descendant of Sunan Ampel, with a political agenda, to end the power and popularity of Sunan Giri, which had long been a thorn in the flesh of the Mataram. Immediately after, Prince Pekik went to see Sunan Giri and openly told him to surrender to Sultan Agung. Confidence about his power, Sunan Giri firmly refused. Therefore, war cannot be avoided. However, the first day of war Sunan Giri's troops exhibit its superiority and Prince Pekik's troops is forced to withdraw. Seeing her husband's helplessness, Ratu Pandhansari requests to intervene. As a result, with her gentle voice, and a brilliant strategy, Ratu Pandhansari managed to rekindle the spirit of her soldiers and won a landslide victory. She even
killed Sunan Giri's adopted son who was unbeatable the day before. The following describes the scene of Ratu Pandhansari and Pangeran Pekik at the moment of determining Endrasena's fate:

“As soon as Pangeran Pekik nodded in agreement Ratu Pandhansari took her handgun, aimed and shot Endrasena's right hand….” [10].

The superiority of older brothers to Javanese women is absolute, especially with deceased parents. Likewise, Ratu Pandhansari, especially since her brother is also a king with enormous power, she is always very obedient to whatsoever his command. Including when Sultan Agung ordered her to marry Pangeran Pekik who had surrendered without resistance to the Mataram kingdom. Even though Prince Pekik already had a wife, at that time it was customary for a man to have more than one wife. Ratu Pandhansari consent was not even sought-after. Only total obedience was expected, furthermore arranged marriages were one of the local cultures that commonly practiced at the time.

The next feminist issue was when Sultan Agung ordered Pangeran Pekik to immediately depart on a mission to conquer Kedaton Giri. Prince Pekik intended to entrust Ratu Pandhansari under the Sultan’s protection while he is away. However, the Sultan ordered Ratu Pandhansari to follow her husband to go to battlefield. Even at that time, it was uncommon for women to participate in battle. However, the Sultan's power and superiority over his younger sister was absolute, therefore Ratu Pandhansari and Pangeran Pekik had no choice but to obey. In this situation, although she unable Ratu Pandhansari is again voiceless, her voice and opinion is unheard of.

In these two situations where an older brother exhibits a complete power over his younger sister is part of the Javanese local culture in this bygone era. His power is ultimate because he holds the mandate as a substitute for a deceased parent, furthermore an older brother is wiser and more experienced with the best consideration for his younger siblings. Related to the second situation, Sultan Agung has a complete trust in Ratu Pandhansari mastery in battlefield, whilst he does not have faith that the strengthless Pangeran Pekik could deliver Kedaton Giri to him.

In the battlefield, since the beginning of the second day of the war, it has been prominent of how powerful the Mataram troops were under the leadership of Ratu Pandhansari. However, to take action that would complete her victory, Ratu Pandhansari made a choice to ask her husband's consent. If her husband disagreed at that time, she would not have shot and killed Endrasena, adopted son of Sunan Giri. As stated by Tong [6] “…women's opinion by men is unique for two reasons: First, unlike the opinion of race and class, it is not a contingent historical fact, an event in time that has sometimes been contested or reversed. Woman has always been subordinating to man. Second, women have internalized the alien point of view that man is the essential, woman the inessential”. That whatever the achievements of a woman, she will always be subordinated by men.

However, in this situation Ratu Pandhansari as a Javanese woman adheres to the tradition of obeying her husband, and it is always the husband who makes decisions. Even though Ratu Pandhansari outperformed her husband by victoriously winning the war, she was still an ‘Other’ to a ‘Self’. She remains subordinated in the institution of marriage. Ratu Pandhansari is a strong woman, and it was possible for her to make up her own mind without asking her husband's permission before shooting. By giving her husband the privilege to make decisions, she submits to the local wisdom of Javanese women and continues to show respect for her husband regardless of the situation. In this case, Ratu Pandhansari exercises engaged freedom, in which in order to act like lila, nrima and sabar as a Javanese woman, she consciously makes a decision to keep herself positioned below her husband, subjugated, thereby keeping her household
atmosphere normal. This decision that is taken consciously and freely according to her own will makes her authentic, she lives her daily life as a good wife, keeps her husband's feelings in a good household and it makes her content.

3.2 Niken Tambangraras

Adaptation to Serat Centhini by Elizabeth D. Inandiak is favored in this study solely because of its prominent feminist voice in the main part of the novel performed by one of its feminine protagonists Niken Tambangraras. An adaptation, a composition written in a new form [11], is different from a translation. Author of an adaptation has more freedom in reproducing the oeuvre than translator who has to be fidel to the original oeuvre. In the prologue of her oeuvre Inandiak stated that, in one scene Niken Tambangraras is presented as a character who has a voice to speak her mind, intelligent and agile [10].

In the novel, it is depicted that after being legalized as husband and wife, for forty days Syekh Amongraga gave religious lessons to Niken Tambangraras before finally on the forty-first night they were together for the first time in an intercourse. Every night Syekh Amongraga gave a religious discourse based on a question posed by Tambangraras:

“Oh, my fire, I hear you joyously, but teach me about cycles in prayer.”
“Listen carefully, Dinda, because this is known only to a few people...” [10].

Throughout the narrative of the newly wed scene, it is Niken Tambangraras who is in control of the direction of the conversation. She is the one who determines the topic of the discourse. In this small but important part, this version is slightly different from the original. The original Serat Centhini depicts Niken Tambangraras as a woman who is totally submissive to her husband, voiceless. I consider that nonetheless this is a courageous attempt to represent women empowerment by Inandiak through her heroine. In Second Sex de Beauvoir also saw that sartrean existentialism is oftentimes impossible to be implemented in a marriage woman situation. True freedom of a married woman is often shadowed by her Quotidien as a wife and mother. De Beauvoir [12] further notion is that even when a woman maintains all her independence through all their servitude, she will ardently love her freedom in (her true) Nature.

4 Conclusion

Thus, I conclude that Ratu Pandhansari, although she is unable to be disengaged from the construction as ‘Other’ inside marriage institution, she lives her existence authentically by adhering and excreting Javanese local culture that a woman should exhibit a complete obeisance first to her brother, then to her husband. She is not being forced to embodies this local wisdom in her everyday life because she possesses a concrete comprehension that her conduct would convey to a harmonious marital life and that authenticity makes her unique. As for Niken Tambangraras, her authenticity shows in her leading nature in an important phase of her life. She is the one who determines which type of lesson she wants to learn while conserving her submissiveness. This portrayal of Ratu Pandhansari and Niken Tambangraras as authentic ‘Other’ while preserving local culture could be situationally and contextually applied to contemporary life while prioritizing the state of être bien dans sa peau.
References


Teaching Writing for Non-Alphabetic Foreign Language during Covid-19: Lecturers’ Point of View

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Abstract. The Covid-19 pandemic has led to the implementation of online learning. Online learning, which is currently being implemented, certainly cannot cover all the aspects needed, especially the lack of interaction and demonstrations. This causes lecturers to find difficulties in teaching writing classes, especially writing in non-alphabetic foreign languages for beginners. By using qualitative methods, this study describes the difficulties experienced by lecturers in teaching writing orthographic characters in the Covid-19 pandemic conditions. The participants involved were 24 lecturers from Chinese literature and Japanese literature from some universities in Indonesia, in which both languages have Hanzi and Kanji characters, respectively. The findings of this study are, the lecturers find it difficult to demonstrate online how to write characters that are in accordance with the strokes and stroke order, besides, lecturers also have difficulty finding applications or software that can be used for teaching writing orthographic characters. The lack of interaction on the video conference platform was also recognized by the lecturers as an obstacle because they could not check students’ work in real time at the same time. The results of this study will be used to provide input to institutional management in order to create strategies and possible solutions that can help to overcome these problems.

Keywords: Chinese, Japanese, Orthographic Characters, Writing

1 Introduction

Covid-19 was firstly reported on December, 2019 in Wuhan, China, and it has affected several countries in an instant period. On 2nd March, 2020, Covid-19 affected Indonesia for the first time [1]. The number of infected and death case due to Covid-19 had increased significantly. The fast spread of Covid-19 caused WHO to announce the claim of Covid-19 as the global pandemic [2]. One of Covid-19’s health regulations are lockdown announced by WHO to decrease the number of Covid-19’s infection since it has been giving great impacts in several fields. Covid-19 clearly influences the learning process that the learning process is changed into online learning process. Its process requires students and lecturers to do the learning process on their own home without applying a face-to-face learning process. However, it is clearly not easy to fully change the learning process into online one.

An online learning process requires the use of technology. The technology has provided several applications to facilitate the online learning process. It means that lecturers also need to be able to use technology in doing online learning process. However, the use of technology becomes a great challenge in learning foreign language due to the lack of interaction and demonstration between lecturers and students, especially in teaching writing for Non-alphabetic foreign language.
Previous research written by Hafidz [3] analyzed the dilemmatic of lecturers in applying online English learning during Covid-19 in rural area. It aimed to describe the students’ motivation to learn English language skills during Covid-19. Meanwhile Destianingsih and Satria [4] studied the needs of the students of Polytechnic of Bengkalis to find the effective method for online English learning during Covid-19. The result shows that the effective method of online English learning is by using Zoom application, where students can make in an interaction through online live video. It requires teacher to be more creative in provoking students to be active in online learning process. Agung, Surtikanti and Quinones [5] conducted a research about the perception of the students of STKIP Pamane Talino toward online learning during Covid-19. The result showed that there are three major obstacles in online learning process, i.e., the internet connection, the accessibility of the teaching media and the compatibility of tools to access the media. It suggested the friendly platform to effectively facilitate students in doing online learning.

Those previous researches focused on the students’ needs and motivation to facilitate teachers in applying online English learning process, while this research focuses on the lecturer’s point of view. It analyzes the challenges faced by lecturers in teaching writing for non-alphabetical foreign language during Covid-19.

2 Methods

This research was a descriptive analytic research. Respondents involving were lecturers from Chinese literature and Japanese literature, in which both languages have Hanzi and Kanji characters, respectively. The number of respondents was 24 from Chinese Literature, Japanese Literature, Japanese Language Education, Japanese Language and Culture Study Programs from some universities in Indonesia. Data were taken mainly from questionnaire since this study tries to elicit and describe the difficulties experienced by lecturers in teaching writing orthographic characters in the Covid-19 pandemic conditions. The questionnaire about online learning modified from Napitupulu [6] was distributed online via Google Forms. The answers from the questionnaires then were classified and scrutinized to answer the research questions.

3 Results and Discussion

Before discussing the perceptions and challenges faced by Chinese and Japanese language lecturers, we first present the results of the survey. The survey is about what language courses are the most difficult to do online. The language course in the questionnaire refers to 4 language skills, namely writing, reading, speaking, and listening. The following are the results of a survey about language courses that are most difficult to do online.
From Figure 1, it can be seen that lecturers from Chinese literature consider language courses that are difficult to be taught online is writing course (83.3%) and listening course (83.3%). Meanwhile, 39.3% of Japanese literature lecturers agreed that the most difficult course to be done through media or online platforms is writing. If it is accumulated from both majors, Chinese literature and Japanese literature, it can be concluded that the participants feel that writing skills are the most difficult to be taught online. From these data, this study attempts to do further investigation to the challenges faced by lecturers from the two study programs when teaching online. However, the difficulties described in this study only focus on the difficulties faced in teaching writing.

### 3.1 Challenges Faced by Japanese Literature Lecturers

The researchers summarized some of the challenges faced by Japanese Literature lecturers by including their opinions about teaching writing online. These difficulties are as follows.

“The writing skill that becomes the problem is writing foreign letters. Even though there are websites or other online learning platforms that students usually use to learn independently, related to stroke order, sometimes the materials on the website, related to vocabulary are slightly different from the material taught in classroom, so I inevitably have to prepare the material independently to teach and this is time consuming” (Participant No. 20, Female, 28).

From the statements of the participants above, it can be seen that, the main problem in teaching writing skills is writing characters. Even though there are websites or other online learning platforms that can be used by students to learn independently related to stroke order, sometimes the materials on the website especially related to vocabulary are slightly different from the material taught by the lecturer, therefore the lecturer inevitably has to prepare the material and according to this participant, preparing material is time consuming.

“It is difficult to teach writing Kanji using online platform, because we cannot check students’ works directly” (Participant No. 50, Female, 46).
In online learning, lecturers cannot demonstrate how to write characters as in offline classroom using a blackboard and markers. Lecturers find it difficult to teach writing characters because they feel they do not have media that is similar to blackboards in offline classes. The difficulty of the lecturer in demonstrating how to write accurately also makes the lecturer feel worried about students’ understanding.

“Because learning to write Japanese, in this case, Kanji, is very difficult to [do] online. [This is] because the accuracy of the stroke is also an important point” (Participant No. 61, Male, 32).

Related to the previous statement, this participant also emphasized the importance of demonstrating the right stroke orders. This is because characters in Japanese, or Kanji, are different from other foreign language characters such as English which use the alphabet. Accuracy of strokes in character writing is very important because in some cases, this will change the meaning of a character.

“In Basic Kanji Writing class, it is difficult to check how students write Kanji in the correct order unless the students use video conference” (Participant No.55, Female, 29).

Lecturers also faced challenges in providing online feedback. If in offline classes the lecturer can provide direct corrections, in online classes this is difficult to give feedback simultaneously. Interaction can only be done during a video conference or video call. However, another obstacle arises when not all students can do video conferencing (it could be due to their network errors, credit limitations, etc.).

“It takes effort to check students’ writing one by one. In offline class, we can check students’ work by having a discussion” (Participant No. 74, Female, 53).

In line with the previous statement, this participant also said the same thing regarding providing feedback. In offline classes, work can be checked together with students, but for online learning this cannot be done. As a result of seeing a computer screen too often, it affects eyes health.

“It is difficult to check if the students complete the assignments independently, especially in writing activities. Plagiarism is likely to happen” (Participant No. 73, Female, 49).

Apart from the difficulties for lecturers to check and provide feedback, lecturers also felt that they could not monitor students’ understanding due to limited space and time. The lecturer also found students who did copy and paste in writing their works. This is slightly different from writing in an offline classroom which can be directly monitored. Students’ work can also be ascertained without copying and pasting from the internet.
3.2 Challenges Faced by Chinese Literature Lecturers

Like Japanese literature lecturers, Chinese literature lecturers also have difficulties during the teaching and learning process of online writing classes. The following are some of the opinions of participants from Chinese literature.

“At the moment I don't know a kind of software that helps the instructors to prepare the material, especially in writing Chinese characters. Actually, they can still download videos about how to write, but teachers cannot directly monitor the stroke process” (Participant No. 53, Male, 27).

First of all, Chinese literature lecturers find it difficult to prepare material for basic writing classes. Lecturers make use of instructional videos available on the internet about how to write Chinese characters (Hanzi), but this method is considered less solutive because it is difficult to monitor students during the process of practicing writing characters online. Meanwhile, writing classes require a lot of practice and tests. Like Japanese Literature lecturers, Chinese Literature lecturers also explained the importance of checking the writing process including their stroke order because the correct Hanzi writing has a certain writing order, and strokes.

“At the moment, I still do not know [information] regarding the use of special applications or software to teach students how to write Chinese characters, because the existing platforms are not sufficiently easy to teach writing” (Participant No. 53, Male, 27).

Participants also admitted that the Covid-19 pandemic that occurred so quickly meant that lecturers did not know much about applications or software that made teaching writing at a basic level easier. Video conferencing platforms like ZOOM already have a virtual whiteboard feature so that lecturers can demonstrate how to write. However, writing using a trackpad or mouse is also not easy to do. The characters are written untidy and difficult to read.

“Practicing Hanzi writing directly using a virtual whiteboard available on a PC is a little difficult to do with a mouse. Using pen tablet is possible, but the price is quite expensive” (Participant No. 80, Female, 24).

The solution that has been done by the lecturer when teaching writing is to use a pen tablet. The use of this tool makes it easy for lecturers to demonstrate how to write Hanzi characters. However, another obstacle arises related to the price of the tool that is not affordable for temporary online classes.

3.3 Live Interaction and Demonstration

Looking back from the difficulties described in the previous section, it can be seen that in the teaching and learning process, writing for beginner classes require direct interaction and demonstration. Both languages, Japanese and Chinese, have their own characters that require special attention in their way of writing (the strokes, and the order).

Japanese characters have several elements, namely Bushu 部首, Kakusuu 画 数, and Hitsujun 筆順 [7]. In her research, Yulia [7] explains that Bushu is a stroke that forms a Kanji,
while Kakusuu is the number of strokes in a character. In contrast to the two elements, Hitsujun, is a sequence of strokes in the writing of a Kanji.

Just like Kanji, Hanzi, which is the root of the Kanji character, also has writing rules of character. In writing Chinese characters, the terms 笔画 (bihua) and 笔顺 (bishun) are known. 笔画 (bihua) is the basic strokes that comprise Hanzi, while 笔顺 (bishun) is proper stroke order used to write Hanzi [8]. That way, Kanji and Hanzi have similarities in terms of standardized writing procedures, so that the correct writing of the two characters is according to the procedure.

Lack of direct interaction in online classes makes it difficult for lecturers to know whether students have applied the correct writing process or not. In fact, writing characters with the correct stroke order and procedure can help students to write characters correctly and more quickly [8]. Errors in strokes can also affect the accuracy of writing characters (Xiao in Zhang [9]). Therefore, the correct writing process can affect the character production.

Students who learn to write without knowing the basic knowledge of the procedures for writing characters will affect the quality of character production, and can even change the meaning of the characters written. Many characters in Japanese and Chinese look visually the same, for example in Chinese, 天 tiān 'sky' and 夫 fū 'husband' are similar in the shape but different in meaning, other examples are 末 mò and 未 wèi also 字 zì and 学 xué.

Providing students with stroke knowledge also helps them to use index-key based manual dictionaries. The Japanese manual dictionary uses Bushu while Chinese uses the radical index 部首. Without learning to write at the basic level properly, students may not be able to identify the parts or elements forming characters, which also results in difficulty accessing the manual dictionary.

4 Conclusion

Challenges from both majors in Teaching Writing for Non-Alphabetic Foreign Language during Covid-19 are: 1) choosing platforms and tools, 2) preparing teaching materials, 3) Giving online feedback, and 4) time limitations. For foreign languages, which have orthographic characters, learning to write the correct characters is very important because differences in strokes can affect the meaning contained in each character. Thus, interactions and demonstrations in the writing class deserve special attention. The results of this study can be used to provide input to institutional management in order to create strategies and possible solutions that can help to overcome these problems.

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Promoting Inclusive Learning Environment through the Implementation of Outcome-based Education: A Case Study in English Sentence Structure Course

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Abstract. To respond the vast changes on recent education system, the Outcome Based Education (OBE) has been introduced as a reform pattern. Focusing on students’ learning outcome, this study attempts to have a constructive alignment of Outcome Based Education (OBE) in the English Sentence Structure course. In the harmony of both concepts of OBE and inclusive environment, students are provided with more meaningful experiences. By employing a classroom action research in this study, the result of the study shows that ESS course is appropriate to build students’ graduate profile, add more grammatical skills as well as to benefit for future career. As an effort to promote culturally inclusive environment for the students, the suggested frameworks would be on designing the course objectives, teaching materials, teaching and learning activities and also assessment. By fulfilling real life task, students will be able to learn grammar in communicating the messages and negotiating their meanings.

Keywords: OBE, Inclusive Environment, Constructive Alignment, ESS Course

1 Introduction

Concerns on the facts that education system in higher education has inadequately prepared graduates who are ready to face challenges in work place and real life have escalated in the last few years. Recently, Outcome-Based Curriculum (OBE) has been introduced and implemented in higher education institutions in Indonesia. As a student-centered approach of curriculum design and teaching, OBE highlights the importance of three crucial elements, namely the learning outcomes, teaching methods and assessment used [1][2]. Disconnection between the three elements may trigger problems in achieving a successful learning [3][4][5][6]. In overcoming disconnection between learning outcomes, teaching methods and assessment utilized, Biggs [7] suggests a three-stage models of constructive alignment as an alternative solution. From the model, Rust [4] suggests that all assessment tasks and their criteria need to be clearly and directly related to learning outcomes. Besides, it is also necessary to audit all modules and learning outcomes to ensure that the assessment will cover all course specifications.

Study Program of English Literature (SPEL), as a part of higher education institution, perceives OBE as a tool to support students’ success in learning. This kind of curriculum is also implemented to support a culturally inclusive learning environment. Barker et al. [8] state that a culturally inclusive learning environment refer to a learning environment where all students
and staff recognize, appreciate and make use of the existing differences to create a conducive learning atmosphere. It means that all learners regardless their cultural background, socioeconomic status, religions, and ethnics have equal rights and chances to be actively involved in any learning experiences offered.

Based on data obtained from tracer study and curriculum reviews, well designed and synchronized courses are needed. The researchers, as lecturers at SPEL, also observe that there are not many courses rooting their syllabus in the notions of OBE and constructive alignment. In addition, many of the syllabus design the activities focusing more on achieving the course objectives rather than addressing students’ differences. Based on these conditions, the researchers intended to design syllabi of one skill courses offered in SPEL which is in line with the principles of OBE and constructive alignment to promote culturally inclusive learning environment. English Sentence Structure (ESS) course is selected since the researchers believe that students’ mastery in grammar courses plays an important role in the success of mastering other skills and content courses.

1.1 Outcome-Based Education (OBE) and Constructive Alignment

According to Wang [9], Outcome-based is an education reform pattern that comes from the United State the last century. He adds that OBE has evolved through years and resulted on a model developed rapidly in the 21st century. In outcome-based curriculum, the design of curriculum is based on the learning outcomes that students have to perform at the end of a certain course [2]. In line with the statement, Harden, Crosby and Davis [10] illustrate OBE as “product defines process”. From the definitions given, it can be seen that the idea of outcome-based curriculum encourages curriculum developers to emphasize on students’ exit outcome. The learning process and activities during school must generate long-lasting result even after they graduate. Wang [9] further summarizes OBE in three sentences, namely learning that should last for the rest of life; practical, useable teaching and learning; and integration on learning activities that enhance developing critical thinking skills and learning resilience.

In implementing outcome-based curriculum, there are four basic principles, those are clarity of focus, backward design, learning engagement and expanded opportunities [11]. He explains that a course is designed based on the what the students are expected to achieve at the end of the course. The course enables students to achieve the learning objectives, engage deeply with the learning activities and experience various learning opportunities.

During its implementation, OBE applies constructive alignment. Suryadi et al. [11] refers constructive to students’ ability to construct meaning through learning experiences. While the term alignment means there is an alignment between teaching-learning activities, assessment and, learning outcomes. Constructive alignment was first introduced in 1996 by John Biggs [12]. Biggs [13] highlights that constructive alignment focuses on how students build their learning through experiences. In the constructive alignment, Biggs (1996, cited in Le, Hoang & Anh Do [14]) proposes three stage model, starting from identifying clear learning outcomes, designing appropriate assessment tasks, and designing appropriate learning as depicted in Figure 1.
The concept of constructive alignment is relevant to OBE since its emphasis is on the importance of defining and achieving intended learning outcomes. Figure 1 shows how those three elements are related to each other. In designing a curriculum, what students need to learn and how they perform the learning objectives must be carefully selected. Moreover, the teaching and learning activities are specifically chosen to engage students to achieve the intended learning objectives. Finally, assessment tasks are formulated in such ways that allow students to demonstrate their achievement in learning outcomes and enable teachers to distinguish the extent to which the outcomes are accomplished.

By designing a curriculum using the principles of outcome-based education and constructive alignment, it is expected that the course is directed and coherent. Furthermore, the curriculum will eventually generate graduates who are more relevant to the demand of stakeholders. Besides these two notions, a curriculum should also create culturally inclusive environment which will increase students' engagement in their learning process.

1.2 Culturally Inclusive Environment

As stated previously in the introduction, culturally inclusive environment is marked by acknowledgement, acceptance and appreciation from all members of an institution that there are differences among them. The differences are then used as tools to develop intercultural communication skills. Barker et al. [8] offers some strategies to create a culturally inclusive environment in classroom as depicted in Figure 2.
From Figure 2, Barker et al. [8] propose four strategies, namely building a positive interaction with students, using appropriate language and modes of address, encourage open and respectful class discussion, and eliminate classroom incivilities. There are some activities that lecturers can do in their classroom such as holding some activities that elicit students background, celebrate similarities and differences among them, and provide information about teaching-learning activities and instruction [8]. It is also suggested to utilize technologies to build good rapport between lecturers and students.

Based on the researchers’ preliminary observation, students who enrolled in Study Program of English (SPEL) come from different places in Indonesia and overseas. According to British Educational Research Association [15], race and ethnicity continue to be major factors which influence children’s and adults’ experiences of education at all levels and in a variety of aspects. These include academic achievement, professional employment, social interactions, parental involvement, curriculum development, assessment issues. Since students in SPEL have various ethnics, there is a need to address these differences in their learning process. Students need to learn differences in their culture from their peers so that they can respect others and collaborate with others without having prejudices.

1.3 English Sentence Structure

English Sentence Structure is a basic grammar course which is offered in the second semester. At the end of the course, the students are expected to acquire some grammatical concepts and apply them in real life. Based on the tracer study and forum group discussions with some experts and stakeholders, graduates from SPEL are required to have qualities such as critical thinking, problem solving, analytical thinking, and team work in their working place. Therefore, the course is designed using materials, techniques and assessment which enable students achieve those qualities.

In this course, the students are encouraged to find differences in the use of selected grammatical concepts in various texts. Students are given opportunities to acknowledge the differences by looking at possible sentence structures and appreciate those differences by analyzing them. In addition, students also have chances to improve their interpersonal skills and team work through group discussion, mini presentation and peer work.

2 Research Method

The researchers carried out the study using Classroom Action Research (CAR) design, because they intended to address problems related to teaching learning activities in a classroom. Scrivener [16] defines that action research is a teacher’s personal study of his or her own teaching and of the students learning. CAR steps involving reconnaissance, plan, action, observation, implementation and revised plan were carried out in designing OBE syllabus in ESS course to improve students’ learning success. The research involved 4 grammar lecturers and 55 students. During the observation, the researchers distributed questionnaires to both lecturers and students to gather information about the challenges in implementing the course outline.
3 Result and Discussion

3.1 Identifying Learning Outcomes

Based on the interviews with the grammar lecturers, the researchers found two key issues, namely students’ low ability in producing proper sentences in English and materials which are too difficult for students. Having assessed the real condition in ESS course, the researchers in collaboration with the grammar lecturers planned a course outline for ESS subject which covers course description, learning outcomes, course objectives, course materials, assessment system and matrix of the course. The learning outcomes for the course and each meeting are carefully formulated in accordance with higher order thinking skills. Using the notions of outcome-based curriculum, constructive alignment and culturally inclusive environment, the researchers together with the grammar lecturers have formulated four learning objectives for this course. The objectives are (1) understand concepts Questions and Noun Clauses, Indirect Speech, Relative Clauses, and Conditionals which are used in various topics. (2) apply those concepts in both spoken and written communication in different topics. 3) evaluate information in relation to the use of grammatical concepts in both online and offline sources. (4) solve grammatical problems found in texts. These learning outcomes are expected to enhance students learning success and their academic performance. The course outline was introduced to students in action stage, particularly in the beginning of the course. The researchers believe that students have to understand what they are expected to do so that they can prepare themselves better. Due to pandemic, the class were conducted both synchronous and asynchronous modes.

3.2 Designing Materials

Having formulated the learning objectives which are aligned with the program learning outcomes, the next step is designing the materials and learning activities. The researchers collaborating with the grammar lecturers selected grammatical patterns that are included in ESS. The grammatical patterns discussed in this course are Questions and Noun Clauses, Indirect Speech, Relative Clauses, and Conditionals. These patterns were selected considering the coverage of previous grammar course and grammar course offered in the next level. Then, the researchers together with the grammar lecturers studied a variety of grammar textbooks available and eventually decided to use “Grammar and Beyond level 3” written by Reppen et al. [17]. This book is published by Cambridge Press. This book was chosen because of two reasons, the first is because it is a communicative grammar textbook which discusses grammar concepts in context. The researchers believe that grammar should be learned in context and not in isolation since students will be able to see how the patterns are used in real life communications. The second reason is because this textbook presents grammar patterns in various topics including cultural values. In detail, the topics presented in this textbook are geographic mobility, cultural values, inventions, human motivation, problem solving, English as a global language, millennial, media in the United States. By having cultural values as one of the topics, the researchers believe that students have opportunities to address and learn different cultural values from their peers. This condition will eventually promote inclusive cultural environment. Moreover, each grammatical pattern is discussed in two or three topics to expose the students to the various use of a particular grammatical pattern in different texts. Each unit starts with a reading text and comprehension questions. Then, students are asked to identify a certain grammatical pattern. Discussions on the selected grammatical pattern is presented...
afterwards. There are some exercises for each of sub unit which can be a form of written or spoken tasks. Furthermore, the tasks are completed individually, in pairs or even in a group. In order words, the tasks are designed using participatory and collaborative principles. By assigning students to have peer and group activities, the lectures encourage their students to interact positively with their peers, practice negotiating ideas using proper language, and have open and respectful discussions. This idea is in line with Barker’s [8] strategies to promote inclusive cultural environment.

3.3 Designing Teaching and Learning Activities

In designing learning experiences, the researchers and lecturers selected meaningful yet fun activities which enable students to enhance their critical thinking, problem solving skills, and team working. Moreover, each activity is relevant to meet learning outcomes. The researchers and the grammar lecturers considered two principles, namely student-centered learning and task-based learning, in designing the learning experiences. The researchers employed student-centered learning because this approach has been empirically effective to support multicultural environment, since the wide variety of perspectives are welcome. Moreover, task-based learning in which students engage in communicative tasks using most of their time talking, discussing, negotiating, and helping each other learn a language through meaningful communication, is also adopted in ESS class. There are various meaningful yet fun activities in task-based learning that the lecturers can design as it is suggested by Lambert [18]. He mentions that in fostering students’ communicative ability, lecturers can implement classroom activities such as expressing feelings through literary genres, arguing and defending a position, interviewing, writing essays, letters, as well as writing and discussing travel plans.

Having considered the students’ need, learning objectives in ESS course and lecturers’ suggestions and experiences in teaching ESS course, the researchers have decided one learning activities which foster students’ critical thinking and collaborative works and it promotes inclusive cultural environment. The activity is essay writing with the theme “Cultural Value”. The lecturers divided the students into groups of three. In assigning the groups, the lecturers ensured the ethnic/origin heterogeneity of students within groups. Then, the students were given guideline to do the assignment, i.e., essay writing. The students were required to make an essay outline, write draft, do peer review, revise the draft and proofread the draft. The students were asked to submit their work in each stage so that the lecture could monitor their progress in each step of writing process. Online discussions were conducted to discuss issues that the students had and highlight common errors that students made in their writing. Best students’ essays from all ESS classes with various titles were then published in a book entitled “Grammar Stories.” Some of the titles of students’ essay about cultural values are “Balinese culture”, “How Galungan is celebrated”, “Tolerance value in Indonesia”, “Cultural values in Indonesia”, “Multiculturalism in Indonesia”, “Family culture”, and “Culture as an identity of Indonesia”.

As mentioned earlier, the researchers distributed questionnaires to both lecturers and students during the implementation and observation stages. In the reflection of the OBE classes, the students expect to have more varied activities, more discussions, and more readings/supplementary materials. The results of questionnaire distributed to students suggest that in general, the materials and the assessments set in ESS course were suitable with the learning outcomes. Students also found the course beneficial to prepare them for the next courses. Considering the essay writing activity, the students considered this activity as meaningful and effective for them to practice their knowledge in grammar. In addition, they
also state that they learn about culture more from their readings and discussions with their writing team.

In order to provide a more effective learning environment for both the teachers and the students, a student-centered classroom is found to meet this requirement. The teacher is able to create more activities for the students as well as keeping up with the learning objectives, and the students are also convenient with the changing roles they have in the classroom [19]. Such student-centered learning is also found to be effective to support multicultural environment, since the wide variety of perspectives are welcome.

Another technique to boost the teaching and learning of grammar in the classroom is through the implementation of task-based learning. While doing real life task to practice the communicative skills, the students will be able to exchange messages and negotiate meaning. The teacher does not predetermine the lesson, rather s/he prepares the students to engage in communicative tasks using most of their time talking, discussing, negotiating, and helping each other learn a language through meaningful communication. The real-world pedagogical tasks may include completing various forms, expressing feelings through literary genres, arguing and defending a position, interviewing, writing essays, letters, writing and discussing travel plans, and others which help to foster the learners’ communicative ability [18].

3.4 Designing Assessment Task

The last stage is designing assessments which align with the learning objectives, materials, and learning activities. The assessments must also be able to measure to what extent the students achieve the intended outcomes. The researchers employ the concept of assessment for learning (AFL) instead of assessment of learning (AOL). AFL which becomes increasingly recognized as crucial in language assessment. uses assessment to promote learning and improve teaching [20]. The researchers believe that AFL give benefits for both students and lecturers. Lecturers can use the result of the assessment to adjust their teaching practices in classroom to enhance learning. Students, on the other hand, can develop critical awareness of how to improve their learning as well as valuate their work and know how to improve on their work. By implementing AFL in classrooms, it is believed to strengthen the link between learning, teaching, and assessment [21].

In ESS course, the students’ progress is monitored in every meeting. Students do the exercises in each sub unit either individually, in pairs, or in groups. The exercises vary so that students can apply the grammatical pattern learned in different contexts, such in writing sentences, answering comprehension questions, editing a short text, making dialogue, completing script of an audio dialogues. By having these formative assessments, students can monitor their progress and identify difficulties. Similarly, lecturers can also check students’ mastery on each grammatical pattern, identify some possible problems experienced by their students and adjust their teaching-learning activities to address the issues. Besides short exercises, the students are also required to implement the grammatical patterns learned in essay writing. This practice is carried out in groups. By exposing students to various kinds of exercises, students widen their knowledge on grammatical patterns and develop both cognitive and cognitive skills.
4 Conclusion

In providing culturally inclusive environment for the students, the teaching and learning processes need to be designed specifically in student-centered learning. Richards and Schmidt [22] state this learner-centered approach keeps learners to the center of all aspects of language teaching, including planning, teaching and evaluation. By having the active involvement of the students and their interaction with pairs, in groups, and even working individually on the tasks enhance their communicative skills. This research aimed at designing English Sentence Structure course outline using the concept of OBE and a constructive alignment principle. The course successfully creates an inclusive environment which provides more meaningful learning experiences and scaffolds students’ grammar competence. It is expected that grammar class will be a lot more meaningful and enjoyable and it can eventually equip students with the mastery of sentence structure as well as other related skills.

References


Promoting Multicultural Competence among EIL Learners

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Abstract. Currently, economy and social factors underlying practices of international trade, tourism, media, and education trends in Asia have grown very rapidly. This condition promotes increasing need of English used as lingua franca in Asia as the expanding circle this needs incur the use and exposure of Asian Englishes it is imperative for educational institutions in Asia to find English instructional strategies which promotes multicultural competence and awareness of the Englishes among their learners. The level of multilingualism and polyglossia in Indonesia add potential danger to the teaching of English if the target outcomes of the learning are to have native-like competence. Therefore, this study proposes some basic principles for the teaching of English to promote multicultural competence and awareness of the Englishes among English learners in Indonesia. There are four basic principles namely (1) re-focusing the practice of the English teaching so that the purpose of English teaching in school is not to pass exams; (2) shifting the English teaching approach from teaching English as a foreign language to teaching English as an international language. Thus, the target outcome of the learning should be to have internationally accepted English; (3) the teaching of grammar should be presented as an integral part of a context that supports the understanding of pragmatic content in a particular context for an effective communication to take place; (4) adopting intercultural language learning pedagogy in the learning process.

Keywords: English Grammar, Intercultural, Multicultural, Teaching, World’s Englishes

1 Introduction

English is blooming in Asia. In 2008 Bolton [1] revealed that more than 800 million people in South, Southeast and East Asia had some knowledge of English. This number is surely increasing at present as economic and social factors shaping the spread of English such as demographic, economic changes and educational trends [2] have been escalating in the region. English is increasingly being introduced as the first "foreign" language taught in Asian schools [3].

The concept of “foreign” language can be derived from Kachru's [4] famous three-circle model of World’s Englishes. Kachru [4] identified Englishes based on the historical spread and functional differences of English. There are the Inner Circle (which demands ownership and norm formation), the Outer Circle (where English is a second language, with established local norms from time to time), and the Expanding Circle (in which English is spoken as a foreign language). While expanding circles are thought to depend on inner circle’s norms, Seidlhofer [5] exposed that empirical research have reported that multilingual speakers adopt independent norms to achieve clarity. Since “native” speakers as the Inner Circle users are outnumbered by
the users of both Outer and Expanding circles, and that English gets more attention in the expanding circle than in the inner circle [2][6], the ownership and norm enforcement status of the “native” speakers is questionable [7].

Currently, economy and social factors underlying practices of international trade, tourism, media, and education trends in Asia have grown very rapidly. This condition promotes increasing need of English used as lingua franca in Asia as the expanding circle of Kachru’s [4] World’s Englishes. These needs incur the use and exposure of Asian Englishes which are usually described with reference to their country of origin. Bruneian English, Malaysian English, Filipino English and Singaporean English are well-known examples. As Asian Englishes are part of the Englishes that has been shaped by the cultural needs of its speakers, there are “sub-varieties” within each of Asian Englishes, and these are usually classified on the continuum from formal and educated to informal and colloquial [3]. To cope with the need of English, there is no country in Asia where English is not the first language after the national language [3].

Acknowledging heterogeneity of English(es) as an international language and its function as lingua franca as well as the multicultural and multilingual background of its speakers, it is imperative for educational institutions in Asia to find English instructional strategies which promotes multicultural competence and awareness of the Englishes among their learners. There is inevitably a critical need for perspectives, principles and practices in the teaching of English to a multilingual and multicultural society [8].

2 Research Method

With regard to the previously elaborated background, this study aims at proposing some basic principles for the teaching of English to promote multicultural competence and awareness of the Englishes among English learners in Indonesia. Indonesia was chosen because the level of multilingualism and polyglossia in Indonesia is an additional potential danger that focuses on English, which in Indonesia is one of the six subjects registered for the national exam, may lead to a reduced emphasis on the use of Bahasa Indonesia as the national language [3]. To achieve the purpose of the study, review to some related literature was conducted employing the descriptive qualitative approach. According to Creswell [9], qualitative research is an approach in research that is specifically intended to explore and understand the meaning attributed by individuals or groups to social issues. The findings and results of the study were presented descriptively.

3 Findings and Results

A heterogeneous global English community with heterogeneous English and different competency modes [7] is an avoidable fact of English, its uses, and its users. The dominant disciplinary constructs based on homogeneity - namely a homogeneous grammar system, a homogeneous speech community, homogeneous competence [7] are being questioned by numerous ELF research. This homogeneity offers less flexibility needed by the heterogeneous users to apply the language serving its fundamental function as a communication tool.

In the real multilingual and multicultural Asian setting, English is fundamentally called for its capacity as a lingua franca. Diverse language and cultural background of Asian people is an invaluable treasure, yet also a stumbling block in English learning and teaching. Although
Asian people are accustomed to doing code mixing and lexical borrowing from many different languages spoken around them, these multilingual English speakers also regularly need to use English as a lingua franca (ELF) when they communicate with multilingual peers across the region (Kirkpatrick & Sussex, 2012). What is interesting with using ELF in Asia is that most of the time the parties who use ELF are English as a Foreign Language (EFL) users. Thus, when they are using English as their lingua franca, it is highly possible that their English is affected by their respective native language (L1) and culture. In this sense, the negotiation of meaning between the speakers will impose necessary modification for the communication to take place effectively.

Communication can be understood as ‘an activity in which symbolic content is not merely transmitted from one source to another, but exchanged between human agents, who interact within a shared situational and/or discursive context’ [10] so that ‘there is some predictable relation between the message transmitted and the message received’ [11] as cited by Marsen [12]. From this understanding, we can learn that effective communication is based more on the situation or context so that meaning can be predicted and understood by each party involving in the communication. As stated by Canagarajah [7], effective communication is not based on grammar or uniform formal competence, but pragmatic and performance. This statement implies that accurate understanding of grammar which refers to language structure is not the key point of learning a language as a means of communication.

Highlights on grammar teaching and learning that has been given more to language structure should be shifted to pragmatic considerations underlying the emergence of such structure. As grammar is a system of meaningful structures and patterns that are governed by particular pragmatic constraints [13], grammar instruction through context can positively affects learner’s competence to use grammatical structures accurately in language skills and help learners to acquire nature of the language which will facilitate their understanding of the language [14]. Such an orientation will help us reconcile ourselves with the reality of English as a heterogeneous language with multiple grammatical systems and norms, accommodating various expressions of local values and identities [3]. Therefore, it is necessary to prepare the teaching of English with a multicultural approach to provide meaningful contexts in addition to accuracy of the sentence structure that is especially needed in written (academic) communication.

Multiculturalism, in Indonesia, is identical with multilingual setting. Indonesia has more than 700 languages, of which more than 150 exceed 10,000 speakers. This “multilingual settings could weaken the sense of nationalism” [3]. Therefore, the position of Bahasa Indonesia as the national language is crucial. Nowadays, in many schools and universities, English is also used as an instructional language coupled with Bahasa Indonesia as the national language. English is also one of mandatory subjects from junior high school to university level. It is learnt by millions of Indonesian students in thousands of Indonesian schools and universities. To top up, Indonesian government also let English to be learnt by young learners based on their personal choice. These practices can be regarded as actions taken by Indonesian government and policy makers in response to the rapid shifting role and function of English in Asia. In this mosaic, with English as the dominant international language, there is a real emphasis that “for an Indonesian learner of English as a lingua franca, the key issue is how to get things across, how to understand and how to be understood; the issue is not primarily native-like” [3].

With regard to the explanation above, the need for English language teaching that has the potential to follow the plurality of grammar, taking into account the multilingual and multicultural backgrounds of Indonesian students is very important. English teaching is no longer synonymous with English in the Anglophone countries. It will be more about teaching
English as an international language - the lingua franca to global citizens - where a variety of English will be found. To realize this teaching, there are basic principles that need to be taken.

First, evaluating the achievement of the objectives of learning English in schools in Indonesia. Based on the Indonesian 1994 curriculum and competency-based curriculum [15][16], English is needed to study and improve science, technology and arts, as well as to enhance international relations which are expected to encourage Indonesia's development. The achievement of this goal is measured by evaluating the English language skills of educational institutions graduates [17]. This measurement of English proficiency is usually carried out using tests. And this choice of the measurement seems contribute to the misconduct of the English teaching. Teachers and students are starting to focus more on how to pass the tests with flying colors than on how to use English to advance science, technology, arts, and international relations. Needs analysis to gather accurate information about kinds of English(es) required to achieve the goals that lead to the provision of suitable teaching materials and learning strategies is barely done. Schools and students as well as students’ parents are in a tight competition to pass the exams with the best score. It is as if the purpose of studying English in school is only to pass exams.

Next, it is time to shift the perspective, from teaching English as a foreign language in Indonesia to teaching English as an international language. That way, inner circle English is no not necessarily to be the one and only reference in the teaching and learning of English. While the World’s Englishes models legitimize outer circle variations in their national context, they are now beginning to leak beyond their borders, creating a need for inner-circle speakers as well to negotiate outer-circle variations in day-to-day communication [7]. Therefore, in addition to the more familiar varieties of English spoken in inner circle countries (e.g., the US and UK), other varieties spoken in outer circle (e.g., Singapore and the Philippines) and expanding circle (e.g., China, Indonesia, and Japan) countries [18] also need to be given as an exposure as well as a target language model for students to be able to understand and be understood by English speakers in the world. Alsagoff [8] shows that it is increasingly clear that in order to prepare L2 learners to be effective speakers of English as an International Language (EIL), they need to understand this new variety and be understood by speakers of this variety. Thus, learning outcomes should no longer be like native speakers, but should shift to having “internationally accepted English”.

Furthermore, the provision of Englishes will surely incur consequences. One of which is the possibility for the Englishes to tag along un-uniformity of grammar. Since English has been shaped by the cultural needs of its speakers [3], we must consider how effective communication can be based on uniform grammar or formal competence, but on pragmatics and performance [7]. Hence, it can be learned that the teaching of grammar should no longer be presented explicitly through isolated sentences topped up with drilling and substitution. Instead, grammar should be presented as an integral part of the context that supports the understanding of pragmatic content in a particular context. Helena [19] argued that teaching grammar does not always mean teaching the forms but also teaching the meaning and function of grammar. This perspective is important because commercially available grammar books tend to mix the structural and functional labels of grammar in one sentence pattern causing confusion among Asian students.

Finally, instructional strategies in the teaching of English grammar must be highlighted. Scarino and Liddicoat [20] suggested principles that can be used as starting points for the development of pedagogy in Intercultural Language Learning (IcLL). Pedagogy of IcLL is a situation where pedagogy language learning reflects post-structuralist influences [21], thus, the identity of language learners is interpreted as something that is plural and diverse, and that
language and culture depend on the interlocutors [22][23]. This is a continuation of the second language acquisition concept put forward by Peirce [24] where language learners as entities have complex social identities, and language is a reflection of these identities as well as a medium to reshape their identities. The IcLL pedagogy is conceptualized as a cycle of process of four activities namely noticing, comparing, reflecting, and interacting.

The activity of noticing in IcLL is important for learners because they are directed to be able to capture the cultural similarities and differences contained in speech in the target language as this is what they will really need when they use the target language outside the classroom.

The aim of the process of comparing is to make the learners are able not to compare the similarities and differences between the target culture and the learners’ own culture, but more to measure the learners’ knowledge about the target culture and how deep their understanding of the knowledge is. This activity leads to the subsequent activity, namely reflecting.

Reflecting is the core of intercultural competence [25]. In this process, learners are invited to interpret the differences in diverse cultures that they encounter through utterances in the target language or activities or attitudes carried out by people who use the target language. This activity involves a process of reflection to see how the learners think, feel, and react in dealing with cultural differences. This will lead to how learners should engage themselves constructively towards this diversity.

The final step is interaction. Putting all the knowledge and experiences that have been learned from the previous three activities, learners are expected to be able to interact appropriately with people who come from different language and cultural backgrounds. This interaction is intended to get the meaning / values from the experience so that they can derive, explore, and internalize these values to find the best ways in responding to others with different language and culture.

4 Conclusion

The previous discussion has led to the notion that the teaching of grammar needs to be re-evaluated and improved by considering the inclusion of multiculturalism into it. It somehow takes several consequences in so doing. Grammar is no longer suggested to be offered as an isolated course for students. Instead, it should be taught integrated in multicultural contexts to ensure that the pragmatic comprehension is achievable. The knowledge of grammar should instead help learners to use English lingua franca. It indicates that native-like language is no longer highly up-held as learners should be directed to master internationally-accepted English.
That is when world Englishes come into existence. It is the English which brings with it the conception of multiculturalism.

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References


Abstract. The research aimed to examine the symbolic representation in the forms of pictures and writings on the tailgates. These images and writings have been observed and interpreted semiotically, for which is a science whose main domain is the interpretation of symbols. This research found that these images have some impacts on society, considering that the existence of the trucks that have various pictures and writings passes every day on the streets. The findings show that the freedom of expression in public space is guaranteed by law, especially in the terms of freedom of expression on the road. The truck drivers express this freedom on the vehicles they drive and paying attention to several restrictions, such as not posting pictures containing pornographic and provocative elements, not installing pictures on the right and left mirrors, and not posting pictures that can block the driver's view. The pictures and writings installed on the tailgate are a form of individual expression of the driver and the vehicle owner as well, as a technique to publicize their identity. It is important to show the identity to inform the public of their characteristics, economic activities, and position in society.

Keywords: Symbolic Representation, Semiotics, Truck Tailgate, Public Space, Identity, Socioeconomic Activity

1 Introduction

Every person will always use the road to support their daily activities. The situation makes the road a public space full of meetings of various activities that can be understood as related to economic, educational, religious, social, political issues, and even security. To accelerate these activities, someone will take advantage of the road to facilitate mobility.

The mobility is so high that the number of vehicles passing on a road is also numerous. Each driver has a different character in driving the vehicle and the ride is also showing different characteristics from one to another. We can understand the different appearances of those vehicles from the various kinds of accessories installed on the vehicle such as; picture stickers, writing, and various color. These various appearances provide an eye-catching sight and often tempt people to pay more attention.

We often see some interesting pictures and writings among the motorized vehicle appearances, especially those on the tailgate of a truck. The pictures and writings often seem provocative and considered vulgar by some people, but there are also some pictures and writings that contain a piece of advice. Preliminary observations found that there was a difference of acceptance in society to the phenomenon; some people accepted it and refused it, with some other people seeing the phenomenon as normal. The observation of the regulations related to road traffic and transportation did not find any rules that strictly regulate the existence of these
pictures and writings. There is only a restriction to not putting the picture that can block the driver sight.

The picture and writings on the tailgates represent something else. The pictures and writings are a sign that needs to be interpreted. There will always be something special behind it, for a thing can be a sign as long as people think it represents something else. We interpret the thing as a sign because said Chandler [1], “We unconsciously associate this object with a convention that takes place in society”. Research in semiotics has a wide coverage area and its existence is growing rapidly considering that a text is a sign, and as a sign, Hawkes [2] says, his understanding requires interpretation. Noth [3] said that in the displayed text, there are ideas and refer to other ideas so that everything that is pictured has a past. Semiotics, said Eco [4], is mainly concerned with signs as social forces. According to Michael Riffaterre [5], the semantic work area is the transfer of a sign from one level of discourse to another, metamorphosis, and functional change.

2 Research Method

The image on the truck attracts the attention of everyone who sees it. The reaction of public acceptance varies; some accept it and some others reject it. The fact shows a distinctive feature in society that is interested to be interpreted scientifically. Therefore, the government needs to pay more attention to this reality. To find insight into the complexity of the phenomena, the research has been done by taking direct observations into the truck communities in Malang, Batu, and Sidoarjo in East Java. The pictures collected are so abundant but after the selection, there are about 50 pictures have been analyzed.

This study also applied an interview technique by taking direct conversations with people who are part of the community such as; the manufacturer, the driver, and the owner of the truck. This research was interviewing 10 persons in different places and situations. Researchers went to the place where the truck was made; to the workshop that specialized in car body painting and the place where the truck drivers gathered as well. In these places, we got also the explanations about the prices of the services they ask for that varies according to the demand of the consumers.

After obtaining the data, this study uses the semiotic analysis method to analyze the messages inside the text that manifested in the images and writings on the tailgate. The interpretations of the researchers and the explanations of the informants during the interviews are combined to get a clearer inquiry of the messages contained in the text.

3 Result and Discussion

The phenomenon found on the streets is that there are many pictures and writings on the truck show symbolic appearances in the form of words and pictures. The pictures are sometimes quite provocative by featuring a photo of a woman in quite minimal cloth and accompanied by writings. These writings and pictures certainly attract the public attention.

However, not all of the pictures on the tailgates are pictures of women in skimpy clothes; there are also cartoons, animals, pictures of women in headscarves, old woman and even a young baby. This situation is certainly interesting for further insight considering that the road where
the visual works are shown is a busy public space. As a public space, various interests, desires, hopes will meet together. Public space must be a comfortable and safe place for everyone.

The community's need to have a comfortable public space is fundamental due to the rapid changes in the social environment. Public space must have certain criteria which are said to be a place that allows the users to feel that they have their own closeness, can be accessed by anyone to move freely and they must be able to meet the needs of their users [6]. For several decades, it has been said that among urban planners, safe spaces have become a hot topic of conversation [7]. This subject need serious attention from the government, especially those who related to road regulations. The highway is not only a place for vehicles to cross but has turned into a place for interaction between road users. The rest areas built on every highway are always full of people who stop to take a break during their journey. They are people who travel far from one city to another and take a break before continuing their journey. They gather, talk each other, share the same interests, discussing common issues and even built a certain community.

With the presence of people who come from different sociocultural backgrounds, the spread of graphic images and writings on the trucks also generate some different responses. There are various responses from community who use the road and from the people who live alongside the road. There are people, who accept it and consider it a funny entertainment, but some people do not like it and feel disturbed. The observations also found that the pictures and writings varied significantly in form, type and content. In addition, the analysis of government regulations in the form of laws and regulations below it does not show that there are any special arrangements related to the setting up images on motorized vehicles.

There are several types of truck bodies in Indonesia, that is, Dump Trucks, iron frame with wooden boxes and iron plate boxes. All of which have consequences for varying prices on each tailgate. The choice of the type of truck and the truck body is accorded to the daily activities of the truck. The tailgate of the truck to transport heavy goods will different from that will be used to transport medium goods. Thus, the choice of truck body material is suited to the needs of the activity purposed.

The tailgate manufacturing process takes 3-4 months long and also depends on the complexity of the customer's request. Truck decorations or accessories also affect the processing time and the costs. After finishing the working on the body, the sticker is installed and/or the picture is painted on the truck. Therefore, the work on the tailgate must be done carefully to avoid complaints from consumers. The types of writing and image are airbrush and stickers. The design models of images and writings are different according to the consumers demand so that they provide the flexibility services for consumers to design their own images and writings.

The service to create painting and writings designs is also carried out by small and medium businesses company that specialize in providing sticker installation services and truck body painting. They have a smaller business scale than the car body companies and serve a small number of consumers in a time due to the limited production ability. These small and medium businesses run their businesses in strategic places on the side of the main road so that consumers can easily reach them. They provide airbrush painting and sticker installation services with less complex regulations which mean that they provide the design of images even though the images have a tendency to contain a pornographic look. The work of drawings and paintings in a car body company is different from that done in smaller scale business.

The truck body painting and sticker cutting carried out by this company are always follows the provisions of Government Regulation Number 34 of 2006 concerning roads. In general, the guidelines state that the installation of texts and images must meet the norms of the society and to not blocking the driver's view. The government has issued the Law No. 20 of 2009 concerning Road Traffic and Transportation in the framework of providing guidance and operation of road
traffic and transportation that is safe, secure, orderly and smooth. With this regulation, the government defines road as a complex space that can never be separated from the daily activity of every citizen. This law binds every road user to obey the regulation.

There is a procedure of semi-annual registration for the truck during which the Road Transport Traffic Service checks the truck. The check is including the validity of the vehicle certificate, the functioning of every vital part of the truck, the fitness of the truck to transport the number of materials, and also the appearance of the truck. In the checking of appearances, the authorities will order the driver to remove the pornographic contained pictures and other improper pictures. Because of this regulation, the drivers and the owners of the truck prefer to not installing provocative pictures to avoid allocating extra money to put and remove pictures.

Images contain a clear meaning in every use and there are the appearance of symbols [8]. It is useful for conveying messages from sender to recipient, in this case the truck driver or truck owner to the community alongside the road where the truck passes. These messages are basically intended to show that there is a truck passing and it is worth remembering.

The pictures and writings on the back of the truck are considered a natural phenomenon by the community. They are forms of sign [9] as an expression of the driver’s feelings and identity. Showing their identity is important to determine their role and activities in the economic field in the society. People will recognize the picture and understood that the pictures and writings are the outpouring of the driver's expression and showing their identity and their economic activities. They know that those decorations are a kind of advertisement. The creativity to express their symbolic representations give them some benefits [10]. The public will know the owner of the truck, the activities that he performed and also the distance range of the truck, the affiliation of the truck with others and also their characteristic.

In this case, there is a question of identity that truck drivers want to establish against other drivers. There is an element of differentiation from one person to another. This self-differentiation is important because by being known in the public, the truck, which has the main economic function for goods transportation services will have a positive effect. The more people
know, the higher the possibility that the public will use the transportation services. Therefore, the construction of this identity is important in running a business service.

The photos of pictures and writings on the tailgates collected during the research and the interviews with different persons in different places found that there are some messages delivered by the truck’s drivers or owners to the public. At the utmost of the messages is the identity by showing themselves as a person who has something special and the economic activity with which they are engaged. We can resume the issue of identity by classifying them as follows:

a. The identity of the driver as himself.
b. The economic activity of the driver.
c. The feelings of love for family.
d. The determination to economic survival.
e. The caring for others.

Trucks are large vehicles that have special characteristics with a specific designation as a cargo vehicle. Its large dimensions facilitate people to move goods with a large weight from one area to another. The transport of goods is also carried out between provinces and islands. A driver met in Batu city said that he is from Sumbawa. The truck he drove, carrying a cargo of 12 tones of garlic which transported from Sumbawa to Mojokerto. The journey he took from Sumbawa to Mojokerto was 2 days with several breaks. Such a long journey requires the strength and shrewdness of the driver. Therefore, he put a sticker on the body of the truck with the word “Syabil” a referent to a holy war in the Islamic world, to show the great effort he does to get money from his activity.

A truck with a police number DR indicates that the vehicle originated from West Nusa Tenggara. The truck has striking accessories equipped with headlights mounted on the truck. The head of the truck is also decorated with words such as Blek Tito, Xtreme, as well as CS on the top of the truck head. The driver explained the meaning of the writings that he put on the truck’s body as follows: the word Tito refers to an animal like a small snake that lives in Sumbawa and it moved fast in the bush. The writing of “Xtreme” is also intended to show that this vehicle is familiar to go through the extreme places in the mountainous areas. Being used to transport onions, this truck goes in and out of agricultural fields that are located in a
mountainous area in Sumbawa, at the foot of Tambora. These writings are intended to give a message from the driver to the wider community that the truck he drives is still as agile as Tito even though he is carrying heavy goods and crossing the mountainous extreme places. Also, the word “CS” on the head of the truck is intended to show that this truck and its driver are friendly with anyone they meet and in any place. He will always ready to hang out and be a close friend with people everywhere they meet.

During the pandemic era of Covid-19, the transport of material goods from other places over long distances is not as good as used to be. The drivers have to stay for several days after their arrival before leaving East Java to go back to their home city. At trucks station in Batu city, many drivers have stayed there for several days waiting for goods to be transported to their home city. There are drivers from Borneo, Sumbawa, and also Bali who still waiting for the call of their loyal consumers or their bosses to load materials. This situation gives some negatives impacts due to their revenue that decreases and the high cost that they have to allocate during the waiting. Once they get a call, they load the goods and go back to their home city.

The sentence or word on the tailgate is often a form of expression in a certain local language. An inscription in Javanese found in the tailgate said: “Kuping iso salah ngrungu tapi atti lan perasaan rak bakal iso salah lan diapusi”. The ear can hear wrongly but the hearth will not have mistaken. Kuping (ear in Javanese) is the only body organ to hear something. With this sensing tool, someone will get information about whatever is happening around him. However, the message that someone hears can be wrong when the message conveyed by another person is not clear. The reception of a message will not clear when there is an error in the communication channel that connects the sender of the message and the receiver.

Furthermore, this sentence provides a deep moral lesson for everyone. In the Javanese tradition, taking an action is not based on imitates others nor reasoning, but the deep reflection of oneself. By doing these reflections, the results obtained are no longer the temptation of reasoning but came from the heart which contains the truth so that the actions performed will correct and will not be deceived by the false truths.

This phenomenon is certainly interesting to be noted considering that the sending of the messages in the public space is a form of occupation over the public space. Everyone who is passing the road is forced to regard and discern the messages on the writing and pictures that are presented. The public space is a busy place with various visual messages presented by the senders of the message while other members of the community act as a recipient without the possibility to negotiate the message. The road is a public space that full of messages and becomes a showing gallery for the socioeconomic activities of certain people.

4 Conclusion

This study found some interesting results that people must comprehend. The tailgate, which has been understood only as a part of a truck where the trucker places the goods to be transported, contains complex ideas that the drivers want to convey to the public. The tailgate serves not only as a place to load some materials goods but also as an aesthetic function to which the owners are willing to put great effort to decorate. It’s become a marker of a person’s identity, a business entity, a human feeling, and also a marker of one’s character. Besides, the body of the truck has an additional economic function as a medium for promoting products and services. The public regards this phenomenon as acceptable for the reason of human nature and its need for aesthetics.
References


Waste as a Resource: Form of Access and Conflict using Imported Waste in Sumengko Village, Gresik

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Abstract. The issue of important waste entering Indonesia is now busy being discussed, the problem that occurred in Sumengko Village, Gresik. This problem stems from the disposal of waste produced by Adiprima, which is a paper factory that imports waste as one of its production materials. However, it is the valuable value of imported waste that makes waste a resource for them. The profit from this imported waste business makes actors want to get access to garbage. This seizing access then causes conflict between the actors involved, which ends in garbage news from the village.

Keywords: Garbage, Imported Waste, Trash Access, Conflict, Resources

1 Introduction

Recently, several cities in Indonesia have received attention from the national community to several academics, regarding the entry of imported waste products from several foreign countries. This is interesting to study further, because the waste problem in Indonesia alone has not been fully resolved by the government and society. Because if this problem is ignored, over time Indonesia can become imported trash cans. Quoted from Kompas.com, launching the coverage of VOA Indonesia in early 2019, Executive Director of Ecoton (Institute for Ecological Studies and Wetland Conservation), Prigi Arisandi, has conducted observations in villages where plastic waste is dumped in Mojokerto, Sidoarjo and Gresik. From these observations, it is known that more than three hundred containers transport plastic waste to East Java every day [1]

Imported waste delivery is due to paper factories ordering waste for production needs, but other types of waste are also carried away. According to the Times Indonesia, it is stated that in the import of paper raw materials, thirty to sixty percent of plastic waste is inserted [2]. This figure is quite large considering that the waste problem in Indonesia cannot be properly addressed, and its impact can pollute the environment. However, behind the disadvantages of imported waste, there are several people who benefit from its presence. As that occurred in the village Sumengko Wringinanom District of Gresik, the community trades imported waste purchased from a paper factory next to the village. This is based on the profit of buying and selling waste. For example, a resident who also works as a scavenger stated that the results from scavenging garbage are as much as fifty thousand to one hundred thousand rupiah, so that if calculated a month's income is as much as one million five hundred to three million rupiah. Based on this profit, it is not surprising if there are more than a thousand residents who participate in scavenging. This number could increase because there were residents from outside
village also took part in scavenging. From this it can be seen that waste is not always viewed negatively and as useless by several groups of society.

The formulation of the problem in this research is why waste becomes something valuable for society? What is the community's view or understanding of waste? And what are the social implications of waste on society? The purpose of this research is to be able to find out more about the understanding of waste in the field of anthropology, to know more about the value of waste in society, and what factors make waste have an important value for a society.

This study uses the ethnographic method, namely, making regular observations of the behavior of the members involved, listening to and engaging in daily conversations, interviewing informants on problems that (maybe) are not directly related to observation, collecting documents about the group, develop an understanding of the culture of the group and the behavior of people in that cultural context, and write a complete report of the social environment they observe [3].

2 The Beginning of Waste Collecting Culture in Sumengko Village

Sumengko Village, Wringinom Subdistrict, is one of the villages where there are indications of imported waste in Gresik City. The village consists of five hamlets which are located adjacent to Adiprima (paper factory) including Sidotompo-Sidomoro Hamlet, South Sumengko Hamlet, Krajan Hamlet, North Sumengko Hamlet and Perdukuhan Hamlet. Geographical location is also adjacent to several other factories (metal factory, ceramic factory, corn factory and tofu factory). This affects the majority of its citizens as factory workers. The reason why residents choose this profession is because factory workers' salaries in Gresik are the second largest in East Java. Based on the Tribunnews page, the highest UMK Gresik in 2018 is IDR 3,580,370.64, this figure is almost the same as the UMK Surabaya [4].

![Fig. 1. Map of Sumengko Village (Source: www.gresikkab.go.id).](image)

Until 2009, imported waste began to come to the village. Incoming waste is Adiprima production waste, namely a factory that imports paper waste for production needs. But what Adiprima needs is only paper waste for the mixture of raw materials, while other types of waste
are not needed and are eventually disposed of in the nearest village. The arrival of the trash makes changes, either directly or indirectly. Such as changing residents’ jobs and views on waste. So, what was the condition of the village before the trash arrived? Village roads are still rocky; flooding caused by overflowing river water and empty land converted to plantations are conditions in the village before the entry of imported waste. According to Mr. Wasik, before the arrival of the garbage, the residents worked as farmers or farm laborers. Although now, few residents work as farmers or farm laborers, because the rice fields have been converted into factory land.

The beginning of the arrival of garbage is due to the role of several actors who want to take advantage of the waste benefits; they are residents of Sidotompo Hamlet. According to the statement of Mr. Saceng as a resident of Sidotompo Hamlet, he said that each hamlet received waste from Adiprima, especially in Sidotompo-Sidomoro Hamlet, which received more waste than other hamlets. It is because of the location of the village which is adjacent to the Adiprima, it does not directly matter is also stated that Adiprima is the only actor who import garbage to the need of production. This is existence of dumping garbage into the hamlet is certainly giving advantage to Adiprima, for getting land to accommodate the waste they are already mounting. So, it can be said that the condition is mutually beneficial for both (Adiprima and residents of the village).

“If we look further, this incident is not entirely the fault of the factory that disposed of the waste, because the residents themselves asked for the waste to be disposed of. Meanwhile, the factory does not own land that is used for their waste disposal”, said Ayu a village secretary.

So, it is not surprising, if in Sumengko Village in a day, a landfill can receive two to five containers of garbage. If there are four dumpsites in a hamlet, then one hamlet receives eight to twenty containers of garbage every day. If in one container load of garbage by weight of 29 tons, the amount of weight of the garbage that is dumped in a day as much as 58-145 tons. While the amount of weight garbage that dumped at four land disposals in a day as much as 232-580 tons. Weight is not reduced by the garbage that was purchased by small collectors, that where usually buy one container every day.

![Garbage disposal area](image-url)
There are four landfills in Sidotompo-Sidomoro Hamlet, which belong to residents or government-owned land which is converted into landfill. In those four fields, I still found imported plastic food wrappers, which were considered worthless waste for collectors and scavengers. According to Mr. Wasik and Mr. Cokro as import waste scavengers, they stated that the garbage that comes to the village comes from various types of the world. However, according to the Ecoton study, there are more than 50 brands of plastic waste originating from more than 20 countries in Europe, Australia and Asia [5]. In this pile of garbage, the villagers start sorting out rubbish that has valuable value or that can be reused.

![Fig. 3. Example of imported waste](image)

Due to the satisfactory profit, many residents also work as collectors and scavengers. Mr. Saceng mention that for one container of garbage to get a profit of one million in a day, this amount may increase considering there are more than two container trucks that throw garbage into the village every day. The type of waste taken by residents is not only plastic waste. However, trash that can be used again, such as gold, foreign currency, cutting boards, knives, scissors, spatulas, and metal bowls.

![Fig. 4. Foreign money found by residents (Source: Taken by Mbak Yanti).](image)
With the existence of these two types of waste (gold and money), it is not only residents who participate in hunting for imported waste. Adiprima employees also hunted both types of garbage. Mr. Wasik and Mr. Abdullah stated that not all employees had the opportunity to sort waste. Only a few employees placed in the department of managing imported waste can do this.

3 Valuable and Non-valuable Waste

The reason residents prefer imported waste to local waste is that it is clean in quality and has a high selling value. Mrs. Sulami, as a sorting agent for imported waste, stated that it is easier to sort imported waste than local waste. From the four dumps that I have visited, I found that the pile of garbage is not only dominated by plastic or aluminum. However, clothing, rolls of paper, sandals or shoes, underpants, gold and foreign currencies were also found.

Mr. Saceng, a small landless collector, stated that imported waste is much more profitable and easier than local waste. Since he doesn’t need to look for raw materials, waste is sent daily by Adiprima. Moreover, the price is much cheaper and quality is much better than local waste. Local waste will be sold per kilogram (kilonan), while imported waste can be sold by kilonan or per truck. Per kilogram (kilonan) purchase usually apply to dry waste, while per-dum truck purchases apply to wet waste.

Advantages of garbage are also felt by the scavenger imports. Mrs. Yanti, who is the one of the scavengers she said, was happy with her scavenging activity. She mentioned that did not feel tired at all even though the sun was hot and the smell of garbage was strong. Mr. Wasik also mentioned that search for garbage is a means of building kinship. Because there is no competition about who finds the most or the fastest waste, all scavengers seem to encourage on another.
After the search process, scavengers immediately bring the garbage home, then sort and categorize which ones are valuable and which are not. The valuable waste will be collected for a week before being sold to collectors. In a week Mr. Wasik can collect as many as four to five bags of aluminum (almini), weighing seven kilograms. The proceeds from sales are eighty-four thousand rupiahs, so that in a month they can generate money as much as two million five hundred and twenty thousand rupiahs. This figure can go up and down according to the selling price of waste from collectors to the company. The definition of valuable waste not according to scavengers and collectors is different; this is due to the different reasons for finding waste. Scavengers usually pick up trash from the land and process it at home, while collectors collect and process garbage in their warehouse. With this they will have more freedom to process and sort out valuable and non-valuable waste, which is based on the sale value. Mr. Saceng stated that waste that has a selling value will be immediately sorted and processed to be sold to the company. Meanwhile, waste that does not have a selling value will be burned immediately so that it does not fill the warehouse. The scavenger also picks up the trash with a function value.

Garbage that has been picked up by collectors is then categorized based on the type with different materials. For example, Mizone (one of the brand isotonic drink) and plastic color blue that has a material and color are different. If Mizone had the color blue transparent, while plastic color blue which usually consists of a plate of plastic, basin or bucket that has the color dark blue. It is also that apply to the types of garbage more. Their categorization of trash is easier for the mediator in the processes of production.

Categorization of waste that is valuable and not according to collectors:

<table>
<thead>
<tr>
<th>No.</th>
<th>Types of Trash</th>
<th>Garbage Category</th>
<th>Price 1 Kg</th>
<th>Valuable</th>
<th>Non-valuable</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>LDPE white slab</td>
<td><em>Ale-ale</em> (one of the brand drinks taste)</td>
<td>Rp. 7,300</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>PP red</td>
<td><em>PP abang</em></td>
<td>Rp. 7,100</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>PP blue</td>
<td><em>PP biru</em></td>
<td>Rp. 7,100</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>4.</td>
<td>PP green</td>
<td><em>PP ijo</em></td>
<td>Rp. 7,100</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>5.</td>
<td>PVC transparent</td>
<td><em>Blowing aki</em></td>
<td>Rp. 8,500</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>HDPE</td>
<td><em>PP tembok</em></td>
<td>Rp. 9,500</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>7.</td>
<td>PP black</td>
<td><em>PP ireng</em></td>
<td>Rp. 5,700</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>No.</td>
<td>Description</td>
<td>Type</td>
<td>Price</td>
<td>Status</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>-------------</td>
<td>------</td>
<td>-------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>PP white</td>
<td>PP tebel</td>
<td>Rp. 9,500</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Beverage cans</td>
<td>Almini (aluminium)</td>
<td>Rp. 12,000</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Milk cans and other types of metal</td>
<td>Kaleng (Cans)</td>
<td>Rp. 500</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>CD</td>
<td>CD</td>
<td>Rp. 10,000</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Close the gallon of water</td>
<td>Tutup galon (close the gallon of water)</td>
<td>Rp. 7,500</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>ABS</td>
<td>Kerasan</td>
<td>Rp. 2,000</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>PET blue</td>
<td>BM biru</td>
<td>Rp. 4,800</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>PET white</td>
<td>BM putih</td>
<td>Rp. 5,200</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>PET plastic cups</td>
<td>Aqua putih (one of the brand plastic cup of water)</td>
<td>Rp. 10,000</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Mizone (one of the brand isotonic drink)</td>
<td>Mizone</td>
<td>Rp. 3,200</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Sprite (one of the brand soft drink)</td>
<td>Sprite</td>
<td>Rp. 3,200</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>Other (polycarbonate)</td>
<td>BS kaca</td>
<td>Rp. 12,000</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>HDPE gallon</td>
<td>PS galon</td>
<td>Rp. 2,300</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>LDPE food wrappers</td>
<td>PP lit</td>
<td>Rp. 1,600</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

PP lit waste is called collectors as worthless waste, because the weight of the waste is very light, so it takes a large amount to reach one kilogram. The garbage collectors choose to burn this garbage, this is done so that the garbage does not fill the warehouse. Tofu factories need this type waste to be used as raw material for combustion.

**Fig. 7.** Example of pp lit waste (Source: Taken by Petrus Riski/VOA).

There is also valuable waste according to scavengers but not to collectors, namely, clothing waste. Scavengers usually immediately bring home clothes that are fit for use to be washed and
then reused. Mentioned by Mr. Wasik that many small children aged three to five years also used clothes made of trash. Unlike scavengers, collectors prefer to burn them because clothing waste is considered to have no selling value.

Fig. 8. An example of a shirt image found in a landfill.

In addition, there are two types of waste that are both taken up by both of them, namely, gold and foreign currency. This waste attracts the attention of residents from outside village to participate in collecting waste. The gold waste is immediately washed by scavengers and then sold to gold buying and selling shops in the nearest market. As for foreign currency, it is usually collected first by scavengers, and then exchanged for the skipper in the hamlet. The foreign currency exchange system is that the skipper will deduct the profits from the exchange for himself. The two types of waste that the inventors were always proud of did not have a big profit. Even finding this garbage is quite difficult; it is different from when the garbage was first dumped in the hamlet.

All types of waste are taken and then going through the treatment process that varies depending on the kind. This is different from the laundered and immediately sold foreign currency and gold waste. Other types of waste go through a fairly long process, namely categorization, milling, washing, and sale. Mr. Saceng mentioned that all types of waste can go through a milling process except cans and cables. The milled waste is an order from the company, usually the drinking glass waste that is often ordered. The process of milling waste is carried out directly at the collection point.
The process of milling the waste can take up to a full day. Rubbish that has been milled is put into a sack and then certain codes are written which means where the waste will be sent and the type of waste. The delivery of garbage to the company was carried out by Mr. Saceng, because the location of the delivery was not far and the weight of the waste was quite light.

Fig. 9. Waste milling processes.

Fig. 10. Example of waste that is ready to be sent to the company.
Location sending garbage to the village of Krikilan District of Driyorejo, it takes about forty-five minutes to get to the distributor locations using a pickup. Mr. Saceng said that the location of the distributor is always adjacent to the factory or company, so as to reduce the time for delivery of production raw materials. When the garbage sacks arrived, the workers immediately took down the trash using sickles. When the garbage is lowered, it is immediately weighed to determine the weight of the waste. Then the admin (the person in charge of supervising and making payments) pokes the sack filled with garbage using a pipe with a sharp tip. This is done to find out whether the waste carried is mixed with other types.

![Sampling process by admin.](image)

Fig. 11. Sampling process by admin.

Then each waste sack was sampled as much as the container used for wall paint. Then the sack is written with a combination of numbers and letters which indicates how much the waste weighs and the type of waste. Finally, the waste payment is made by the admin, including a note as proof of the collector's transaction to the distributor.

4 The Conflicts of Waste in Sumengko Village

The advantages of the waste business make people feel comfortable working as scavengers and collectors. This is the reason why many people want to access garbage in the hamlet. The role of the actor who succeeded in obtaining claims for waste disposal, then earned him power over the sale of imported waste to other collectors. This is also used as a reason for conflicts between actors and residents or other collectors who want to access it. As stated by the residents of Sumengko Village, the arrival of garbage to the village can be traced to the role of a resident named Bilal. He is a resident of Sidotompo Hamlet who previously worked as odd jobs. Mr. Hari mentioned that he sometimes worked as a construction worker in the neighborhood from other villages. Then he found out that Adiprima trash has a high selling value, he got this information from one of the collectors from another village.
According to Mr. Toni, a member of Ecoton, that dumping waste into the hamlet has the role of two actors, namely the residents and the Adiprima, both of whom are in a position of needing each other. Because it needs access to waste to generate profits and Adiprima needs land for waste disposal. As stated by Ribot and Peluso [6] that, access is about all the ways that allow a person to benefit from various things including material objects, people, institutions, and symbols. The use of this access applies to resources that are considered valuable by community groups. So, it takes strengths to make it easier for someone to access it.

One of the Adiprima workers who is also a resident of Sidotompo Hamlet told Mr. Bilal that Adiprima has an abundance of garbage. Then he arranged a plan with his friends who were called thugs to establish a relationship with Adiprima. Residents call them thugs because they often commit violence against residents who are reluctant to sell their trash to them. Actions tend to lead to thuggery, making residents define them as thugs. Based on the Indonesian dictionary which defines the word thuggery, the characteristics of people who like to extort and commit crimes [7].

So how did he establish relationships with thugs? With the trust that Mr. Bilal built in his subordinates by the lure of a profit from selling waste. The concept of social capital in the study in economics says that the core of social capital of trust is the cultural dimension of economic life that determine the success of economic development. The existence of mutual trust is a very important lubricating element for cooperation [8] or in Putnam's terms [9] an attitude of mutual trust smooth social life. According to Putnam [9], social capital is a "public good", not the private property of those who benefit from it. The existence of social capital such as mutual trust, norms and networks, which tend to be (self-reinforcing) and cumulative. Subordinates who work on the basis of belief (trust) also have power to commit violence; this is makes residents do not want to have anything to do with Mr. Bilal.

Mr. Saceng explained that it was Mr. Bilal who planned with his friends to pick up necessities from the factory. Then he came with the intention of helping to solve the problem. There was communication between Mr. Bilal and Adiprima regarding this matter which then referred to the request for garbage disposal. This is what makes residents believe that Mr. Bilal plays a role as a pioneer and in control of the disposal of imported waste. The relationship that exists between the two results in a well-realized access to Mr. Bilal's trash. This is evident from the different amounts of waste shipments from other collectors. Other collectors receive one to two garbage trucks per day, while Mr. Bilal receives three to four garbage trucks per day. This comparison made him more profitable. Indirectly, he needs a large area to accommodate garbage. Initially he rented land for a landfill, which he later bought. The profit that Mr. Bilal gets is three million to four million rupiah per day; this does not include the profit from selling garbage to other small collectors.
Adiprima never sells waste produced to residents, but collectors who own land like Mr. Bilal can sell garbage to other collectors. The price of garbage sold is three hundred and fifty thousand rupiah per truck. From this it can be seen that there is a patron-client relationship between Mr. Bilal and the residents, in which the patron (Mr. Bilal) provides resources in the form of waste to clients (residents or small collectors) which will later be processed and sold back to the patron. According to the journal written by Ellen and Hikmah [10], the patron-client relationship is ingrained and transformed in various forms with various variations and subordination of the patron to the client. Patron hegemony is an important key in the survival of the patron-client relationship pattern. The increasingly rampant patrons continue to increase capital (wealth), with capital and networks with an exponential increase in wealth. On the other hand, the client is getting stuck or even comfortable with a range of guarantees given patron, so that the state of the relationships makes them not able to improve the welfare significantly. Moreover, the mindset of refusing a patron’s request will make the client’s situation less likely to be safe.

The benefits that were obtained by Mr. Bilal caused resentment from the residents towards him. So how do people express it? The residents could not do anything and only expressed their dislike for other residents. Because residents still need access to imported waste from him. This form of resistance is the same as stated by Scott [11] which describes the dominating relationship between subordinates and superiors, which is known as public transcript and hidden transcript. Public transcript is the attitude of subordinates who seemingly obedient to superiors who dominate subordinate, whereas in fact harbored a sense of humiliation and a sense of want to rebel. While the hidden transcript is an attitude that is different from subordinates when being in front and behind the boss who dominates. Scott [11] also stated that the public transcript and the hidden transcript can have an impact that emerged in the public about the boss who is dominating. From here can be known how the picture of the relationship that exists between Adiprima, the owner of the land, the mediator large, small collectors, a scavenger, sorting trash and plant out. As well as a description of the conflict relationship that exists
between Adiprima, Ecoton, village institutions and residents who work as scavengers and collectors. The conflict relationship is based on the impact that occurs after dumping waste into the village.

Chart relationships between actors are associated with garbage imported:

The impact resulting from dumping garbage into the hamlet is in the form of air pollution from the smoke of burning garbage, a decrease in soil quality due to garbage hoarding, flooding caused by garbage being dumped into rivers, and doctrine substances generated from combustion smoke which can interfere with human health. And the impact of the impact this is why Ecoton NGOs raised the issue to the media. In addition, Ecoton also carried out a campaign by writing petitions about imported waste, writing to the government and protesting to the embassies of countries sending waste to Indonesia. It takes about a year to get rid of imported waste from the village. During that time, Ecoton rarely had direct contact with the community, to avoid conflict between the two. This is motivated by the different views between residents and Ecoton in responding to the arrival of garbage, so that residents conclude that Ecoton is bad for them.

Fig. 13. The condition of the former landfill, which is buried in garbage.
Now the condition of the village has changed, such as the former landfill that has been flattened and the soil structure has changed due to the accumulation of garbage over a long period of time. Other changes can be seen from residents who are accustomed to living side by side with garbage. Residents who formerly worked as scavengers or garbage collectors are forced to leave the profession, and chose to work odd jobs or work as farmers.

![Fig. 14. Condition of the pile of waste that is no longer processed.](image)

Another change felt by collectors is that there are many places for collecting which are closed after the raw materials (waste) are no longer disposed of in the hamlet. It can be seen from the picture above that shows a pile of imported waste that is not processed by collectors, because there is no rotation of raw materials. However, there are also other collectors who change raw materials to local waste. This garbage is obtained from collectors from other villages or scavengers from the roadside.

![Fig. 15. Example of local waste.](image)

The loss of rubbish that has made residents comfortable in the past ten years has had a socio-economic impact on people's lives. And the environmental impacts due to waste.
Residents who used to earn daily income from scavenging or collecting garbage now have to return to their previous professions, namely factory workers, farmers and housewives.

5 Conclusion

With this, it can be concluded that the people of Sumengko Village, Gresik consider imported waste to be more valuable than local waste. The perception that imported waste has an impact on the use of imported waste in a larger amount, indirectly sending this waste will take a long time. This certainly has an impact on waste handling actions that have to work twice, namely, handling imported and local waste.

References

Tirta Amerta Sari: Syukuran and Slametan for Holy Water

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Abstract. The purpose of this study was to describe Tirta Amerta Sari ritual. Tirta Amerta Sari ritual is held by the Sumberawan community as a form of gratitude as well as praying together with the local community (slametan). This form of gratitude is carried out on the basis of the abundance of water from water sources by bringing the produce to the area (outside) of the temple which ends with a meal together. Meanwhile, the slametan is carried out with the mythological tracing ritual of Tirta Amerta Sari which was fought over by the gods and giants. The ritual is divided into three parts, namely community service, istighosah and sending prayers, and is closed with a procession of Tirta Amerta Sari. As the findings sum, it is interesting to research it in the spirit of multiculturalism while preserving the tradition.

Keywords: Ceremony, Ritual, Syukuran, Slametan, Tirta Amerta Sari

1 Introduction

Toyomarto Village is located in the Singosari District, Malang Regency, with an area of approximately 905 hectares. As one of villages in Singosari, Toyomarto has also a vision and mission. The vision of Toyomarto village is “the development of good and clean village governance in order to realize a just, prosperous, and prosperous village community life to create togetherness, harmony towards civil society” (Village Government Administration Report, 2018: 8). The mission of Toyomarto village, namely: (1) encouraging the community to complete the compulsory 9 years of basic education and also optimizing the role of Community Learning Activity Center or Pusat Kegiatan Belajar Masyarakat (PKBM) in the development of out-of-school education through pursuing degree without school enrolling (it is called kejar paket); (2) promoting environmental health and healthy lifestyles; (3) encouraging the strengthening and development of cooperative roles; (4) encouraging the strengthening of guidance in empowering the role of women and young people as well as the potential of other communities; (5) strengthening of the community’s economy from village potential through Small and Medium Enterprises (SMEs), especially the development of tourism and home industry; and (6) strengthening of the improvement of the quality of a harmonious social life based on the spirit of mutual cooperation and the values of good virtues (akhlaqul karimah).

Toyomarto Village has various potential resources, namely: tourism potential, agricultural potential, livestock potential, and home industry potential. The tourism potential in Toyomarto village is Sumberawan Temple, Trisula Musik Kontemporer (Contemporary Music Trident), Tirta Amerta Sari Ceremony, sand mining object, plantation tourism, and livestock tourism. Wisata Candi Sumberawan (Sumberawan Temple Tour) is located in Sumberawan sub-village,
Toyomarto village. Every Javanese New Year, Sumberawan Temple is used for ritual ceremonies called Tirta Amerta Ritual. The Toyomarto Village Government has routinely held the Tirta Amerta Sari ritual every suru month (suro is one of twelve months in Javanese calendar). The event was opened with a traditional dance, releasing fish, releasing birds and taking Tirta Amerta. The ritual is held as an expression of gratitude to God Almighty and blessings to the life given as the villagers’ prosperity during a year of living.

The ceremony is one of folklores of the Sumberawan people. Folklore is a culture that is owned by a community group, is traditional in nature, and is carried out by the supporting communities from generation to generation. According to Endraswara [1], folklore is passed down from generation to generation in accordance with the traditions of the local community as a regional cultural heritage. Folklore is in the form of folk beliefs or superstitions, customs, performances, traditional dance, folk science, and folk poetry. Thus, folklore is not only a verbal form but also a cultural expression that is carried out because of the people’s beliefs or superstitions [2]. As folklores are different in each area, research on local wisdom by observing traditions carried out by certain groups of people aims to determine the meaning and cultural values contained therein. These various modern values shift the value of local wisdom so that people experience an identity crisis in the youth generation of the village [3].

The idea of local wisdom preservation in the area as the basis for carrying out character education in each of its lines has long been echoed. This is supported by the fact that a particular society or community has a unique way of solving problems and at the same time instilling moral values. Through this traditional ceremony, people promote noble values in the form of life that must be in balance with nature as a provider. In the development of the village’s vision and mission that prioritizes tourism potential, this ceremony is included in the projection of village development and cultural public agenda. However, the values, functions and roles are less echoed by traditional actors. The ceremony is only an annual practice without adequate concepts and structures so that it is able to carry out its vision, both as a sacred ritual and preservation of noble values as well as an object predicted to have the potential to attract tourists. Therefore, this research is here to answer the challenges ahead about how the structure of the Tirta Amerta Sari ceremony, both literally and inwardly in each process.

Based on the background discussed, the research question or problem formulation in this study was “How the meaning and values in the Tirta Amerta Sari ritual in Toyomarto Village, Simgosari District, Malang Regency?”. Therefore, this research aimed to describe the meaning and cultural values we found in Tirta Amerta Sari ceremony in Toyomarto village. This research is expected to be useful theoretically and practically. The theoretical benefit is that we can learn about the values and the meaning behind Tirta Amerta Sari ceremony as if we can add literatures through empirical study to educate people who are not knowing about Tirta Amerta Sari. Practically, the results of this study can be positioned as one of preserving cultural heritage attempts in Malang Regency.

2 Research Method

2.1 Research Type and Approach

This research used a qualitative approach. The data obtained were in the form of qualitative data from interviews with the caretaker of the Sumberawan Temple, village elders, and local village officials. The data analysis process used a qualitative approach, without statistical
2.2 Field Observation

In this study, the presence of researchers in qualitative research is absolutely necessary because the researcher acts and becomes an instrument for collecting data or observations. To collect and determine qualitative data, researchers use a set of instruments as a means of collecting data. The instruments used consist of the main and supporting instruments. The main instrument is the researcher himself [5]. The supporting instruments used were interview guides, documentation, and photos, literature study [6].

2.3 Data Sources

The data in this study were collected from interviews with people included in *Tirta Amerta Sari* ceremony and people surrounding the village who know deeply about *Tirta Amerta Sari*. As the data were obtained through verbal analysis, primary data and secondary data were needed to perform data triangulation. The method can help strengthening the data results before analysis. People who were included in this research had given their consent in taking into the interviews and observation.

2.4 Data Collecting Procedure

The data collection technique used in this study was the interview technique. This technique is described in various technical forms according to the various tools. Before conducting the interview, first virtual observations will be made. This is done considering that the holding of this ceremony does not coincide with the research being carried out. These observations were carried out with the help of village officials who already had video documentation. Through this video several reference sources will be determined as well as interview guidelines. After the virtual observations have been made, the next step is to interview the selected sources. Interviews were conducted by going to the field accompanied by local village officials. On one occasion, informal interviews will be conducted to obtain more complete and in-depth data to get the information about *Tirta Amerta Sari* in Toyomarto village.

2.5 Data Analysis

Data analysis was carried out in a descriptive interpretive manner. Interpretative descriptive method is conducted by several steps. The data obtained are interpreted in accordance with existing natural data by reducing data, selecting appropriate data, identifying, analyzing, and describing data. The parameters used in this study refer to the structure of the ceremony as part of the performing arts considering the projection of its function and role in the future as part of village tourism objects.
3 Result and Findings

3.1 Tirta Amerta Sari Ritual Overview

In the beginning, this ritual was a ritual of thanksgiving for the Sumberawan sub-village community for the abundance of water in the area. During the 16th century, local people looked for water sources around the temple. In groups where there are still blood relations between members, they distribute water to their respective homes. Increasingly, family members and neighbors also want water from that source. From these various groups, the rituals developed partially. This ritual has been running for decades in Sumberawan. The typical group ritual is only a simple ritual of gratitude by visiting a source that supports their household needs by bringing offerings (sesajen), praying, and eating together (bancakan). Gradually, this group grew further. Therefore, the association of drinking water users or Himpunan Pengguna Air Minum (HIPAM) was formed based on the discussion among villagers.

At the initiative of this research resource person, the routine rituals of these groups were put together in a big agenda for the celebration of the spring, namely Tirta Amerta Sari. This ritual agenda still maintains its original form, namely every suru month in Javanese calendar. Not only special rituals in the source area, Tirta Amerta Sari was expanded into several activity agendas. During Tirta Amerta Sari ritual, there are several activities and behaviors carried out, namely: community service, praying together, and Islamic carnival.

The first agenda is community service. It is represented by mutual cooperation is the opening act in the Tirta Amerta Sari ritual. It should be noted that the distribution of areas in Sumberawan is the development of HIPAM groups. On this basis, the community service groups were divided. The HIPAM groups will go down the river (towards the water source) and clean it. Apart from rivers, locations around springs will also be cleaned. The second agenda is praying together. This ritual is a special ritual of Islam held by the Muslim community in the area or Toyomerto village. There is no specific time in this event. In addition to spring salvation, this event is also devoted to sending prayers for village elders, namely the village head, village elders (kamituwo), and Sumberawan sub-village head. They also pray for the spirits who died from family members by performing the Islamic praying and Al-Qur’an reading called istighosah. The third agenda is Islamic Carnival. It is also called Kirab Selametan, a procession carried out by all residents from a location in the village to the water source. It is believed to be ready-to-eat food and local produce. The event agenda is held to act the gratitude of God’s blessing for a-year-living in the village.

3.2 The Meaning and Cultural Values of Tirta Amerta Sari Ritual

Based on the interviews, observations, and field study we have conducted in Toyomerto village, we arranged the meaning and cultural values of Tirta Amerta Sari ritual. Basically, the rituals are performed annually to send gratitude to God’s blessing in a year as if they can live in a year with prosperity, health, and kindness. They also expect and pray that the same condition can happen in their family once again through a year later. Therefore, there are deeper meaning and cultural values behind the rituals. We found three meanings and cultural values from Tirta Amerta Sari.
3.2.1 Community Service

In the Tirta Amerta Sari ritual, community service is the opening event for this series of activities. Community service is seen as a form of love and loyalty from the local community to the continuity of nature that benefits them. This community service is carried out by cleaning the river flow along it. Starting from where they live (consisting of HIPAM and groups from sub-village per area or it is called Rukun Tetangga/RT) to the spring which is the source of their water needs. Cited from Unabridged Dictionary of the Indonesian Language or Kamus Besar Bahasa Indonesia (KBBI), community service is defined as mutual cooperation without wages, or in the context of a conversation, it is defined as work without compensation. This term can be harmonized with the term gotong-royong. Koentjaraningrat [7] defines gotong-royong as the mobilization of human labor without payment for a project or work that is beneficial to the public or that is useful for development. Mutual cooperation is often found in communities rooted in rural or agrarian farming traditions.

Tirta Amerta Sari ritual takes community service as the first activity in a series of thanksgiving activities. As explained in the first paragraph, this opening activity is carried out in order to preserve the environment. Awareness of protecting the environment in order to be sustainable is deeply embedded in the community. The flow of water is carried out along the river to the spring. In ecological awareness, this includes the fulfillment of the principle of being responsible for nature [8]. This is not only individual, but also collective. This principle requires humans to take real initiatives, efforts, policies and actions to protect nature and sustain the harmony between nature and human in the village area. This suggests that damage and preservation of nature is a shared responsibility.

3.2.2 Praying Together

The word “istighosah” is a masdar form or verbatim of “Fi'il Madli Istaghotsa” which means “asking for help”. In terms of terminology, istighosah means certain praying in Arabic term to God’s Almighty (wirid). It is done by reading Al-Qur’an to ask Allah SWT for help with some of the problems of life at hand. This wirid was compiled by K. H. Mohammad Romli Tamim in 1951 with evidence of his book, “Al-Istighatsah bi Hadrati Rabb al-Bariyyah” in the same year. In short, this istighosah is a collection of dhikr that is carried out with certain recitations and sequences. The purpose of this dhikr is to ask Allah for help so that it is kept away from all kinds of disasters and calamities to perform new season of planting.

In the context of Tirta Amerta Sari, this activity is also accompanied by sending prayers to the ancestors who are important figures in Sumberawan, especially the ancestors who cleared the first land (babat alas). In this istighosah, water taken from the source will be placed in containers for prayer. After the event, this water will be distributed to the congregation in attendance. This prayer water is believed to be a source of positive energy for the drinker (kept away from calamities in the area of village). Respect for ancestors is a practice of Javanese society in general. In various places, this is not uncommon, especially when there are events in the villages during the month of suro. In addition to getting closer to God, sending prayers accompanied by praying for water is categorized as respect for nature as the harmonious environment is achieved between them. Respect for nature is a basic principle for humans as part of the universe. Every member of the social community has an obligation to respect life with others (social cohesiveness). In short, nature has the right to be respected, not only because human life depends on nature, but also because of the ontological fact that humans are an
integral part of nature, humans are members of the ecological community. Even the water they drink after doing istighosah can become an inseparable part of their life.

3.2.3 Islamic Carnival

This agenda begins with community leaders to go to the source area in the Sumberawan temple complex. The figures consisting of the head of the village and their entire apparatus, the head of the HIPAM group, will be accompanied by the customary leader and women carrying jugs (likened to an angel). The customary leader will accompany the head of the village and the women carrying the jugs to fetch water from the source. Meanwhile, the community people from the HIPAM group will bring their respective crops as a form of gratitude around the temple (outside the area). The water that has been contained in the seven jugs carried by the “seven angels” will be brought to the stage outside the temple area with walking.

On the stage, apart from the seven jugs of water, all kinds of crops were gathered as present. The speech is delivered by the head of the village followed by praying together and closed with a meal together. All those present will eat the produce and food that had been brought. Between residents will exchange food that is brought to eat together in the certain spot of area. The sharing food and crop is believed that it can bring peace and more prosperity to the community people because generosity is one of moral values achieved by the carnival as one of Tirta Amerta Sari. At the end, Islamic carnival usually closes the ritual.

3.3 The Cultural Value of Tirta Amerta Sari Ritual

The procession took the story of Tirta Amerta who was fought over by gods and giants. The story begins with the news that the amerta the gods and giants had been looking for was at the bottom of the vast and deep sea of milk (Ksirarnava) [9]. In an agreement made jointly by the gods and giants, Ksirarnava is planned to be continuously stirred by the two parties together. Mount Mandara was chosen as the “stick” for mixing it. Two cosmic dragon brothers, Anantabhoga and Basuki were also involved in this plan of taking water from the Tirta. The process begins with the breaking of Mount Mandara from its base by Naga Anantabhoga. Furthermore, Naga Basuki took the role of a piece of “rope” that wrapped around the fault of Mount Mandara which would be used as a “giant stick” stirring Ksirarnava. The neck of Basuki was held tightly by the giants, while his tail was in the tight grasp of the gods on the opposite side whatsoever. Then, the Ksirarnava stirring process began. When the giants grabbed the neck of Basuki, the gods extended their grip, and vice versa. The tug of war of the body of Naga Basuki took place alternately and continuously, until at least the huge Mount Mandara turned on its axis and stirred the Ksirarnava sea.

In order to prevent Mount Mandara from sinking to the bottom of Ksirarnava when rotated, Vishnu transformed into a cosmic tortoise named Kurma as a support for Mount Mandara on his back shield. At the same time, Vishnu, who was multiplying himself, also sat on the top of the Mandara Giri. In the middle of the Ksirarnava stirring process, various sacred objects and figures appeared which then played important roles in other Hindu mythologies. The most valuable thing is Tirta Amerta. Unfortunately, this eternal water fell into the hands of the giants. Lord Vishnu thought of a ploy to reclaim it. Finally, Lord Vishnu changed his form to become a very beautiful woman, named Mohini. The beautiful woman approached the asuras and rakshasas. They are very happy and captivated by the beauty of the incarnation woman Vishnu. After Lord Vishnu changed her form back, the giants became enraged and the war begun. Lord Vishnu produced a chakra weapon and Tirta Amerta is won back.
Based on the historical value, *Tirta Amerta Sari* is seen as a form of thanksgiving as well as a blessing. The procession of crops that ends with a meal together (*bancakan*) is a manifestation of the Sumberawan community’s gratitude for the gift of abundant springs. Meanwhile, the praying in the form of *slametan* is seen as a trace of the origin of water so that it is so valuable and profitable. In addition, submission is a prayer offered to God so that life will always be safe and be kept away from harm during a year after. Whereas from the ecological value perspective the ritual is explained as a cosmic consciousness built by cosmic solidarity (*karma*). *Karma* encourages humans to save the environment because nature and other life have the same value as human life. *Karma* functions as a moral controller, a kind of taboo in traditional society, to harmonize human behavior with the whole ecosystem. Cosmic solidarity serves to control human behavior within the limits of cosmic equilibrium. In Javanese belief, there are two cosmic concepts, namely macro and micro universe. The mind and the feeling belong to a world of their own which is God-centered. The act of *slametan* and *bancakan* in *Tirta Amerta Sari* ritual means carrying out their ancestral messages and maintaining good relations with them. The Javanese believe that ancestors have a significant role in protecting the village. *Tirta Amerta Sari* can be seen as preservation of water sources (nature) as vertical-transcendental relationships (with God and ancestors) and horizontal-social relationships with the community people.

In addition, the tension between followers of Islam and the *Abangan* community still occurs. Local community leaders rejected it because they thought the prayer in that place can endanger the faith because it was considered to be worshipping the temple. While the backstory of *Tirta Amerta Sari* is very Hindu, the local community, which are now majored by Moslem people, accepts the ritual as one of tolerance forms between *Abangan* and *santri* even though not all of Moslem people join the ritual. The distinction of Abangan and Moslem people still exists but there is no huge clash. The Moslem people, who rejects the ritual, tend to tolerate but they do not join the ritual process. Whereas the Moslem people who join the ritual are the ones with cultural heritage from their ancestors.

4 Conclusion

*Tirta Amerta Sari* ritual is a ritual held by the Sumberawan community as a form of gratitude as well as praying together (*slametan*). This form of gratitude is carried out on the basis of the abundance of water from water sources by bringing the produce to the area (outside) of the temple which ends with a meal together due to cosmic solidarity (*karma*), building harmony between humans and nature. *Tirta Amerta Sari* is divided into three parts, namely community service, *istighosah* and sending prayers, and is closed with a procession of *Tirta Amerta Sari*. In the past, this ritual was held in small groups in an event known as the *slametan banyu*.

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Disability is Diversity: A Multiculturalism Perspectives on Disability Inclusion in Higher Education

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Abstract. Debatable benefit of the emergent hegemonies view of disability as part of cultural diversity has increasingly discussed. This view has positively replaced the old schools (medical model, charity model and so forth) from seeing disability as impairment and oppression to seeing disability as one of cultural range (which is technically termed as cultural sub-variant or micro-cultural group). Of this premise, this paper seeks the potential of disability inclusion in higher education from cultural perspective. The objective of this research is to measure the index of inclusion in Indonesia higher education that focus on cultural dimension. Adopting index for inclusion by Tony Booth, this research invited 219 respondents consist of lecturers, staffs, students with and without disability from 12 universities in Indonesia to share their perspective in responding the disability inclusion in higher education. Descriptive statistics was applied to elicit the pattern of the data, the findings were elaborated through the multiculturalism perspectives. Issues, challenges and opportunity was expounded to address the cultural perspectives of university community in welcoming disability as part of cultural diversity.

Keywords: Disability Inclusion, Multiculturalism, Index for Inclusion, Disability is Cultural Diversity

1 Introduction

Defining disability involves the diverse values and theoretical proportions. Three major approaches in seeing disability lead how the mainstream community treat people with disability. Medical approach defines disability as a permanent biological impairment that posit people with disabilities as “less-able” than those who are not having disability. The medical approach defines disability within the physical, behavioral, psychological, cognitive and sensory misfortune. It puts disability within the individual problem rather than the social problems. Social model, on the other hands, defines disability as the social construction that leaves barriers such as attitudinal barriers such as negative attitudes, infrastructures barriers such as the inaccessible building, and policy barriers such as inaccessible policy that discriminate people with disability. Social approach postulates that the disability is socially constructed, thus, the locus of the problem is not the individual but the society. Social model is encouraging the removal of the barriers rather than “fixing” the person with disability. Multicultural model see disability as a part of cultural diversity as well as issues of race, class, gender and power differential [1][2].

Understanding disability within the context of multiculturalism as part of diversity with a minority status is not a novel idea [3]. Koppelman and Goodhart [4] debated that people with disabilities should be viewed as “minority group” which later termed as minority model,
apparently this minority model leads the opinion that people with disabilities is the object of oppression [5]. It leads to discrimination that aside people with disabilities to education. For the past 25 years, the study of disability inclusion in higher education has risen [6][7][8][9]. This trend is likely initiated by the multicultural education. Multiculturalism has set out the opportunity to disability inclusion through the practices of multicultural education. It is a reform movement that invites the educational institution to change their system so they can welcome all students from all social-class, gender, racial, language, cultural group and different ability to have an equal opportunity to study [10][11][12][13]. As the increasing trend of multicultural education that grants the diverse meanings of culture and how its variables such as race, class, genders and also disability influence the education [13], seeing disability inclusion from multiculturalism perspectives invites new insight on how cultures treat disability as one of cultural diversity. Instead of seeing disability as an impairment, multicultural theorist tends to see disability as a cultural difference [5]. Additionally, Banks [12] terms disability with “exceptionality” that is considered as the multicultural subvariant or he defined as “micro-cultural group”. As disability represent a particular part of human diversity, but it is not tolerably captured the common sense of cultural diversity [5], the presence of people with disability in inclusive context has challenged the concept of diversity and increasing the re-emergence of the related terms such as cultural pluralism and multiculturalism [3].

In the context of Indonesia higher education, access for students with disability remains exclusive although the government has guaranteed the equality of education under the law number 20 of 2003. Almost a decade after Indonesia ratified the UN CRPD through the law number 19 of 2011, the trends of including disability in higher education is increasing since the law make it more obligatory [7]. Employing the disability for inclusion framework [14] that specifically focused on cultural dimension, this article discusses the practices of disability inclusion in higher education settings in Indonesia and seeking the potential values of disability as part or cultural diversity through the lens of multiculturalism. Involving 219 respondents came from 12 Universities in Indonesia that has been practicing disability inclusion, this article captured the perspectives of university community (the leaders, the staffs, the lectures and the students) toward the disability inclusion in the higher education. A questionnaire developed based on Booth and Ainscow’s [14] cultural dimension was translated into Indonesian and administered online. Face validity has been applied to guarantee the readability of the translation version, to guarantee the consistency of the questionnaire, statistical validity and reliability testing was implemented. Descriptive statistics was applied to explore the findings.

2 Method

2.1 Participants

219 participants from 12 Universities participated in this survey consist of 10.96% lecturers, 61.19% students without disabilities, 15.98% students with disabilities, 2.74% head of department, and 9.13% technical staffs. The students with disabilities participated in this research consist of 2.86% students with autism, 2.86% students with cerebral palsy, 2.86% students with mental disability, 28.57% students with physical disabilities, 20% deaf students, 37.14% blind students and 2.86% deaf-blind students. The variety of participants indicate that the data collected is objective. Table 1 provide the details information of participants
demography. Data collection method is a purposive sampling by inviting the participants from Universities which had provided Disability Services.

Table 1. Participant’s Demography

<table>
<thead>
<tr>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>219</td>
</tr>
<tr>
<td>Lecturer</td>
<td>24</td>
</tr>
<tr>
<td>Staff</td>
<td>19</td>
</tr>
<tr>
<td>Head of Department</td>
<td>8</td>
</tr>
<tr>
<td>Students Without Disabilities</td>
<td>134</td>
</tr>
<tr>
<td>Students with Disabilities</td>
<td>34</td>
</tr>
</tbody>
</table>

2.2 Instrument

The questionnaire used in this survey is adapted from Index for Inclusion [14]. The Index for inclusion consists of 3 dimensions; cultural, policy, and practices, hence, this study only applied the cultural dimension. Booth and Ainscow [14] set out Cultural Dimension into two sub-dimensions; (1) Building inclusive community consists of 11 indicators and (2) Establishing inclusive values in education consists of 10 indicators, whereas, this study simplified those indicators into 10 of indicators represented the two sub-dimensions as explicated in table 2.

Table 2. Indicator of Cultural Dimension

<table>
<thead>
<tr>
<th>Item</th>
<th>Statement</th>
<th>Subdimension</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1</td>
<td>All persons with disabilities are well welcomed</td>
<td>Culture 1: Building inclusive community</td>
</tr>
<tr>
<td>C2</td>
<td>All lecturers and staffs work together to support students with disabilities</td>
<td></td>
</tr>
<tr>
<td>C3</td>
<td>Students with disabilities and without disabilities support each other</td>
<td></td>
</tr>
<tr>
<td>C4</td>
<td>Mutual respect among students with disabilities and without disabilities</td>
<td></td>
</tr>
<tr>
<td>C5</td>
<td>Campus inclusivity is supported by the surrounding environments.</td>
<td></td>
</tr>
<tr>
<td>C6</td>
<td>The entire campus community has knowledge and understanding of the concept of inclusivity</td>
<td>Culture 2: Establishing Inclusive values</td>
</tr>
<tr>
<td>C7</td>
<td>Campus encourages all academic community to respect human rights including the rights of persons with disabilities</td>
<td></td>
</tr>
<tr>
<td>C8</td>
<td>Faculty/study programs crack down firmly on discriminatory treatment, including to persons with disabilities</td>
<td></td>
</tr>
<tr>
<td>C9</td>
<td>Faculty/study programs implement non-violence policies, including for persons with disabilities</td>
<td></td>
</tr>
<tr>
<td>C10</td>
<td>All students are treated equally</td>
<td></td>
</tr>
</tbody>
</table>

Source: Adapted from Booth and Ainscow [14].

2.3 Research Design

It is a survey research design with 5 Likert scale questionnaires adapted from index for inclusion developed by Booth and Ainscow [14] that focus on cultural dimension. Face validity and statistical validity and reliability was applied to ensure the consistency of the questionnaire. The descriptive statistical data analysis was employed to see the arrangement of data, parameter, scoring and visual data exploration.
2.4 Validity and Reliability

Statistical testing was applied to ensure the validity and reliability of the questionnaire. Correlational statistics was applied to check the validity of the questionnaire and the reliability of the questionnaire was proved by the consistency of each question shown if the Alpha Cronbach coefficient score is >0.6. The validity and reliability test shown that all items are valid as shown in table 3.

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Person Correlation</th>
<th>Alpha Cronbach</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Index 1</td>
<td>0.717</td>
<td>***</td>
<td>Valid</td>
</tr>
<tr>
<td>Index 2</td>
<td>0.758</td>
<td>***</td>
<td>Valid</td>
</tr>
<tr>
<td>Index 3</td>
<td>0.806</td>
<td>***</td>
<td>Valid</td>
</tr>
<tr>
<td>Index 4</td>
<td>0.765</td>
<td>***</td>
<td>Valid</td>
</tr>
<tr>
<td>Index 5</td>
<td>0.732</td>
<td>***</td>
<td>Valid</td>
</tr>
<tr>
<td>Index 6</td>
<td>0.681</td>
<td>***</td>
<td>Valid</td>
</tr>
<tr>
<td>Index 7</td>
<td>0.836</td>
<td>***</td>
<td>Valid</td>
</tr>
<tr>
<td>Index 8</td>
<td>0.770</td>
<td>***</td>
<td>Valid</td>
</tr>
<tr>
<td>Index 9</td>
<td>0.687</td>
<td>***</td>
<td>Valid</td>
</tr>
<tr>
<td>Index 10</td>
<td>0.684</td>
<td>***</td>
<td>Valid</td>
</tr>
</tbody>
</table>

3 Findings

Descriptive statistics was employed to know the overview of how Indonesia higher education is culturally perceived. Data distribution is explained based on the respondent categories. Based on the respondent status as described in Chart 1, it is found that staff shows the highest average of culturally disability inclusion score (4.4 of 5 scale) followed by both of managers and students with disabilities (4.2 of 5 scales), students with disabilities (4 of 5 scale) and lecturers (4 of 5 scale).

In terms of the sub dimension results, as seen in chart 2, the four respondent categories showed a higher average score for first dimension that is building inclusive curriculum rather than the second dimension that is establishing inclusive values. Staffs responses show 4.6 for the first dimension and 4.2 for the second dimension, the managers responded similar average between first and second dimension that is 4.2, the average response of students with disabilities...
is 4 for the first sub dimension and 3.9 for the second sub dimension, the response of students without disabilities is 4.3 for first sub dimension and 4.1 for the second sub dimension while the response of the lecturers is 4.1 for the first sub dimension and 4 for the second sub dimension.

Chart 2. Culture Sub Dimensions Response

Chart 3 explores the scores of the cultures dimension responses based on the questions item. As seen in the chart, the top three items that reached the highest score are C4 (Mutual respect among students with disabilities and without disabilities) reached the highest score (4.39), followed by C1 (All persons with disabilities are well welcomed) with score 4.37, and tailed by C10 (All students are treated equally) with score 4.35. While the least three items are C6 (The entire campus community has knowledge and understanding of the concept of inclusivity) with the lowest score 3.54, C8 (faculty/study programs crack down firmly on discriminatory treatment, including to persons with disabilities) with score 4.02 and C5 (Campus inclusivity is supported by the surrounding environments) with average score 3.11.

Chart 3. The Average of Cultural Dimension

4 Discussion

Cultures mirror relationships, values and beliefs. It is essential in order to sustain inclusive development. Contesting the concepts of inclusive with multicultural, both of them are closely interconnected as both respect diversity. Diversity, thus, the locus of this discussion, has contributed to the shifting paradigm of seeing disability as impairment into seeing disability as cultural variety. As Booth and Ainscow [14] explicates that diversity includes the seen and unseen differences and similarities between people and it embraces everyone and welcomes difference within a common humanity. The dimension of culture holds a significant role in cultivating inclusive environment. Booth and Ainscow [14] sets out the cultural dimension as
the first dimension in their index for inclusion. It consists of two sub dimensions; building community and establishing inclusive values. The average score explicates that the campus community tend to be more concern on building inclusive community rather than establishing inclusive values as the average score of building inclusive community is higher than establishing inclusive values. The interesting finding also found as this research revealed that highest average scores of the disability inclusion based on cultural dimension performed by the academic staffs (4,4) and the lowest average score performed by the lecturers and students with disabilities (4).

This finding demonstrates that the academic staffs are more culturally sensitive and more appreciating disability as part of cultural diversity. This research replicated the research reported by Sakiz and Woods [15] that the school staffs in Turkey hold positive beliefs in the disability inclusion. The positive response of staff in cultural dimension of disability inclusion shows a promising inclusive practice since staffs provide services and supports the facilities for the students. On the other hand, the lecturer’s cultural response toward disability inclusion in higher education is the lowest (4) among the other respondent’s categories. Although in the average scores of the lecturer response is the lowest among the other, it is still in a good scale (4 of 5), it indicates that lecturers show a cultural-positive response towards the disability inclusion in higher education. Obisesan [16] argued that the positive response toward the disability inclusion of the lecturers is significant because it affects their attitudes in facilitating students with disability in mainstream context. Some factors that influence lecturers to welcome disability inclusion are the knowledge of reasonable adjustment, flexibility in teaching approach, workload demand, and the implementation of the adaptive curriculum [17].

Ensuring lecturers’ positive attitudes and beliefs toward disability inclusion is significant as well as tailoring lecturers’ competency and teaching skills in inclusive context to support students with disability in mainstream class [7]. Similar to the lecturer’s cultural response toward disability inclusion, the students with disabilities also shows the lowest average among other respondents’ category, instead, it is still in a good scale (4 of 5). It reflects that students with disabilities shows a positive cultural response toward disability inclusion in higher education as well as the students without disabilities that shows a higher average score (4.2). The diversity of students in educational context promoting the inclusive transformation, however, some potential challenges addressed by Fossey et al. [17] related to students with disability influencing factors toward inclusion needs to be account. Factors such as disability disclosures, knowledge of disability supports, awareness of their rights, using disability support, use alternative supports and accommodation, negotiation ability are considered as the factors influencing negotiation process in accessing disability supports that is affecting students with disabilities in actively participate in inclusive context [17]. The inclusion of disability in inclusive teaching settings has positively affected the teaching and learning practices such as positive behaviour support system between students with and without disability, the co-teaching practices between students with and without disability, variety of teaching method and strategies, and the exploration of the technology use [18]. Among the participation aforementioned parties in boosting disability inclusion in higher education, the roles of faculty managers are significant since they are the decision makers and managing the academic practices. The findings of the research show that the faculty managers response is in a good level (4.2 of 5). It indicates that the managers have positively supported the disability inclusion in higher education, moreover, the role of the managers is pivotal as they are not only facilitating the students in academic practical level but also giving emotional support, empathy and motivation [19].

The positive school culture is important to create a safe and comfort space for students to celebrate diversity and embracing differences. As this research explicated that the top three
culture-based disability inclusion responses performed by all respondent category are; (1) mutual respect among students with and without disabilities (C4 with 4.39 of 5 scale); (2) All persons with disabilities are well welcomed (C1 with 4.37 pf. 5 scale); and (3) all students are treated equally (C10 with 4.35 of 5 scale), indicates that the disability inclusion has been culturally positively perceived by the campus community in Indonesia higher education although some challenges might be arisen such as the creating more engaging program and media related to the disability awareness and support socialization, encouraging the implementation of inclusive practices and involving the surrounding environments actively.

5 Conclusion

Multicultural education grants diversity as the enrichment of a nation to increase the ways of the community to perceive and solve personal and public problems by experiencing other cultures thus become more fulfilled as human beings. Multiculturalism’s contribution to the disability inclusion in education has been positively bestowed. It has contributed in the transformation of the curriculum stressing on justice, equity, and sensitivity to the cultural differences in educational context [10]. Approaching disability with multicultural perspective is significant to promote disability as one of cultural diversity instead of impairment that positively affect the acceptance and the inclusion of disability in higher education settings and practices. As the findings reported that the average score of Indonesia university toward disability inclusion is positive, it indicates that the Universities in Indonesia are culturally ready for the disability inclusion although some challenges should be overcomes such as the disclosure of students with disabilities, the supports for lecturers and staffs to improve their competency and ability in providing inclusive services, and the disability awareness dissemination to improve a more positive response to the inclusive culture.

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References


From Pluralism to Multiculturalism: Challenges in Indonesia

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Abstract. It is argued in this paper that Indonesian society is no longer a plural society in the sense that Furnivall defined in 1950s. Using Blum’s definition of multiculturalism, the author says that Indonesian society is not yet a multicultural society either, although its national motto is “unity in diversity”. Some facts are given for this. It is proposed that to improve the process of creating a multicultural society, certain strategies need to be employed in some fields, such as: education; promotion; and social media.

Keywords: Multiculturalism, Pluralism, Challenges, Strategies

1 Introduction

In Indonesian context, discussing multiculturalism needs to be done carefully, because the two English words with very different meanings, namely pluralism and multiculturalism are usually translated with the same Indonesian word, that is kemajemukan, or sometimes keanekaragaman. In fact, in academic discourse, pluralism has a very different meaning from multiculturalism. This needs to be a serious concern of Indonesia social scientists, because translating these two words into one word will result in confusion of meaning, which will then become an obstacle to efforts to build a multicultural society.

In this paper I convey the view that Indonesian society is no longer a plural society, such as stated by Furnivall [1] in the middle of the last century, but it is not or not yet a multicultural society either. However, Indonesia needs to become a multicultural society - what I call a bhinneka society – if national unity is to be maintained. Although Indonesia has made “unity in diversity” the motto of the state, the realization of this motto is not an easy thing. A number of obstacles must be overcome if this bhinneka or multicultural society is to truly be realized.

2 Pluralism and Multiculturalism

The concept of plural society -which is sometimes interpreted as “pluralism” became popular in social science after Furnivall [1] used it in his observation of Southeast Asian society in 1950, to describe the state of society in the region, which consists of various ethnic groups living side by side, but not always knowing and understanding each other, although they lived under the same political system. The social contacts among these ethnic groups were relatively limited, and generally took place only in the market or due to practical needs. The market thus became an arena for knitting relations between groups or tribes.
Now, the meaning of this concept has expanded more widely. There are several meanings of ‘pluralism’ in the study of society and culture, and social scientists do not always agree on which meaning should be used in their researches. Van den Berghe [2] had described in sufficient detail the development of the study of pluralism in social science. Here I am taking a rather general and less complicated view of ‘pluralism’, which I translate in Indonesian as kemajemukan. This translation is actually not quite appropriate, because the ‘-ism’ in ‘pluralism’ actually refers to a certain view, opinion or thought, while kemajemukan refers more to a situation, condition or characteristics. However, for the moment we will ignore this problem.

Pluralism in a rather simple sense, as explained by Van den Berghe [2], refers to a number of characteristics of a society. These characteristics include (1) the existence of social groups or cultural groups; namely groups with different cultures; (2) these groups coexist (3) within the boundaries of a polity or political unit and (4) have a common economic system, which makes these groups dependent on one another. Even so, these groups are more or less (5) autonomous and have different order structures in other spheres of life, such as kinship, religion, and so on.

Therefore, the image of a plural society is quite similar to a ‘mosaic’. A mosaic consists of fragments with different colors, some of which are more or less similar to one another. These pieces are held together by the glue stick and the whole combination represents a particular image. This adhesive may or may not be very strong. If this mosaic is broken, the elements that make up the mosaic will be separated again. Thus, a pluralistic society is a society in which cultural and social segregation are clearly visible. The segregation is due to differences in culture or social characteristics between the groups that make it up.

In other contexts, especially in political discourse in the United States, pluralism refers to a view that recognizes differences in ideals or philosophies regarding politics, life and religion [3][4]. The meaning of pluralism here is different from the meaning of plural society as suggested by Furnivall, in his study of Southeast Asian society.

Much effort has been made to define the concept of multiculturalism [5][6]. One of the definitions that in my opinion is relatively easy to apply in research and development of multiculturalism in everyday life is the one proposed by Blum [7] in an article published in *Etika Terapan*. It says that multiculturalism as an understanding, respect and appreciation for the culture of others, other societies. A respect accompanied by curiosity, the desire to know and understand other cultures. Even though it is a respect, respect for cultural differences, it does not mean agreeing with all aspects or elements of the different culture. In this sense, multiculturalism is nothing but an element of a certain set of values.

As an element of a set of values, multiculturalism contains three sub-values, namely: “(a) affirming one's cultural identity, studying and assessing one's cultural heritage; (b) respect and desire to understand and learn about (and from) cultures other than theirs; (c) evaluate and feel happy with any cultural differences; seeing the existence of different cultural groups in one's society as a positive thing to be appreciated and maintained [7].

To avoid misunderstanding Blum further explained that the type of respect for point (b) is meant as “respect with knowledge (and not without criticism), which is based on an understanding of other cultures. It includes attempts to see culture from the point of view of its members and, in particular, to see how members of that culture value the expressions of their own culture. It includes an active sense of interest and the ability to enter and enjoy the cultural expressions of other groups” [7].

If multiculturalism has become part of the value system of a society, it can be said that multiculturalism has become a social consciousness. A multicultural society is a society that clearly has a tradition of understanding, valuing and respecting the culture of others. Multiculturalism is said to be stronger if the respect does not stop at respect only, but also grows
into a desire to understand the culture of another society or ethnic group, including “an appreciation ... not in the sense of agreeing to all aspects of these cultures” but “...trying to see how a particular culture can express values for its own members” [7]. If these things have been successfully achieved by a society, then such a society is a multicultural society. It has multicultural awareness, because it has turned multiculturalism as part of their social awareness.

With such an understanding of pluralism -or more precisely, plural society and multiculturalism, we may try to understand what is Indonesian society like today? Is it a society that is both plural and multicultural? Or multicultural but not plural? Or neither?

### 3 Indonesian Society: No Longer Plural, Not Yet Multicultural?

Although Indonesians are generally proud of -and sometimes boast- the diversity of cultures in their country, the various conflicts between groups and/or ethnic groups occurred in the last ten to fifteen years show that this pride seems to only apply to certain circles, at certain social layers of the society, namely the middle class. At the lower social level, this pride is actually still thin. There is no sufficient deep understanding of the existing cultural variations among the members of this class. Therefore, the pride immediately disappears when the interests of one’s group or groups are threatened by the presence of other groups. Multicultural values will be easily removed because they are considered irrelevant, if they are not weakening or detrimental. These various conflicts seem to confirm to us that our society is indeed plural, but not yet multicultural. The multicultural awareness of our society is still low.

In addition to that, the low level of multiculturalism in our society -in my view- is also reflected in the following facts.

#### 3.1 Lack of Understanding of Other Cultures/Religions

Many of us, Indonesians, generally do not understand other cultures, and this is not too surprising, since the understanding of even their own culture is mostly low. Among the Javanese, for example, we find that even though the people know that their language has three levels of speaking (ngoko, krama madya and krama Inggil), it turns out that not all Javanese can use these three levels of language well enough. If the knowledge on the most fundamental means of communication in one's own culture is low, let alone knowledge of other cultural elements that are not as important as language; let alone knowledge of cultural elements that exist in other cultures.

In Indonesia, although a person lives side by side with members of other ethnic groups or live in another culture, it does not necessarily make him understand the culture of the society in which he lives, especially if the culture comes from the past. Many Javanese have lived among the Acehnese, among the Minangs, among the Balinese, and so on, and vice versa. But how deep and broad do they know the cultures of the communities in which they live? Not deep nor broad enough, in my knowledge. That was the impression I got after I met people from various ethnic groups who have been living in other communities with different cultures.

Lack of understanding about other cultures is not only cultures from other places, but also from other times. A lot of Indonesians have seen Borobudur and Prambanan temples, have seen the Javanese Kraton, but how many of those who have visited then know and understand the culture of the people who made these temples or know about the Kraton culture? Not many, I guess. How many members of our society interested in history visit museums to see the culture
of their own people living in different countries? How many of us are we interested in building museums about societies in the past and today’s society (which one day will become the society of the past)? Lack of interest in the culture of the past and the cultures of other societies today can clearly be seen in Indonesian society in general, and this is a sign of the low multicultural awareness in our society.

3.2 Lack of Desire to Study Other Cultures/Religions

Indonesians are generally less interested in learning and understanding the cultures of other ethnic groups. If there is such an effort, it is not done systematically that the understanding gained is often tinged with elements of ethno-centrism. The desire to study other societies or cultures only grows in certain circles, which drive them apply for entrance to arts academy or departments focused on language and culture.

My experience with students and cultural enthusiasts gives the impression that they are generally interested in studying their own culture and society first. This also happens among anthropology students who should have the greatest demand to know and understand cultures outside their own society. The low interest in studying other cultures in this case might be related to the high cost of conducting research among different ethnic groups in other places.

3.3 Lack of Respect for Other Cultures/Religions

Lack of understanding and the desire to learn about other cultures has further made our respect for the cultures of other ethnic groups not so high. Ethnocentrism is generally still firmly attached to us, Indonesians, and this is usually reflected quite clearly, and manifested shamelessly, in various “slanted” comments about the customs of other ethnic groups. Even this unpleasant view often afflicts the arts of certain ethnic groups, even though art is an expression of ideas and a sense of the divinity of a particular society through movements, sounds or pictures. Often this lack of respect for other cultures is manifested in the form of excessive praise given to one's own culture.

We can still add various other examples of the low level of multiculturalism in our society, provided we are willing to pay close attention to the things around us and reflect on them. I think we need to do serious and empirical research on the level of multiculturalism in Indonesia, because Indonesians tend to think that they are used to living in diversity, in plurality, and feeling proud of it, so that they think that their cultural consciousness is unquestionable. In fact, living in a society full of differences is not always accompanied by an attitude of life that is more respectful and appreciative of these differences. The emergence of halal tourism (pariwisata halal) as well as its intention to make Bali a place for such tourism is one the clearest example and the most recent one.

3.4 Low Multiculturalism: Which Social Strata?

Accepting the definition of multiculturalism as certain sets of values, which seem new to most of our fellow Indonesians, the question then is whether that low level of multiculturalism exists at all levels of our society or only at certain social strata? If multiculturalism is a set of values, and these values are generally better known in the world of formal education, then the temporary conclusion we can draw is that the social strata or groups which are relatively untouched by formal education, tend to have a low level of multiculturalism.
Various conflicts occurred in the last few years seem more or less support this view, even though in certain locations or in certain cases this opinion has not been proven at all. The conflicts so far seem to (in general) involve those who are in the lower or lower middle social strata, which in the education map of Indonesia is a layer with a low level of education. In this layer, according to my observations, multicultural consciousness is indeed relatively lower than other social strata. Even so, when compared with people in several developed countries, the overall multicultural level of our society seems to be lower. Of course, to ensure the validity of this impression, a more serious and in-depth scientific research is needed.

4 Multicultural Awareness

If we agree that multiculturalism is a set of values necessary for a nation as diverse as Indonesia, our next question is: is it possible for us to knit multiculturalism in Indonesia? What strategies need to be taken to knit a tapestry of multiculturalism on which we can sit on the floor together?

Multiculturalism as an ideal set of values will only be able to produce a good life if they are used as guidelines in our behavior, in interacting with other individuals. In a society that is not familiar with the idea of multiculturalism, these values are clearly new ones, which are not always easy to accept. In order for these values to become part of the existing set of values, it is necessary to build a new awareness in our society, through which we will be able to weave a new network of meanings. In the end, this multiculturalism set of values should be able to produce new following awareness:

4.1 Awareness of the Errors of Ethnocentrism

With the launching of the multiculturalism value set above, ethnocentrism - a principle saying that the use of a frame of thought, a set of knowledge, a set of values originating from one's own culture to judge everything is an appropriate action- then must be reviewed, even interpreted as negative, because the values in ethnocentrism are the opposite of multiculturalism. Ethnocentrism needs to be seen as a set of values that will lead a society or community towards exclusivism, which will further reinforce the socio-cultural boundaries of a community with other communities. This will make it more difficult to create a healthy social integration based on mutual need and exchange. Unconscious ethnocentrism will also lead to an attitude of glorifying one's own culture, degrading other cultures, lack of respect for other cultures, which in turn will lead to a lack of respect for the people who support those cultures.

4.2 Awareness of the Importance of Multicultural Values

The values of multiculturalism then also need to be well understood and need to be viewed as a set of values that is more suitable for a society consisting of many ethnic groups, such as Indonesia. People should be more aware of the need to know, understand and appreciate different opinions; understand and appreciate different cultures, so that the tendency to give ethnocentric judgments could be reduced. People also need to realize that it is multiculturalism that will allow and support cultural diversity to exist and be respected. In addition, understanding and respect for different cultures must really be carried out consciously and systematically. It is only with this understanding that the threads of the values of
multiculturalism can be woven together into a tapestry of multiculturalism, on which every social group, ethnic group or communities of different traditions can stand the same height, sit at the same low, and enjoy a meal of cultural diversity.

4.3 Awareness of the Need for Socio-Cultural Sensitivity (*Tepa-Slira*)

It is also hoped that the values of multiculturalism will be able to make people more sensitive, more able to feel the need for a set of proper values in life together with those who are different in culture and outlook on life. It means that if we don't like to be hit, we should not hit either; that if we don't like being treated a certain way, so will other people. This is what is known among the Javanese as the principle of *tepa slira* by adhering to the principle of *tepa slira*, everyone will be more careful and have more respect for other people, other groups, or other cultures.

Such socio-cultural sensitivity will also be able to prevent people from being abusive or looking down on other cultures that are different, or which appear more modest. Abusive attitudes can not only infect members of a dominant culture in certain area, but also members of social strata who have an exclusive culture and feel higher or treated higher than other social strata. Multicultural awareness seems would make supporters of a particular culture wiser and more able to appreciate other different cultures, even though the culture looks much simpler.

5 Building Multicultural Awareness

Those multicultural values and the awareness of them cannot be allowed to grow on their own, because it is a new social phenomenon, if they are expected to produce a multicultural society as desired. Several strategies need to be taken to develop social awareness on multicultural values, including socializing them through the following paths:

5.1 Education

Multicultural values that respect cultural differences, accompanied by a desire to learn them, have to be introduced to school students from elementary to high school levels [8]. This should of course use the appropriate methods of teaching and learning appropriate to their level of cognitive development [9][10]. Students can learn various cultural variations in Indonesia and what the benefits of this cultural diversity are for the life of a nation and humanity in general.

Students can also be invited to visit various ancestral cultural relics, such as the Borobudur, Prambanan, Dieng temples, and so on, from which they can get some understandings of the values of the society that had built those magnificent buildings. Students can instill a curiosity that will make them interested in learning about and appreciating the culture of their ancestors.

5.2 Public Spaces

In public spaces, billboards can be installed which remind citizens of the multicultural values that need to be preserved and developed in everyday life. With a variety of sophisticated and interesting presentation techniques, multicultural messages will slowly be embedded in the consciousness of citizens. If cigarette advertisements that can have a negative impact on health
are let to color billboards in public spaces, the presence of multiculturalism advertisements that have a positive impact on people's lives should be felt even stronger.

5.3 Social Media

Multicultural values can also be socialized through social media, as well as advertisements for various products. Social media is one of the most practical means of reaching a wide public. Of course, it is necessary in this case to design various multiculturalism advertisements that are suitable for the targeted community. There are multiculturalism advertisements for millennial generations, there are also advertisements for older generations.

Space and time do not allow me to discuss at length the various strategies above. Other strategies can be added, such as making films and TV series with the theme of multiculturalism, holding seminars on multiculturalism, writing articles in newspapers about multiculturalism, publishing results of research on multiculturalism, holding exhibitions, etc.

6 Closing Remarks

In this paper I propose a provisional opinion -based on daily observations and experiences- that, first, the understanding of pluralism and multiculturalism among Indonesian socio-cultural scientists is still inappropriate. There is still confusion in using the concepts of pluralism and multiculturalism. This confusion seems to have made our analysis and understanding of Indonesian society less precise, less tidy and less systematic. If this is allowed to drag on, it is not impossible that our way of dealing with various problems of cultural pluralism will also be inappropriate, otherwise it will be detrimental at all.

Second, Indonesian society is indeed a plural society, but not in the sense that Furnivall used in the past. It consists of various ethnic groups and cultures, but is not yet multicultural. This can be seen from the low desire among its members to know and understand other cultures, as well as from their low understanding and respect for different cultures. The lowest multicultural aware-ness seems to be at the lowest social strata as well. To overcome this, it is necessary to take steps that can increase multiculturalism awareness in our society.

Third, because multiculturalism is a relatively new set of values for our society, efforts are needed to build these values in society so that: (a) ethnocentrism does not flourish in it; that (b) our society understands and accepts the values of multiculturalism, and that (c) our society has a higher sensitivity regarding cultural differences in everyday life.

References


Virtual-cultural Tourism of *Sesekaran Topeng* in Kampung Budaya Polowijen: New Look and Challenges of Traditional e-Tourism Packaging in the Covid-19 Pandemic

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Abstract. This paper discusses the research results of the relationship between tourism and the pandemic. Its primary focus is analyzing the Polowijen Cultural Village's creative work (Indonesian: *Kampung Budaya Polowijen* or KBP) community in developing local tourism. KBP has been a thematic tourism icon of Malang since 2016, changing the Covid-19 pandemic. This pandemic has apparently bred changes in tourism. The correlation between tourism and pandemic is obviously seen in two flanks of tourism characteristics, i.e., vulnerability to and resilience against disasters or pandemics. The community resiliency in retaining tourism is indicated by how they creatively design e-tourism in a form of *'sesekaran topeng'* virtual cultural tourism. The pandemic does not hinder the community’s optimism about tourism. For instance, the discovery of traditions, the repositioning of the Ragil Kuning Mask, the packaging of the *'sesekaran topeng'* tradition in Kampung Budaya Polowijen (KBP) in Malang City East Java indicate community engagement in the social development of tourism and resilience against the Covid-19 pandemic.

Keywords: Virtual Cultural Tourism, *Sesekaran*, Topeng, e-Tourism

1 Introduction

The beginning of 2020 was when global exposure to the Covid-19 pandemic started. Sugihamretha [1] defined Covid-19 as a global epidemic harming human and social dimensions. After spreading from China, this pandemic spread rapidly to 210 countries, including Indonesia. A series of health protocols and restrictions on mobility access has been carried out to minimize the negative impact on the human and social dimensions. It includes restrictions on mobility access related to tourism activities. The pandemic has affected tourism significantly.

This paper views tourism as a sector directly affected by this global disaster. Global tourism is at the threshold of vulnerability, and it triggers the economic downturn and other aspects of life. The researcher attempts to observe tourism as a vulnerable sector but resilient to disasters or crises simultaneously. When dealing with the Covid-19 pandemic as a global disaster, the researcher considers cultural sustainability and creative steps for tourism development in the *Kampung Budaya Polowijen* or KBP (Polowijen Cultural Village), in Malang City, East Java.

Kampung Budaya Polowijen (henceforth: KBP) is a cultural tourism destination in Malang City and the main destination for domestic and foreign tourists for four years. KBP brought up
the theme of Ken Dedes mythology and Topeng Malangan culture, typical of Malang City. The presentation of Malangan cultural traditions strengthens the cultural tourism narrative developed at KBP. It is implemented by developing tourism relations and community involvement. After developing into a thematic tourism village for four years, KBP has been quite popular. The popularity is supported by data collected (sub-district) for one year: approximately 7,000 domestic and foreign tourists have visited KBP. It is also a destination for cross-cultural comparative studies from the regions. The cultural tourism development model in KBP is a reference for development in other areas. In this context, KBP is an essential agent in cultural sustainability.

The changes in 2020 due to the Covid-19 pandemic required KBP to develop a creative strategy for providing tourism entertainment. Thus, two problem formulations are presented in this paper: (1) the form of cultural tourism presented at the KBP, and (2) the extent of creative efforts in developing KBP tourism during the Covid-19 pandemic. Pandemic affects tourism demands, and Covid-19 has been considered the most challenging time. Several studies in the last five years included the SARS pandemic and its effects on tourism [2][3][4]. These studies are still relevant for mapping tourism disaster mitigation during the current Covid-19 pandemic. Using the general equilibrium model (GTAP), Gopalakrishnan [5] stated that implications of the Covid-19 crisis on the tourism sector could be carried with comprehensive recovery efforts based on government recommendations.

In addition to socio-economic recovery efforts based on government recommendations, creativity rising from the downturn due to the Covid-19 pandemic has emerged in society. Gradually, KBP tourism combines e-tourism with its activities. Although tourism is susceptible to disasters, it is also resilient. Referring to Reivich and Shatte [6], resilience is the ability to cope and adapt when facing serious events or problems in life, including the capacity and ability to respond in crisis/emergencies. Through this framework, this paper intends to answer the problems formulated by using ethnography and nethnography methods.

### 2 Research Methods

As a result of research on the Polowijen Cultural Village (also called KBP) in Malang, this paper employed the ethnographic method to collect and analyze data. The researchers directly collected the data through a digital-ethnography tool, adapting ethnographic research methods to study and interpret digitally-mediated cultures. It included social media ethnography [7] and digital auto-ethnography [8] due to meeting-restrictions during the pandemic. The digital media involved were the KBP website, online mass media, and social media. Moreover, the research informants were development actors, local people (activists of the Polowijen Cultural Village), and people outside the Polowijen Cultural Village.

### 3 Results and Discussion

#### 3.1 KBP Development Context

Based on Malang city's Central Bureau of Statistics (in Indonesia, BPS or Badan Pusat Statistik), 6025 foreign tourists and 2,423,076 domestic tourists visited the city in 2014. In 2018, the number increased: 124,267 foreign tourists and 3,795,229 domestic tourists. As the number
of visitors grows, Malang City has improved the development and presentation of thematic tourism schemes, such as the Kampung Budaya Polowijen or KBP (Polowijen Cultural Village).

KBP is located at Jalan Cakalang RT 03 RW 02 (RT/RW is a typical Indonesian neighborhood association and part of the administrative division, which stands for Rukun Tetangga/Rukun Warga) in Polowijen Village of Blimbing District. The area extends about 2 km². However, only a few parts of RT 03 RW 02 administer the cultural village; fifteen houses in this area (across the river and rice fields) were modified for the thematic scheme. The houses are accessorized with bamboo, masks, and wooden ornaments on their front walls. Above the river, the people built seven gazebos and a pavilion mostly made of wood and bamboo; these places are now the village center of various activities. Thematically, KBP puts forward the historical potential of Ken Dedes' mythology and the Malangan mask culture. The historical narrative claim is based on the archaeological findings of the Windu Ken Dedes well, Joko Lulo's remarks, and the discovery of the tomb of Ki Tjondro Suwono (also known as Mbah Reni), who was the mastermind of Malangan Mask. Based on KBP's historical records, Mbah Reni passed away in 1935 (year of birth unknown).

To develop its tourism, KBP reconstructed and accessorized 15 houses with bamboo ornaments in portraying a cultural house. Historically, one of the Malangan Masks was originated in Polowijen. The village has explored its potentials and revived Malangan Mask art as one of the cultural icons of Malang City by actively organizing Malangan mask dance and mask-crafting. It has also developed Malang batik using the Malangan mask and Ken Dedes motifs. As of today, it has developed traditional music and children's games (in Javanese, it is called dolanan), Javanese and Malangan poems/songs called macapat (a traditional poem/song), and a school with a cultural ambassador program (Indonesian: Sekolah Duta Budaya) come complete with a library.

Through grassroot development, such as thematic and tourist villages, the government attempts to boost community participation in development of KBP. The state takes initiatives to improve economic and social welfare; the community is invited to cooperate for the common good [9][10]. Such a model policy is known as the Bottom-Up policy: the community is given the authority to regulate various policies and desired development. They are deemed to be more capable and familiar with their environment than other parties so that they can design effective and environmentally-adaptive development strategies [11]. The policy can also increase community empowerment to join the development. It is expected that they will have a sense of responsibility for tourism development sustainability [10]. In this case, tourism prioritizing natural, social, community values, valuable experiences, and interactions for tourists and their organizers is categorized as alternative tourism [12].

KBP was inaugurated on April 2nd, 2017, and formally endorsed by the Mayor of Malang. The inauguration is a medium for the community to develop KBP tourism further. Aside from the government's support, the active role of local actors is crucial. Ki Demang is one of the locals exploring the potential and compiling the existing narrative in Polowijen, whose real name is Isa Wahyudi (Ki Demang is a name bestowed for his efforts in developing KBP). He holds regular meetings for Polowijen residents with experts in various fields related to KBP development, such as tourism, history, culture, and the creative economy. This effort expands KBP's access in development because of these relations.
The government holds symposium on the history of Polowijen, Malangan masks, and workshops on batik and other crafts to strengthen KBP's sense of tourism. They prepared thematic substances and tourism attractions and made several infrastructure changes, such as renovating several houses to match the theme. It will take at least two years to improve the village infrastructure to mirror the desired design: unique, antique, beautiful, and attractive. Through various attractions, KBP can experiment with identity and political articulation [13]. Through activities and events, it can also open new social spaces and allow those that once were marginalized by dominant society to express various forms of cultural existence [13].

Currently, KBP has weekly, monthly, and yearly activities. The village's works of art are essential commodities in its commerce. During the KBP development, the Polowijen community gave diverse responses. In its initial development, the administrators held many training sessions to improve the community's abilities and skills, which were welcomed enthusiastically; many residents participated in the training activities. However, some refused subtly; according to an informant, the KBP and its administrators were underestimated because they unearthed Polowijen's history by showing various existing archaeological sites. The problem was that some residents of Polowijen believed that items from these sites are mystical and should have been left undisturbed. Nevertheless, this concern did not bother the KBP activists as they did not do any harm (mystical, taboo, heretic doings) to the items. They did it as a form of their love for culture and an effort to improve community welfare.

When viewed through the development model, KBP is classified as a bottom-up development, meaning that it is built through community initiative and participation in establishing the village as a tourism object and subject. It encourages creative economic growth to increase the surrounding community's welfare and acts as cultural preservation efforts for tourist attractions. Ideally, the development of alternative tourism, such as KBP, will develop better with government support.

The government must be the facilitator for the community, the main actor in tourism development [10]. The Malang city government stated that they support the thematic village
development program because it can alleviate slum settlements. In this case, they contribute to preserving culture by inviting KBP to perform in various events. It brings a positive impact as it can also promote KBP. Additionally, the government makes thematic villages feasible as creative economy co-working spaces for Malang City by installing free wireless networks in each of the village centers.

3.2 KBP Virtual Culture Tourism (e-Tourism) and Covid-19: Creative Efforts during the Pandemic

Since implementing the health protocols to deal with the Covid-19 pandemic in early March 2020, the Indonesian tourism sector has been affected. After five months of inactivity, KBP started to reactivate its tourism activities, but on a limited scale, to prepare for the Grebeg Suro event in August 2020. The event involves a carnival and cleansing ceremony, *sesekaran topeng* (part of the ritual involving traditional dance), and a march to visit Mbah Reni's burial. Even during the Covid-19 pandemic, KBP holds the *Sura* ritual (a tradition held on the first day of the month of the Javanese calendar) online. It is driven by local actors and involves the local community.

Exploring the unique potential of Polowijen Mask from Malang City is laborious. To strengthen its tourism development, KBP has a yearly agenda. Tourism activities have been included in the KBP’s calendar starting from the beginning of the year, including a ritual called Grebeg Suro; this tradition involves *Sesekaran Uger* and Malangan mask *Penitisan* (incarnation). It is a ritual respecting Mbah Reni as the original Polowijen Malangan mask creator.

The Grebeg Suro procession began with an online broadcast via Zoom and YouTube, continued with *sesekaran topeng* on YouTube INSPIRE media TV [14]; as of March 21st 2021, it has been viewed 506 times. In the process, many dancers were involved and assisted by the local community. The tradition, usually presented onsite, was held differently; the number of dancers and participants in the procession was limited with the health protocol of Covid-19. The mask purification procession was led directly by Ki Demang. The Malangan mask dance was
performed with the central figure Ragil Kuning, performed by Nyai Dardak Purwo. Nyai Dardak Purwo is the stage name of Agus Eko Suyanto, acting as a representation of Ragil Kuning (a typical KBP branding icon). Not only showing the Ragil Kuning play, but the event also featured the Ragil Kuning dance in the closing of the procession (after the ritual in Mbah Reni burial). Apparently, Ragil Kuning has occupied a special place in KBP; the Anoman Gandrung marked the start of the sesekaran to Mbah Reni's burial, and the Ragil Kuning dance closed the main event. This order of procession emphasizes that Ragil Kuning is a core icon valuable and meaningful for KBP.

Ragil Kuning is chosen as the Malangan mask icon at KBP to raise other figures besides Pandji Asmoro Bangun or Raden Inu Kertapati and Sekartaji Galuh Candra Kirana. Ragil Kuning, in Pandji’s story, is the younger sister of Pandji Asmoro Bangun. Gunungsari, the husband of Ragil Kuning, is the brother of Sekartaji. Currently, Pandji is still a central figure, resulting in other figures being unpopular. KBP chose Ragil Kuning as an icon because she was considered to have values worthy of emulation. She is believed to represent a woman's purity, nobility, gentleness, and loyalty. Additionally, according to Ki Demang, the only mask with an ornament similar to Mbah Reni's was the Ragil Kuning's.

Ragil Kuning is the main commodity in attracting the wider community. The historical narrative and originality of the Ragil Kuning mask and its stories helped KBP shape its image. However, its historical narrative and originality do not function in a simple framework and do not work independently; they are affected by the actors involved in the village development. Robby Hidayat and Nyai Roro Dadak Purwo greatly influenced the process of making Ragil Kuning an icon of KBP. Robby Hidayat's role as the person who initiated the cultural village affected the making of historical narratives and shows. Robby Hidayat is a lecturer majoring in dance who is also an activist in Malang city’s cultural activation; he teaches in Faculty of Letters, State University of Malang. He wanted the show to be as simple as possible. In an FGD (Focus Group Discussion), he said that the point was to make the show one of the developable attractions. He did not emphasize the sacred values in dancing; instead, he wanted something useful — utilizing existing human resources.

The principle of “simple development” is essential to be balanced with sacred values and spirituality obtained from a spiritual dancer called Nyai Roro Dadak Purwo. It is useful in reaffirming the historical value of Ragil Kuning without reducing the value of KBP attractions. Nyai Roro Dadak Purwo is known as a pawestri (meaning female in Sanskrit) dancer having a long spiritual journey. She inspired the dance to pray, worship, tell how grateful humans to the creator and show devotion to the ancestors. She has danced as Ragil Kuning three times; she has always visited Mbah Reni's burial as a form of service. Her actions depict the Ragil Kuning mask's sacred values and strengthen the foundation of KBP in narrating its distinctive characteristics.

The claim of the Malangan Mask culture and the discovery of the tradition or invented tradition is inseparable from the motivation of maintaining tradition with innovations. According to Hobsbawn [15], invented tradition is an act of re-emergence of old or traditional culture; it is an act of returning the tradition to certain people or groups. In his theory, Hobsbawn explained that:

“Invented tradition' [which] is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behavior by repetition, which automatically implies continuity with the past... [it] is essentially a process of formalization and
ritualization, characterized by reference to the past, if only by imposing repetition” [15].

The innovation is called cultural tourism. The development of tourism and cultural escape in this context is the material in cultural commodification. Culture, tradition, and tourism are linked when people owning the culture harmonize cultural values with tourism so that traditional innovation and traditions based on the past can be formed.

The scheme of reviving culture in the Malangan mask tradition in the Polowijen area is related to modern elements fully represented in the invented tradition. This invented tradition pattern is not only about the traditional form but also its inversion into a modern form; it collided with the emergence process and a gradual creative process through the festival. In this case, the tradition formed is to carry out the typical Polowijen Malangan Mask purification ritual accompanied by a prayer led by Ki Demang. The ritual of purifying the Malangan Mask is a new formation after Polowijen became a cultural village; the ritual was nonexistent before KBP. In addition, there are stages before the mask is ‘purified’ in Mbah Reni's burial, such as the mubeng desa (a parade of going around the entire village) and petilasan (visiting sacred sites), which ends with a prayer.

The Covid-19 pandemic has made KBP managers and the community adjust the sesekaran topeng tradition's implementation as one of the tourism attractions. The procession was carried out involving a limited number of participants and live-broadcasted through KBP's YouTube channel. The ritual begins with 'purifying the mask at Mbah Reni's burial; this media conveys the message to tourists. KBP is a tourist destination trying to survive the Covid-19 pandemic. Through tourism networks and literacy in e-tourism, it responds to the situation's challenges and be resilient to the global pandemic. Community involvement in tourism activities can be seen as a strategy of resilience. According to Reivich and Shatte [6], resilience is the ability to cope and adapt when facing changes, including the capacity and ability to respond to situations.

The encouragement of the tourism industry comes from tourists' demand and support from the government. It attempts to replace people's memory with knowledge; trying to dig up other people's memories is a process called creative recall [16]. New settlers recall the indigenous people's memories differently by being activists of KBP.

4 Conclusion

The exposure and spread of Covid-19 have caused a global catastrophe. The disaster has brought a high economic impact due to restrictions on access and mobilization arrangements. Tourism is also exposed to Covid-19. It has experienced a significant decrease in tourist visits and affected its income. In the current situation, KBP slowly adapts by packing offerings or tourist attractions virtually. The virtualized attraction is the tradition of sesekaran topeng. Although tourism has experienced fragility in the pandemic, it has slowly become resilient and adapted to the new-normal condition by still presenting visual tourism.

References


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