



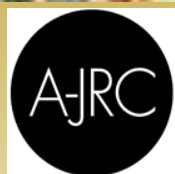
セブラスマル大学共同国際シンポジウム
The Joint International Symposium with Sebelas Maret University

ジャワ文化再発見
Re-finding Javanese Culture

Proceedings

July 25, 2017

Asia-Japan Research Center
Kokushikan University



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TIME SCHEDULE for The Joint International Symposium with Sebelas Maret University

Date Time	July 25, 2017 (TUE) 12:55 ~ 16:10 Symposium theme: "Re-finding Javanese Culture"	
Place	Main Session: Room B202, 2F, Building No.34, Setagaya Campus, Kokushikan University Pararell Session 1: Room A202, 2F, Building No.34, Setagaya Campus, Kokushikan University Pararell Session 2: Room A205, 2F, Building No.34, Setagaya Campus, Kokushikan University	
	Time	Outline
	Symposium Language interpretation: Japanese⇔ Indonesian Moderator : Prof. Yasuyoshi Okada, Director of Institute for Cultural Studies of Ancient Iraq, Kokushikan University	
	12:55~	Opening address by Prof. Hitoshi Hirakawa, Director of Asia-Japan Reasarch Center, Kokushikan University
	13:00~13:05	Speech by Prof. Masami Hiraishi, Dean of Graduate School of Political Science, Kokushikan University
	13:05~13:10	Speech by Asso. Prof. Erika Sunada Ph.D., Vice Director of International Center, Kokushikan University
	Main Session (13:10~15:55) Study Report	
		Diah Kristina, M.A. Ph.D., Sebelas Maret University
		Ahmad Adib, M.Hum Ph.D., Sebelas Maret University
		Dr. Bagus Haryono, M.Si, Sebelas Maret University
		Prof. Siswandari, M.Stat, Sebelas Maret University
		M.Jakfar Idrus, Visiting Researcher and Lecturer, Kokushikan University
		Questions & Answers
	15:55~16:05	Review by Prof. Dr. Widodo Muktiyo, Vice Rector of Sebelas Maret University
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		Prof. Sigit Santosa, M.Pd., Sebelas Maret University
		Prof. MTh. Sri Budiastuti, M.Si., Sebelas Maret University
		Dr. Dewi Retno Sari, Sebelas Maret University
		Prof. Purwanto, M.S., Sebelas Maret University
		Prof. H.S. Minardi, M.P., Sebelas Maret University
		Prof. Suntoro, M.S., Sebelas Maret University
	Pararell Session 2 (13:10~15:55) Study Report	
		Prof. Sahid Teguh Widodo, M.Hum, Ph.D., Sebelas Maret University
		Dr. Mardiyana, M.Si., Sebelas Maret University
		Prof. Widodo Muktiyo, Sebelas Maret University
		Prof. Maridi, M.Pd., Sebelas Maret University
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**THE MEANING OF BUILDINGS IN COMPLEX OF SURAKARTA HADININGRAT PALACE AS A HUMAN
LIFE GUIDANCE**



A Paper for Presentation in Japan

August 2017

By:

Prof. Dr. Sigit Santoso, M.Pd

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SEBELAS MARET UNIVERSITY OF SURAKARTA

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I. INTRODUCTION

Palace of Surakarta Hadiningrat or Kasunanan Palace was built by *Inggang Sinuhun Pakoe Boewono II* when he officially relocated the palace from Kartasura to Sala Village on *Rabu Pahing, 14 Sura/Muharam of JE 1670* (Javanese Year), *wuku landep, Windu Sancaya Mongso X* with *candra sangkala "Kumbuling Pudyo Kapyarsi ing Noto."* Since then, the palace has been known as "Surakarta Hadiningrat."

Candra sangkala is a Javanese series of words that can be translated into serial numbers indicating a year of an event was occurring. According to the *candra rangkala*, the Surakarta palace was established in year 1670. In meantime, the year of the Surakarta palace displacement coincided with 17 February 1745 AD.

Just as Javanese palaces in general, main building of the Surakarta Hadiningrat Palace is arranged like the God Indra's palace building in story of *wayang* and equipped with other buildings in accordance with development of the palace.

Problems

- a. What is order of buildings of Surakarta Hadiningrat Palace?
- b. What is the meaning of buildings for human life guidance?

II. DISCUSSION

A. GLADAG

Gladag is a gate to enter area of the Surakarta Hadiningrat Palace from the north. The gate has typical Javanese architecture with two "*Gupala*" (giant statue) decorate its front side. The *Gladag* gate was first built in era of PB (Pakoe Boewono) III in 1750 AD. The gate was named "*Pagrogodan*" or cages for animals hunted by the King. In ancient times, the King was fond of "*mbebedag*" or hunting in forest. Usually, they got animals from the hunting such as

deer, mouse deer, bull, and other animals. Then, the animals were put in carts located near the gate and the carts were pulled to slaughterhouse. When the carts were pulled, they produced sound "*glodag-gledag*" coming out of the rotating wood wheels, since then the gate at *pagrogolan* has been finally known as "*gapura gladag* (gladag gate)." Javanese word "*gladag*" means "pulled."

At the time of PB X, the gate was renovated and the old shape was replaced by new, stronger and elegant shape of gate as we can see at present and two giant statues have been still put in the front of the gate. Further, the gate was rebuilt in 1860 Javanese year or 1930 AD coinciding with 8 *windu* or 64th birthday of the King.

In its present shape, gate of Gladag consists of several parts, including:

1. Front gate to 2nd line gate is called *Pagrogolan*.
2. Gate of 2nd to 3rd lines are called *Gapura Pamurakan* (Pamurakan Gate) or a place to slaughter animals obtained from hunting.
3. *Bangsas Pamurakan* (Pamurakan Ward) is a house used to distribute meats of the slaughtered animals to rightful persons.

THE MEANING

1. Physical meaning
 - a. Giant is a description of a frightening creature according to humans being.
 - b. *Pagrogolan /Gladag* is a place where animals cannot live as freely as in forest, it means that their life is under other's control.
 - c. *Gapura Pamurakan* means that the animals are usually struggling to get loose when they will be slaughtered. It means uneasily controlled.
 - d. *Bangsas Pamurakan*. The meats are given to the rightful to receive.
2. Inner (moral) meaning
 - a. *Pagrogolan /Gladag* is a symbol of moral guidance for human beings describing that perfect life can be achieved if they are be able to control themselves.
 - b. *Gapura Pamurakan* symbolizes that perfect life will not be achieved easily because humans being have lusts and it will not easy to control the lusts.
 - c. *Bangsas Pamurakan* is a moral guide that our desires should be controlled by habituating ourselves to principle of "*narimo ing pandum*" meaning that we

should sincerely accept what God has given to our lives both good and bad lucks, and to accept what we should receive and be our right.

- d. Giant is a symbol of guidance portraying that righteousness (good inner attitude) can be achieved by getting rid of or control evil/bad lusts.

B. ALUN-ALUN (Square)

Alun-alun or square is a large field and in ancient times, it was a "sand field" so that people walking through it will face obstacles due to thickness of the sand. The air was very cold at night and very hot at day.

Several banyan trees can be found in the square, namely *Ringin Wok* located near *Bangsai Pamurakan*, precisely on the south of east *Gapura Pamurakan*; *Ringin Jengger* is located on the west of the road, precisely in the south of west *Gapura Pamurakan*; *Ringin Gung* is located on the south of the Square or in front of *Pagelaran* paralleling to *Ringin Wok*; *Ringin Binatur* is located on the south of the Square or in front of *Pagelaran* and in paralleling to *Ringin Jengger*; *Ringin Kurung* consists of *Ringin Jayadaru* within an squared iron fence is located on the east side of the road and *Ringin Dewadaru* within a squared iron fence is located on the west side of the road. *Ringin Jayadarti* and *Ringin Dewadaru* are originated from Kartasura Palace. They were planted by Patih Pringgoloyo and Patih Sindurejo along with relocation of the palace from Kartosuro to Surakarta Hadiningrat.

THE MEANING

The square is a picture that the universe is dark but bright, and also bright but dark.

1. *Ringin Wok* means a female.
2. *Ringin Jengger* means a male.
3. *Ringin Gung* means high degrees.
4. *Ringin Binatur* means low degree.

Alun-alun or *the square* is also symbolizing that a human being should attain a real winning or success to reach a perfect life. The true winning is a victory achieved in a fair way and it is really his right. The philosophy is based on a belief that human beings have great power to govern this world, but the ultimate greatest power is the Creator's. Therefore,

unfair treatment to powerless people is not allowed and the power should not be used to oppress weak people and a success should not be achieved with all costs, but it should pay attention to ethics and moral values. A King should be a guardian for his people and to act justly to his people, because the banyan tree is a symbol of eternal blessing and justice.

C. MASJID AGUNG (THE GRAND MOSQUE)

The Grand Mosque is located on southwest of the Square. The mosque building is magnificent with spacious courtyard. The mosque was built at the time of Pakoe Boewono II. In each *Mulud/Rabiulawal* month, a celebration of *Maulud Nabi Muhammad SAW* is held by the palace. The celebration is known as "*Sekaten*" or "*Garebeg Mulud*". At the celebration, *gamelan* (a collection of Javanese music instruments) of Sunan Kalijaga, namely *Ky. Guntursari* and *Ky. Gunturmadui* are displayed and played. At the peak of the celebration, *tumpeng Hajad Dalem "Grebeg Mulud"* (a cone-shaped heap of harvests) is brought out from the palace and carried on shoulders by the palace's soldiers in marching. The celebration is evidence of unification of Islam and Java.

D. PAGELARAN/SASANA SUMEWO

Pagelaran/Sasana Sumewo was renovated by PB X along with *Gapura Gladag*. Before the reconstruction, *Pagelaran* was a large building made of bamboos, both its roof and pillars and its floor was soil covered with sand. The plain building was called "*Tratag Rambat*". After reconstruction the building, as can be seen at present, is an open hall with 48 columns as a reminder that the Pagelaran reconstruction was conducted when the King was 48 years old. The floor is made of tiles, while the pillars are made of large concrete pillars so that it looks solid.

In the middle of *Pagelaran*, a wire walled structure can be found. The structure is called "*Bangsai Pangrawit*" serving as a seat of the king when a meeting is performed in the *Pagelaran*. A planted stone can be found in the Pagelaran. It is called "*Ky. Tridenta*", a former seat of King Hayam Wuruk of Majapahit.

Pagelaran serves as a place for presenting/announcing "*Pranatan lan Angger-angger*" (/law/rule that must be known by the people).

THE MEANING

1. Physical meaning: It is a place to enact rule/law.
2. Inner meaning: It is symbolization of behavior upholding the manners and the moral order.

E. SITI INGGIL BINATA WARATA/SITI BENTAR

Located on the south of the *Pagelaran*, floor of the building was made higher than area around it and bordered by high wall. *Siti Hinggil* was built with a reminder *candra sengkala* "*Siti Inggil Palenggahaning Ratu*" meaning 1701 (Javenese year) or 1774 AD. Entering the area we have to climb steps. *Siti Inggil* means High Land, while the word "*Inggil*" can also be interpreted as maturity.

THE MEANING

Siti Hinggil symbolizes a mature soul. Other buildings in the vicinity are:

1. Cannons

On the north side facing the *Pagelaran*, a line of ancient 8 cannons can be found from west to east. Their names are, from west to east, respectively:

- a. Ky. Gringsing, a gift from Siamese.
- b. Ky. Good, a gift from Gubernur Van der Leen.
- c. Ky. Nangkula, a gift from the VOC.
- d. Ky. Kumbarawa, from Mataram era (1545)
- e. Ky. Kumbarawi, from Mataram era (1545)
- f. Ky. Sadewa, a gift from the VOC.
- g. Ky. Alus, a gift from Guvenur Van der Leen.
- h. Ky. Kadal Buntung /Pumali/Pamecut, from Mataram era.

2. Bangsal Sewayana

It is located in the middle of *Siti Hinggil*. It is an open hall and frequently used for the Palace's ceremonies

3. Bangsal Manguntur Tangkil

This hall is located in the middle of *Bangsal Sewayana*. It is used specifically for seats of the King in the big days such as:

- a. Grebeg Mulud (Memorial of the birthday of Prophet Muhammad SAW).
- b. Grebeg Pasa (Eid al Fitr)

c. Grebeg Besar (Eid al Adha)

4. Bangsal Witana

It is located behind *Bangsal Sewayana*. The hall is used for servants of the Palace who carry ceremonies materials and instruments of the Palace.

5. Bale Manguneng

It is located in the south of *Bangsal Witana*. This hall is a place to store a sacred cannon, *Ny. Setomi*. The cannon is closed for visitor.

6. Bale Bang

The building is located to the west of *Bangsal Sewayana*. It is a place to store gamelan.

7. Bangsal Gandhek Kiwa

This hall is located to the west of *Bangsal Sewayana*. This place is used for a waiting room of gamelan musicians during grand ceremony is held in *Siti Inggil*.

8. Bangsal Sarageni

This hall is located on the south of *Bangsal Gandek Tengen*.

9. Bangsal Angun-angun

This hall is located to the east of *Bangsal Sewayana* in the south. The place is reserved for musicians to play gamelan instruments on *Grebeg* celebration. In normal days, This place is used as guardian post of servants of *Gandhek Tengan* and *Sarageni*.

F. KORI MANGU

After we leave *Siti Inggil* and walk to southward, we will pass a big door called *Kori Mangu*. *Mangu* means hesitation.

THE MEANING

The Kori Mangu symbolized that a mature soul should not hesitate or doubtful to achieve perfection.

G. KORI BRAJANALA

Kori Brajanala is located on opposite side of *Kori Mangu*. *Kori Brajanala* is also a big door with paved road in the middle, so that it can be passed by four-wheeled motor vehicle. The building was constructed at the time of PB III in Ehe 1684 (Javanese year) or 1758 AD.

Other buildings were also made in similar time of the *Kori Brajanala* such as *cepuri* or *Baluwarti* as known at present. *Brajanala* comes from the word *Braja* meaning a sharp weapon, while *nala* means the heart. The name symbolizes a warning that we should have a sharpness of heart and feeling in our attitude.

THE MEANING

When we make a journey through the road to a perfection of life, we should have the perspicacious heart/sense, namely we should not ignore internal/spiritual things. It means that we must get closer and pray to God for realization of perfection of our life we desire.

Other buildings in the vicinity are:

1. Bangsal Brajanala

It is a post for servants of *jaga jajar Brajanala* from group of *keparak kiwa* and *keparak tengen*. The hall is located on the right and outer part of *Kori Brajanala*.

2. Bangsal Wisamarta

The hall is located on the left and right of inner part of *Brajanala*. It is a place for guards of *Wisamarta* from groups of *keparak kiwa* and *keparak tengen*. *Wisamarta* means antidote. The word *wisamarta* means that when should leave (*marta*) bad or harmful intention (*wisa*) when we enter the Palace. The hall is located next to *Bangsal Brajanala*.

3. Place of bell (*Genta*).

The place is used by guard servants of *Miji* and *Pinilih* from the *Keparak* group assigned to hit the bell.

4. Bangsal Pajagen Praja Tanantaka

The halls are located on east side and west side spanning out to the north. They were used by guards of cavalry soldiers. At present, hall of eastside is used for office of the Palace Management Board, while the west one is used for the Palace's Polyclinic.

H. KORI KAMANDUNGAN

Kori Kamandungan is the first building we will meet when we go into Surakarta Hadiningrat Palace. The building was built in era of PB IV on October 10, 1819 and renovated by PB IX in 1814 Javanese year or 1889 AD. *Kamandungan* comes from the word "*Mandu*" meaning an apprentice or a candidate.

THE MEANING

The word "*Kamandungan*" reminds that a person will die at his or her own time. Other buildings in the vicinity are, among the others:

1. Bale Roto

It is located at the front of *Kori Kamandungan*. This place is used specially as a stopping point of "*Titihan Dalem*"(King's vehicle).

2. Bangsal Kamandungan

After we enter *Kori Kamandungan*, we arrived at *Bangsal Kamandungan*. In long time ago, the place was used as a guard servant post of *Mandung* group

3. Entering *Kori Kamandungan* we will see a symbol of the Javanese kingdom called "*Sri Makuta Raja*". Relief of the symbol is located at the top of *Kori Kamandungan*. While entering *Kori Kamandungan* we will see large mirrors installed on the left and right walls. Purpose of the mirror is as follows:

a. Physical meaning

We have to stop for a moment to see if our clothes are appropriate enough to enter into the Palace.

b. Inward meaning

The mirror reminds us that we should always see or contemplate all our behaviors and actions. (Javanese: *Mulat saliro*)

4. Bangsal Marakata

After we enter *Kori Kamandungan* , we will see *Bangsal Marakata* located on the southwest side. *Bangsal Marakata* is a typical Javanese building called "*Limasan*". The building was made at the time of PB III and renovated by PB IV on Monday, 13 Rabiulawal

of Jimawal 1741 (Javanese year) or April 4, 1814 AD. In the past, Bangsal Marakata functioned as:

- a. *Paseban*, a place for servants such as District Regent, Anom, Panewu, Mantri and so forth to meet the King.
 - b. A place of inauguration of *abdi dalem jero* (inside servants)
- Now, the place is used for practices of *karawitan* (playing gamelan instruments) and Javanese dance.

5. Bangsal Marcukunda

This building is located in the southern part, after we enter *Kori Kamandungan*. The pyramidal-shaped hall was also built in era of PB III along with *Bangsal Marakata*. The building was renovated by PB IV. Formerly, *Bangsal Marakata* functioned as:

- a. *Paseban*, a place for Commanders and officers of the Palace to meet the King.
- b. A guard post of soldiers
- c. Inauguration of officers.
- d. A place for ordered administrative penalty.

I. KORI SRI MANGANTI

Kori Sri Manganti building has a door with a roof called "*Semar tinandu*" located in the southern part between *Bangsal Marakata* and *Bangsal Marcukunda*. The Kori connects with inner part of the Palace. On top wall of *Sri Manganti* building we can see a relief of the Javanese kingdom symbol depicting a reminder written in *Candra Sangkala memet* read "*Sanjata Kasalira Rasaning Nalendra*" (1685 Javanese year or 1758 AD). It is the construction year of the Kori by PB III.

Meanwhile, in western part we can also see a relief of *candra sengkala* read "*Sanjata Tepus Rasaning Janma*" meaning 1685 Javanese year or 1758 AD.

In its present condition, *Kori Sri Manganti* is result of renovation at the time of PB IV (1718 Javanese year or 1792 AD).

FUNCTION OF SRI MANGANTI

1. It is a waiting area for those who want to meet the King before being allowed.

2. It is a place for the King in waiting for another King who visits his palace.

Before we enter *Kori Sri Manganti*, we can see a guard post on eastward. It is guard post for *Panewu*, *Mantri* with their staffs from group of *Keparak*. Before we go into *Kori Manganti*, we also see a big mirror as reminder to see if we have correct behavior and mind.

THE MEANING

Sri Manganti symbolizes a female. The name reminds people we that should perform religious worship correctly so that we can be reborn in a more beautiful world (heaven).

J. PANGGUNG SONGGO BUWONO

Panggung Songgo Buwono is a tower so that the building can be seen even from some distance. Shape of *Panggung Songgo Buwono* building is called "*Hasto Wolu*" or octagonal shape with height of ± 30 meters. It divides into four stories. At the very top is called *tutup saji* in which a large bell can be found and, in old times the bell can ring itself without anyone who caused it produced sound.

The place functions as a room of:

1. meditation,
2. put offerings, and
3. meeting with astral or bodiless being.

Panggung Songgo Buwono was built by PB III in 1708 Javanese year with a reminder of *candra sengkala* read "*Nogo Muluk Tinitihan Janmo*" (1782 AD). The *candra sengkala* is depicted with shape of a flying crowning snake rode by an archery man. The shape can be also interpreted in *candra sengkala* expressing "*Keblat Rinaras Tri Buwono*". Apparently, the picture of a human being on a snake has the meaning of "*Jangkaning Jaman*" or event that will happen in future.

The *candra sengkala* read *Keblat Rinaras Tri Buwono* means

Keblat (direction) means number 4

Rinaras or *rasa* (feeling or sense) means number 6

Tri means number 3.

Buwono or universe means number 1.

THE MEANING

Panggun Songgo Buwono symbolize a male, and the male has "*wiji*" (seed) of life. Therefore, in order to achieve a perfection of life we should always "*tumindak utami*" or do good deed physically accompanied with "*budi luhur*" morally or good mental attitude.

K. SASANA SEWAKA

Sasana Sewaka is a large veranda with *joglo pengrawit* shape. The veranda was built at the time of PB III in 1897 AD. Typical colors of the building are "Red - Yellow - Green - Golden" as the colors symbolizing Javanese philosophy "*padang ning ora mblerengi, cumlorot ning ora sulap*" or bright/shining but not glare one. It means that although we have superiority but we must behave altruistically, let the superiority appears by itself, so that we will not be arrogant and pretentious person.

There is a room called "*Malige*" at the front of *Sewaka Sasana*, while surrounding of *Sasana Sewaka* is called *Paningrat*. Function of *Sasana Sewaka* is a place of meditation for the King together with his servants for the sake of his people welfare.

III. CONCLUSION

We must be able to control ourselves in order to achieve a perfect life. It is not easy way because naturally we have a will to be as free as possible. The desire to be free should be controlled. It can be achieved if we have character and attitude called *narimo ing pandum* or to accept sincerely what is our right both good and bad lucks. It means that we should always grateful for everything God gives to our life.

In this world, we always face contradictions, such as male-female, good-bad, high-low, and so forth. It reminds us that we should complete what has been our duty. We should have control to be success in our duty, function and role and that success is a real success or a true victory, not one that has been achieved with all cost. We should act reasonable and not rely deeply on advantages we have such as authority and others, because no matter how great our strengths, it will not match the greatness of the Creator.

In horizontal relationship, we are reminded that we should uphold the manners and the moral order. Every utterance coming from our mouth should indicate a good intention and honesty. Furthermore, we should behave politely.

If we have been implementing all of them, it means that we have a mature soul. Nevertheless, we must still continue our journey with no hesitate along the way. Therefore, we must prepare our minds well to be able to have the sharpness of the heart. It can be achieved by way of inner or sense management (approaching and worshiping The God), because ultimately we will die at our own time, anyway.

In order to reborn in a more beautiful nature (heaven), we must pray and do religious service diligently so that the more beautiful nature we are longing for can be realized. All of them are efforts to achieve perfection of life. However, the perfect life can happen to a human being if The God allows it, because The God is the One who determines everything.

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This study of sales promotion letters (SPLs) of batik production belongs to the area of discourse analysis. Discourse analysis is the study of how language is used within a particular setting (Swales, 1990). Discourse refers to actual practices of talking and writing (Woodilla, 1998). Parker (1992) defines a discourse as an interrelated set of texts, and the practices of their production, dissemination, and reception that brings an object into being. A study on discourse therefore, is an attempt to explore the relationship between discourse and reality. Additionally, Fairclough and Wodak (1997) assert that discourse is not produced without context and can not be understood without taking context into consideration. Likewise, discourses are always connected to other discourses which were produced earlier, as well as those which are produced synchronically and subsequently.

With respect to sales promotion letters, a study was carried out by Bhatia in 1993. According to Bhatia (1993), a sales promotion letter is an unsolicited letter addressed to a selected group of prospective customers either individuals or companies in order to persuade them to buy a product or service. Considering the fact that not all of the prospective buyers are interested to buy the product or service, Bhatia (1993) believes that writers of a sales promotion letter have a challenging task of capturing and sustaining the interest of the potential buyers and eventually convincing them of the benefits of the product or service being promoted.

According to Bhatia (1993:46-49), a sales promotion letter has the following stages (moves).

1. Establishing credentials
2. Introducing the offer
 - (i) Offering the product or service
 - (ii) Essential detailing of the offer
 - (iii) Indicating value of the offer
3. Offering incentives
4. Enclosing documents
5. Soliciting response
6. Using pressure tactics
7. Ending politely.

The study of SPLs of batik production draw on the ethno methodological tradition within the communication framework in an institutionalized socio-cultural context. It means that the texts are situated in the real use of language on business context. Ethnography as method has the notion in which the researcher's primary object is the text, and talk around the texts is collected and analyzed as additional or supplementary data. Such an approach is more common in particular fields of writing research than others, notably in English for Academic Purposes (Chang & Swales, 1999; Harwood, 2006; Hyland, 1999, 2003; Kubota, 1998; Ventola & Mauranen, 1991). In these approaches, the researcher's main concern clearly moves beyond the text, but the text remains the primary object and the analytic lens (Horner, 1999). In this tradition of text-focused approach, the work of Odell, Goswami, and Herrington (1983) has been highly influential.

Culturally, to some business practitioners pressure tactics functions to prompt the already half-inclined customer. This move is realized by offering additional savings or gains if the prospective customer buys a certain product before a specific deadline. The move may look similar to that of *offering incentives*. However, according to Bhatia (1993) the two have a

distinct function and occupy different positions in the rhetoric of sales promotion. He further claims that pressure tactics is to push the already inclined or half inclined customer to make his/her mind immediately.

In terms of its communicative purposes, an SPL of batik has the most important function of persuading prospective customers through eliciting a specific response from its readers. Implicitly, the sales promotion letters used as the corpus in this study have acknowledged a particular need of the potential customers upon a certain kind of batik products, therefore the biggest portion of the letter goes to the requirements in terms of design, delivery, minimal numbers of order, price, payment, and estimated tolerance of color and number of order. It is contradictory to Bhatia's (1993:46) statement that the most important function of the letter is 'to offer an appraisal of the product or service in terms of the perceived interests, needs or inhibitions of the potential customer'. The answer to the discrepancy most probably is due to the fact that in the case of eliciting interest to the batik products, both the future seller and potential buyer have been engaged in an informal contact before the formal sales promotion letter is sent to the prospective customer. Consequently the sales promotion letter functions more as a formality rather than a real brand-new offer of a batik product. Below is the physical appearance of sales promotion letters of batik (Figure 1).

BS/SPL/1

<p>PT. BATIK SEMAR</p> <p>HEAD OFFICE : Jl. L.U. Adi Sucipto 101 Telp. (0271) 722937 – 710976 Fax. (0271)721580 SOLO 57744-JAWA TENGAH – INDONESIA</p> <p>BRANCH OFFICE:BRANCH OFFICE: TOMANG RAYA 54 Telp. (021) 5667568 – 5673514 Fax. (021) 5673210 JAKARTA 11430 INDONESIA</p> <p>Surakarta 20 November 2007</p> <p>No. 083/Penj/Umum/XI/05</p> <p>Kepada:</p> <p>Yth Ibu HOLLY HARYANTO</p> <p>JL. Alexandrite Utara 1No.3</p> <p>Gading Serpong</p> <p>TANGERANG</p> <p>Tlp. 021 54216444</p> <p>Dengan Hormat,</p>	<p>Introducing the offer (Move 1)</p>
<p>Dengan ini kami sampaikan penawaran pembuatan <u>seragam motif batik</u> yang kami produksi</p>	

<p>(We are pleased to offer batik motif uniforms that we produce):</p> <p><u>dengan syarat dan ketentuan sebagai berikut</u> (with the following requirements)</p> <ul style="list-style-type: none"> • Design/motif/gambar dari pemesan (design/motif/picture from the customer) • Design/motif/gambar dari kami yang membuatkan dengan keterangan dan permintaan dari pemesan (design/motif/picture are made by us using the information from the customer) • Pesanan kain minimal 3000 meter dan diperbolehkan dalam 4 komposisi warna (colorway) (Order of fabrics should be at least 3000 meters in 4 color-ways composition) • Harga kain: (price of the fabrics) Primissima Cotton Rp. 26.000,- / meter – lebar kain 105-110 cm Prima Cotton Rp. 21.000,- / meter – lebar kain 100 – 105 cm • Pembuatan design sampai proof print adalah 14 – 20 hari setelah design disetujui (the design making up to the proof print requires 14 – 20 days after the design is agreed by the customer) • Pembuatan kain 7 – 12 hari setelah proof print disetujui (the fabric making needs to have 7 – 12 days after the proof print is agreed by the customer) • Pembayaran (payment): 50 % uang muka pada saat penyerahan design dan rencana pesanan disetujui (50 % down payment when at design submission and when the order plan is agreed. Pelunasan dibayar pada saat barang siap dikirimkan (the rest should be completed when the goods are ready for delivery) • Toleransi jumlah pesanan adalah 5 % (tolerated number of order is 5 %) • Toleransi warna atas proof-print adalah 5 – 10 % / naik turun warna (color tolerance after proof print is 5 – 10 %) • Pengiriman Franco Jakarta (point of 	<p><i>Offering the product (Step 1)</i></p> <p><i>Essential detailing of the offer (Step 2)</i></p>
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<p>delivery is Jakarta)</p> <ul style="list-style-type: none"> • Harga tidak mengikat sebelum ada persetujuan dan uang muka pesanan (fixed price is applied only after the agreement and down payment) 	
<p>Kami menyertakan contoh kain Primiissima dan Prima sesuai dengan nama dan keterangan pada cutting sample, sedangkan bila ada perubahan design yang dikehendaki dapat kami lakukan menurut permintaan pemesan</p> <p>(We enclose Primiissima and Prima fabrics samples with the names and remarks tagged on them, a change of design is done based on order)</p>	Enclosing samples (Move 2)
<p>Demikian penawaran yang kami sampaikan, (That is our offer)</p>	Pre Closing (Move 3*)
<p>semoga dapat menjadikan bahan pertimbangan (We do hope that our offer will be taken into consideration)</p>	Eliciting interest (Move 4)
<p>Bilamana ada penjelasan yang kurang jelas, mohon menghubungi kami kembali (If you have any queries do not hesitate to call us)</p> <p>Kami menantikan kabar baik dari ibu</p> <p>(We are waiting for the good news from you)</p>	Soliciting Response (Move 5)
<p>(yang) sebelumnya kami ucapkan terimakasih atas perhatian yang diberikan (and we are deeply grateful for your attention)</p>	Ending politely (Move 6)
<p>Hormat kami (Your faithfully)</p> <p>Agus Setiawanto</p> <p>Marketing Manager</p>	

Structural Description

Contrary to the seven rhetorical moves model of cognitive structuring in sales promotion letters introduced by Bhatia (1993), the sales promotion letters of batik production have five rhetorical moves ranging from introducing the offer (1) that consists of *offering product* and *essential detailing of the product*, pre closing (2), eliciting interest (3), soliciting response (4), and ending politely (5). Since the sales promotion letters of batik are made in templates, it seems that there is no need to include more text samples for the analysis as the tendency of reduplication of text format is great. From the three corpus that the investigator used, the data seek were saturated already. Each of the rhetorical moves will be discussed below.

Introducing the Offer

The writer of the letter initiates his/her letter by *introducing the offer* namely the move when the writer introduces the products he is promoting leaving another move of establishing credentials suggested by Bhatia (1993). Roughly, *introducing the offer* as the first move seems to be too straight forward. However, it should be understood that in the context of batik promotion normally an initial contact has been made earlier and a strong inclination to buy the products has been shown by the prospective buyer. Again, the sales promotion letter of batik functions more as a formal follow-up to the link previously established. There are two important steps of the move:

- (a) Offering the batik product
- (b) Essential detailing of the product in terms of design, materials, minimal number of order, price, time of processing, payment, delivery, and tolerance of order.

In offering the batik product, the writers tend to use typical formulaic expressions like the followings:

- (1) *Dengan ini kami sampaikan penawaran.....*(BS/SPL/1)

We are pleased to offer.....

- (2) *Dengan ini kami mengajukan penawaran.....*(BS/SPL/2)

- (3) *Dengan ini kami menyampaikan penawaran....* (BS/SPL/3)

In the above expressions used to offer batik products, *dengan ini* is used as a cohesive marker to signal the beginning of an official letter including business letter of batik.

In contrast to the English version of the same move, *introducing the offer*, the Indonesian version of batik sales promotion letters has shown a dominant use of detailed information for the step of *essential detailing of the batik product*. It was made so detailed that it strikes the attention of a reader who reads the business document for the first time. Likewise, the steps under the move of *introducing the offer* do not include *indicating value of the product or service*, an aspect which is widely regarded as essential for persuading and making the potential customers inclined to buy the product. One of the most possible answers to the situation refers to the fact that the practice of batik business was done informally that any written business documents function to back up the initial communication performed by the sales person.

Pre Closing

After relatively detailed information regarding the batik product, the writer goes on to highlight a pre closing, a sign in which the writer provides a clue for closing the letter. However, in terms of position the move does not occupy the closest stage to *ending politely* which is the final move in the sales promotion letter of batik. It seems that the move of *pre closing* is intentionally designed to lead to the next move of *eliciting interest*, the most crucial rhetorical action to push the prospective buyer to take action in favor of the writer/seller. The specific vocabulary that functions as discourse marker used to highlight an end to a letter or a speech in Bahasa Indonesia is *demikian* (that is) followed by a relevant formulaic expression:

Demikian penawaran yang kami sampaikan. (BS/SPL/1,2,3)

That is our offer.

Eliciting Interest

Culturally, the Javanese business context does not allow *pressure tactics*, a strategy employed to push the already inclined or half inclined customer to take an immediate decision, at least formally and explicitly. Rather, they tend to do it informally in a full caution in terms of style and choice of words as to put a pressure openly towards a potential customer in a business situation is considered impolite. Consequently, *eliciting interest* is preferred because it does not create a threat to the prospective buyer and thus the real intention of profit making is disguised for ethical reasons.

Semoga dapat menjadikan bahan pertimbangan (bagi Bapak). (BS/SPL/1,2,3)

We do hope that this offer will be taken into consideration

Soliciting Response

This move has been widely recognized by many experts as one of the main communicative purposes of the sales effort in order to encourage the prospective customers to continue further communication. In the sales promotion letter of batik this particular move is characterized by a willingness to help for more substantial information.

*Bila ada yang kurang jelas dalam penawaran ini **dapat** ditanyakan kepada kami* (BS/SPL/2,3)

For any queries do not hesitate to contact us.

Besides those formulaic expressions, there is also a possibility of using the one below simultaneously with the expression above.

Kami menantikan kabar baik dari ibu (bapak) (BS/SPL/1)

We are waiting for the good news from you.

Ending Politely

Since business can only flourish and be maintained through friendly, courteous, and pleasant relations, ending a sales promotion letter politely is a must. A formal close in business letters is significant in maintaining and strengthening business relations. A typical example of a relational close from a batik sales promotion letter sounds too straight forward and less motivating for a more progressive attempt of initiating future business relations with the prospective customer.

(yang) sebelumnya kami ucapkan terima kasih atas perhatian yang diberikan (BS/SPL/1).

And we are deeply grateful for your attention

Atas perhatian yang diberikan kami ucapkan terima kasih (BS/SPL/2,3).

Thank you for your attention

It would be interesting to look at how the English versions sound when it comes to end a sales promotion letter politely. They have the situational and relational closings in which the former are directly derived from the function of the letter concerned whereas the latter indicate the attitude of the writer towards future business relations, further communications, and the reader. In the context of English, ending politely seems to be more overwhelming as follows:

We sincerely hope that you will give us your kind support and we are looking forward to be of service to your esteemed organization. We trust we will find our rates very competitive and we assure you of our best services and attention at all times.

Thank you and best regards.

Comparatively, there are some discrepancies between the Indonesian batik sales promotion letter and that of the English in terms of number and content of the moves.

Moves of English SPL	Moves of Batik SPL
<ol style="list-style-type: none"> 1. Establishing Credentials 2. Introducing the Offer : <ol style="list-style-type: none"> a. Offering the product/service b. Essential detailing of product/ service c Indicating value of product/ service 3. Offering Incentives 4. Enclosing Documents 5. Soliciting Response 6. Using Pressure Tactics 7. Ending Politely 	<ol style="list-style-type: none"> 1. Introducing the Offer : <ol style="list-style-type: none"> a. Offering the Batik Product b. Essential Detailing of the Batik Product 2. Pre Closing 3. Eliciting Interest 4. Soliciting Response 5. Ending Politely

Figure 2: A Contrast of Moves of the English and Indonesian Batik Sales Promotion Letter.

Substantially, the batik SPL does not show the move of establishing credentials (1), offering incentives (3), using pressure tactics (6), and the step of indicating value of the offer

(Move 2 step 3). The explanation regarding the case refers to the business practice widely done in Solo where the two batik companies are situated. Though they claim of practicing the modern style of business as suggested by their visions and missions in the company profiles, in reality the business management is done conventionally including the making use of the written business documents to support the business expansion and transaction. The preferable way is still the informal approach rather than the formal one using the wide mode of promotions like the ones practiced by modern businesses. Generally, they still strongly believe that the Javanese way of approaching new customers through informal relations is more effective and has a much stronger impact than the formal one no matter how sophisticated the media of promotions used.

Regarding the step of *indicating the value of the product* is again related to the informal approach that the sales person has done either by inviting the prospective customer to visit their show rooms or send some of the batik sample products. Thus, they do not see the need of revealing explicitly the value of the products to the targeted customer explicitly in written.

The move of *offering incentives* does not appear in the batik SPL because this very stage is considered confidential and therefore needs to have special treatment in the form of *person to person basis*. This stage in the initial business transaction has a serious impact to the reputation of the sales person that makes any information regarding offering incentives is always treated cautiously and is not open to outsiders including the investigator, let alone to put it in written like in the English sales promotion letter.

Enclosing sample of products accompanying the SPL of batik is optional, meaning that not all of batik promotion letters see the need of including the move. There is only one employing this *move* in the three corpus used. Most probably because the prospective customers have recognized the quality of the concerned batik products or they have explored the products in the show rooms before an SPL as a follow- up business document for a further promising transaction is formally sent to the prospective buyer by the sales person.

The move of *using pressure tactics* which is considered normal and widely practiced in the western modern business does not exist in the batik sales promotion letter. There is a strong possibility that both the moves of *using pressure tactics* and *offering incentives* are done earlier in the informal talks in the initial process of batik business. Consequently, the writer does not see the need of employing the moves in the sales promotion letter. Besides, there is a strong cultural belief that making profit should be made as smooth as possible that it does not look and sound vulgar because it might go against the basic values of the Javanese culture for being noble and more relational in orientation.

4.2.3.2 Positioning of the Moves in Batik Sales Promotion Letters

Since the batik sales promotion letters are made in templates, in terms of content and structure they are more rigidly constructed and there is a relatively small room for discrepancies among the three corpus used in the study. The degree of flexibility in the number of moves of a batik sales promotion letter seems to be more limited including the number of the moves and their order. To add, the structural interpretation above clearly shows that moves do not necessarily coincide with paragraphs. Take for example, in the data BS/SPL/2 paragraph 12 beginning with *Demikian penawaran yang kami sampaikan* (That is our offer).... We get three moves. The move *Introducing the offer* however, takes eleven paragraphs.

Move 1- *Introducing the offer* appears to be obligatory since that is the fundamental purpose of an SPL of batik. With regard to positioning, *introducing the offer* is generally assigned the initial position, followed by the pre closing. Something which is considered unique in the SPL of batik is the use of detailed, structured, and clear essential detailing of the product (step 2 of move 1) which is probably rarely found in other SPLs. By looking at the move, we can draw a conclusion that the targeted buyer has been half inclined to buy the batik products therefore, the conditions of buying are made fixed, focused, and measurable by the writer.

Move 2: *Pre closing* is not obligatory because it functions more as a rhetorical transition to lead readers to the next move of *eliciting interest* which is the disguised pressure for a more promising future communication.

Move 3: *Eliciting interest* is obligatory as it is the only move where the writer can express his real intention of directing the reader to the purchase decision upon the batik products. Though literally this move does not indicate a pressure towards the prospective customer to buy the batik products, the implied meaning and the real intention of the writer will always be in the direction of a business transaction to be accomplished. This move is the second important move after *introducing the offer* in the sales effort. And it is positioned in the middle right after the *pre closing* and before the *soliciting response* to show how central the role of this move to persuade prospective customer to buy the batik products.

Move 4: *Soliciting response* is obligatory in the batik SPL. This move has been positioned ideally right after the *eliciting interest* in order to bridge any inclination on the part of the potential buyer that arises as a result of being persuaded after reading the move of *eliciting interest*. Thus, eliciting interest and soliciting response are twin *verbal traps* to drag the prospective buyer for a purchase of batik products. *Soliciting response* in fact can pave the way for future business negotiations and mutual gratifying relations.

Move 5: Ending politely marks the close of a batik SPL. Like in all of business letters claimed by Gun (1989), ending politely has 100 % incidence in SPLs. It is obligatory for the readers should be kept in a friendly and pleasant atmosphere for future business relations.

Conclusion

Pressure tactics and offering incentives are generally absent in the SPL of batik for cultural reasons. They did present in the business activities but they are more informally existing. Recognizing this cultural phenomenon will certainly assist the bussiness practitioners to apply the best strategies. In the extreme context, some of the Javanese traders even believe in the saying 'Tuna sathak bathi sanak' that means 'It's okay not to make profit (at present) as long as we can enrich friendship'.

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AN ENVIRONMENTAL PERSPECTIVE OF JAVANESE TRADITIONAL RITUAL "BERSIH DESA"¹

By:
MTh. Sri Budiastuti²

BACKGROUND

The ceremony "*Bersih Desa*" meaning 'clean village' is a hereditary heritage and become a routine of activities that are entrenched among the people, especially for Javanese people. This activity is held once a year as a form of cultural implementation that is part of the community tradition in a certain area (Pemberton, 2004). Explicitly "*Bersih Desa*" known as clean village contains the ritual meaning of giving thanks to God the Almighty over the abundant harvest in hope to increase for the coming year and being safe from catastrophe. In addition to giving thanks, there is also a fundamental meaning of how humans can live orderly, prioritizing savings and utilization so that shortage will never be experienced. This is reflected in the efforts of rice storage in barns and indirectly the community is able to manage the economy well. The purpose of the ritual gives a sign to humans to maintain the function of the resource to be used continuously.

Besides being economically meaningful, the ceremony of "*Bersih Desa*" has dismissed people's understanding that the era of advancement of time and information sophistication will automatically eliminate this ritual. The facts show that precisely with "clean village" raising the spirit to preserve the culture and the arts. This is reflected in art events such as *kethoprak*, *reog*, *jathilan*, shadow puppets, and other artistic activities, as advances in time and information have quickly eroded the cultures of the nation that deserve to be preserved. This tradition also participates in maintaining togetherness and mutual cooperation and erodes the properties of individualism and indirectly evokes the spirit of concern for the environment (Budiastuti and Purnomo, 2015). Thus the ritual tradition of "bersih desa" restores harmonization of relations between natural and human resources so that human consciousness arises to keep nature wisely.

The study of natural phenomena leads people to a naturally occurring cycle of life as a result of the interaction between abiotic factors (physical resources), biotic (biological resources) and culture (artificial resources). Alignment or harmonization between factors

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² Home staff of Agrotechnology Study Program, Agriculture Faculty of Sebelas Maret University

supports natural stability and therefore the function of each factor must be well preserved, so that utilization efforts can run continuously. One of the forms of utilization of physical resources is as a means of cultivation of plants characterized by various activities such as soil cultivation, plantation, maintenance, harvest and post-harvest. The condition of abiotic factors such as soil, water, and climate determine the feasibility of these factors as an ideal medium for plant growth. One effort to maintain the function of physical resources is done by running the ritual of "*Bersih Desa*" which has the main purpose of maintaining the stability of agro-ecosystem (Budiastuti and Purnomo, 2015). Therefore, this paper examines how much the role of Javanese traditional rituals affect the environment, especially with regard to the maintenance of the function of physical resources.

This ceremony reminds people of the harmonization of the relationship between humans and the environment, humans and humans, which must be maintained in order to achieve the sustainability of human welfare and to achieve the condition of village ecosystems capable of acting as a provider of environmental services. Given that these rituals are closely related to natural resources embodied in the form of ritual equipment (rice, vegetables, and fruits, which are none other than biological resources) it must be realized that the environment becomes the provider of the service for that tradition (Fitriani, 2008). Every form of utilization requires the availability of adequate biological resources, and therefore to avoid the exploitation of resources, improvement and maintenance efforts are a shared responsibility. Therefore this article discusses how far "*bersih desa*" has a double meaning as a keeper of Javanese cultural heritage and the environment.

CONTENT

1. Ritual of "*Bersih Desa*" as Cultural Heritage down from Generation to Generation

As a traditional or traditional ceremony, '*bersih desa*' is held regularly once a year in certain months shortly after the rice harvest takes place. History notes that "*Bersih Desa*" is a culture that is nothing but the custom of the community on a certain activity which is believed and entrusted from generation to generation (Kartodirdjo Sartono, 1992). Parents teach children to practice this tradition to harmonize people with the environment. Broadly speaking, this tradition will show the majesty of God who gives pleasure and fortune to man through natural resources, and also remind people to always give thanks and keep the integrity of natural resource functions to be utilized by people between generations (Fitriani, 2008). Gratitude and supplication to the Almighty is the expression of human consciousness about the noble values of humanity and care for nature, so nature avoids excessive damage.

The expression of noble values of humanity embodies the love for the natural resources shown in daily life. Similarly, when this tradition is executed, the human consciousness about the existence of nature as a provider of service and therefore this ritual is regarded as a form of appreciation of nature that nourishes human beings. The tradition of "*Bersih Desa*" shows the close relationship between man and God, man with man, and man with environment which is marked with offerings of rice *ambengan*, *ingkung* (chicken breast), snack of market, plantain, *jenang* and others (Budiono Herusatoto, 1983). Each form of offerings is a symbol with their respective meanings to deliver humans to the appreciation of noble values. It cannot be separated from the notion that human beings are symbols (using symbols) that are abstract (Susetyo, 2007). Rice *ambengan* is a symbol of thanksgiving to God the Almighty, *ingkung* as a symbol of a baby who resigned to God, the market is a symbol of blessing, the plantain is a symbol of hope to gain glory during life, and *jenang* is a symbol of dangerrepellent.

Based on the local community order, the tradition of "*Bersih Desa*" is a series of structured activities in accordance with the permanent events occurring within the community concerned, and of course based on social interaction of cooperation and mutual cooperation (Clifford Geertz, 1983). The habit of working together in rural communities reinforces the smooth implementation of this tradition, given the mutual relationship between the community and the ceremony to be performed with the supporting elements, has been well established (Kuntjaraningrat, 1976 dan 1984). Some of the noble values of humanity that have been understood by the community include: 1). The value of togetherness or social that is the community together work to clean the tomb and make *umbul-umbul* so that togetherness between them remain well established, 2). Religion value is the relationship of man with God can be well established if they run the religion and tradition of clean ceremony Village every year, 3). The security value of the community apart from the disaster and the whole village to feel safe, 4). The economic value is to keep the Clean Community traditions in the community will be easier and can meet the needs of life, and the harvest is expected to increase in the coming year.

One interesting thing about the "*bersih desa*" ritual is the effort to link this ritual to the story or myth of Dewi Sri who is considered the Goddess of the peasants. Dewi Sri is believed to be virtuous, sacred and beautiful looking so that her adoptive father (Batara Guru) is attracted to her. This condition causes Dewi Sri to be killed and thrown to earth to maintain harmony in *khayangan*. Miracles happen, the tomb of Dewi Sri was overgrown with very useful plants including rice and therefore farmers believe that Dewi Sri has a big role in

maintaining their plants (Budiono Herusatoto, 1983). Apart from that, humans realize that the success of growth and crop yield is determined by the cultivation efforts of plants that always pay attention to environmental aspects, such as soil fertility, availability of water and nutrients, climate and local human wisdom. It cannot be denied that the frequent degradation of fertile lands due to improper cultivation practices, and the routine of "*Bersih Desa*" ceremony remind the cultivators to act in harmony with nature and promote human and natural balance (Sri Budiastuti, 2015).

The mythical doctrine is often considered to be contrary to the teachings of religion, but when examined it contains the meaning of maintaining the sustainability of the function of resources (Suwardi, 2006). As an illustration, Dewi Sri is associated with rice snakes and based on local wisdom and awareness of ecology, rice field snakes are natural enemies of rats that indirectly participate in maintaining rice crops. Similarly, the tradition contained in the Java community, if one day there is a snake that enters the house, the occupant's then leave the house until the snake comes out. This tradition assumes that snakes are a good sign and symbolize the upcoming harvest to abound.

"Bersih desa" as a culture of society has a close relationship of mutualism with religion. In this case, religion needs a culture to make it easier for people to understand the teachings of religion (Ishomuddin, 2002 and Abdurahman, 2008). Culture contains noble values that are upheld by the local community that contains none other than religious teachings such as love for others, other living beings and the environment. Thus it is not surprising that the net implementation of the village is still strong with Hindu-Buddhist culture and animism that is acculturated with Islamic values by the *walisongo* (Mariasusai Dhavamony, 1995). The above procedure is clear that the net of the village is not just an ancestral pilgrimage, but there are also socio-cultural values such as the culture of *gotongroyong*, sacrifice, social / economic status of citizens. It is clear that there is a value of transformation of culture and tradition from the elderly to the young.

2. The Philosophical Ceremony of "*Bersih Desa*" and Environment

All forms of human activity contain a certain philosophy that is an expression of attitudes, values and beliefs. This is a field of science that seeks the essence of truth about something. The "*Bersih Desa*" cultural philosophy is the result of contemplation and a deep flow of thought about the culture (Diding Nurdin, 2007). In addition, the notion of philosophy is the approach of thinking about the reality including tradition, religion, and phenomena associated with community behavior (Susetyo, 2007). Of course it will not be

separated from the understanding of the environment as a place for human activities. The ritual of "bersih desa" has been submitted in this paper using natural resources as a means of obtaining agricultural products and the linkage between culture-religion-environment that describes the unity of the system in food realization. Therefore, the environmental meaning that contains physical, biological and cultural resources is considered in depth in this paper.

"*Bersih Desa*" viewed from the side of the environment is the local wisdom of the community expressed as gratitude to God, nature and fellow human beings since abundant harvest has been awarded to it. The harvest results as a manifestation of the efforts of harmonious cultivation of nature and even prioritize harmonious relationships between resources. Hereditary is instilled in love and care for the resources by prioritizing the improvement for the damaged and resource maintenance of utilized ones. Historically, the noble values of life have been firmly entrenched in human beings such as honesty, toughness, care, discipline, responsibility, justice, courage and modesty (Sri Budiastuti, 2015). These values form the human character to live in harmony with nature.

Human characters in rural areas tend to be formed by phlegmatic personality ("*nrimo*") and utilize resources in accordance with the designation, so that from the environment side create harmonious harmony condition. Characters cannot be inherited, characters cannot be bought and characters cannot be exchanged. Character must be built and developed consciously day by day through a process that is not instantaneous. Character is not something innate that cannot be changed like a fingerprint. Someone has a full control over character, meaning one cannot blame others for that bad character because that person is in charge. Developing character is personal responsibility (Sri Budiastuti, 2015).

It is clear that all forms of living creature needs are gained from the environment, and the village community is well aware of it based on the local wisdom it has. People also realize that the environment has the carrying capacity or the ability to support life on it, whether human or other living creatures. Thus, the tradition that developed for generations is also a means for human beings to always remember that the environment provides the sources of human livelihood, the environment that affects the nature, character, and behavior of humans who inhabit it.

Conclusion

The '*Bersih Desa*' tradition reveals two important elements of myth and ritual. The myth itself is a ritual act; something a verbal event takes place in a living community.

Respect for the ancestors that occurred at the ceremony of "*Bersih Desa*" is stated through the rituals that must be done by the community. Thus the ancient ceremonies have begun to change with the development of Javanese-Islamic influence. Ancestors, who once became the focus of respect, now replaced with God the Creator. The '*Bersih Desa*' event was held not only to coincide after the harvest, but simultaneously with the *suran* celebrations, or even in some places, "*Bersih Desa*" ritual is carried out in conjunction with the celebration of Indonesia's independence day. Nevertheless the "Bersih Desa" ceremony really reveals the richness of the expression of faith and beliefs of the Indonesian people.

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JAVANESE BATIK MOTIFS AND ORNAMENTATION AS OBJECTS OF AESTHETICS AND GENERATIVE ART WITH PSEUDO-ALGORITHM

Dewi Retno Sari Saputro¹, Purnami Widyaningsih²

¹dewiretnoss@staff.uns.ac.id, ²purnami_w@staff.uns.ac.id,

Jl. Ir. Sutami 36 A Universitas Sebelas Maret, Solo, Central Java, Indonesia

1. Introduction

Batik is defined as a fabric printed by a special technique of applying wax on fabric and by typical process of making (Great Dictionary of the Indonesian Language, 2016). Indonesian batik as the whole techniques, technologies, and development of motives and related culture has been admitted by UNESCO as masterpieces of the oral and intangible heritage of humanity since October 2, 2009.

Batik has been closely related to Javanese culture in Indonesia, even since Majapahit period under the reign of Raden Wijaya (1294-1309). Several clothing materials, however, have batik patterns of islands outside Java such as Sumatera (particularly Jambi), Kalimantan, and Sulawesi (Situngkir and Dahlan, 2009). The interesting thing from batik is that it is not a simple concept, even from etymological perspective, and it represents unique ornamentation and complex in style and colors, as well as geometric shapes of the display.

Batik making (or so-called *mbatik*) is not as simple as interpretation of a painting. Batik is not always associated with traditional arts. It takes the forms of hand-drawn batik, and block-printed batik; both are processed by hand. In its development, by using mathematical computation, batik motifs can be created through computer programs in relatively short period of time with pseudo-algorithm.

The 21st century decades mark the rapid development of computer technologies. The creation of artworks, either fine art or vocal art, starts to involve the use of such technologies to expand scope and the unlimitation of humans' imagination and creativity. One of aspects includes the understanding of generative art. Modern generative visual art begins with the formulation of repeated (iterative) rules of visualization, and visualization of simple patterns to obtain complex one. Patterns in art depend on repetition of similar patterns and forms on media—a creation of an artwork in the history of modern fine pioneered art by a Dutch artist, [G. Escher](#) (1898-1972). Clearly, repeating (iterative) patterns can generate fractal forms as

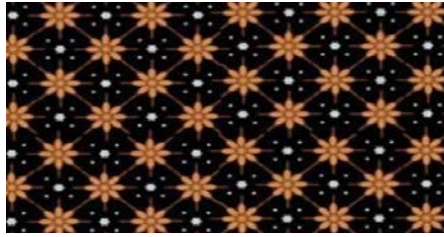
simple repeating patterns in arithmetic series can produce chaotic patterns (Hariadi et al., 2007).

The use of fractals in batik is not accidental, but several studies have proved that fractal elements exist in batik (Hariadi et al., 2013). The characteristics of fractals in batik are measured using fractal dimension including box-counting method and Fourier transform (Heurteaux and Jaffard, 2007). Fractal batik is batik of which design (patterns and a variety of decorative motifs) is created with the uses of mathematics formulas and computer technologies (Kompas, 2017). The article discusses Javanese batik motifs and ornamentation as objects of aesthetics and generative art with pseudo-algorithm.

2. Batik and Its Motifs

The aesthetics of drawing daily seen objects is the basic asset for the design of batik motifs. Batik making process is represented by the term ‘mbatik’, which is etimologically derived from Javanese phrase ‘amba titik’, which means ‘drop writing (drawing)’. The suffix ‘tik’ can mean ‘small drop’. Therefore, ‘mbatik’ is defined as the repetitive process of using a *canthing* to draw on a fabric in such a way that it forms lines and finally gives patterns, allowing us to appreciate as a whole. In short, we may consider that ‘mbatik’ is representation of drawing, painting, or writing, giving aesthetic values, unlike mathematics. Such process generates what is called patterns of generative batik (Sintungkir and Dahlan, 1999b).

Batik motifs in Indonesia nowadays are numerous and vary. Even, the number of batik motifs which spread across Indonesia has not yet been able to be identified due to various types of batik motifs across regions in Indonesia. Indonesia is an archipelago with different cultures, leading to the presence of various batik motifs. The motifs are classified into geometric and nongeometric motifs. Geometric motifs include repeated patterns of batik or similar patterns. They have geometrical arrangement of ornaments. Some geometric motifs known in Javanese batik art include: (a) those forming diagonal lines, such as various motifs of *parang*, (b) those forming whole series of geometric patterns, such as motifs of *ceplok*, (c) those forming borders (motifs of *pinggiran*), and (d) those forming two rows of triangle (*tumpal*) or bouquet designs, such as *batik buketan*. Figure 1 shows examples of Solo and Yogyakarta geometric motifs: *truntum*, *bokor kencono*, *kawung*, and *sidoluhur*. Meanwhile, nongeometric motifs cover irregular arrangement of motifs in term of geometry. Such motifs include such ornaments of plants as *meru* (mountain), *pohon hayat* (tree of life), and of animals as *garuda* (mythical golden eagle), snake (dragon); all of which are drawn in irregular arrangement, as shown by Figure 2.



(a)



(b)



(c)



(d)

Figure 1. Geometric motifs of batik (a) *truntum*, (b) *bokor kencono* (c) *truntum*, (d) *sidoluhur*

Source : <http://batikdan.blogspot.co.id/2011/08/motif-batik.html>



(a)



(b)

Figure 2. Nongeometric motifs of batik (a) forest animals, and (b) birds, butterflies, and plants

Source : <http://parasakti7970.blogspot.co.id/2012/06/ragam-hias-non-geometris.html>

Patterns of modern batik and batik from outside of Java are more varied and free. The arrangement of motifs is often done either symmetrically or asymmetrically, or by combining several patterns of traditional batik.

3. Batik Ornamentation

The word 'ornament' is derived from Latin language 'ornare', which means 'decorating'. Gustami (1980) defines it as a component of art products added or intentionally created for decorating purposes. Ornamentation refers to the process of decorating. Doellah (1997) mentions three stages of batik ornamentation:

- a. *Klowongan*. It is the process of drawing and forming basic elements of batik designs in general.

- b. *Isen-isen*. It is the process of filling parts of ornaments of the determined patterns. Several patterns used traditionally comprise motifs of *cecek*, *sawut*, *cecek sawut*, *sisik melik*, etc.
- c. *Ornamentasi Harmoni (harmonization)*. It is the addition of backgrounds for a whole design to give harmonious combination. The patterns used include *ukel*, *galar*, *gringsing*, or such modifications of *isen* as *sekar sedhah*, *rembyang*, *sekar pacar*, etc.

4. Fractals: Batik Geometry

Batik involves a process derived from cognitive system, and depiction of nature and surrounding environment. It is created through mapping of objects beyond batik makers and cognitive articulation and psychomotor aspect conveyed in batik works. Although it is impossible to see batik regardless its context and making, motifs and ornaments of batik indeed have level of complexity with interesting geometric shapes (Wells, 1991; Weisstein, 1999; Wolfram, 2003). The inherited geometry involves Aristotelian perspective which regards geometric dimensions as original numbers. Obviously, a line has dimension 1, a plane dimension 2, a cube dimension 3, etc (Situngkir and Dahlan, 1998). It is, however, not that simple. In a journey through history of modern science, classical geometry serves as a basis to see the world.

A fractal is a rough geometric shape at all scales which can be split into parts in radical ways. Several fractals can be broken down into self-similar fractals. Fractals can have potentially unlimited detail and self-similar structures at different scales. In many cases, a fractal can be created by repeating a pattern, particularly through recursive and iterative processes.

The history of science indicates that fractals are considered to be better and more appropriate in seeing the world due to their nature which realizes imperfection of model of universe. One of evidences is the presence of knowledge on noninteger dimensions, called fractal dimensions. Mandelbrot (1982) proposed that certain natural structures can be interpreted lying in the range between traditional integer dimensions. Cauliflowers, crumpled paper balls, ashes, and coastlines are examples of natural objects having fractal dimensions. Coastlines, for example, are neither lines (dimension 1), nor flat surfaces (dimension 2) since smaller segments of coastlines (order of meters) in an aerial photo have geometric self-similarity as long coastlines (order of kilometers). This phenomenon can also be found in batik designs. When turned around, batik tends to have similar geometric patterns termed fractals. Fractals have initiated a change and presented scientific creativity and progressivity in several fields in the form of interdisciplinary. Figure 3 denotes patterns of Javanese fractals resulted from Figure 1.

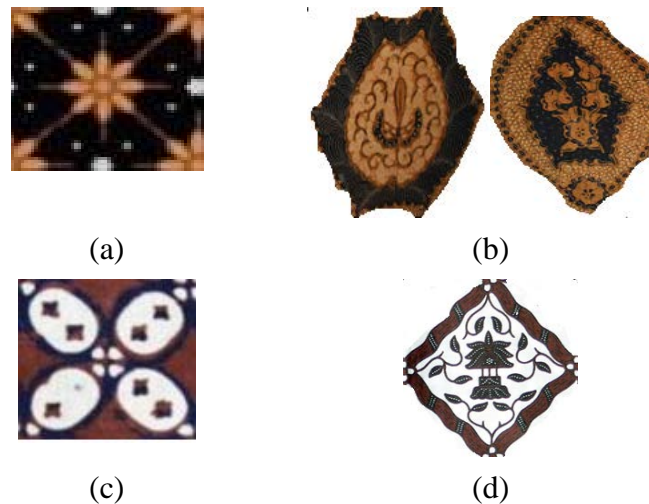


Figure 3. Fractal patterns of motifs of (a) *truntum*, (b) *bokor kencono*, (c) *kawung* and (d) *sido luhur*

5. *Mbatik (Batik making): from ngisen (filling) and iterative computation to generative art*

The development in modern science and technology has brought us to generation in which simulation for imitating process (natural, physical and biological processes, price movement and social interaction) can be done computationally. From several scientific approaches, it is realized that natural and social phenomena which look complicated, random and chaotic, principally are originated from simple things. Arithmetically, mathematic patterns and chaotic and indeterministic dynamics can be indicated in simple and deterministic manners (Malkevitch, 2003).

How are the complicated forms and patterns in the nature which look random and complex visually? Computational technology, as what can be implemented to observe simple arithmetic pattern which results in chaos can also be applied to see simple geometric pattern resulting fractal (Barnsley, 1988). Clam pigmentation, tendril patterns of clam shell, complicated snow flower shape, cancer growth, and even some patterns of stock exchange index movement in economy show fractal pattern. By computationally imitating various computational systems, complex patterns in the universe and social environment can be identified. This sort of analysis is also known as analytical form based on generative science. Various aesthetic objects which create this are called computational/ generative objects. In computational and fractal geometric study, like cellular automation, Julia and Mandelbrot (Mandelbrot, 1982) sets, L-system, Peano curve, etc are in general used as the bases of fractal development (Freeman, et.al., 1988).

When batik's fractal patterns can be presented, batik is potentially seen in generative form and pseudo-algorithm is recognized to produce batik as what have been explained

previously on ornamentation process: *klowongan-isen*-harmonization. According to BFI (2017), there are at least three types of fractal patterns which computationally can change into generative fractal batik motifs which can be explained as the followings:

- a. **Fractal as a batik.** Some types of fractals which are customized in such a way that they take certain patterns can be designed to inspire batik design construction. Customization can be made based on iterative rules, modification of the design of color, and so on.
- b. **Batik fractal Hybrid.** Fractal patterns can serve as core model patterns of ornamentation and decorating basis along with original *isen* of the basic motif of batik, and so on. This can be brought into reality by using traditional batik motif computationally as result of adaptation of nonbatik fractal. Modus of this design aesthetically combines fractal patterns produced computationally and the outputs resulted from widely-known batik cultural tradition.
- c. **Fractal innovation batik.** This is a form of implementation of figures with certain and/or random patterns using the shapes of iterative selection or filling algorithm from original batik ornamentation as and *isen* (filling) of basic motif of batik ornamentation which has been recognized traditionally. This can be made by extracting basic motif of batik ornamentation which later is reiterated using recognized batik pseudo-algorithm.

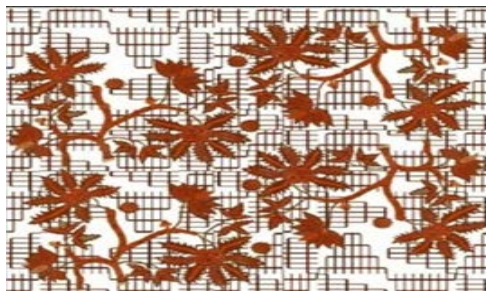
Those three patterns are resulted from generative implementation of understanding on how batik has fractal characteristics and support the expansion of appreciation on non-woven textile culture in Indonesia.

Algorithmic and mathematic modeling in fractal batik has provided opportunities of computational technology acquisition as a means to help support creativity and innovation of traditional batik. Pseudo-algorithm pattern on batik design and pattern of iterated function system (IFS) provide opportunities to raise new patterns and motifs which can enrich the horizon of batik innovation. All computational patterns growth to find fractal character in batik can turn into the sources of creativity to create new motifs. Fractal geometric understanding manifested an interaction between mathematics and arts some years ago that is called generative art (Situngkir & Dahlan, 2009b).

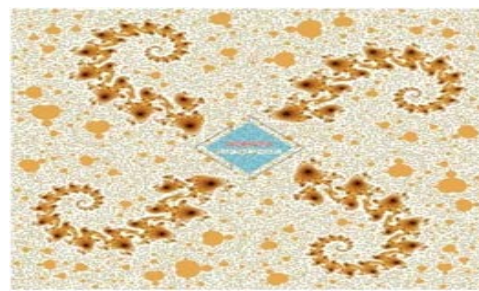
Numerous new designs can be brought into reality through generative fractal batik. Acquisition of computational fractal batik can be made to redesign basic motifs originated from the batik basic motifs taken from original traditional design or various regenerative imitations of basic motifs from iterated function systems, or even fractal patterns which basically are not the basic motifs of batik but have the same structures with the batik patterns that we have already known. By identifying basic mathematic equation which creates motif, for example, through small-scale modification of function parameter, various new motifs can be presented computationally to enrich batik types.

When designing fractal batik, the first thing to do is measuring batik DNA (measuring motif regularity and the characteristics of batik by using means of fractal dimension). The result of measurement is later called batik DNA. The motif is transformed into fractal mathematic formula using L-System language ([BFI], 2017; Hariadi et al. (2013)). The formula is then modified by changing its parameter to produce more complex and complicated formula. Afterwards, the formula is processed using JBatik program, an application which is created on the basis of open source software (Hariadi et al. (2007), Hariadi et al. (2013)). This formula will produce batik motif that is different from the original one. Fractal is derived from Latin word ‘fractus’ which means ‘fraction’. On material, fractal is characterized with self-similarity (Aouidi, J. & Slimane, 2002). The object of fractal is composed by smaller components with the same and repeated shapes. Scale invariance or self-similarity means observing batik with various scales, but the geometric and dimensional shapes are the same as the basic element of the fractals.

Fractal batik existing in Indonesia is the result of study carried out by research group of design from Institut Teknologi Bandung (ITB), Pixel People Project (Muhammad Lukman, Nancy Margried Panjaitan, and Yun Hariadi). This study reveals that batik is fractal. Fourier transformation test demonstrates that batik motif dimension is fractal character-based fraction. On batik motifs with Solo and Jogjakarta styles, the dimension stays at 1.5. Meanwhile, the dimension of motifs with Cirebon and Pekalongan styles is more varied, closer to integers of 1, 2, or 3.



(a)



(b)

Figure 3. Fractal batik produced computationally with (a) *klowong* that is batik variation from Cirebon coastal area and *isen* from algorithmic variation and (b) zooming (magnification) of phoenix fractal pattern (from Julia set) and later the harmonization of *isen* using Mandelbrot sets.

Source: <http://netsains.com/2009/10/proses-pembuatan-batik-fractal-vs-batik-tradisional/>

Conclusion

Fractal batik pattern reveals that alternative perspective existing in unique Indonesian societies and civilization is relative towards general modern perspective. This uniqueness is important since fractal is an understanding on geometry and system complexity.

Pseudo-algorithm in batik is ornamentation process: *klowongan-isen*-harmonization coming from the smallest fraction of batik motifs (fractal), having self-similarity and being done through iterative computation. Batik as a patterned aesthetic object has its pseudo-algorithmic description rules which can be treated as generative art form.

Batik which can be developed as fractal batik is that with geometric motifs. Fractal batik is scale invariant, meaning that it is observed with various scales, but its geometrical and dimensional shapes are the same as the seed of fractals.

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Meaning and expectation of wooing ceremony from Sultan Palace Culture of Yogyakarta Indonesia

Purwanto & S. Minardi

Background

The engagement ceremony reflects the requesting effort of the parent's representative of a tramp to marry a woman. In the Javanese custom, especially in Yogyakarta, the ceremony begins with the preparation of a man's parent by gathering his immediate family to request his blessing that he will ask for the woman of his young man's choice. The purpose of the engagement is to (1) ask the parent of the woman to have their willing to be married as a man's wife, (2) to seek approval from the parents and the woman family to permit the wife of the man's family to whom she proposes. Usually the engagement is a symbolic event, because in fact the agreement has been obtained by the man informally before the ceremony is held. Once the engagement is officially accepted by the women, generally on the same day the negotiations are held to get agreement on the time, place, and plans of the prewedding ceremony up to the reception and post wedding.

Content

The purpose is an early procession in which the man proposes to a woman. "Will you marry me? If the woman accepts the propose, then both families will be introduced. The man will come to the house of the party for introductions between families. The talk in this process is a request for permission to marry the woman. Then the determination of when to engage and marriage.

In Javanese customs, the full range of appliance rituals includes:

1. Seeing each other, in Javanese called *nontoni* is the first step in a marriage ceremonial series, which is an entourage accompanied by his parents visit the woman's house to see and then decide whether to continue to propose for the woman or not.
2. Giving purchase, in Javanese called *asok tukon* means giving some materials for the wedding ceremony preparations. Culturally, the purchase means the giving of the groom's family a certain amount of money, equipment and means for the execution of a marriage ceremony, in lieu of the services of the bride's parents who have educated and raised the bride. Purchases (goods given by the parties to be married of the bride as a sign of approval of the appliance), in Javanese called *peningset*, nor application, and also not a handover, which often lay people messed up. *Tukon* in Javanese does not mean buying and selling in marriage. Money as supplies of *tukon* is as a substitute for parental services in educating and nurturing the girl or woman to be married to

him. At the time of marriage, the girl's parents will release and hand over the responsibility to the groom. Transfer of responsibility is what then led to the custom of *asok tukon* in Javanese culture. The number of *tukon* is not determined, although the general view assumes that the value of the *tukon* is the pride of the woman. The greater the value a *tukon* gives the man, the more proud and respectable the woman. Similarly, the men are more proud when able to provide *tukon* in large numbers and the value is increasingly valuable. The ceremony of giving *asok tukon* only invites the most respected of the closest relatives, so someone invited to this ceremony feels more respected by the bride/groom's family, than just being invited to a wedding ceremony. This is because the *asok tukon* ceremony is a special event of the family that will marry his sons and daughters, but this will be more valuable when attended by a respected public figure.

3. *Peningset*. *Peningset* in Javanese means strong straps. Therefore, *peningset* is a symbol of the man's parent to bind women who in close quarters will be made in law. The purpose of *peningset* is that soon to be husbands and wives do not turn to other people at once announced to the public that each of the two are already bound in the agreement to marry. In this ceremony, both future husband and wife are given the opportunity to adapt and equate perceptions and explore each other's personality and character with the expectation of mutual adjusting and mutual understanding. Both have been tied in one promise to get married. *Peningset* also means a statement of sincerity to the whole family and neighbors that the groom's family will seriously take the son-in-law of his son's choice. *Peningset* implementation is more formal than *asok tukon*. The family who came to this ceremony more than when the engagement ceremony. *Peningset* devices include: (1) banana. Bananas are selected from the large, clean, ripe, and even-numbered plantains. Banana contains the meaning of hope for the bride to live happy and consisting of a pair of plantains, which symbolizes that the bride's life can be happy like a king and queen and also give happiness to the parents and families of the bride and groom. A pair of bananas, or a pair of ripe ones that symbolize the conversation of both future husband and wife, has matured in his decision to marry. (2) *Sirih Ayu* (leaf of *piper betle*), means the union of both, although born as men and women but has been united by God in a union of body and soul, like betel leaf of different top and bottom surface, but when felt the same taste. (3) *lawe* yarn, used to tie banana depicting the bonding of a girl with a rope or a marriage to the marriage contract in a sacred union of relationship. (4) a set of

clothing, jewelry, and makeup. A set of clothing includes clothes, *kebaya* (Javanese blouse), shoes, sandals, *stagen* (long cloth to tie as functions as a belt), cuttings, and decorative tools. Stuffs means of self-decoration and dress. This means symbolizes that the groom is ready to provide for the inner and outer needs of food and clothing. Jewelry symbolizes life that always exudes the beauty of personality so that it becomes a role model for others. (5) *sindur*, in Sanskrit, means *sindura*, or red. *Sindur* is a kind of white striped cloth or shawl. The red and white colors symbolize semen of woman and man. It contains the hope of bringing together women and men who will bear the sons grace as a baby. (6) *truntum* fabric. *Truntum* means to grow. *Truntum* fabrics are *batik* cloths with small flowers such as stars with dark base color (black with white flower). *Truntum* fabrics symbolize the hope for the continuous love and marriage that continue to grow sprout for the sake of continuing family life. There is also the meaning of guiding each other to guide and love each other, or also to reduce goodness for generations. This *truntum* cloth motif also symbolizes the human life that will experience joy or darkness and light. (7) jewelry. Staple jewelry is a ring of silver or gold, depending on the ability of the family. If able, the groom also provides bracelets, necklaces, etc. The ring to be used is a plain canal, which symbolizes an endless love that is based on sincere love. (8) *jadah* and *jenang*. This food is made of large sticky rice. While still in the form of rice, separated per seed, but after becoming *jadah* or *jenang* into a melting, tightly binding unity. *Jadah* and *jenang* symbolize the union of men and women who are as sticky as the *jadah* and *jenang*. (9) Fruits. Consists of oranges, apples, longan, and rose apple. These fruits symbolize serenity, coolness and freshness like fruits so that each other gives a refresher in building a household. (10) *golong* rice. *Golong* rice is a white rice that is rounded as big as a tennis ball that implies that both bride and her family have been determined to join in one family. (11) *urip-urip*. It is an adult male cock symbolizing a man who is ready to take family life. (12) money, is a donation of a male family future who is often called *buwuh*, meaning to add spending money for marriage party, in addition to the wedding ceremony. (13) *pamesing*, also called *pepesing*, is a gift of souvenirs as a sign of respect as a groom to a grandmother or grandfather of a bride, usually a cloth or clothing. *Pamesing* means as a sign of respect for grandchildren to grandparents, and as a sign of love to the forerunner of ancestry and the sign of rejection of reinforcements as a sign of the safety and happiness of the bride and groom. *Pepesing* is awarded upon the agreement of the groom's family and the bride-to-be.

The sequence of events on the application process as follows:

1. The application procession begins from the arrival of the party of the male family to the house of the woman. This procession begins with the arrival of a whole male family to the house of the woman. The men's family came with a handbag for the complementary on the wedding day and to be given to the women's family.
2. Both families each sit in opposite positions. The men's family sits in opposite positions with the women's families where the bride and groom each sit on the front row, flanked by both parents.
3. The next event is the delivery of the intention of arrival of the representative of the male family. The explanation of the intent and purpose of the arrival of the male family group is usually carried out by the representative of the family who has been appointed. As a formality, the male family also asks the bride's willingness to accept or reject the application.
4. Acceptance of application is marked by a welcome from the female family.
If a prospective bride accepts, then from the female family will give a speech of acceptance as a sign that the family welcomes the engagement plan from the men. This greeting was also done by a family representative who had been appointed previously.
5. The next event is a symbolic delivery of delivery brought from the man. The event continued with the symbolic delivery of delivery brought from the man to the woman. This process is done from the mother of the man to the mother of the woman. After that, as a sign of how much love the family of women to the groom's future, then submitted also delivery of the counter that can be a set of men's clothing or other types in accordance with previous agreements.
6. Wearing rings. Done by future mother-in-law respectively or future bride. The man's mother will pair the ring to the woman and vice versa, from the woman's mother to the man.
7. Introductory event of each family. Next is an introductory event for the two families who will be united on the wedding day. This event is an ice breaking after a little formal on the previous series of events. Can be used also to establish relationships between two families. The man is the first to start introducing themselves and then continued by the female family.
8. Procession closed with prayer. Suggesting prayer is the closing of the application event with the aim that all goes well until the wedding day. This time is sometimes very

emotionally draining, especially for the bride who will soon leave the house to follow her future husband.

9. Photos. It seems not usual if not yet take photographs. Make sure all family members are included in the documentation of the ceremony. It's a shame that this sacred event is not well documented.
10. Celebrate the procession of engagement, consist of a part that should not be missed

Conclusion

Asking for a marriage, in ancient times between men and women who will get married sometimes still do not know each other, so it is parents who find a mate by asking someone if the daughter has or has not had a husband. From here it can be cast a good day to receive a purpose with mutual consent. On the appointed day comes the messenger of the groom's parents by bringing gifts, in the form of food and other material that are part of the needs of the bride and groom until the wedding ceremony is held. After the purpose is accepted then both parties negotiate a good day to carry out the engagement ceremony (*peningset* ceremony), up to the wedding day.

Peningset equipment consists of *batik* cloth, Javanese cloth (*kebaya*), jewelry, *tukon* (reward) and food containing: *foods*, *jewelry*, money, cloths, and a pair of chickens. To welcome this arrival is accompanied by Javanese music (*gending* Nala Ganjur). The purpose concludes with the determination of the good day of marriage collectively between the two parties after the *peningset* ceremony.

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PRANOTO MONGSO AS AGRICULTURAL CALENDAR, A JAVANESE CULTURAL LEGACY IN THE MIDDLE OF GLOBAL CLIMATE CHANGE

By: Prof. Dr. Ir. Suntoro Wongso Atmojo, MS.

Professor of Soil and Environmental Sciences, the Faculty of Agriculture.

Universitas Sebelas Maret, Surakarta.

ABSTRACT

Pranoto mongso (from Javanese, *pranåtåmångså*, literally “the conditions of seasons”) is a type of agricultural calendar particularly for the purpose of farming and fishing. It is a local wisdom created by the famous poet R. Ng. Ronggowarsito to introduce time and has been practiced by the people in Java Island for thousands of years. This knowledge is presumably inherited from generation to generation, from the period of Medang or Mataram Kingdom (Hinduism) in the 9th century to the period of Mataram Sultanate in the 17th century as a reference in the fields of agriculture, economy, administration, and defense (military). *Pranoto mongso* has been officially used by Sri Susuhunan Pakoeboewono VII, the King of Surakarta, since June 22, 1856. It is based on solar rotation, which is similar to the Gregorian calendar. The application of *pranoto mongso* in the middle of climate change remains relevant as a general guideline for anticipation. For instance, *Mangsa Rendeng* (December-February) is the months of storms, rains, floods, and landslides, while *Kawolu* (February-March) informs farmers to be prepared for plant diseases and plagues that affect humans and animals. *Pranoto mongso* is still limited to once-a-year rice farming. In order to anticipate climate change, *pranoto mongso*, as a global seasonal approach, has to be corrected using the updates and applications of climate prediction as well as the development of site-specific (or regional), dynamic cropping pattern and calendar. Water-efficient crop varieties and cultivation patterns are highly applicable for dealing with climate change. *Pranoto Mongso* is preserved by the Javanese people, especially in Central Java Province, as global season guidelines.

Keywords: javanese, culture, agriculture, climate

PRANOTO MONGSO, A JAVANESE CULTURAL HERITAGE

Pranoto mongso (from Javanese, *pranātāmāṅsā*, literally “the conditions of seasons”) is a type of agricultural calendar particularly for the purpose of farming and fishing. It is a Javanese calendar developed from the life experience of the people for years. Therefore, it can be useful for human beings and for any purposes. According to Wiriadiwangsa (2005), our ancestors had known and memorized the patterns of seasons, climates, and other natural phenomena for thousands of years before they were able to create an “annual calendar”. This calendar is not based on the Shamsi Calendar (Anno Domini) nor *Qomariyah* (Hijri/Islamic) Calendar, but on natural phenomena such as rainy seasons, droughts (dry seasons), flowering seasons, the location of stars in the universe, the influence of full moon on seawater tides, etc.

Pranoto mongso was initially a local wisdom created by the well-known poet R. Ng. Ronggowarsito to introduce time and has been practiced by the people in Java Island for thousands of years. It is based on solar rotation, which is similar to the Gregorian calendar. The year of 1582 is the first year in the Gregorian calendar. The most important things of the calendar are that the length of the year is 365 days and 6 hours, the sun is right above the equator on March 21, and the leap years only occur in years that are divisible by 400 not in every fourth year (Patsuwiryo, 2015). Due to the relations between *Pranoto mongso* and the Gregorian calendar, similarities are found between the two, i.e. the former consists of 12 months and each month is between 23-43 days. *Pranoto mongso* has been officially used by Sri Susuhunan Pakoeboewono VII, the King of Surakarta, since June 22, 1856. This particularly date starts the first day, the first *mangsa* (season), and the first year of *pranoto mongso*. Daldjoeni (1984) explained that it has existed since the age of old agricultural kingdoms in Central Java, such as Old-Mataram, Pajang, and Islamic Mataram. The people in Java Island, particularly those who reside in Mt. Merapi, Merbabu, and Lawu, have known the principles of *pranoto mongso* far before the introduction of Indian influence. The population of areas with climate Am (Koeppen climate classification) applies dating that is based on solar rotation and constellation. This reference is part of their harmonious lives in which they follow the changes in natural rhythms within one year. The determination of *pranoto mongso* is actually unknown because it has been mentioned in Centini, which was developed in 1820-1833 during the governance of Paku Buwono V. The knowledge introduced in *pranoto mongso* is presumably inherited from generation to generation, from the period of Medang or Mataram Kingdom (Hinduism) in the 9th century to the period of

Mataram Sultanate in the 17th century as a reference in the fields of agriculture, economy, administration, and defense (military).

Pranoto mongso has a cosmographic background (“the measurement of the positions of celestial objects”), i.e. the knowledge mastered by the Austronesians as a guideline in marine navigation and various cultural ritual activities. Because the annual sun rotation causes seasonal changes, *pranoto mongso* thereby owns a number of climatic identifiers. The Orion constellation (“*Waluku*”, the plow star) is an important guide in *pranoto mongso*. Ammarell (1998 in Hidayat, 2012) named the calendar used by almost all people in the Indonesian Archipelago today with the “Sky Calender”, which is based on the configuration of “*Waluku*” (the plow, in native terminology; Orion in Astronomy) as the main identifier of time. Therefore, the Orion year is the synonym of agricultural year.

Pranoto mongso can also be regarded as an Orionic Calendar, or a calendar that uses constellations in its development, because Orion, which agrarian people regard as (*Wa*)*luku* or plow, has a significant presence and role for the people. In the past, farmers put grains of rice onto their open hands and directed their hands towards *Luku* in the evening. The right time to start farming was when the grains fell from their hands. This calendar has been applied since before the history of Indonesia was recorded. The reference of the calendar is not only celestial objects but also natural phenomena, such as planting seasons, animal behaviors, wind directions, humidity, and rainfalls. The calendar is used as a guideline in agriculture, trade, migration, war, and governance.

Pranoto mongso is based on solar rotation whose cycle is 365 (or 366) days. It contains various aspects of phenology and other natural phenomena that are utilized as a guideline in farming practices or disaster preparedness (e.g. against drought, disease outbreak, insect pest, and flood that may occur at certain times). It is highly suitable for areas around Mt. Merapi and Mt. Merbabu, Central Java, where the wet and dry seasons have the same length. The bio-climatological view of each season provides information on the behavioral patterns of crops, animals, and humans as well as information on abiotic natural resources, all of which enable farmers to forecast the seasons (Daldjoeni, 1984).

Aside from the application in agricultural practices, *pranoto mongso* is also applicable for fishing. It is widely used by anglers to catch fish in the Indian Ocean on the south of Java Island. Many anglers use it as it is proven able to increase fish production. The fish production per year per ship in this part of the ocean is higher, and provides higher income, when it uses *pranoto mongso* (Tapari, 2015).

Pranoto mongso harmonizes the relationship between humans and their nature because human beings are an important part of ecosystem that should understand the condition of the nature and how to preserve it. It trains the sense and sensitivity of farmers to observe, feel, and read the nature. Consequently, the harvest of various commodities cultivated by farmers at that time can be more consistent and provide them with satisfactory results.

The people in Central Java especially believe and know *pranoto mongso* as a base for determining the time to start planting. The people in Java and Bali call it as *pranata mangsa* (Sundanese), *pranoto mongso* (Javanese), and *kerta masa* (Balinese). In the past, *pranoto mongso* was required to determine the correct time for starting any activities, e.g. farming activities, fishing activities, migration, and war. Therefore, people could reduce risks and prevent high production costs (Wiriadiwangsa, 2005).

Pranoto mongso has four seasons (or *mangsa*), namely: (1) *Mangsa labuhan* starts at the beginning of rainy season in the end of September or October (in this season, farmers start to plant *polowijo*); (2) In *Mangsa rendengan* (October-November), rain falls intensively and farmers start to plant rice or transplant it to the field; (3) In *Mangsa marengan* (March), rainfalls decrease, the *polowijo* planted in *Mangsa labuhan* is harvested, and farmers start to plant in *tegalan* (dry cultivation land) again; and (4) *Mangsa kemarau* (April-May) is the season where farmers can start to harvest the rice they cultivate in *Mangsa rendengan* and, then, plant *polowijo* or rice (when water is available) or *padi gadu* (rice planted in limited water availability) (Daldjoeni, 1997 in Tapari, 2015).

Pranoto mongso is the calculation of seasons that centers at phenology or the behavior of animals and plants. It is based on solar system; therefore, it is comparable with the growing seasons that farmers refer to nowadays. According to *pranoto mongso*, one year is divided into 12 seasons from *Kasa* to *Sada* (presented in Table 1).

The application of *pranoto mongso* in the middle of climate change remains relevant as a general guideline for anticipation. For instance, *Mangsa Rendeng* (December-February) is the months of storms, rains, floods, and landslides, while *Kawolu* (February-March) informs farmers to be prepared for plant diseases, plagues that affect humans and animals, and the impact of floods, storms, and landslides that likely disperses diseases, hunger, etc. (Wiriadiwangsa, 2015).

Table 1. *Pranoto mongso* and the natural identifiers of crop growth

No.	<i>Mangsa</i> (Seasons)	Main Seasons	Lengths of Seasons	<i>Candra</i> (<i>Metaphorical characteristics</i>)	Natural Identifiers	Guidelines (for farmers)
1	<i>Kasa</i> (<i>Kartika, kahiji</i>)	The third -Light	June 22 – August 1 (41 days)	<i>Sesotya murcå ing embanan</i> (“Diamond is falling from its box” means that leaves are falling)	Leaves fall, woods dry, and grasshoppers enter the ground.	Farmers burn rice straws in the field; they start to plant <i>polowijo</i> .
2	<i>Karo</i> (<i>Pusa, Kadua</i>)	The third- Famine	August 2-24 (23 days)	<i>Bantålå rengå</i> (“Earth breaks” means that the surface of the ground cracks)	Soil dries and cracks, kapok and mango trees begin to bloom.	<i>Polowijo</i> starts to grow, kapok and mango trees begin to bloom, and soil starts to crack.
3	<i>Katelu</i> (<i>Mang-gasri, Katilu</i>)	The third- <i>Semplah</i>	August 18-Sept 25 (24 days)	<i>Sutå manut ing båpå</i> (“Children obey their fathers”)	Crops are climbing up the lane, bamboo shoots are emerging.	No crops in the field because of the heat; <i>Polowijo</i> is harvested, and various types of bamboo grow.
4	<i>Kapat</i> (<i>Sitra, Ka- opat</i>)	<i>Labuh- Semplah</i>	Sept 19-Oct 13 (25 days)	<i>Waspå kumembeng jroning kalbu</i> (“Tears flood the heart” means that many springs are dried up)	Wells are dry, kapok trees begin to bear fruits, small birds start nesting and laying eggs.	<i>Polowijo</i> is harvested, fields are not or rarely planted because of dry weather. Farmers cultivate their lands for dry rice and banana.
5	<i>Kalima</i> (<i>Manggakala, Kalima</i>)	<i>Labuh- Semplah</i>	Oct 14- Nov 9 (27 days)	<i>Pancuran mas sumawur ing jagad</i> (“Golden shower waters the world” means that	Heavy rain starts to fall, the young leaves of Javanese	Field trenches are fixed, allowing water to flow at the edge of

				rain starts to fall)	tamarind tree starts to emerge, caterpillars begin to appear, flying ants are out of the burrows. Bitter ginger, turmeric, and fingerroot begin to sprout.	the rice fields. Farmers start to transplant dry rice to the fields.
6	<i>Kanem (Naya, Kagenep)</i>	<i>Labuh-Udan</i>	Nov 10 –Dec 22 (43 days)	<i>Råså</i> <i>mulyå</i> <i>kasuciyan</i> (fruit trees start to bear fruits)	Fruits (durian, rambutan, mangosteen, and others) appear. Grouse start to appear in watery places.	Farmers spread rice seeds in the nursery and begin to cultivate their lands.

No.	Mangsa (Seasons)	Main Seasons	Lengths of Seasons	Candra (<i>Metaphorical</i> <i>characteristics</i>)	Natural Identifiers	Guidelines (for farmers)
7	<i>Kapitu</i> (<i>Palguna</i> , <i>Katujuh</i>)	<i>Rendheng-Udan</i>	Dec 23 – Feb 3 (43 days)	<i>Wiså kénter ing marutå</i> (“Poison drifts with the wind” means many diseases)	Many rains fall, many rivers overflow. Flood, storm, and landslide season.	Farmers start to transplant rice seeds to the fields/ start to plant in the fields.
8	<i>Kawolu</i> (<i>Wisaka</i> , <i>Kadala-pan</i>)	<i>Rendheng - Pangarep-arep</i>	Feb 4- 28/29 (26/27 days)	<i>Anjrah jroning kayun</i> (“The expression of heart” means the breeding season of cat and other animals)	The breeding season of cat; rice becomes green; white grub larvae starts to emerge.	Rice becomes green.
9	<i>Kasanga</i> (<i>Jita</i> , <i>Ka-sembilan</i>)	<i>Rendheng – Pangarep-arep</i>	March 1-25 (25 days)	<i>Wedharing wacånå mulyå</i> (“The emergence of noble voices” means mating calls of some animals that attract the opposite sex, e.g. cicada)	Rice is flowering; crickets start to appear; cicadas vocalize their mating calls; floods may still occur; the flowers of wild sugarcane fall.	Rice is flowering, and the grains start to appear
10	<i>Kasepuluh</i> (<i>Srawana</i> , <i>Kasapu-luh</i>)	<i>Marèng – Pangarep-arep</i>	March 26 - April 18 (24 days)	<i>Gedhong mineb jroning kalbu</i> (“Buildings are caught in hearts” means that many animals are pregnant)	Rice is yellowing, many animals are pregnant, small birds start to hatch their eggs.	The rice grains are filled. The color varies between green and yellow. Some of the rice fields are harvested.
11	<i>Desta</i> (<i>Padrawa-na</i> , <i>Kasabelas</i>).	<i>Marèng – Harvest</i>	April 19 – May 11 (23 days)	<i>Sesotyå sinåråwèdi</i> (“The glorious diamond” means that the birds’ eggs are hatching and the mothers start to feed their chicks)	Birds feed their chicks; kapok trees shed cottons.	After the harvest of short-lived crops, there is still time for planting <i>polowijo</i> .
12	<i>Sada</i> (<i>Asuji</i> , <i>Kadua-belas</i>)	<i>Marèng – Light</i>	May 12 – June 21 (41 days)	<i>Tirtå sah saking sasånå</i> (“Water leaves its house” means that	Air temperature decreases. The environment	Farmers start to dry their rice under the sun, put it into the

			days)	farmers rarely sweat because of cold and dry air).	feels cold (<i>bediding</i>)	granary. Only rice straws remain in the field. It is time to plant <i>polowijo</i> (soybean, <i>indigofera</i> , cottonwood trees) and corns.
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Notes: One-season rice cropping system

Source: Modified from Pratosuwiryo (2015) and Sabdadewi (2014)

During *Mangsa Mareng* (March-April-May-June), rains start to decrease, farmers harvest and dry their rice, only rice straws remain in the fields, many animals are pregnant, and small birds begin to lay their eggs. Such conditions are close to the situation of the first dry season (MK-I). Meanwhile, in *Mangsa Ketiga* (the end of June-July-Augustus-September), some farmers grow *polowijo* (e.g. cassava, corn, beans, soybeans, etc.), soils begin to crack, some parts of the lands are not farmable because of the heat. In this situation, lands (especially rainfed lands) are left untouched/unplanted (*bero*). The next season, *Mangsa Labuh* (from September until early November), is usually the beginning of transition seasons (changes in the seasons).

In Java Island, each year has three growing seasons (MT). Growing season is when farmers start to cultivate their lands for nurseries until the end of the planting period. These three seasons are namely: (a) Rainy Season (November-February); (b) Dry Season I (March-June, and (c) Dry Season II (June-October) (Tapari, 2015).

Pranoto mongso has a cosmographic background (“the measurement of the positions of celestial objects”), i.e. the knowledge mastered by the Austronesians as a guide in marine navigation and various cultural ritual activities. Because the annual sun rotation causes seasonal changes, *pranoto mongso* thereby owns a number of climatic identifiers.

Pranoto mongso is a simple farming calendar that is highly applicable in dry lands, rainfed fields, and semi-technical irrigated fields. Weather and climate elements such as solar radiation, temperature, air humidity, wind speed, and rainfall are highlighted in *pranoto mongso*. In this calendar, each type of crop and animal is farmed and raised in a regular cycle that leads to environment conservation (Tapari, 2015).

Wisnubroto (1995) analyzed *pranoto mongso* from meteorological point of view by exploring the nature of the atmosphere. This study acts as a scientific reason behind the efficient use of *pranoto mongso* as a guideline. From its meteorological consideration, *pranoto mongso* is proven to some extent that it can be utilized as a guideline in various activities especially those related to agricultural practices. It is a traditional calendar with similarities to the Gregorian calendar. Thereby, people can use it despite the ubiquitous misapplication. The misuse of *pranoto mongso* is mainly because the use of constellation as a reference. Constellation shifts and requires 4 minutes longer to return to its original position. *Pranoto Mongso* is preserved by the Javanese people, especially in Central Java Province, as a global season guideline.

PRANOTO MONGSO IN THE MIDDLE OF GLOBAL CLIMATE CHANGE

Recently, climate change has been the center of attention worldwide. Its impact is mostly felt by farmers. Harvest failure (*puso*) is mainly caused by uncertainties in seasons or flood occurrences. Flash flood that devastated various regions lately did not rule out the possibility of extreme climate change impact. Climate change is indicated by an increase in temperature and rainfall intensity. A heavy rain that falls at an intensity of 240 mm/days for a long duration likely results in floods and landslides, which damage people's belongings and cause fatalities. Tens of thousands of hectares of agricultural lands, both rice fields and dry lands, experience harvest failure due to flash floods in various regions in Java Island; hence, the impact is mostly felt by farmers. Aside from floods, farmers are haunted by prolonged drought in dry season and uncertainty in growing season (Suntoro, 2006). Farmers strongly rely on seasons. Therefore, a shift in the growing seasons affect the outputs of their farming activities. Considering this condition, the settled *pranoto mongso* that has been used as a guideline by farmers in Java Island since a long time ago seems to require correction.

Global climate change is mainly caused by human activities in addition to natural events. The atmosphere system and human activities interact and, thereby, interrelate. Deforestation, industrial activities, and transporation highly control the quality of the atmosphere system by changing its gas composition. Atmosphere is a layer consisting of many types of gases that surround the Earth and controls the Earth's climate. Therefore, a change in gas composition likely affect the climate.

In the last three decades, the climate in Indonesia has experienced a rather dynamic change. This change includes a rise in air temperature and an increasingly diverse climate pattern. A high air temperature causes an increase in evaporation and evapotranspiration,

leading to the depletion of water availability and prolonged drought. The pattern and distribution of rainfall follow a certain trend, i.e. dry regions become drier (drought), while wet regions become more wet (flood and inundation). Consequently, water sustainability is disrupted. Climate change is also indicated by the unbalanced amount of water in dry and wet seasons. In other words, people in several areas in Java Island experience water shortages during dry seasons and floods during rainy seasons, all of which cause harvest failure.

Nowadays, *pranoto mongso* is being abandoned by young generations of farmers. One of the reasons is the primordial factor in Javanese farming culture. The impact of global climate change includes a shift in the seasons. Such condition makes the season becomes erratic and deviate the natural system, i.e. rains during dry seasons or absence of rains during rainy seasons. The shift of meteorological seasons become the obstacles for farmers to understand the nature. Therefore, *pranoto mongso* seems to require correction in terms of global climate change. The beginning of rainy season has been recently hard to predict. Dry seasons tend to last longer, while the rainfall pattern and distribution become uncertain. Consequently, farming practices that strongly depend on seasons become vulnerable of seasonal change. Therefore, the global approach used to determine the growing seasons or patterns has to be site-specific. Accordingly, the availability of accurate data, supported by rainfall (climate) monitoring in various locations, becomes necessary for more accurate season prediction and for the prevention of seasonal disturbance. Government should participate intensively in coping with climate change, especially in facilitating the distribution of climate and weather information and the introduction of site-specific, dynamic cropping pattern (Suntoro, 2008).

Aside from drought and flood, climate change causes the emergence of new, unpredicted pests and plant diseases. Farmers need to anticipate the possibility of these diseases reducing agricultural production by implementing adaptation measures against the negative impact of climate change. Without adaptation, climate change will result in greater losses. The Ministry of Agriculture has provided various facilities and farming technology that can be utilized by farmers to adapt with climate change. However, farmers do not just directly apply such facilities and technology. The mostly applied adaptation measures include the adjustment of cropping pattern, the beginning of growing season, and the selection of crop varieties (Sugiharjo, 2017).

Wisnubroto (1995) reveals that *pranoto mongso* in Boyolali, Central Java Province is widely used by especially old farmers but rarely understood by the young farmers. The parent generations have significant role in preserving it. The seasons in *pranoto mongso* have

similarities to meteorological elements and, thereby, can be used as a guideline in agricultural activities. Each of its seasons is divided thoroughly. Retnowita et al. (2014) explains that the population of Gunungkidul, the Special Region of Yogyakarta who resides in the karstic area is very wise with water resource management. *Pranoto mongso* is a seasonal calendar that teaches people to develop a harmonious relationship with their environment. The rural people in Gunungkidul, especially the old farmers, are still familiar with *pranoto mongso* and still apply it for their farm-based activities. However, due to climate change, both the old and young generations of farmers question the effectiveness of *pranoto mongso*. Nevertheless, they still appreciate it as their cultural identity.

Pranoto mongso actually includes a period of change that aims to anticipate extreme climate. The recent climatic condition is unpredictable due to the changes in extreme climatic events (i.e. El Nino and La Nina). In other words, the beginning of rainy season is also unpredictable. However, our ancestors wisely faced the predictions for the beginnings of rainy and dry seasons using *Mangsa Labuh*. This *mangsa* is a dry season with several occurrences of rainfalls and is indicated by farmers starting to plant dry rice on their lands and spread rice seeds on the nursery (in Javanese, “*sistem methuk*”). These indicators are apparently similar to today’s *pancaroba*, i.e. a transition from dry into rainy seasons. Kristoko et al. (2012) developed *pranoto mongso* using fuzzy logic for data classification process. From their research in Boyolali, Central Java Province, they found that *pranoto mongso* was still relevant for determining the change in cropping pattern and calendar as well as for selecting the cultivated commodities.

In response to the uncertain climate, Climate Field School (*Sekolah Lapang Iklim-SLI*) is being developed to improve the ability of farmers to understand various aspects of weather forecast and its relations to their farming practices. In other words, the school aims to teach farmers so they can “translate” information on weather forecast and combine it with local wisdom. In this school, *pranoto mongso* becomes the reference for various natural events that are predicted to emerge as a response to weather condition or climate change. As a conclusion, it is still reliable for monitoring natural phenomena. The ability to read natural phenomena is important for farmers as they have to adapt efficiently to any changes in cropping pattern.

Various strategies are applicable for anticipating climate change, namely: (a) updating and utilizing climate prediction; (b) developing dynamic cropping pattern and calendar; (c) creating and using drought- and flood-resistant, short-lived variety; (d) harvesting water and using it efficiently by building retention basins (small dams) in rain catchment area; and (e)

adopting dry seedling technology (Subagiono, 2007). In addition, water-efficient irrigation system is developed through the application of System of Rice Intensification (SRI) as well as the development of rice variety for dry lands.

Pranoto mongso remains relevant for determining the seasons in general, but its application for rice farming in the middle of season change requires certain additional cultivation strategy. The strategies for areas with late onset of rainy season and below normal rainfall include: (a) the use of drought-resistant, short-lived (or *genjah*, i.e. less than 100 days) variety that is also resistant to pests and major diseases; (b) minimum or no tillage technology to shorten the growing period; (c) the implementation of cropping based on the schedule for water classification. Meanwhile, areas with late onset of rainy season and normal amount of rainfall can use the following strategies: (a) applying minimum tillage and (b) cultivating short-lived variety. These strategies aim to use the remaining cultivation season for maximizing the first growing period and for cultivating crops based on the schedule for water classification. As for areas with normal rainy season but with below normal rainfall, farmers can cultivate drought-resistant, short-lived crop variety using water-efficient irrigation technique (Subagiono, 2007).

In terms of updating and utilizing climate predictions as well as developing a dynamic cropping pattern and calendar, the Agency of Agricultural Research and Development (Balitbang Pertanian, 2012) has issued an Integrated Crop Calendar (*Kalender Tanam Terpadu-KATAM*) for every regency. This calendar is expected to assist farmers in identifying the best time to start farming. It also provides farmers with recommendations of appropriate varieties and fertilizers. The calendar was developed based on actual and potential conditions. The actual condition includes the extent of cultivation area as well as the intensity of cultivation, while the potential condition is deduced from rainfall-based water availability analysis (climatological analysis).

Soil and water conservation in watershed becomes necessary in anticipating climate change. The conservation prevents destruction on vegetation (land use conversion) and, at the same time, involves reforestation. Reforestation is conducted inside and outside of the forest areas. The cropping system may include two patterns, namely woody plants (with one or mixed type of woody plants) and agroforestry. Agroforestry is an intercropping pattern that combines annual crops with agricultural crops. It can covers soil perfectly, creating effective soil and water conservation. At the same time, multiple cropping is also suitable for soil and water conservation. This system plants more than one type of crops in the same plot of land together (intercropping) or rotationally. If one crop is failed, farmers can rely on another.

Therefore, multiple cropping system can anticipate harvest failure induced by deviations in the seasons. Another advantage of this system is that it can reduce soil erosion and improve the water system in the farms. It increases the supply of infiltration water, i.e. the water used and saved for plant growth; hence, it is resistant to drought.

CLOSING

The use of *pranoto mongso* in the middle of global climate change remains relevant as a general guideline for anticipation. For instance, *Mangsa Rendeng* (December-January-February) is the months of storms, rains, floods, and landslides, while *Kawolu* (February-March) informs farmers to be prepared for plant diseases, plagues that affect humans and animals, and the impact of floods, storms, and landslides that likely disperses diseases, hunger, etc.

In order to anticipate climate change, *pranoto mongso*, as a global seasonal approach, has to be corrected using the updates and applications of climate prediction as well as the development of site-specific, dynamic cropping pattern and calendar. Water-efficient cropping system has to be implemented especially for rice cultivation. Multiple cropping system is highly suitable for soil and water conservation. It can anticipate harvest failure induced by seasonal disturbances because farmers can rely on other crops if one crop experiences harvest failure.

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FORM AND ASSOCIATIONS OF CONTEMPORARY JAVANESE NAMES

SAHID TEGUH WIDODO

Universitas Sebelas Maret, Indonesia

sahidteguhwidodo@yahoo.com

ABSTRACT

The debate between the experts of onomatology in the early 21st century can no longer be understood sufficiently if it is only considered from a logical linguistic perspective. The study of names has to be considered within a wider context, involving the period, location, current events, the spirit of life and zeitgeist. This article aims to reveal and understand the role of cultural identity in the process of namegiving in contemporary Java. The data has been obtained from a wide variety of sources, among these lists of students and their parents from several schools, civil registers from villages and districts. Afterwards the data was narrowed down based on form and function. Finally, the data is verified and a conclusion was made. The outcome of the research shows how names in contemporary Java can be subdivided into two ways; firstly it can be divided in six groups based on the form of the name; secondly it can be divided in eight sources of association. The results of the research is important for the development of the field of onomotology, considered from a linguistic perspective, and for understanding the dynamics and development of Javanese society based on the names that were given.

Keywords: javanese, name, form, contemporary, linguistic

INTRODUCTION

The history of names in Java goes back to the Javanese being in Java. Unfortunately, not much is known about the Javanese people before the influence of Hinduism and Buddhism, which according to Poerbatjaraka was brought to Java by the Indians in the fourth century (Poerbatjaraka, 1952;). From this moment onwards the Javanese were introduced to customs, rituals, religious thought and traditions from the Indian people (Sanusi, 1955; Carey, 1986). Written sources mention names of the kings; these royal titles such as *Purnavarman*, *Darmattungadewa*, *Sanjaya* and *Pramodhawardhani* attest to the influence of Shivaism and Buddhism which peacefully co-existed in Java.

The influence of Hinduism and Buddhism continued until the kingdom of Kediri in East-Java was founded (1042-1222), but on the other hand the influence of old Javanese culture intensified from this age onwards. The Javanese texts written around this time were in kawi and Sanskrit language was decreasingly used (Sarkar, 1934). Names having a Javanese origin became more common, among these are *Jayabaya*, *Tohjaya*, *Kertanegara*, *Ken Arok*, *Ken Umang*, *Ken Endhog*, *Rambi* and *Gayatri*. From the 15th century onwards another religion, Islam, became more visible in Java and made Javanese more familiar with names of Arab origin, such as *Maulana Malik Ibrahim* *Ali Rahmatullah Aianul Yaqin*, *Ismail*, *Ali*, *Muhammad* (*Mohamad*, *Achmad*, *ahmadi*, *Moh*, *Moch* and *Mamad*). The tradition of

writing developed further in the age of Islam under the clergy and their students (Zaini, 1988).

In the early 17th century until the 20th century Java was colonized by the Dutch, who not only introduced their administration and management to Indonesia, but also brought their culture (Sudarsono, 1985). Dutch culture influenced the Javanese culture through missionaries and those who brought the bible to Java (Soeratman, 1986). Some western names started to be used by the Javanese, in particular the use of baptised names for those who converted to Christianity. In the second half of the 20th century Java saw the revolution and independence of 1945. From the 50's the new country saw the New Order where traditional-partimonial symbols were moved outside the palace walls. Names such as *Heru*, *Guritna*, *Suteja*, *Herjuna*, *Cakraningrat* and *Irawan* which were exclusively used by the royal family before the revolution, were from that point used by civilians in combination with other names. Examples of these are *Heru Budianto*, *Iwan Guritna*, *Bayu Suteja*, *Agung Herjuna Sakti*, *Bambang Wayu Cakraningrat* and *Adi Irawan*.

Modern knowledge and technology in this period was spread to remote villages. Electronic devices such as televisions and radio, but also other mass media such as film, magazines, newspapers and bulletins became the symbol of prosperity and progress. Through these developments the Javanese became quickly familiar with the names of famous actors and movie stars (*Nike*, *Rano*, *Shanti*, *Indro*, *Puspa*), political and religious figures (*Syahrir*, *Sutomo*, *Akbar*, *Zarkasih*) and cultural figures (*Gunawan*, *Kayam*, *Rendra*). The Javanese people wanted to make the memory of these people eternal and gave these names to their children, which is a very interesting development.

THE BACKGROUND OF NAMES

In the early 21st century arose a new phenomenon, new names which were comprised of several individual names and were coined contemporary. Contemporary Javanese names differ from their predecessors, since the parents experience more freedom from traditional practices of namegiving and attained a wide variety of possibilities in choosing a name, which is the direct result of centuries of development in economy, knowledge, culture and technology.

In the early 21st century a shift can be seen on the system of namegiving, when considered from form, meaning and function (Sahid, 2010). Names given at birth come in a different form because they were already influenced by new thought, perception and appreciation of the Javanese people. They did no longer comply with the traditional standards which separated private domain and public domain, even though both were used jointly. The recognition of private rights and independence is still cherished and agreed upon, and there is no 'cultural symbolic style' which dominates the others. This leads directly to the emergence of a wide variety of contemporary names.

The birth of the form of contemporary names is characterized by the development of organization and management in the modern city which has been more professional. Capitalism is no longer a big issue. The modern economical system and rise of telecommunication in fact became the center of attention for consumers (Kuntowijoyo, 1988). Electricity cables and the reach of mass media was extended to remote areas and became a highway for media, film, soap-series, magazines, commercials for beauty from all over the world, beauty parlours and beauty products which found their way to all layers of society and the lives of the Javanese. The influence was widely felt throughout Java. Names such as *Benny*, *Lucky*, *Vriesca*, *Venny*, *Keizha* and *Sheichan* which were reserved for actors in

soap-series were quickly adopted and chosen over modern Javanese names such as *Bambang*, *Agus*, *Endang*, *Sulityaningsih*, *Dwi* and *Budi*. The Javanese people already ignored threat of not abiding by the social norms of namegiving and the curse of not obeying their ancestors, which used to be of great influence on the collective standard.

MODERN JAVANESE NAMES; CHALLENGES AND OPPORTUNITIES

There are some challenges facing the author while classifying the names of contemporary Javanese people. Firstly, the existing data is abundant and therefore often affects the accuracy of the classifications that have been made in the past. The traits of modern Javanese names continue to be found in aspects of contemporary names. For example, there are names such as *Yanuar* (Januari), *Agus* (Augustus, for males), *Leo* (star sign), *Lintang* (star, aspect of nature) and *Dev(w)i* (from the Hindu-Buddhist era) which can be found through all ages. This means that names cannot be attributed to only one specific period, but because of mutual influence, adaptation and acculturation can be found in all ages.

Secondly, the theoretical framework and the concepts which are used in the field are still limited. For example, Uhlenbeck discussed in his *Morphology of the Javanese language* the morphology of names in the 16th century with a limited perspective and access to limited data (Uhlenbeck, 1988). Another helpful source containing research on old Javanese names is the *Serat Almanak Narpawandawa* 1929-1938 and other old Javanese Scriptures which are part of the collection of the Sanapustaka library in Surakarta. A more modern approach can be found in the book *Nama-nama Indonesia* by Hadiwidjana (Hadiwijaya, 1968). Besides published books the subject is also mentioned in an article published in the newspaper *Kedaulatan Rakyat*, namely *Seluk Beluk Nama Orang Jawa* by Daljuni (1997).

Finally, the goal of this article is to delve deeper in contemporary names in Jawa. It has been conducted by arranging data and classifying these names based on form and context. This is interesting because in this research results in knowledge of influences, especially the cultural identity in the system by Javanese people.

RESEARCH METHOD

This research is qualitative-descriptive (Staruss & Crobin, 2003; Sutopo, 2008), because it is able to give the essence of the richness and the holistic based on characteristics of the research problem, the sources and research data (Merriam, 2008, Yusoff, 2004). The research was conducted over a period of 8 months from February until October 2016 where the city of Surakarta, Central Java, was taken as a case study. Surakarta was chosen because it is home to two traditional kingdoms, namely Karaton Kasunanan and Pura Mangkunegaran, which are both important sources for the history of Javanese culture.

The sources of data were both informants and written sources. Among the informants were academics, especially linguists, cultural figures and experts in Javanese names. The written sources consist of name lists of the people in Surakarta who were born after 2000. These lists were obtained from schools, village offices, the local government and the civil administration in the city of Surakarta. The strategy used for sampling is purposive sampling, which means that all data and their context have to be classified on their particular characteristics (Sutopo, 2008). The strategy used for data analysis is based on three components: reduction, presentation and verification (Miles & Huberman, 1992).

The data obtained from several sources were collected and reduced based on their correlation with the research problem. After this, the data is presented based on its traits and characteristics, which were furthermore interpreted by their correlation to other

sources. The final step is verification or a conclusion which secures the reliability of internal data, which is the names and the condition of the people of Surakarta.

THE FORM OF CONTEMPORARY NAMES IN JAVA

Based on the form, meaning and function, the names of contemporary Javanese can be arranged in six categories. Every category has a correlation with the other categories. The categories are as follows:

1. Names based on phonetic form and meaning in Javanese

Examples of the form of names in this category are: *Mayekti Luh Kinasih* (embodiment of the tears of compassion), *Anindyo Wicaksono Prakosa*, *Dian Setyaningrum*, *Asung Suko*, *Satriyo Cahyo Hatmoko*, *Baskoro Atmaji Suseno*, *Dyah Ayu Andriyani Ku* and *Indra Adhi Suryo*. This category points out there is a renewed enthusiasm among the people of Surakarta for their traditional cultural identity. Besides this fact, they are conscious of their cultural background and respond to the influences of foreign culture which affects their daily lives. A name such as *Ayu Andriyani Ku* is quite interesting as an example of the 'myth of freedom' in choosing names within Javanese contemporary society. The aspect of *Ku* is classified as unique and rare because it can't be found in other names in other locations.

2. Names which adopted aspects of 'Western' culture

Names consisting of western aspects are usually given to the children of those who identify with modernity. An example of western influences in names of children with the ages of 3 to 9 year old in Surakarta, are: *Robin*, *Lorenzo*, *Gerald*, *Jovan*, *Dick*, *David* and *Denny* for boys, and on the other hand *Jeannete*, *Merlyn*, *Maggie*, *Neila*, *Silvia*, *Susanne*, *Nadine*, *Angie* and *Cathy* for girls. Based on interviews with the parents, their motives for choosing western names in particular were:

1. Western names are seen as more modern
2. Western name elements are seen as more modern and therefore more competitive
3. It gives a sense of self-esteem to the children
4. It fits in the modern times and comes across as trendy and more sociable

Western elements in names are not limited to specific social classes and can be found through all layers of society.

3. Religious names

Religious names containing religious references have been increasing exponentially the last decade. These can be divided in two groups; names which are completely religious and names which are partly religious. Examples of fully religious names are *Iqbal Hasbullah*, *Muhsin Ainun Naim*, *Qosim Ashidiq*, *Faizah Azzahra* and *Salmaa Althoof Tiin*. On the other hand, examples of partly religious names are *Muhammad Sanusi*, *Resi Asadillah Majid*, *Mahmood Nur Dina*, *Arie Fauzan*, *Fauziah Nur Damayanti* and *Ilyas Fajar Adhitya*. Names which are partly composed of religious names can be combined with names with a cultural background and often contain Javanese names such as *Uun*, *Damayanti*, *Adhitya*.

Christian names on the other hand are usually used in combination with other names. A common practice is it put the baptised name in front, which makes it easier for other people to identify their religion before it is followed with names of Javanese origin. Examples of these names are *Gloria Sukma Abadi*, *Gabriella Gurnandi*, *Laurentius Dimas Sulistya*, *Finentius Xaverius Sudarmanto*, *Laurentius Pramudyanto* and *Thomas Galih*.

However there is a difference in the origin of individual names between Protestant Christians and Catholics. The baptised names of protestant children are most commonly based on the twelve apostels/disciples or the four evangelists, such as *Matius*, *Markus*, *Lucas* and *Petrus*. On the other hand the names of Catholic babies are based on saints. Examples of these names are: *Maria*, *Theresia*, *Yosephine* and *Agnes* for girls, and *Silvester*, *Christophorus*, *Vincentius* and *Francescus Xaverius* for boys.

4. Names that which are accentuated and adapted to modern forms

Javanese contemporary names in this category have had their form changed to look and sound more modern. For example:

Tabel 1.1 Form and aspects of updated names:

Modern form	Original form	How to form has been changed
<i>Marisa</i>	<i>Marsya, Marissa</i>	/i/ hilang, /s/ → /sy/, dan /s/ → /ss/
<i>Asti</i>	<i>Asty, Astie</i>	/i/ → /y/, /ie/
<i>Kamelia</i>	<i>Camelia</i>	/k/ → /c/
<i>Seno – Sena</i>	<i>Xeno – Xena</i>	/s/ → /x/, dan /o/ → /a/
<i>Heri – Heria</i>	<i>Herry</i>	Addition /a/, /i/ → /y/, /r/ → /rr/
<i>Arya - Harya</i>	<i>Harrya</i>	/r/ → /rr/
<i>Rejeki - Riski</i>	<i>Risky / Rizky/</i>	/i/ → /y/, /s/ → /z/
<i>Romi</i>	<i>Rommy</i>	/i/ → /y/, /m/ → /mm/
<i>Beti</i>	<i>Betty</i>	/i/ → /y/, /t/ → /tt/
<i>Sandi - Sandhi</i>	<i>Sandhy, Sandhie</i>	/i/ → /y/, /ie/
<i>Kasbiyatun</i>	<i>Chasbyatun</i>	/k/ → /ch/
<i>Desi</i>	<i>Dheszy, Dessy</i>	/d/ → /dh/
<i>Ramadani</i>	<i>Ramadhany</i>	/d/ → /dh/, /i/ → /y/

5. Names consisting of combining elements with several origins of form

Series of names such as *Natalia Nur Yahya*, *Agnes Cammelia*, *Hari Setiono*, *Aldila Xena Santosa*, *Gilang Titah Ramadhan* and *Hafidh Khresnawan Rinaldo* basically do not contain clear references to religious aspects, education, family background, language or tribe. The enthusiasm the spirit of “freedom” gives more complexion on these group of names. This new development has been influenced by a couple of factors, whereunder the increasingly dominant modern urban life, increasing level of educational background and their philosophy of life.

These series of names is especially interesting because all individual elements contain a correlation with the other individual elements. But still every aspect is free of meaning and not “relativistic”. For example, the name *Hafidh Khresnawan Rinaldo* consists of three names, namely *Hafidh* (the guardian of Al-Qur’an) *Khresnawan* (king Kresna, an important figure in Hinduism and wayang performances) and *Rinaldo* (based on the famous Brazilian football player Ronaldo). All these three elements have a different cultural origin, which are Arabic, Hindu and modern. The full

name does not have one theme that can be found in modern names such as *Suharto* (*rich*) or *Setyaningsih* (*loyal woman*).

6. Unique names

Unique names are made through Javanese acronyms. Recurrent elements of these names are references to the Javanese Sawal calender with its week consisting of the days Legi, Pahing, Pon, Wage and Kliwon.

These are examples of unique names:

1.2 The form of unique names

No	Form	Acronym	Meaning/translation
1.	<i>Jiwal Sogi</i>	<i>Siji Sawal Selošo Legi</i>	Born on the first day of <i>Sawal</i> , thuesday, on the day of Legi
2.	<i>Bogi Amerelo</i>	<i>Rebo Legi Anak Nomer Loro</i>	Born on wednesday Legi , second child
3.	<i>'Bofa' Adhi Pradana</i>	<i>Rebo Paing</i>	Born on Wednesday/ Pahing
4.	<i>Muhammad Riszi Al 'Agugi'</i>	<i>Agustus minggu legi</i>	Born in August, Sunday Legi
5.	<i>'Ponsen' Hanindita</i>	<i>Senen Pon (dibalik)</i>	Born on Monday Pon
6.	<i>'Asep'</i>	<i>Awal September</i>	Born in early September

This group of names is not often used by the people of Surakarta. But the unique character of these names makes them visible enough to become a category in itself. However, the these acronyms are still composed of Javanese names and concepts. These unique names are the ultimate expression of the freedom of choice in the process of namegiving. The motivation to give a child a unique name which is simple, easy to remember, unique and specific makes the parents to embed something different in the name of their child.

ASSOCIATION OF JAVANESE PRE-CONTEMPORARY MODERN NAMES

In this part of the discussion, the author discusses the form of modern Javanese names based on associations further explained in the following table:

Tabel 1.3 Associations of modern Javanese names:

Subject of association	Example
Dieties	<i>Kamajaya, Kamaratih, Indra, Bayu, Candra, Amora</i>
Religion	<i>Muhammad, Ali, Umar, Amir, Rahman, Rokhim, Ramadhan, Hasan, Akbar</i>
Greatness	<i>Agung, Gedhe, Jaya, Wijaya, Fitri, Mahdi, Kusuma, Aji, Prakosa, Santosa</i>
Natural elements	<i>Aditya, Candra, Warih, Lintang, Wulan, Agni, Nur, Aji, Prakosa, Prawira</i>
Animals	<i>Mahesa, Garuda, Paksi</i>
Beauty	<i>Ayu, Setyawati, Dewi, Manis, Intan, Mutiara, Bagus, Kusuma,</i>
Moral integrity	<i>Setya, Ikhsan, Winoto, Taufik, Rohani,</i>

Based on the analysis of this data, there are four considerations playing a role in contemporary Javanese namegiving, which are (1) imagery or the connotation of the name or seperate aspects of

the name ; (2) rationalisation of the idealism of the parents who have certain hope for their future child and hope the name will influence their future behaviour ; (3) reactions of society on the chose name; (4) the level of education, values of the institution, and the influence of religious aspects. This statement is specific for Javanese culture from time to time. The social level will become a goal on its own within living in society. Truth and reality are measured by social rules and living together based on the social unwritten rules which they own together (*gotong-royong*).

CONCLUSION

Based on the former explanations, names of contemporary Javanese born after 2000 can be explained from a couple of perspectives. Firstly, the name was chosen because of its esthetic qualities and the meaning it mediates. The form of the name is considered beautiful and filled with interplay of (shortening, adding, repeating and changing) vocals and consonants, all in order to get a sense of difference and abundance. The goal is to give a good impression when it comes to sound, is easy to pronounce and memorize, has a competitive power and gives a sense of pride to the person using it. The passion of the Javanese to pick the perfect form often leads to abandoning the original meaning of the name. This code of meaning is no longer clear but on the other hand improves the form.

Secondly, contemporary Javanese names are a social cultural product which g educates the members of a society. The names are formed in a multicultural context and because of this the names always mirror the collective life of the Javanese which became more various over time³. In reality contemporary names are in the middle of interactions of the modern environment, social networks, social transactions and social conflicts all coming from different backgrounds. Because of this, contemporary Javanese names are used as a medium to understand the mind, communicate the philosophy and the dynamic way of life of the Javanese till this day.

Thirdly, contemporary Javanese names draw attention to modern social conditions, in particular the relation between *Gemeinschaft* (personal domain) and *Gesellschaft* (public domain) which enrich the function of socials works with morality (Liliweri, 2005). Contemporary Javanese names are often received as part of their era. Contemporary names can contain unique and sometimes strange forms according to the social norms and traditional customs, but they are indeed the result of individual choice, freedom of expression and feelings. Once again, this becomes proof of the relation between the form of the name and their context. With context is not only referred to physical context, but also psychological context, idealism and abstract or concrete hope for the future.

Fourthly, the tradition of giving names can not be considered seperately from the dynamics of society which has been determined by many factors, such as tradition, religion and belief, social and economical organisations, knowledge and technology, symbolic process, language and culture (Langer, 1973). Connected with this problem, it is important to realize the changes in society and their influence is creating meaning and symbols in namegiving (Meinheim, 1950). From this description of contemporary Javanese names can be concluded that the contemporary Javanese not only refer to and portray the reality of the present, but refer to an imagined future which became the way of life and the way of thinking of the Javanese.

Fifthly, the dynamics of the creation and development of contemporary Javanese names has a social function as well as an agreed upon convention, which became a social institution in modern society. Names that appeared in the current era are comprehended by the Javanese as a strategy to adopt themselves to the modern enviroment. Even though the Javanese always have and cultivate a sense of holy power (*power of God*), there are no limits in expressing and actualising will, hope, ambition and anything else which becomes a prayer.

³Samovar & Porter, 1982,

BIODATA

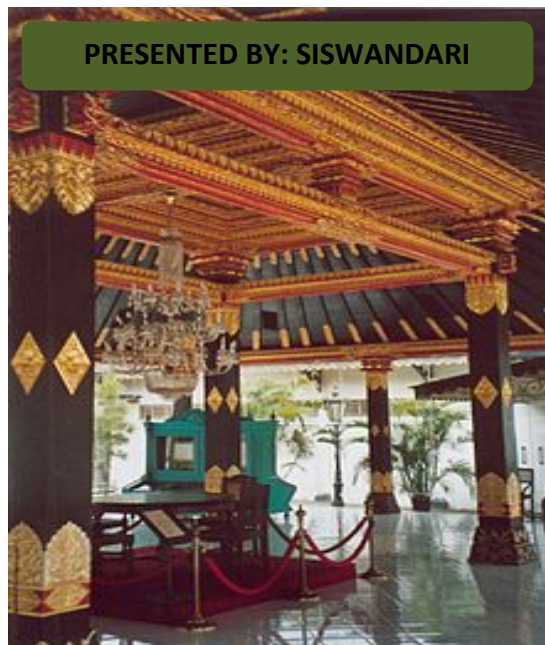
Prof. Sahid Teguh Widodo, M.Hum., Ph.D. is a professor in the Java Department, Faculty of Cultural Sciences, Universitas Sebelas Maret, Surakarta, Indonesia. Besides that, He currently serves as UNS Vice Chairman of the University Senate. Her interests are applied linguistics (Onomastic), Drama, Poetry, and Traditional Performance. Some of her books are among others: *Nama Diri Orang Jawa Sebagai Penguatan Karakter Berbasis Budaya Etnik di Indonesia* (2016), *Konsep Social Organism: Respon Masyarakat Jawa Terhadap Modernisme* (2015), and *Nama Diri: Akulturasi Budaya Antar Etnik* (2015).

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THE MYSTICAL NUMBER IN JAVANESE CULTURE

(The case of number seven for birth ceremony)



INTRODUCTION

Javanese culture is the culture of the Javanese ethnic group in Indonesia, it is a part of the Indonesian culture. Javanese culture is centered in the Central Java, i.e Surakarta and Yogyakarta and East Java provinces of Indonesia. Due to various migrations, it can also be found in other parts of the world, such as in Suriname and Netherlands and also in other countries. The migrants bring with them various aspects of Javanese cultures such as Gamelan music, traditional dances and art of Wayang kulit shadow play and also number.

The last has unique relationship with javanese belief in their daily routine especially concern with number 7.

NUMBER IN JAVANESE LANGUAGE

Learning the javanese numbers is very important because its structure is used in every day conversation. The more you master it the more you get closer to mastering the Javanese language. But first we need to know what the role of Numbers is in the structure of the grammar in Javanese.

Javanese cardinal number convey the "how many" they're also known as "counting numbers," because they show quantity. Here are some examples (see Table-1)

The Javanese language has a numeral system with distinct words for the 'teens' from 11 to 19, call *welasan* and 'tweens' from 21 to 29, called *likuran*, and tens like 10, 20, 30 etc, called *puluhan*

The basic numerals 1– 9 have independent and combining forms, the latter (20, 30 derived via a suffix *-ng*. The combining forms are used to form the tens, hundreds, thousands, and millions. The numerals 1–5 and 10 have distinct high-register (*halus*, or in Javanese *krama*) and low register (*ngoko*) forms. The *ngoko* and *halus* forms are listed below.

Table-1 Numerals in Javanese language

Numeral	ngoko (low)	krāmā (high)	English
1	siji	setunggal	
2	loro	kalih	
3	telu	tigā	
4	papat	sekawan	
5	limā	gangsal	
6	enem		
7	pitu		
8	wolu		
9	sāngā		
10	sepuluh	sedāsā	
11	sewelas	setunggal welas	
.....
20	ron <u>g</u> puluh	kalih dasa	
.....
27	pitu likur		

29	Sångå likur		
30	telung puluh		
.....
200	rong atus	kalih atus	two hundred

MYSTICAL OF SEVEN

From Table-1, 7 (seven) is one of Javanese people belief in. Seven or *pitu* in javanese language means *pitulungan* or mercy and rescue from God. Based on this belief, javanese people always used seven identity to handle specific ceremonial, such as *Slametan* or *wilujengan* for the birth, wedding, and death.

Seven for birth ceremonial

For the **birth** ceremonial, in this case before giving birth, javanese people always conduct *upacara 7 wulanan* to ask blessing from God in order the baby and the mother would save when facing the process of give birth. The function of *upacara 7 wulanan* or *slametan 7 wulanan* is to promote *slamet* or saved and blessed. The slametan is performed within a household and it is usually attended by one's closest neighbours. In this *slametan 7 wulanan* it is a must to prepare some stuffs as follows: **seven** kind of flower, **seven** dresses, **seven** kind of jenang etc. Why seven ? by preparing everything in “seven” a household would be given **PITULUNGAN** (as you know that seven is *PITU* in javanese number). In other words, by having *pitulungan* from God, the related family will be rescued by God all the time.

Seven Colours of *Kembang* (Flower)

Images for seven colours of flower



Based on Javanese beliefs, each flower possesses their own meaning, here is the meaning.

1. *Kantil* Flower

The meaning of the flower of the *kantil* is expected to have a strong knowledge and soul, so someone can achieve the success of spiritual and material. In addition, the flower also means to have an endless love and unbroken. *Kantil* is sticky

2. Jasmine Flower

While the meaning of jasmine flower is that heart must be involve in handling all activities, doing by heart. In addition, the other meaning of jasmine flowers is that heart must be involve when deliver presentation, speak from the bottom of heart.

3. Kenanga Flower

In Javanese custom, *kenanga* flower means “please remember....” (ind: kenang). Everyone should always remember all ancestral heritage, whether in the form of art object, art, philosophy, or culture.

4. Red Rose Flower

This flower symbolizes the process of human birth into the world. In addition, red rose also symbolizes the mother, the place of conscience and the human soul is formed.

5. White Rose Flower

According to Javanese custom, white rose means serenity, peace, and well-being. It creates harmony between the earth and the sky. In javanese expession is known as "*Gemah Ripah Loh Jinawi, Tata Titi Tentrem Kerta Raharja*"

6. Telon Flower

Telon comes from the Javanese language “*TELU*” which means three. It means that human beings can achieve three perfection in life, which is rich in assets, knowledge, and position.

7. Roses

In contrast to the red or white roses, in this case the roses are not fixated whether red or white (remember that we have blue rose or black rose). The rose itself symbolizes the will or intention. To implement the values from the ancestors, someone’s action should be accompanied by sincere willing.

Seven Dresses

While related to seven dresses, it can describe as follows. In slametan or upacara 7 wulanan, the pregnant women has to change seven dresses sequentially. When she wear the first dress, all attendance shouted “not good...!!!” it is happened until the sixth dress, and when it comes to the seventh dress, all attendance shouted “very good....!!!” or “good looking...!” Javanese people believes by changing dress until seven times (and all attendance say ‘very good’ for the last dress) will affect the baby, he or she will be very good looking.

Seven Colours of *Jadah*

Tedak siten is a traditional ceremony in Central Java when the first time for baby to learn walking. Usually this ceremony is conducted when the baby is about **seven** months. There are a variety of served snacks in *tedak siten* ceremony, one of them is seven colours of *jadah*, i.e Red, black, blue, yellow, white, purple, and pink. *Jadah* or mashed sticky rice is the symbol of obedience or closeness to parents and God, in the future the baby will be the young people that obedient to parents and close to their God. In addition it is expected they

will be easily through the seven phases of life, i.e the world of souls, the world of the womb, the present world, the grave, the world of “waiting”, the *Mahsyar* field, and the world of eternity.

Images for seven colour of *jadah*



Images related to tedak siten





CLOSING WORDS

Javanese culture is unique. Learning javanese culture means mystical and and related to the things of the supernatural....

Ethnomathematics in the Javanese Culture

Mardiyana

mardiyana@staff.uns.ac.id

Mathematics Education

Faculty of Teacher Training and Education

Sebelas Maret University

A. Background

The term 'ethnomathematics' has been used by D'Ambrosio (1985) to mean "the mathematical practices of identifiable cultural groups and may be regarded as the study of mathematical ideas found in any culture". (Rosa & Orey, 2011 : 35). Pengertian selanjutnya : "Ethnomathematics is used to express the relationship between culture and mathematics" (D'Ambrosio, 2001: 308, dalam Heron & Barta, 2009 : 26). "Until the early 1980s, the notion 'ethnomathematics' was reserved for the mathematical practices of 'nonliterate' –formerly labeled as 'primitive'-peoples (Ascher & Ascher, 1997) " (Francois, 2009 : 1517). "D'Ambrosio (1997), who became 'the intellectual father' of the ethnomathematics program proposed 'a broader concept of ethno', to include all culturally identifiable groups with their jargons, codes, symbols, myths, and even specific ways of reasoning and inferring" (Francois, 2009 : 1517). "This changed and enriched meaning of the concept 'ethnomathematics' has had its impact on the philosophy of mathematics education. From now on, ethnomathematics became meaningful in every classroom since multicultural classroom settings are generalized all over the world. Every classroom nowadays is characterized by (ethnic, linguistic, gender, social, cultural ...) diversity". (Francois, 2009 : 1517).

"What most (definitions of culture) have in common, and what is significant to us, is that in any culture people share a language, a place, traditions, and ways of organizing, interpreting, conceptualizing, and giving meaning to their physical and social worlds" (Asher, 1991: 2, dalam Heron & Barta, 2009 : 26). Culture is viewed as a group's or person's dialect, geographical locale, or views of the world rather than a restricted view that is solely focused on a group's artifacts or a person's ethnicity (Heron & Barta, 2009: 26-27).

The things studied in ethnomathematics:

1. Symbols, concepts, principles, and mathematical skills that exist in groups of nations, tribes, or other community groups.
2. Differences or similarities in things that are mathematical between a community group with other community groups and the factors behind the difference or similarity.
3. Interesting or specific things that exist in a particular group or community groups, such as ways of thinking, how to behave, the way of language, and so on, which has something to do with mathematics.
4. Various aspects of community life that have something to do with mathematics, for example: a. Financial literacy and economic awareness, b. Social justice, c. Cultural awareness, d. Democracy and political awareness.

B. Content

1. Ethnomathematics in Learning Process

The process of mathematics learning carried out by some teachers at this time still tend to theoretical and not contextual. The learning models used are less varied, thus affecting students' interest to learn math. In addition, mathematics learning in schools

is too formal so that the mathematics that children find in everyday life is very different from what they find in school. Therefore, mathematical learning is very necessary to provide content between math in the everyday world based on local culture with school mathematics. In schools that are predominantly ethnic or ethnic groups often teach math can not use Indonesian language, but use the language of local language. Therefore, teachers should teach math by using the language of instruction of the local language. The local language has its own terminology, for example, for "count, plus, subtract, multiply and divide". Such words have so much meaning for children and teachers to teach formal mathematics in computing. Another consideration is that the mathematics acquired in schools does not match the way of life of the local people, so mathematics is difficult to understand by students because there are two schemes obtained which are schemes obtained in the environment and schemes obtained at school. Two things are suspected as the cause of the difficulty of students studying mathematics.

An approach that can be used to explain the reality of the relationship between environmental culture and mathematics while teaching is ethnomatematics. If we look at other countries, the success of the Japanese and Chinese countries in learning mathematics because they use Ethnomatematics in their math learning. (Uloko and Imoko, 2007). Ethnomatematics is a mathematical applied by a particular cultural group, a group of workers / farmers, children of a particular class society, professional classes, and so forth (Gerdes, 1994). From this definition, then ethnomatematics has a broader sense of ethno (ethnic) or ethnicity. If viewed from a research standpoint then etnomatematika is defined as cultural anthropology (cultural anthropology of mathematics) of mathematics and mathematics education. Why ethnomatematics is a discipline and a widespread concern lately. One of the reasons that can be put forward is that the teaching of mathematics in schools is too formal. Hiebert & Carpenter (1992) reminds everyone that the mathematics teaching in school and mathematics that children find in everyday life is very different. Therefore, mathematics learning is very necessary to provide a charge / bridge between math in the everyday world based on local culture with school mathematics. Ethnomatematic ideas will be able to enrich existing mathematical knowledge. Therefore, if the development of ethnomatematics has been widely studied then it is not impossible math is taught in a simple way by taking the local culture. According to Bishop (1994), mathematics is a form of culture. Mathematics as a form of culture, in fact has been integrated in all aspects of community life wherever located. In essence, mathematics is a symbolic technology that grows on cultural skills or activities of a cultural nature. Thus a person's math is influenced by his cultural setting, because they do so based on what they see and feel. Culture affects individual behavior and has a major role in the development of individual understanding, including mathematics learning (Bishop, 1991). Mathematics education has actually blended with the life of society itself. This fact is contrary to the "conventional" flow which views mathematics as a "culture-free" and value-free science. Ethnomatmatologists argue that basically the development of mathematics until whenever can not be separated from the culture and values that already exist in society. In the learning activities of mathematics in schools the aim of teachers is the formation of new schemes. The formation of this new scheme should be from the existing scheme of students. Therefore it is appropriate if in teaching formal mathematics (school mathematics), teachers should start with the informal mathematics applied by children in the community. If the child has a well-formed scheme of mathematics used in everyday life, then to add to the existing knowledge the teacher reinforces the existing scheme or establishes a new scheme based on the

existing scheme. For example, when the teacher will explain in the study of reflection and symmetry, the teacher can bring or show examples of artifacts, tattoo paintings, and other paintings of local culture that have reflective values. Once students are introduced to the forms before, then introduce the concept of reflection and formal symmetry.

Based on a study of research literature on ethnomatematics, the study proposes the integration between ethnomatematics and the formal mathematics curriculum as one way to overcome learning difficulties, this study illustrates that learning mathematics is more effective and meaningful if teaching begins with a familiar learning situation, Known to unknown, familiarize students with the mathematical practices found in the socio-cultural environment of the students themselves. Based on the above discussion, it is clear that ethnomatics have an influence in the learning of formal school mathematics, etnomatematics provides the contextual meaning required for many abstract mathematical concepts. Forms of community activity of mathematical nuances of operational arithmetic that are practiced and developed in a society such as caracara add, subtract, count, measure, locate, design, wake up, game types practiced by children, spoken language, symbols Written, drawing and physical objects is a mathematical idea has a mathematical value that can be developed in learning on some mathematics lessons especially elementary school. In order to accommodate the role of ethnomatematics in learning, math teachers need to place themselves as facilitators and place students as partners so that participants are active in sharing information rather than passive recipients of the presentation of information.

2. **Etnomatematics in financial literacy and economic awareness**

In Javanese society there is a unique custom in trading. In this case that is about the technique of returning the change if we buy something. This technique is very different from the mathematical techniques in general. In mathematics, especially in the subject of social arithmetic which is closely related to daily life, general techniques such as reduction, sum, and multiplication are used in the calculations. For example there is a story " Ani buy oranges as much as 2 kg with the price Rp34.000,00, Ani pay by using one hundred thousand pieces, how much change should Ani receive?" To solve the problem, used a reduction operation that is $100,000 - 34,000 = 66,000$, so the change must be received Ani Rp66.000,00. This is different from the techniques used by traders in Java society in general. In return the merchant's money only adds the price of the item with the change so that the money given to the merchant is fixed. For example in the case above, then in returning the merchant's money will remember the price of the goods Rp34.000,00 then the merchant will give money amounting to Rp4000,00 to Ani and say "Rp40.000,00", then give 1 piece of money ten thousands And say "Rp50,000", then the last merchant will give you a fifty thousand pieces and say "Rp100.000 pas". This means that in the calculation the trader uses an inverse technique that is a different summation of mathematical techniques in general that use reduction techniques.

3. **In the calculation of the anniversary of death**

In Javanese culture usually if there are people died, it will do the ceremony of death anniversary. Usually the ceremony is performed on 3 days, 7 days, 40 days, 100 days, until 1000 days of his death. The elders of Java will very quickly know the day and the market of the anniversary of death, both the 40th anniversary, 100 days, even 1000 days. In the determination of the day and the "*pasaran*" is used mathematical techniques in the calculation. In Javanese culture there is a "*pasaran*" term, which

consists of 5 “*pasaran*” namely “*legi*”, “*pahing*”, “*pon*”, “*wage*”, and “*kliwon*”. There is a practical way of calculating it. For the calculation of the day used modulo calculation 7 and for the market used modulo 5 calculation.

Day	Day Calculation	Day Formula	“ <i>Pasaran</i> ” Calculation	“ <i>Pasaran</i> ” Formula
3	3	1+2	3	1+2
7	7	1+6	2	1+1
40	5	1+4	5	1+4
100	2	1+1	5	1+4
1000	6	1+5	5	1+4

Suppose that A died on Friday “*legi*”, then how to calculate it is as follows:

How to calculate the day			How to calculate the “ <i>Pasaran</i> ”	
Day	Day Formula	Jatuh pada hari	Rumus pasaran	Jatuh pada hari
3	Friday +2	Sunday	Legi + 2	Pon
7	Friday +6	Thursday	Legi + 1	Pahing
40	Friday +4	Tuesday	Legi + 4	Kliwon
100	Friday +1	Saturday	Legi + 4	Kliwon
1000	Friday +5	Wednesday	Legi + 4	Kliwon

Then the ceremony of the A day that is 3 days on Sunday “pon”, 7 days on Thursday “pahing”, 40 days on Tuesday “kliwon”, 100 days on Saturday kliwon, and 1000 days on Wednesday kliwon. 40 days market days, 100 days, and 1000 days must be the same because it is a multiple of the number of the market is 5.

4. Forecasting characters and dating mates

In Javanese culture there is the term “*weton*”. If in general people only know the date of birth consisting of days, months, and years. But in Javanese culture there is a name “*weton*”, which is a combination of birth and “*Pasaran*” Java which then produce a certain number. From this number can then be used to forecast various things including predicting a mate.

Day Table

Monday	4
Tuesday	3
Wednesday	7
Thursday	8
Friday	6
Saturday	9
Sunday	5

Pasaran Java Table

Pahing	9
Pon	7
Wage	4
Legi	5
Kliwon	8

How to calculate the “*weton*” by summing the numbers in can in the table number of days and “*Pasaran*” Java Table Example: if born Friday “*Kliwon*” then

$$\begin{array}{rcl} \text{Friday} & = & 6 \\ \text{Kliwon} & = & 8 \\ \hline \text{Sum} & = & 14 \end{array} +$$

The number 14 you find is your “*weton*”. The number 14 is usually used as a basis in the calculation or forecasting of Javanese customs, whether it be mate, character, and so on.

5. Conclusion

In the Javanese Culture, there are so many ideas in the field of mathematics that can be used as an inspiration to study abstract mathematics. Mathematics learning will be more meaningful if it can relate abstract mathematical concepts to the existing culture in society.

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FESTIVAL JENANG SOLO¹

A Culture Event with Multiplayer Effect towards Solo Tourism Destination Branding

Presented by:

Ahmad Adib

On Japan-Asia Research and Symposium Cooperation, 23th-29th July 2017

at Kokhusikan University, Tokyo, Japan

UNIVERSITAS SEBELAS MARET

SURAKARTA, INDONESIA

2017

¹ A Solo Porridge Festival

FESTIVAL JENANG SOLO

A Culture Event with Multiplayer Effect towards Solo Tourism Destination Branding

By

Ahmad Adib

Universitas Sebelas Maret, ahmadadib.solo@gmail.com

Japan-Asia Research and Symposium Cooperation, 23th-29th July 2017

BACKGROUND

Java full of history and tradition. Started long time ago in palace culture or perhaps before it², people always doing a ritual to complete their life and it called as gratitude to God and earth. And Solo as a part of Java, either too. In Mataram Era this activity, many wrote in manuscript³. A ritual as the gratitude of life started since someone in the womb to death. In a ritual, many things to be prepared and one of them is *Jenang*⁴. *Jenang* as one of traditional food always needed in every Javanese ritual.

CONTENT

Variants *jenang* is different that suitable to a ritual, in pregnancy, birth, circumcision, married, building a house, harvest, death had different receipt and color. Unfortunate, the existence of *jenang* is seldom. Now, many Javanese people (almost young people) not know this food, so needed strategies with concepts to preserve and develop them.

1. Festival Jenang Solo

Yayasan Jenang Indonesia⁵ is a social organization that strives to realize national identity by culture, especially *jenang*. They are founded that by an event like festival will attract society to interesting in *jenang*. Festival Jenang Solo (called FJS) is a festival which shows and give thousands of *jenang* to the public, this year more than 17 thousand of *jenang* shared to the public to celebrate the 272nd Solo Anniversary. This festival can be called as a development of local

² So far, we found it in *Babad Tanah Jawi* and *Centhini*.

³ Larson (1990), Carey (2011).

⁴ known as porridge

⁵ Secretariat: Omah Sinten Heritage Hotel & Resto, Jl. Diponegoro No. 34/35 Ngarsopuro, Solo, Indonesia
Telp: +62271-641160, Fax : +62271-647339, email: yayasankenangindonesia@gmail.com

wisdom caused by made *jenang* exist and an event that got multy player effect. Referred to Poepowardojo (1993: 124), development of local wisdom growth in society and objects effect. Great enthusiasm from visitors made FJS got record of MURI⁶ in 2016, by shared 37.000 *jenang* feeds. Based on all Festival Jenang Solo, 2012-2017, impact on:

a. Religion

Realizing gratitude to God

b. Culture

*Nguri-uri*⁷ and prevent to tradition and culture which burning society to loving traditional food and all at once as inspiration to make a new receipt of *jenang*.

c. Education

Give historical understanding to public about Solo historical and education all about *jenang*: historical, variants, receipt, and how to make it.

d. Society

Makes *jenang* as a medium to relate to various of ideology, race, and culture in society. In this activity, all visitor interconnected by comfort in culture situation.

e. Economic and tourism

1) Destination branding

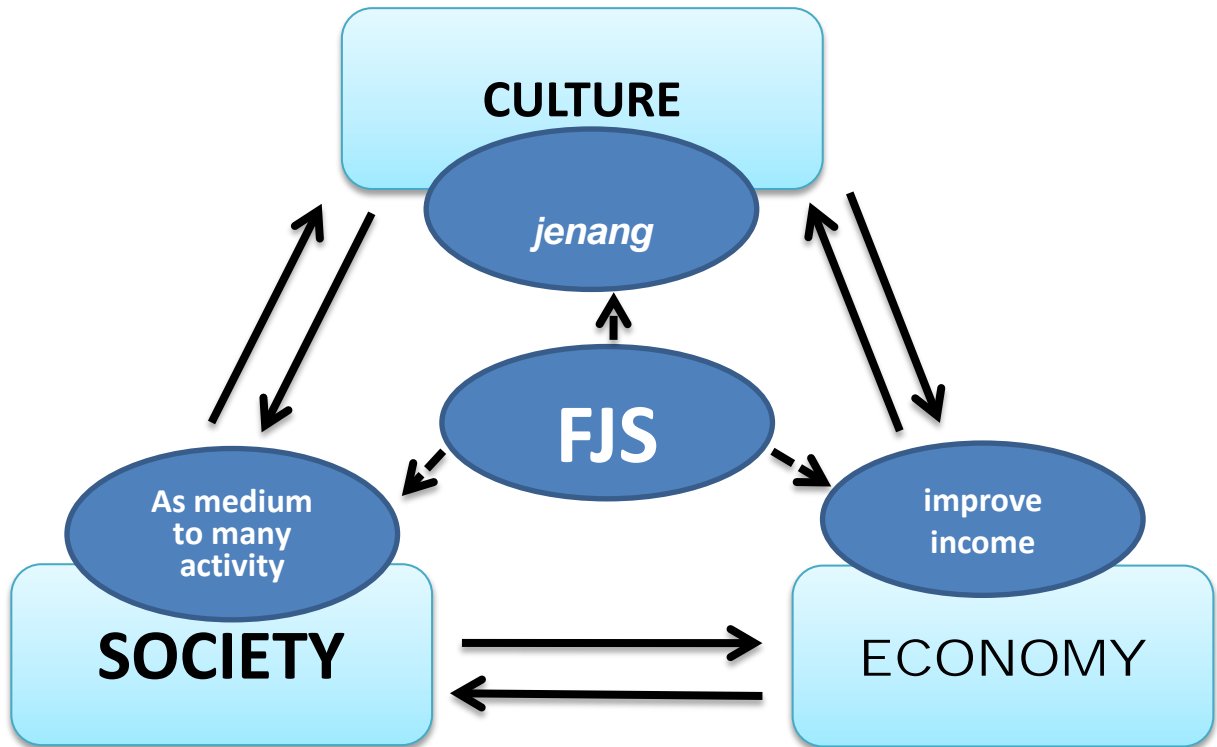
2) Improve user on traditional and modern transportation, hotel guest, and buyer at the restaurant, street food, others.

2. Benefit Concept of Festival Jenang Solo

FJS so far makes multiplayer effect towards Solo Tourism Destination Branding. Forwards expectation this culture event can make more participants, not just nation scale but also international scale. In the future of FJS, we will found more *jenang* variants from different corners of the world. A combination between culture and an event make a cultural product, that improves in many effect. At least in the areas of culture, society, and economics (Wolff, 2005; Manuel, 2010).

⁶ MURI is Museum of Indonesia record.

⁷ Make serious effort



Benefit concept of Festival Jenang Solo⁸

CONCLUSION

Jenang as one of the traditional foods always colored every ritual in different variant. Make this one existence is a responsibility to bring into reality what a local wisdom conserve. FJS as a culture event carried multiplayer effect in religion, culture, education, society, economy and tourism. In harmony with Solo Slogan: *Solo, the spirit of Java*.

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⁸ Based on social production concept by Janet Wolff (2005).

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APPENDIX

1. Festival Jenang Solo Documentations

a. Festival Jenang Solo 2012 - Jenang & Solo Anniversary



b. Festival Jenang Solo 2013 - Sharing Spirits In Tradition



- c. **Festival Jenang Solo 2014 – 17 Variants of Jenang as attendanted on Kartasura Palace to Surakarta**

- d. **Festival Jenang Solo 2015 - Jenang Bahari & MURI Awards⁹ Breaking**



⁹ MURI is Museum of Indonesia record.

e. Festival Jenang Solo 2016 – Jenang Nusantara Variants



f. Festival Jenang Solo 2017 – Jenang Nusantara Charm





2. Festival Jenang Solo on News: Newspaper and Electronic



The shifted idealism toward pragmatism and materialism in social exchange at marriage celebration in Surakarta City

(Bagus Haryono, Universitas Sebelas Maret, Indonesia, bagusharyono@staff.uns.ac.id)

I. Background

The gift-giving in the Surakarta city carried out throughout the life cycle stage (Utomo, 2005), from birth, marriage, until someone death. The gift-giving activities are conducted in the marriage celebration has been understood as the interpersonal conversation among the community members that passed from one generation to the next. The gift-giving activities (Purwadi, 2005) commonly practiced in the different Indonesian society and used by the different terms. The activity in Java (Geertz, 1983), Central Java especially is generally done by *njangong* (Surakarta). The same activities in different place used by different term, *kondangan* invitation (Yogyakarta), in East Java is known as *de-nyande* (Madura), *mbecek* (Ponorogo), and *gantangan* in West Java (Subang region). The kind of gift giving manifested in money, goods, and or service. The amount of the nominal money as gift giving understood as manifestation of the degree of social distance like neighbor, friend, colleague, lineage, or family. The goods as gift giving usually consist of commodities to support the marriage celebration, known as the unmeasured gift giving. The kind of goods are contributed in marriage celebration usually consist of egg, rice, sugar, tea, and or palm oil. The unmeasured gift giving manifested in many services also given at the marriage celebration, before or after it celebration. The kind of gift giving understood as exchange manifestation. But what is in the marriage celebration actually exchanged in Surakarta City? How much the gift-giving in the marriage celebration is given in Surakarta City ? What is the exchange in the marriage celebration in Surakarta City are measured ? Is the exchange done throughout the life of both of the same party in Surakarta City? How long does the exchange in the marriage celebration take place in Surakarta City ? When does the end of exchange in the marriage celebration are conducted by the community member in Surakarta City ? In the gift-giving activity in a marriage celebration emerge a desire to help. In the help logic – supposed someone with higher incomes provide help in the form of larger gift-giving to the lower-income people. Is the gift-giving idealism in wedding celebration activity is come true in the real pragmatic and materialistic world ? Is it purely social contribution as a non-binding aid, only a binding moral obligation, or to be an economic consideration by the profit and the loss calculation ?, Would it conducted in different manner if the two parties are interrelated in symmetric or in an asymmetric dependence on the job relation ?.

II. Content

The gift-giving activity in marriage celebration conducted by the Javanese families (Geertz, 1983) in the Surakarta city. The kind of gift giving manifested in money, goods,

and or service. They reproduced to become a tradition, because it is a habit to perpetuate reciprocity of exchange process, which conducted in the throughout the life of the two parties in the community, even is passed on from the children to his descendants.

The social exchange (Bignoux, 2006) focus on the social relations and personal ties that shape the exchange of resources, examines a combination of economic and non-economic exchanges, exchange is voluntary, is not contracted explicitly, take place within a social system. The two parties are involved in the exchange (Blau, 1964) are committed to pursuing the exchange. When someone return some money or goods or services that ever received, they take estimated or perceived value equivalent money or goods or services they have previously given, even if the return is deferred over time. The maintenance of the relationship in the long term is heavily dependent on the sense of trust established between the two parties.

The Marriage celebration in Surakarta City understood as one activity that is reproduced from one generation to the further generation. Mauss (2002) explain that a gift is the voluntary, reciprocal transfer of money or property from one party to another. He elaborated three types of the moral obligations which preserve gift-giving: the obligation to give, the obligation to receive, and the obligation to repay.

The amount of money gift-giving is usually given in Surakarta City between IDR 20.000 until IDR 2.000.000). The amount of money as gift giving depend on the degree of social distance like neighbor, friend, colleague, lineage, or family. The amount of money as gift giving by the neighbor (IDR 20.000 - IDR 300.000), friend (IDR 50.000 - IDR 500.000), colleague (IDR 100.000 - IDR 300.000), lineage (IDR 100.000 - IDR 350.000), family (IDR 500.000 – IDR 2.000.000) ; (IDR 0.00) the blank envelopes.

The goods as gift giving usually consist of commodities to support the marriage celebration. The kind of goods usually consist of egg, rice, sugar, tea, and or palm oil. The goods gift giving known as the unmeasured gift giving. The unmeasured gift giving manifested in many services also given at the marriage celebration, before or after it celebration.

Mauss (2002) explain that a gift is the voluntary, non-reciprocal transfer of money or property from a donor (may be an individual, a corporation or a nonprofit organization) to another. It does not expect anything of value in return other than recognition and does not have control over expenditure. The gift as the concept of a multidimensional phenomenon as: the communication, economical, juridical, moral, religious, mythological and esthetical. He concentrated on groups norms as regulating the exchange relations on Polynesia, Melanesia, and North West America. The obligation to give and to receive are very important, and he summarizes some of the legal principle in archaic societies must the gift be obligatory reciprocated? Which power exists in the gift and makes its recipient pay it back?. Gift giving may range from altruistic (the donor attempts to maximize the pleasure of the recipient) to agonistic (the donor attempts to maximize the pleasure of personal satisfaction).In gift exchange is subject to the benefit they seek to derive from their actions. It is worth noting that gift exchange may be seen as a rational act. Before someone provides a gift to another, has takes into account, whether will also have an occasion that would warrant reciprocity from the recipient. The anticipation of return gifts motivates someone to give with the expectations that recipients will reciprocate in the foreseeable future. The qualification to give or receive a gift is based on the expected benefits of both the giver and receiver.

He elaborated and summarized the three types of obligations which preserve gift-giving: the obligation to give; the obligation to receive; and the obligation to repay. There are the exchange of gifts and the obligation to reciprocate gifts which are supposed to be given voluntarily. In archaic (Polynesia) societies, there are exchange of gifts and the obligation to reciprocate, a gift as a moral obligatory, when must be paid back. The network an individual establishes reflects the number of gifts she receives during giving occasions. This often comes with pride. Thus, people turn to present gifts to friends of their friends even if they barely know them. In view of the relation between established relations and gift giving during occasions, the process will continue to influence more people to continue giving as well as establishing new relations.

Graycar & Jancsics (2016) classified that the types of gift exchange in Social gift have primary function, social primary function, social individual or societal transaction, private goods exchanged, community or individual benefits by strengthening social bonds. The perfect gift (Belk, 1996) has identified and contends six principles; namely that the gift should:

1. Illustrate true giver sacrifice.
2. The givers only wish should be the recipient happiness.
3. The gift is a luxury.
4. The gift is distinctively appropriate to the recipient.
5. The recipient is surprised by the gift.
6. The gift succeeds in pleasing the recipient.

Gifts may hold several types of values including economic, functional, social, expressive and sentimental

The magnitude of the value that is exchanged follows the unwritten norm whose numbers are more or less the same. Norm of reciprocity an individual is obligated to give, to receive and to reciprocate. The magnitude of the accumulative values is highly dependent on various factors. Such donation activity can be understood and explained by its dimensional variety, interpreted and expressed in different ways, and explained by its various functions.

Mauss (2002) elaborate three function of gift in exchange theory.

1. the giver giving gifts as a first step to develop the social relationships.
2. the recipient (receiver) receiving a meaningful gift as acceptance of social ties.
3. the giver try to reciprocate by giving a gift with a higher value than nominal is received as indicates social integrity

The gift giving is not an asymmetric 'free gift', as they always follow the symmetric logic of social exchange. Acceptance of gift giving is always followed by a moral obligation to return it (gift giving). When the initial step of the exchange begins, it proves to demand various forms of sustainability reciprocity. The gift giving eventually became a social fact (Durkheim, 1964) in the form of tradition, as an unwritten agreement, accepted and valid for the people of the city of Surakarta, which has the force to bind the two parties throughout life, even passed on to the next generation.

The Social exchange is a symmetric reciprocity between the society members, might be includes three kinds: general reciprocity, comparable reciprocity, and negative reciprocity. The gift giving at marriage or wedding celebration in the Surakarta city conducted at home, marriage receptions, restaurants, or places of worship. The gift giving usually is given either at the time before and after the wedding celebration.

The gift giving are given to others are part of the effort to build and and instrumental in social relationships (social dimension), and Camerer (1988), Joy (2001) expressing emotional-personal feelings (personal or psychological dimension), or economic dimension as transaction or anthropological dimension (Sherry, 1983, Princess, 2012), or religious or moral dimension as a charity or shodaqoh. Feil (1982) focuses on the functional value of maintaining and expressing social relations, while ignoring material side of transactions. The gift giving (Sherry, 1983) can be used to shape and reflect social integration (membership in group), or social distance (relative intimacy relationships).

But with the strengthening of hedonism, materialistic, and pragmatism values, the implementation of mutual aid and help values began to shift as a form of investment, savings, and as *arisan* (regular social gathering whose members contribute to and take turns at winning an aggregate sum of money). Also on the consideration of practicality and value for use, is now beginning to shift into the form of money (Prasetyadi, 2010). The magnitude of the value of the contribution depends on the pattern of social relationships that have been established, kinship status, the status of personal-emotional closeness, formal contractual relations of both parties, and the type of mastery of reciprocity.

In the economic dimension, interestingly in this article if the value of donations proportionately on the basis of the ratio of the amount of income it has to the given value of the donation, then actually the nominal percentage of the value of the real contribution given by those with low incomes, proved to have given higher nominal value Compared to the real nominal value of donations given by high income earners to those with low incomes.

The gift giving is given by the phrase: love, happiness, brotherhood, friendship, help for the purchase or rental of various purposes of celebration (catering, invitation printing support, documentation, souvenir, single organ music, bridal makeup, makeup and car bride, lodging / hotel bride or entourage) and as a *sholeh* charity. The gift giving are given before, during and after the celebration is done by different actors. Women are generally dominant as actors who contribute at the time, before and after the marriage ceremony. While the marriage celebration is done, usually conducted by anyone who can attend the couple.

The function of internal contribution in the social dimension as a glue of harmony, in the economic dimension as an expression of execution of exchange value and its proportion, in the psychological dimension as the channel of repayment, in the religious dimension as charity which should be done.

The social exchange relationships depend on trust, or trust is viewed as the basis for the relationship underlying social exchanges (Blau, 1964). In social exchange, an actor is not forced by society to repay a social obligation, but social exchange is based upon trust. Trust is the essence of a social exchange (Nakonezny and Wayne, 2008). The social exchange on socio emotional aspects depend on obligations, trust, interpersonal attachment, or commitment to the exchange partners (Emerson, 1981).

While economic exchange aspects has emphasized the financial and more tangible aspects of the exchange relationship, impersonal, as the benefits investment in the duration relationship of social exchange (Rousseau, 1995), when both parties invest in the other party with some inherent risk that the investment will not be repaid, so it requiring trust (Blau, 1964).

The gift giving activities might be interpreted as a value exchange (the value of togetherness, social, economic, religious); as an exchange of symbols (material, non material). Sociologically, it can be interpreted as a form of social exchange as an aid, a symbol of brotherhood, *tondo tresno* (love sign or indication), as a form of social solidarity (Komter, (2005) as a form of the effort to strengthen social harmony (connecting friendship), or social integration. Economically, the nominal value conducted in marriage celebration activity can be interpreted as a substitute for the consumption of the invitee, or the only simply considered as *ngiras / jajan* (buying food) in foot court, or in an effort context to help cover come the limitations of the invitee, as a savings or investment that can be maximized benefit during a celebration. All activities understood as the rational, or practical, or the value for money or goods, or and considered the access the practicality of money is higher than in the form of goods.

The invited party may be directly concerned, the parent or child, or the Family Head. Parties who come are the ones who are invited, or very conditional moment depending on who gets around. The giver can come alone, both but different times, the one whose partner just comes alone does not contribute, all the gift giving activities. Based on the gift giving activities moment that it activities are done at the time, at the before, and at the time according to invitation, or afterwards. The gift giving activities might be conducted at night, afternoon, or depend on the conditional. An accidental gift giving mechanism (directly host or indirectly, through a gift giving box or barrel). Response (reciprocity / reciprocity) either indirectly, long term: will receive the same / more equivalent / equal contribution; or directly (short-term): *angsul-angsul* (reply gifts).

The meaning of gift giving activities activities in the eyes of contributors:

Contribute to a donor as an investment or savings in hopes of making a profit out of it, to build social solidarity or togetherness as a member of society, to be able to help alleviate the financial burden, or to help provide psychological satisfaction by helping to lift the pride of the party festivities marked by the many uninvited Present or strengthen the psychological burden of the inviter by helping to close the embarrassment of the least fear of being present or in keeping with the tradition, the fear is uncommon, to give the rope of love, just participate enliven the celebration, to meet the psychological satisfaction so as not to be embarrassed when meeting at other times, as a form of deeds of religion (Islam) to do good to humanity, hoping to be charitable deeds that are meant not to get rewarded from human, but to get reward from God (*Allah Subhana hu Wa ta' alla*).

The nominal amount of money given at the celebration holder depends on the proximity of the relationship, the second position and the frequent association in society, as a reference 'debt' used to measure nominal in exchange. The value exchanged in different time periods is at least has the same worth (equivalent) or the same worth with the price standard, otherwise it will have will cause embarrassment.

The nominal amounts gift giving is always related to the status of both parties, and the possibility of subsequent exchange. Fulfillment of the invitation is made before the wedding reception, during the wedding reception, even after (until the restriction is made by the two parties). The expression of straightness began to be expressed straightforwardly, where in the invitation card marriage celebration began dare to include that do not accept gift giving of goods in any form other than money, not receive guests at home.

Invitations can be submitted by those who have intent to the invited are interpreted to have high politeness (directly meet) either alone, or through intermediaries (officers), up to have low politeness (by mail, face book (WA), Washapp (WA), short message service (sms), or by phone). All interpretation is depending on how the person that invite to the wedding celebration to interpretative it. The first, it might be as an impolite invitation, the less person as obvious the intended party, just asking for prayers, just expecting his presence. The decision to attend a very formal invitation, his actions did not come because he felt no written invitation; or the non-formalists who come even through the indirect media, when met to say something reason, forget or not until, too late to know, have been entrusted but not until, until promised to come but never implemented.

The marriage ceremony is interpreted by the *mantu (sing di eman-eman metu)* term or removing all the valuable resources (either possessed, or potentially possessed through debt or gift giving from its relational network). Beneficiaries make contributions as a form of aid that can ease the financial burden of party expenditure, meaning donations as an aid to fulfill a sense of satisfaction while also reinforcing pride in the presence of the invite, let alone the presence of a highly respected to the invitee position. The arrival or willingness of the invited fulfillment becomes the size of the invite for willingness to initiate or establish further relationships, indications of closeness, indication of attention, respect given, an indication of the breadth of the established network.

Level of courage to make decisions related to self-existence in social stratification. By measuring the existence of the self, it is then used to make decisions, in which the inviter has the courage to take the decision to invite or not, based on the consideration of social stratification (whether in religious, community, kinship, or occupation), by assuming the equal / Equivalent to feeling or judging higher, or not equating to feel or judge lower. Deciding by considering the presence or absence of a position relation between superiors and subordinates; Taking into account the degree of proximity or closeness of the relationships that have been woven, based on the long (high level of closeness) or briefly (low proximity) know or establish a relationship.

Invite decision on the first exchange more difficult than on the second exchange, the third and so on.

Table 1. Inviter decision on the first exchange

		Inviter decision	
		Invite	Not invite
The Decision of the invited	Attending / present	I (expected) Symmetric	II (unpredicted) asymmetric
	Not Attending / not present	III unexpected (bad social interaction, silent, many reason)	IV (naturally) Formal or forget reason

Table 2. Inviter decision on the second exchange

		Inviter decision	
		Invite who ever came	Not Inviting who never came
The Decision of the invited	Attending / present	I (expected) Reciprocal Symmetric	II (un predicted) Asymmetric
	Not Attending / not present	III (interaction, silent, reason)	IV (naturally), Reciprocal Symmetric, Formal reason

Inviter decision on the third exchange, return to the exchange pattern.

Table 3. The invited decision to reciprocate on the first exchange

		The invited decision	
		Invite	Not/forget invite
Inviter decision	Attending / present (although not invited)	I (expected) Reciprocal Symmetric	II (un predicted) asymmetric
	Not Attending / not present (although invited)	III (interaction, silent, reason)	IV (naturally), Reciprocal Symmetric, Formal reason

Table 4. The invited decision to reciprocate on the second exchange

		The invited decision	
		Invite who ever came	Not Inviting who never came
Inviter decision	Attending / present (Inviter who ever came)	I (expected) Reciprocal Symmetric	II (un predicted) Asymmetric
	Not Attending / not present (Inviter who never came)	III (interaction, silent, reason)	IV (naturally), Reciprocal Symmetric Formal reason

The invited decision to reciprocate on the third exchange, return to the exchange pattern.

Table 5. The take and gift pattern between giver and recipient

		giver	
		give	Not give
recipient	Ever received	I (expected), Reciprocal Symmetric	II (un predicted), Asymmetric
	Never received	III (interaction, silent, reason)	IV (naturally), Reciprocal Symmetric Formal reason

The invited decision to reciprocate on the third exchange, return to the exchange pattern. To interpret the presence or absence to be an indication of the level of attention to the invitations given. The presence (physical or simply donation in the form of money or goods) both on (before, during and after the wedding reception) is highly appreciated for being interpreted to have a very high level of attention, but not present with confirmation notice (directly or via in direct by phone, WA, or SMS) even without giving a meaningful contribution still have a high level of attention, while those without attendance without confirmation at all are understood to have low level of attention.

The social needs interpreted as moral obligation to build togetherness, harmony), psychological (to fit tradition, fear is considered uncommon), religious (human obligations to humans who earn a reward, so eaten as a *sholeh* charity). The form of exchange, time and place is limited, compared to when, exchange type, exchange formula, open, subjective / objective size, nominal exchange rate (asymmetric or symmetrical), balanced, unbalanced, accumulative or frequency of acceptance or donation Take place with the same party, disconnected, forwarded to different generations. The social bond of the community (because of our inner, personal, and special bonds, built on the basis of: the bond of blood, place and thought), is a kinship (*trah*). *Patembayan* bond (birth bond built on the basis of agreement, equality of interests and just as a tool only). The nominal amount of the contribution is largely determined by the proximity of the relationship, repayment, which will be returned in a nominal amount that is more or less equal or equal in different time dimensions. An upset attitude will be expressed when the nominal given is judged unequal, especially smaller than ever given.

III. conclusion

Reciprocity is the social exchange that occurs between community members, which include three kinds: reciprocity common, comparable, and negative reciprocity. Gift-giving activity in celebration of marriage in the city of Surakarta is done at home,

building a marriage reception, restaurants, or place of worship. Gift-giving are usually given at the ongoing celebration process, before and after the marriage celebration. The form of contribution may be manifested in goods, services or money. But based on the practicality and the consideration utility value, nowadays someone tend to give money as a gift-giving. The magnitude of the value of the gift-giving depends on the pattern of social relations that have been created, the status of the emotional closeness of kinship, status-personal, formal contractual relations of the two parties, and the type of reciprocity among of them. Base on the economic dimension to be interesting in this article that the value of the gift-giving are proportionately are significant different. On the basis of a comparison the value of gift-giving are given is divided by the amount of the take home pay income of the giver, that the real percentage of nominal value of gift-giving given by the lower-income, nowadays proved gave higher than the nominal value of gift-giving given by the higher income.

The gift-giving expressed by word as a sign of love, join the happy, connect the brotherhood, friendship, just helping to purchase or rent a variety of a celebration needs manifested in any need in many activities like: catering, invitation printing support, documentation, souvenirs, music single organ, bridal makeup, bridal makeup and car seats, lodging/hotel brides or his companions) and as a charitable lot. The gift-giving are delivered at the time, before, during and after the party performed by a different actor. The women generally dominant as the actor as the perpetrator who contributed at the time, before and after the celebration of marriage. While the time limitation to attend to the marriage celebration, so the gift giving is done by those couples who can attend it.

The function of the gift-giving in the social dimension was understood as the effort to built a social harmony, in the economic dimension as an expression of benefit or the alleviation exchange value and proportions, in the psychological dimension as the distribution of favor, in the dimension of religion as an alms charity is supposed to do.

The grant is meant for the recipient of gift-giving in an effort to start or connect to social relations, providing a debt of gratitude, or reply practice religion attempts to compulsory attend the invitation, and help, who hope to have the same understanding by Sir, and should be restored in different occasions. Social exchange between the Surakarta people celebrated at various stages of the human life cycle. On the marriage celebration event, the gift-giving activities are made by various actors, in various places, at the different moment through various shapes. The value of quantities may not the same; which accumulatively and very combinative, depending on various factors. The activity are understood and explained according to the range of dimensions is meant, and is expressed in different ways, and described based on their function. The kind and the nominal of gift-giving in Surakarta are manifested in money, goods, and or services. The amount of it found from IDR 20.000 until IDR 2.000.000), depend on the social distance: neighbor (IDR 20.000 -300.000), friend (IDR 50.000 - IDR 500.000), colleague (IDR 100.000 - IDR 300.000), lineage (IDR 100.000 - IDR 350.000), family (IDR 500.000 – IDR 2.000.000) ; (IDR 0.00) the blank envelopes. Goods manifested in any form as the egg, rice, sugar, tea, or and palm oil), as understood as unmeasured commodities to support the marriage celebration. Service manifested in any form as understood as unmeasured services conducted at the before, at the moment, or and the after of the marriage celebration).

The social exchange between the Surakarta people found the morally demanding when gift-giving to be returned in a different time, in a different celebration moment, in the different form, or manner, in the same value. The gift-giving activity in marriage celebration acting the people in the Surakarta city, and reproduced to become a tradition, because it is a habit to perpetuate reciprocity of exchange process, which conducted in the throughout the life of the two parties in the community, even is passed on from the children to his descendants.

The gift-giving is not the asymmetric ' free ' granting, because it always follows the logic of social exchange which is asymmetric, that acceptance of a gift-giving is always followed the activity accounts for the initial steps, that when the exchange began, proved demanding various forms of reciprocity of sustainability. Gift-giving even has become a tradition, given the exchanges not only conditioned throughout life by both sides, but also be forwarded on to the next generation.

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KOMUNIKASI DALAM PERSPEKTIF BUDAYA JAWA

Widodo Muktiyo
Guru Besar Ilmu Komunikasi
Program Studi Ilmu Komunikasi Fisip
Universitas Sebelas Maret

Pendahuluan

Dalam budaya mana pun di dunia, komunikasi merupakan realitas yang selalu ada, dan menjadi gejala utama di antara gejala lainnya. Karena itu, tidak terlalu berlebihan, bila dikatakan bahwa manusia adalah makhluk komunikasi, yang hidup dan tumbuh bersama dengan komunikasi. Komunikasi telah memberi kontribusi yang signifikan bagi terpeliharanya kehidupan sosial dan psikologis masyarakat, yang sehat dan beradab.

Dalam budaya apa pun kita hidup, tidak mungkin kita menjalani hidup ini tanpa komunikasi. Semua perilaku adalah komunikasi. Sepanjang perilaku itu menimbulkan makna dan respon tertentu bagi orang lain, maka itu adalah komunikasi. Jadi, komunikasi telah terejawantahkan dalam sejumlah bentuk, cara, ukuran, strategi, pendekatan, tujuan, makna, keunikan, rasa dan emosi yang berbeda-beda yang tidak mungkin dihindari.

Sekalipun gejala ini bersifat umum dan ada di dalam budaya, justru praktek-praktek budaya yang menentukan. Seperti yang dikatakan Kincaid dan Lawrence bahwa terdapat perbedaan karakteristik komunikasi yang bersumber dari budaya yang berbeda. Komunikasi yang bersumber pada budaya Barat menunjukkan ciri yang berbeda dengan komunikasi yang bersumber budaya Timur.

Budaya adalah wadahnya, sedangkan komunikasi adalah isi yang mengikuti bentuk wadahnya, yaitu bagaimana nilai dikembangkan, makna yang dibangun, interaksi yang muncul, ritual yang dipertahankan, dan keyakinan yang diresapi serta mitologi yang penuh misteri. Semua bentuk budaya dan daya tariknya, terletak pada bagaimana nilai-nilai tersebut diekspresikan, yang tidak lain merupakan ekspresi komunikasi.

Untuk maksud memahami komunikasi dan budaya, memberi perhatian pada budaya Jawa, dapat memberi kesan keliru dan disalahartikan, ketika perhatian ini didasarkan pada penilaian subjektif terhadap budaya kelas tinggi dan budaya kelas

rendah. Pasti akan ada gugatan, ketika budaya Jawa diklaim sebagai budaya kelas tinggi dibandingkan dengan budaya lain. Selain sangat sulit mengukurnya, persoalan lainnya adalah bahwa pengalaman kultural masyarakat bersifat subjektif yang tidak dapat disubstitusikan satu terhadap yang lain.

Budaya Jawa menjadi penting, karena dalam banyak segi, merupakan budaya dominan, pengaruhnya dapat dirasakan di pulau Jawa dan pulau-pulau lain di Indonesia. Sementara penduduk bangsa Indonesia, masih terpusat di Jawa. Berdasarkan data BPS, penduduk pulau Jawa pada tahun 2015 lalu mencapai lebih dari 145 juta orang dari 255 juta penduduk Indonesia (<https://www.bps.go.id/diakses> 27 Maret 2017). Pun sistem nilai, keyakinan, agama, teknologi, bahasa, seni, musik, tradisi dan mitologi hampir semua terpusat di pulau Jawa dan di dalam budaya Jawa ini pula.

Bertolak dari hal tersebut, tulisan ini ditujukan untuk memberikan sumbangsih pemikiran tentang komunikasi Jawa. Tulisan ini tergugah dari keinginan untuk menjawab pertanyaan, apa yang dimaksud dengan komunikasi Jawa. Pertanyaan itu memberi inspirasi untuk meninjau kembali sistem filsafat Jawa yang dianut secara turun temurun, keyakinan yang dipedomani, kesusastraan yang dikembangkan, sejarah masyarakat dan identitas sosial sebagai “wong Jowo”, kesenian yang diciptakan, musik, tembang-tembang serta sistem etika Jawa.

Tulisan ini lebih merupakan hasrat akademik, dan bukan dimaksudkan untuk mewakili gambaran komunikasi Jawa yang komprehensif, tetapi lebih dimaksudkan untuk melihat bagaimana komunikasi Jawa dapat dikembangkan, yang mungkin menjadi suatu kodifikasi pengetahuan bersama berdasarkan pada epistemologi Jawa.

Efek dari usaha semacam ini yang diharapkan adalah dapat memunculkan gelombang pemikiran yang lebih mendalam, yang lebih terstruktur dan berpengaruh dalam menjelaskan konsep dan gagasan tentang komunikasi Jawa. Usaha semacam ini, pada gilirannya diharapkan dapat menghasilkan *body of knowledge* tentang komunikasi budaya Jawa yang akan mengisi ruang khusus dalam disiplin ilmu komunikasi yang selama ini lebih banyak kita terima bersumber dari epistemologi Barat.

Jadi, bila di dalam upaya ini ada kekurangan dan jauh dari tepat, maka tidak saja perlu dimaklumi, tetapi juga secara berkesinambungan perlu terus dipikirkan dan diperbaiki, tentang segi-segi pokok dari fenomena komunikasi Jawa. Sebab dalam konteks kepentingan pengembangan keilmuan komunikasi itu sendiri, pemahaman terhadap komunikasi Jawa, dan tidak hanya komunikasi Jawa, tetapi komunikasi Sunda, komunikasi Madura, komunikasi Betawi dan lainnya sangat diperlukan. Hal yang kita butuhkan adalah adanya keberanian secara terus menerus untuk

mengkonseptualisasikan praktek-praktek komunikasi yang ada di tempat kita sendiri. Karena itu saran dan kritik perbaikan dalam merumuskan tentang komunikasi Jawa sangat diharapkan. Sebab pasti ada keinginan bersama, agar kita dapat mengembangkan pengetahuan yang didasarkan pada epistemologi yang ada di dekat kita.

Budaya Jawa: Deskripsi Singkat

Ditinjau dari wilayah budaya di pulau Jawa, maka budaya Jawa dapat dikelompokkan menjadi empat, yakni Sentral (Kejawen) di bagian tengah yang terpusat di eks karesidenan Surakarta dan Daerah Istimewa Yogyakarta; Budaya Pesisir di bagian pantai utara seperti Pekalongan, Rembang, Kudus, dan Tuban; Budaya Sunda (Pasundan) di bagian barat seperti Jawa Barat, Banten dan Jakarta, dan Budaya Osing (Blambangan) di bagian timur seperti Banyuwangi, Surabaya, Jember, Pasuruan (Abimanyu, 2014:23).

Dari empat wilayah itu, budaya Kejawen merupakan budaya paling dominan dan dinilai sebagai budaya Aristokrasi Jawa. Bahasa, seni, dan tata krama yang berlaku dianggap paling halus, paling santun dan menjadi panutan. Dari sisi bahasa, bahasa Jawa Mataram merupakan representasi budaya Kejawen, dan ini adalah bahasa yang dominan, di samping bahasa lainnya seperti Madura, Sunda, Osing, Tengger, Kangean, Banyumasan, dan Cirebonan.

Jawa merupakan tempat pertemuan agama-agama di dunia. Orang Jawa mampu mengakomodir dan menstransformasikan perbedaan agama. Pengaruh agama ini dapat dilihat dari para Brahmana kerajaan dan pujangga keraton mengesahkan kekuasaan para raja Jawa serta mengaitkan dengan kosmologi Hindu dengan struktur politik kerajaan, meskipun dalam perkembangannya kemudian digeser oleh agama Islam (Abimanyu, 2014:24)

Secara mengagumkan, masyarakat budaya Jawa mampu mengembangkan berbagai seni, tarian, alat musik, kidung, sistem penanggalan, lagu dan lirik. Tembang macapat misalnya, penamaan dan liriknya menyampaikan pesan yang spesifik dan mencerminkan filosofis hidup perjalanan manusia. Pesan ini merupakan nasehat dan wujud dari transendensi vertikal sebagai bukti adanya refleksi mendalam terhadap perjalanan hidup (Suwardi). Nama-nama tembang seperti Mijil, Sinom, Asmarandana, Kinanthi, Dhandangula, Gambuh, Durma, Maskumambang, Megatruh dan Pocung merupakan nama-nama yang memberi pesan tertentu terhadap perjalanan kehidupan. Tembang-tembang ini bersifat mengingatkan, mengandung nasehat dan sekaligus mencerminkan pandangan hidup orang Jawa.

Sistem penanggalan Jawa menjadi penanda penting bagi kebudayaan Jawa. Nama hari seperti Pon, Wage, Kliwon, Legi, Pahing dipadukan dengan sistem penanggalan masehi. Dalam banyak cara mereka, menentukan waktu, keberuntungan, dan hajatan kepentingan ditentukan oleh cara mereka dalam melihat hubungan sistem penanggalan tersebut.

Ben Anderson dalam bukunya *Mitologi dan Toleransi Orang Jawa* mengatakan bahwa karakter orang Jawa adalah watak yang dibangun berdasarkan pada pluralisme moral. Pandangan ini dapat ditemukan dalam perwatakan yang disajikan pada tokoh-tokoh pewayangan antara lain Pandawa dan Kurawa, termasuk presentasi diri yang disajikan pada tokoh-tokoh dalam cerita Ramayana dan Dewi Sinta. Tokoh-tokoh seperti Semar, Kresno, Bisma, Sengkuni, Duryudono, dan Arjuna merupakan tokoh-tokoh sentral yang sering dirujuk dalam membangun personifikasi tertentu dalam suatu lakon kehidupan sosial.

Penyerapan pengetahuan dan pemahaman diri yang turut membentuk watak dan karakter orang Jawa lainnya adalah narasi-narasi yang berkembang tentang Ken Arok, Gajah Mada, Hayam Wuruk, Sultan Agung, Raden Fatah, Joko Tingkir, dan sosok wali songo. Dua sosok wali yang paling fenomenal bagi orang Jawa adalah sosok Sunan Kalijaga dan Syech Siti Jenar. Perpaduan antara persoalan etis, estetis dan metafisis selama penyebaran agama Islam di pulau Jawa menghasilkan proses-proses kultural yang mendalam terhadap makna kehidupan bagi masyarakat Jawa.

Hubungan antara simbolisasi dan transendensi merupakan proses subversif yang terjadi pada saat itu untuk menggeser dominasi kuasa. Dalam perkembangannya cara semacam ini merupakan metode untuk melakukan perlawanan “halus” sebagai perlawanan kultural, keberanian, kehormatan, harga diri dan etika perlawanan. “Ngluruk tanpa bala, menang tanpa ngasorake”.

Perwatakan orang Jawa dapat dilihat dari beberapa hal. Pertama, sikap dan pandangan “ngajeni”. Konsep “ngajeni” merujuk pada gagasan menghormati dan memuliakan orang lain. Pada umumnya orang Jawa, memiliki kecenderungan untuk tidak menyakiti orang lain baik dalam ucapan, sikap atau pun tindakan. Dalam budaya Jawa, kebanyakan orang Jawa lebih mementingkan dan memuliakan orang lain, dengan cara menghormati, mengutamakan, menolong dan membantunya.

Perwujudan perwatakan “ngajeni” ini dapat dilihat dari cara mereka bertetangga, bertamu, menghormati kepada pimpinan, orang yang lebih tua, orang tua dan orang yang berusia lanjut, sesama dan tokoh masyarakat. Dalam bertamu misalnya, sikap “ngajeni” dapat dilihat dari tiga konsep: *aruh*, *lungguh* dan *suguh*. *Aruh* merujuk aspek relasional karena menyangkut sejauh mana ia membangun

keakraban terhadap tamu. *Aruh* merujuk pada keramahan. Konsep ini juga berkaitan dengan kesiapan tuan rumah untuk menerima tamu dan siap memberi bantuan apabila diperlukan.

Lungguh mencerminkan seberapa tepat seorang tamu ditempatkan sesuai dengan derajat dan pangkatnya. Kelebihan orang Jawa terletak pada kemampuan reflektif terhadap orang lain. Setiap tamu memiliki derajat dan kedudukan tertentu. Cara “ngajeni” dapat dirasakan melalui cara tuan rumah dalam menempatkan tamunya. Sedangkan *suguh* menunjukkan perjamuan sebagai bentuk empati rekreatif yang dapat dilakukan tuan rumah dalam menerima tamu yang telah melakukan perjalanan ke rumahnya. Untuk dan demi kepentingan tamu, watak orang Jawa berusaha “ngenek-enekke”.

Demikian pula “ngajeni” terhadap orang yang lebih tua, orang tua atau mereka yang sudah usia lanjut. “Ngajeni” kepada mereka tercermin dalam memberi pengutamaan, mendahulukan, memaklumi, dan berbahasa “krama” yang secara etis mengajarkan pada kesantunan kepada mereka. Berbahasa “krama” umumnya juga dilakukan ketika berbicara dengan orang yang belum dikenal betul, mereka yang terpandang, atau mereka yang dihormati.

Bahasa Jawa bersifat stratifikasi yang penggunaannya ditentukan oleh konteks dan situasi yang dihadapi. Aspek rasa menjadi sangat penting dalam cara orang Jawa dalam menggunakan bahasa. Pernyataan orang Jawa *bener kuwi durung mesthi pener*, sifatnya untuk memberi penekanan dan mengingatkan, bahwa orang tidak boleh hanya sekedar mengejar benar, sebab benar itu belum tentu *pener*.

Pener itu tidak saja benar, tetapi kebenarannya yang dicapai itu, pas dengan berbagai situasi kontekstual yang dihadapi. Pertimbangan kebenaran tidak hanya didasarkan pada aspek rasionalitas, tetapi aspek rasa, menjaga perasaan, empati dan tidak menyakiti orang lain. Bagi orang Jawa persoalan rasa merupakan hal yang penting, sehingga kegunaan fungsional bahasa mengenai kapan mereka harus krama dan kapan ngoko menjadi bagian etika tata krama perilaku masyarakat budaya Jawa.

Dalam kehidupan orang Jawa, kita sering mendengar pernyataan: “Wong kuwi kudu iso rumongso, ora rumongso bisa”. Ajaran yang ingin disampaikan adalah agar setiap diri memiliki kepekaan terhadap sesuatu, yang kepekaan itu harus dicerminkan pada diri sendiri. “*Kudu iso rumongso*”, yakni kemampuan bercermin diri, memiliki kepekaan untuk merefleksikan diri, memiliki rasa, dan tahu diri. Sedangkan *rumongso bisa* sebaliknya mempunyai arti wujud ketakaburan, mengedepankan diri, dan ingin tampil sendiri. Senada dengan hal itu, dalam petuah Jawa yang lain dikatakan: *Mulat salira hangrasa wani*. Pesan ini mengajarkan agar

setiap diri memiliki keberanian untuk melihat diri dan keberanian untuk mengoreksi diri sendiri.

Karakter orang Jawa yang kedua adalah gotong royong-kebersamaan, tolong menolong, dan menghindari konflik. Orang Jawa pada umumnya memiliki ketahanan untuk diam ketika ia disakiti guna menjaga keharmonisan dan menghindari konflik. Kebersamaan dan keharmonisan yang mereka jaga dapat dilihat dari sejumlah simbolisasi yang berkembang di masyarakat.

Misalnya, “Luwih apik pager mangkok dari pada pager wesi”. Pesan simbolik ini menjelaskan bahwa relasi kebertetanggaan, jauh lebih terjaga dan terpelihara apabila hubungan sesama tetangga terpelihara dengan baik. Pagar besi dan pagar mangkok merupakan komparasi simbolik karena “mangkok” merepresentasikan kebersamaan, dengan saling memberi makanan dan masakan terhadap tetangga, membuat kenyamanan dan keamanan dalam hidup bermasyarakat lebih terjamin.

Namun demikian, perwatakan orang Jawa, berkaitan dengan segi relasional ini, ketika ia disakiti, reaksinya dapat terwujud dalam tiga kemungkinan. Pertama, karena dirinya tetap ingin menjaga keseimbangan dan keselarasan, ia akan mengalah. Kedua, setelah mengalah ia masih disakiti, kemungkinannya ia akan “ngalih”. Artinya ia memisahkan diri, menjauh dan menghindari. Namun jika orang yang membuat perkara itu, tidak merasa diri, dan tetap menyakiti, orang Jawa dapat mengamuk. Perwatakan ini dikenal dengan tiga *nga*: *Ngalah, ngalih dan ngamuk*. Pada tingkatan tertentu, amarah orang Jawa akan mampu melebihi amarah dari siapa pun ketika ia sudah tersinggung. Sifat ini pada satu sisi memperlihatkan orang Jawa mampu menyembunyikan rasa tidak suka dan permusuhan, tertutup, namun di sisi lain, sifat-sifat ini memberi cara dan batas di mana suatu perilaku masih dapat ditoleransi atau tidak. Dalam banyak kejadian, orang gagal memahami, sikap diam orang Jawa, apakah sebagai bentuk kesetujuan, ketidaksetujuan, ketidaksukaan, atau justru sebagai sikap kemarahan.

Karakter ketiga dari perwatakan orang Jawa adalah *nrimo ing pandum*. Banyak orang menilai bahwa *nrimo ing pandum* merupakan sifat dan karakter orang Jawa yang malas karena tidak berorientasi pada hasil. Dalam pandangan orang Jawa, hidup itu sudah ada yang mengatur, dan yang diperlukan adalah menjalaninya dalam koridor tersebut. Perubahan dapat dilakukan hanya mempercepatnya, tetapi tidak akan mengubah jalannya hidup itu sendiri atau mengubah plot jalan cerita kehidupan yang telah digariskan. Oleh karena itu hidup itu kata orang Jawa jangan *ngaya*. Dalam arti waktunya jangan digunakan habis habisan untuk meraih keduniaan. Dalam hal tertentu, *nrimo ing pandum* berdampak pada ketahanan dalam menjalani

kehidupan, terhadap suka dan dukanya perjalanan hidup, karena semua sudah ada yang mengatur.

Beberapa sifat dan perwatakan orang Jawa yang menggambarkan bentuk budaya Jawa tersebut hanya sebagian gambaran tentang budaya Jawa itu sendiri. Banyak hal yang belum diungkapkan dalam paparan ini untuk menggambarkan budaya Jawa secara utuh yang merepresentasikan cara pandang dan praktek-praktek kehidupannya.

Sekalipun masih sangat minim, gambaran tersebut menjadi jalan bagi tulisan ini untuk melihat bagaimana komunikasi Jawa. Perwatakan tersebut berimplikasi terhadap komunikasi Jawa yang terekspresikan ke dalam artifak budaya, nilai dan filosofinya. Karena itu, tidak berlebihan bila budaya Jawa menarik perhatian tidak saja penulis, tetapi para ahli lain seperti Clifford Geertz (1960), Frans Magnis Suseno (1984), Benedict Anderson, Damarjati Supajar, Emha Ainun Najib dan lainnya.

Mendefinisikan Komunikasi Jawa

Segi paling dominan dalam budaya Jawa adalah keharmonisan, *tetulung*, keselarasan, pantang menyakiti dan menyinggung orang lain, dan kemampuan menjaga keseimbangan antara rasa dan pikir, antara lahir dan batin, antara yang kasat mata dan tersembunyi. Pada dasarnya budaya Jawa mudah menerima orang lain, sepanjang orang lain itu juga memiliki tujuan dan keinginan yang sama dalam membangun keselarasan dan keseimbangan sekalipun bukan dari etnis Jawa.

Bagi orang Jawa, hal-hal yang sifatnya implisit lebih penting dan menarik serta menggairahkan, karena di dalamnya menimbulkan perenungan dan interpretasi, yang berusaha menangkap makna dari yang dari apa yang tersurat. Bahkan kematangan emosional dan kedewasaan tertentu, seringkali dilihat dari seberapa besar ia memiliki kepekaan terhadap hal-hal yang bersifat implisit. “Rasane dinggo,” begitu kata-kata yang sering dapat didengar ketika mengingatkan agar dipakai kepekaan rasa terhadap orang lain.

Dalam budaya Jawa, kritik, perdebatan, dan pendapat yang dilakukan secara terbuka, sebagai hal yang tabu, dan pelakunya dipandang sebagai orang mengganggu aspek keselarasan dan keharmonisan. Menjaga perasaan orang lain, terkait dengan kritik dan argumen, merupakan keutamaan, karena itu membedakan ranah publik dan ranah privat menjadi sangat penting.

Hal-hal yang berkaitan dengan harga diri, kehormatan, dan kesantunan, dipilih untuk disampaikan dalam ruang privat yang terbatas, dan tidak dilakukan dalam ruang terbuka yang diketahui banyak orang. Ketidaksetujuan secara terus terang, menentang arus dan membujuk yang lain agar berbeda, merupakan hal-hal yang dapat

membuat rasa dan perasaan yang tidak mengenakan, dan menciptakan bentuk prasangka serta ketertutupan.

Budaya Jawa memberi porsi besar terhadap olah rasa agar menghasilkan kepekaan sosial tertentu. Karena itu, jika ditilik secara mendalam, banyak pesan simbolik yang diproduksi, diingat, dikemas secara kreatif, etik dan estetik dalam bentuk yang bermacam-macam seperti petuah, wewaler, pituduh, pitutur, kidung, tembang, sanepan, tarian, atau jarwa dosok yang diajarkan dari generasi ke generasi.

Moralitas dan etika Jawa mengarahkan pada kriteria dan penilaian yang berbeda dalam menentukan siapa (komunikator) yang dihormati dan dipatuhi. Pendapat Aristoteles mungkin dapat dipakai ketika menentukan siapa komunikator yang berbobot berdasarkan pada karakter, intelektualitas dan ketulusan.

Dalam budaya Jawa, pandangan-pandangan tentang karakter dan sifat ini banyak diekspresikan secara situasional. Pandangan tentang *sepi ing pamrih rame ing gawe* adalah salah satunya. Orang yang berkualitas berorientasi pada karya dan tidak berorientasi pada kepentingan diri sendiri. Contoh lain, *ajining salira ana ing busono, ajining diri ono ing lathi; sopo temen bakal tinemu; wong kang ngalah luhur wekasane, becik ketitik, ala ketara* dan sebagainya. Semua contoh itu menunjukkan karakter dan pengembangan kualitas personal yang dipertimbangkan dalam membangun otoritas diri sebagai komunikator.

Dalam budaya tertentu, termasuk di dalamnya budaya Jawa, penilaian perbuatan salah dan tidak salah, seringkali ditentukan oleh penilaian terhadap siapa yang melakukannya. Secara normatif, perbuatan salah dan benar tidak dikaitkan dengan siapa yang melakukannya. Namun dalam budaya Jawa perbuatan yang salah, seringkali tergantung pada siapa yang melakukannya. Menyelamatkan muka seseorang meskipun berbuat salah, masih dipandang perlu dilakukan ketika masyarakat menilai siapa orang itu.

Dalam budaya Jawa penghormatan terhadap orang yang sudah usia lanjut dan orang tua, tidak dapat diniscayakan dan menjadi menonjol karena muncul dengan kekhasannya. Ketika mereka berbicara, maka pembicaraannya merupakan pembicaraan yang penting, penuh dengan pengalaman dan mengandung pelajaran yang akan mendapatkan perhatian dari orang lain, meskipun hal-hal yang dibicarakan itu tidak memiliki relevansi langsung pada orang itu. Mereka yang muda cenderung tidak akan melampaui batas otoritas mereka sebagai komunikator. Orang muda memiliki keharusan dalam *bekti, miturut* dan *saktuhu* kepada orang tua.

Komunikasi Jawa memberi gambaran tentang komunikasi konteks tingkat tinggi, santun, memiliki kepekaan dan sensitif, yang tidak mudah dipahami oleh mereka yang tidak hidup dan berada dalam budaya Jawa itu sendiri. Tujuan

komunikator sebagaimana tercermin dalam pesan-pesan komunikasi yang implisit, sesungguhnya sebagai situasi bebas, apakah pesan itu mau diterima oleh komunikan, ditangkap maknanya atau tidak mampu menangkapnya. Tetapi mereka yang tidak mampu menangkap makna di balik makna, tanda di balik tanda, pesan di balik pesan, dapat merupakan bagian masyarakat yang kurang adab dan kurang tata kramanya dalam bermasyarakat. *“Wong kok yen ora didumunungke ngga ngerti.”*

Komunikasi Jawa dengan demikian lebih mementingkan konteks, relationship dan etika. Komunikasi Jawa bukan merupakan proses komunikasi yang bersifat transmisi, yang diterima oleh komunikan begitu saja. Dalam bingkai budaya, komunikasi Jawa merupakan komunikasi yang mengedepankan persoalan etis, estetika, kontekstualisasi, isi yang berorientasi, dan relationship yang dibangun untuk membangun keselarasan dan keseimbangan sosial. Aspek usia, pengalaman, kedudukan, pengetahuan, ketokohan, dan warisan sejarah, merupakan segi-segi penting yang turut mewarnai karakteristik komunikasi Jawa.

Komunikasi Jawa tidak akan mampu dipahami semata-mata melalui pertimbangan rasional dan teknis, yang melihat hubungan yang terjadi didasarkan pada prinsip pertukaran sosial, kepentingan politik, orientasi jabatan, atau kesetaraan dan bentuk-bentuk popularitas tertentu. Komunikasi Jawa tidak semata-mata mengejar kebenaran, tetapi mengejar komunikasi yang pas, yakni yang benar dan beretika sebagai bentuk komunikasi yang “pener”.

Jadi, tanpa bermaksud membatasi, berikut ini hal-hal yang dapat digarisbawahi untuk menggambarkan komunikasi Jawa:

- a. Pada dasarnya setiap bentuk komunikasi Jawa memiliki landasan tujuan pada keselarasan, keharmonisan, kesepahaman dan menjaga keseimbangan yang bertumpu pada asas saling menghargai (ngajeni)
- b. Penggunaan bentuk bahasa Jawa dalam stratifikasi tertentu menunjukkan kualifikasi hubungan antara komunikator dan komunikan yang mentitikberatkan pada rasa dan empati
- c. Komunikasi Jawa sarat dengan permasalahan yang berkaitan dengan segi konteks dan pesan-pesan implisit multitafsir.
- d. Sikap-sikap dan cara-cara berkomunikasi yang terbuka, terus terang, dan menyatakan perasaan apa adanya merupakan bentuk komunikasi yang diterima kurang etis apalagi cara-cara itu mengganggu keseimbangan dan keselarasan
- e. Perwujudan komunikasi Jawa yang mengandung nilai dan aspek kultur Jawa dapat dilihat dari berbagai cara, penampilan dan pengejawantahan seperti

dalam seni, musik, tarian, gamelan, lirik, tembang, kesusastraan dan cerita-cerita lainnya.

Melalui aspek-aspek itu, mendefinisikan komunikasi Jawa tidak akan pernah selesai, apalagi sekedar merujuk pada arti dari komunikasi dan Jawa. Setiap cara mendefinisikan fenomena atau gagasan apapun, sangat ditentukan oleh kemampuan dalam melihat fenomena tersebut, apa yang diperhatikan, apa yang tidak diperhatikan, apa yang terlihat dan ditentukan oleh kemampuan dalam melihat yang tidak tersedia. Pikiran, perasaan, pengalaman, pengetahuan, pemahaman dan jauh dekatnya hubungan memberi kedetilan terhadap apa yang ingin dideskripsikan.

Dalam sejumlah literatur yang mengkaji komunikasi, banyak yang mengartikan komunikasi sebagai interaksi, membangun kesamaan makna, pertukaran, relasi kuasa, tanda dan kekuatan simbolik, transmisi pesan, hubungan komunikator-komunikan, kegunaan fungsional bahasa, dan persoalan-persoalan yang berkaitan dengan media komunikasi dan dampaknya. Komunikasi juga dipahami dari siapa yang menjadi partisipan di dalamnya sehingga dikenal berbagai jenis tataran komunikasi, yakni interpersonal, kelompok, organisasi dan komunikasi massa. Komunikasi juga dapat dipandang dari sisi ilmu, seni dan keterampilan.

Pandangan tentang komunikasi yang demikian itu mempertegas pengetahuan yang telah kita pelajari bahwa komunikasi bersifat multiperspektif. Tidak ada cara dan satu jalan yang mampu meringkas tentang batasan komunikasi terhadap fenomena yang begitu dinamis dan beragam, kecuali dengan mengatakan komunikasi adalah komunikasi. Oleh karena itu, jika kita menyepakati, maka yang dimaksud dengan komunikasi adalah sesuatu yang tercakup ke dalam: 1) penyampaian pesan; 2) makna; 3) hubungan komunikator-komunikan; 4) relasi kuasa; 5) tujuan-efek komunikasi; 6) tanda, simbol dan makna; 7) cara memproduksi pesan dan menerima pesan; 8) proses-proses kognitif; 9) konteks komunikasi; dan 10) persuasi.

Demikian pula ketika kita berbicara Jawa sebagai budaya, apakah yang dimaksud dengan Jawa? Kemana referensial kita, ketika kita diminta untuk menjelaskan tentang Jawa. Tentu saja, Jawa tidak dapat diwakili oleh Solo dan Yogyakarta sebagai representasi budaya Kejawaan, sebagaimana telah disinggung sebagai budaya Jawa yang dominan dan menjadi panutan bagi sebagian besar orang yang hidup di Jawa.

Sekalipun begitu, kita pun dapat mengatakan bahwa pengaruh budaya Kejawaan, tidak sepenuhnya dominan. Sebab setiap daerah di pulau Jawa berkembang dan bergerak membedakan dengan budaya dominan. Tidak ada budaya di daerah-daerah lain, yang benar-benar merupakan duplikasi dari budaya dominan Jawa yang

berpusat di Solo dan Yogyakarta baik dari sisi bahasa, kebiasaan, dialek, tarian, musik, tradisi dan adat istiadatnya.

Bahkan bahasa Jawa pun berkembang dan memiliki varian yang dapat membedakan satu daerah dengan daerah lain. Dialek orang Yogyakarta, tidak sama persis dengan orang Solo, tidak sama dengan orang Semarang. Bahkan di Jawa Barat, bahasa Sunda benar-benar menggantikan posisi bahasa Jawa atau tidak dipakai sama sekali sebelumnya. Di Banyuwangi, bahasa Jawa mengalami pergeseran-pergeseran yang sulit dipahami bagi orang-orang yang ada di Jawa Tengah, Yogyakarta, Semarang dan sekitarnya atau mungkin sebaliknya.

Perbedaan-perbedaan itu pasti memberi kesulitan untuk memberi gambaran tentang apa yang dimaksud Jawa atau budaya Jawa. Justru sebaliknya, untuk mendapatkan gambaran relatif tentang budaya Jawa hal yang dapat dilakukan adalah dengan berusaha melihat adanya persamaan-persamaan nilai, filosofi, karakter dan perwatakan orang Jawa secara umum, baik yang ada di Barat, Timur, Selatan/Tengah atau yang ada di Utara. Sekalipun begitu usaha ini tidak selalu benar dan tepat. Mencari hal-hal umum setidaknya dapat digunakan untuk membantu dalam merumuskan Jawa atau budaya Jawa.

Hal-hal umum itu antara lain: a) pada dasarnya orang Jawa itu akomodatif; b) pantang menyakiti orang lain, c) menjaga perasaan, dan; d) mengutamakan orang lain yang merupakan pencerminan prinsip *ngajeni*. Oleh karena itu, proses-proses komunikasi Jawa akan selalu diwarnai oleh sifat-sifat dan perwatakan yang semacam itu, yakni interaksi yang mengedepankan tercapainya tujuan komunikasi bersama, yang bersifat empatik, menjaga perasaan, menjaga keselarasan dan pantang menyakiti.

Pesan-Pesan Nasehat: *Pituduh*

Kualitas pesan yang dihasilkan masyarakat dan kemudian pesan-pesan itu bersifat abadi, diajarkan dan diingat sebagai pesan filosofis, pandangan hidup, penuh dengan nilai kebajikan dan kedalaman tertentu, besar kemungkinan karena budaya masyarakat yang bersangkutan memberi perhatian pada pentingnya nilai-nilai kebijaksanaan, etika, tata krama dan pandangan hidup secara keseluruhan. Berbagai bentuk pesan tersebut disampaikan dalam berbagai cara antara lain dalam tembang, tarian, petuah dan *pituduh*. Karena sifatnya demikian, pesan-pesan ini menjadi hidup dan mengakar.

Pada bagian ini, penulis tidak bermaksud mengumpulkan semua pesan nasehat yang berkembang di masyarakat Jawa yang disajikan dalam konteks tinggi, selain karena banyaknya juga karena keterbatasan penulis untuk mengumpulkannya. Pasti pesan-pesan nasehat tersebut memerlukan penafsiran, menarik perhatian dan

menjadi instrumen penting bagi sarana mengingatkan, kontemplasi diri, dan kritik ke dalam.

Dalam pemikiran retorika klasik, disebutkan bahwa ada hubungan antara kualitas pesan dan kualitas komunikator. Komunikator yang baik akan menghasilkan pesan-pesan berkualitas. Dengan demikian, ada hubungan karakteristik pesan yang berkembang di masyarakat dengan kualitas karakter masyarakatnya, sifat kekuasaan yang berkembang, dan nilai-nilai yang dianut. Semua bentuk pesan yang berkembang di masyarakat, dapat dirunut dan dipakai untuk bercermin melihat bagaimana sifat dan tabiat dari masyarakatnya.

Sesungguhnya, setiap jaman dan budaya tertentu, pasti menghasilkan bentuk wacana dan pengetahuannya sendiri. Demikian pula budaya Jawa, dalam perjalanan kultural yang panjang, pesan-pesan nasehat telah menjadi semacam pitutuh dan wewaler. Pitutuh telah menjadi semacam panduan bagi masyarakat Jawa dalam rangka *hanggayuh kasumpurnaning hurip berbudi bawaleksana ngudi sejatining becik*.

Dalam pendekatan tentang logos dalam retorika, terdapat penjelasan tentang bagaimana suatu pesan dikemas, bagaimana membangun pesan yang argumentatif, bagaimana pesan yang berisi dan penuh makna dalam kandungannya, dan bagaimana membangun koherensi dan kohesivitas antara pernyataan satu berhubungan dengan pernyataan yang lain. Jadi, pesan tidak dapat dilepaskan dari siapa yang menciptakannya, konteks situasi saat diproduksi, penggunaannya dan bagaimana karakteristik masyarakat yang menerimanya

Fenomena menariknya adalah bagaimana pesan-pesan yang “high context culture” yang disusun dalam bahasa “krama inggil” membungkus pesan dan nasehat tersebut untuk disampaikan kepada masyarakat. Peran pujangga, sastrawan keraton, atau para penulis dalam sepanjang perkembangan dan pertumbuhan kebudayaan Jawa itu memberi andil besar bagi proses-proses dan penyusunan pesan-pesan yang merupakan pitutuh yang dipedomani masyarakat Jawa.

Berikut ini contoh-contoh petikan yang merupakan pesan-pesan nasehat, “high of context” dan disajikan dalam bahasa krama yang menjadi pedoman dalam kebanyakan kehidupan masyarakat Jawa.

- a. *Pangeran iku langgeng, tan kena kinaya ngapa, sangkan paraning dumadi*
- b. *Pangeran iku kuwasa tanpa piranti, akarya alam saisine, kang katon lan kang ora kasat mata*

- c. *Ora ana kasekten sing madhani pepesthen, awit pepesthen iku wis ora ana sing bisa murungake*
- d. *Sapa sing gelem nglakoni kebecikan lan uga gelem lelaku ing tembe bakal tanpa kanugrahaning Pangeran*
- e. *Manungsa iku bisa kadunungan dating Pangeran, nanging aja darbe pangira yen manungsa mau bisa diarani Pangeran*

Lima petikan tersebut merupakan bentuk pesan yang berkaitan dengan Tuhan Yang Maha Esa yang disampaikan kepada seseorang tentang hakikat kehidupan dan eksistensi Tuhan. Dalam budaya Jawa, Pangeran merujuk pada Tuhan. Tuhan itu langgeng, *tan kena kinaya ngapa* di mana kita tidak akan mampu menjangkaunya, *sangkan paraning dumadi* di mana semua urusan akan kembali kepada-Nya. Tidak ada kesaktian yang dapat mengalahkan kepastian, sebab kepastian itu tidak siapa pun yang dapat mengundurkannya.

Penyajian pesan-pesan tersebut di atas disajikan sebagai contoh tidak dimaksudkan untuk menunjukkan kandungan yang berkaitan dengan aspek ke-Tuhan-an, sebab hal semacam ini, besar kemungkinan ada di berbagai budaya masyarakat. Manusia tidak dapat dilepaskan dari kesadarannya bahwa ia hanyalah bagian kecil dari ciptaan-Nya.

Hal yang ingin ditekankan adalah cara dan kemasan pesan semacam itu diracik dalam struktur pesan yang halus, “high of context,” dan lebih mempertimbangkan “rasa”. Gagasan tentang *tan kena kinaya ngapa*, *sangkan paraning dumadi*, *pepesten*, *kebecikan*, dan *lelaku*, *kuwasa tanpa piranti* adalah contoh-contoh yang bagi orang Jawa bernilai tinggi, tidak menggurui, tetapi sarat dengan pesan untuk digunakan merefleksikan diri. Oleh karena itu, pemahaman terhadap komunikasi Jawa tidak dapat dilepaskan dari cara kita memahami bagaimana orang-orang Jawa membangun pesan-pesan filosofis yang terus dihasilkan dan diproduksi guna tujuan keselarasan hidup tersebut.

Pesan-pesan nasehat juga dapat ditelusuri terhadap pesan yang berkaitan dengan segi kemanusiaan. Dalam arti yang berhubungan dengan perilaku dengan sesama. Berikut beberapa contoh yang berkaitan dengan pesan-pesan yang mengandung pesan kemanusiaan:

- a. *Pangucap iku bisa dadi jalaran kabecikan, pangucap uga dadi jalaraning pati, kasangsaran, pamitran, Pangucap uga dadi jalaraning wirang.*
- b. *Sing sapa lena bakal cilaka*
- c. *Mulat salira, tansah eling kalawan waspada*

- d. *Yitna yuwana lena kena*
- e. *Dalane waskita saka niteni*
- f. *Ngundhuh wohing pakarti*
- g. *Jer basuki mawa bea*
- h. *Sing sapa salah seleh, nglurug tanpa bala, sugih ora nyimpen, sekti tanpa maguru, andhap asor, menang tanpa ngasorake, sing sapa temen tinemu*
- i. *Klabang iku wisane ana ing sirah, kalajengking iku wisane mung ana pucuk buntut, yen ula mung dumunung ana ula kang duwe wisa. Nanging yen durjana wisane dumunung ana sing sakujur badan*

Secara garis besar pesan-pesan tersebut memberi tuntunan khas sebagai orang Jawa dalam menjalani pergaulan hidup. Sebagai misal ajaran yang berkaitan dengan ucapan. Ucapan itu dapat menjadi sebab kebaikan, menjadi sebab kesengsaraan, kemitraan, tetapi juga dapat menjadi penyebab cemar yang memalukan.

Pesan yang lain seperti *Sing sapa lena bakal cilaka, mulat salira, tansah eling kalawan waspada, ngundhuh wohing pakarti, sapa salah seleh, andhap asor* dan lainnya sebagaimana tersaji tersebut merupakan pesan-pesan yang populer, yang hampir sebagian besar orang Jawa pernah diajarkan dan mendengarnya.

Dari sisi perspektif komunikasi, pesan (messages) merupakan salah satu unsur penting dalam semua proses komunikasi. Pesan ini dinyatakan dalam tanda dan simbol tertentu. Dalam semua bentuk komunikasi, tanda dan simbol menempati posisi yang penting. Sedangkan sistem tanda dan simbol yang paling penting dalam kehidupan masyarakat adalah bahasa.

Bahasa merupakan “vehicle of meaning”. Bahasa cerminan realitas. Bahkan ada yang menyamakan bahwa bahasa itu adalah realitas itu sendiri. Dalam budaya Jawa, bahasa telah menjadi penanda penting yang membedakan dengan budaya lain. Mereka mengembangkan bahasa menjadi sebuah instrumen yang dipakai untuk menentukan jenis relasi sosial yang berbeda-beda dalam struktur sosial yang berbeda.

Dalam budaya Jawa, mereka mengembangkan perbendaharaan kata untuk setiap hal secara detil untuk menunjukkan situasi yang berbeda. Sebagai contoh membawa dalam bahasa Jawa dapat diucapkan: *nggawa, mikul, njinjing, manggul, nyunggi, nyangking, ngangkat, mundhak, dan nggendong*. Belum jika bentuk kata tersebut diubah ke dalam bahasa yang lebih halus atau *krama*.

Bila dicermati penggunaan kata dalam budaya Jawa adalah pilihan. Ini juga terjadi pada budaya yang lain. Namun pilihan dalam budaya Jawa merupakan persoalan yang berkaitan dengan etika, keselarasan dan keseimbangan sosial. Dalam

interaksi sosial banyak hal yang mesti diperhatikan. *Sing empan papan. Ngono yo ngono ning aja ngono. Desa mawa cara negara mawa tata. Aja rumongsa bisa, ning iso o rumungsa.* Semua itu jelas-jelas membedakan cara bagaimana masyarakatnya berkomunikasi dan bagaimana mereka mengemas pesan kepada dan buat orang lain. Pilihan penggunaan kata dan bahasa secara keseluruhan, dapat merupakan pilihan yang mempertimbangkan masalah etika, kelogisan, dan estetika. Dalam budaya Jawa, pilihan penggunaan itu sangat kental dengan pertimbangan ketiga-tiganya, yakni etika, estetika dan kelogisan.

Komunikasi Jawa dalam Tembang Macapat

Tembang-tembang macapat juga merupakan bagian dari representasi atas bentuk dan cara orang Jawa mengkomunikasikan pesan-pesan filosofis dan kebajikan tertentu. Perkembangan historis terhadap tembang-tembang macapat turut mengiringi perkembangan seni kerawitan, gending dan pewayangan. Tembang-tembang ini dinyanyikan dalam seni kerawitan, alunan musik (gending Jawa) atau menjadi bagian dari seni pertunjukan dalam pewayangan.

Ada dua cara melihat tembang-tembang macapat ini dalam memaknainya. Pertama, memaknai tembang-tembang ini sebagai alat dakwah. Kedua, memaknai tembang-tembang tersebut sebagai perjalanan hidup. Tembang macapat sebagai wawasan perjalanan hidup menunjukkan bahwa hidup itu berproses dari “ada” sampai “tidak ada”.

Nama dari setiap tembang macapat yang dilekatkan pada setiap tembang menggambarkan proses kehidupan itu. Tembang macapat Mijil berarti kelahiran. Sinom mengandung arti masa muda, mudah goyah, suka berhias dan memerlukan kesuritaualan. Asmarandana yang mempunyai pengertian sebagai masa remaja yang berorientasi pada kesenangan. Kinanthi menggambarkan usia menginjak dewasa, saatnya menentukan jodoh dan memasuki jenjang perkawinan. Dandanggula menunjuk pada masa kejayaan seseorang, menikmati kehidupan, kesenangan dengan pasangan istri sekaligus ujian yang sebenarnya dalam berumah tangga. Gambuh yang berarti mengetahui. Pada periode ini seseorang telah dipandang mengetahui “gambuh sa wirih kawruh” sudah banyak makan asam garam, penuh dengan pengalaman. Durma yang berarti usia tua. Ketika usia sudah lanjut, seseorang mundur dari keinginan yang memperturutkan hawa nafsunya. Perhatian utamanya adalah hanggayuh kesempurnaan hidup. Maskumambang yang berarti mengambang, menghadapi jelang kematian. Megatruh yang berarti pegat (terpisah) dengan ruh. Pocung dan Pangkur.

Penutup

Budaya Jawa menjadikan khasanah komunikasi menjadi sangat kaya. Generalisasi konsep dan teori komunikasi selama ini yang berpijak dari barat menjadi tidak sepenuhnya dapat mengungkap realitas komunikasi yang sejatinya terjadi. Menjadi tantangan tersendiri bagi para ilmuwan komunikasi dalam mengelaborasi konsep dan teori komunikasi yang lebih membumi dengan memperhatikan berbagai kearifan local sebagai sebuah tatanan nilai yang teraktualisasi dalam bentuk komunikasi.

Indonesia sebagai bangsa yang sangat kaya akan keragaman budaya sudah selayaknya memberikan porsi yang tinggi dalam menggali keunikan dan keragaman corak komunikasi sehingga tidak serta merta menelan pemahaman komunikasi dari budaya asing yang sangat mungkin tidak serta merta dapat dipakai di Indonesia atau di daerah-daerah tertentu di wilayah Indonesia.

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The Role of Javanese Local Wisdom to Increase Water and Soil Sustainability

Maridi*, Alanindra Saputra

Biology Education Department Faculty of Teacher Training and Education

Universitas Sebelas Maret, Jl. Ir. Sutami 36 A Surakarta, Indonesia

*corresponding email: maridi@staff.uns.ac.id

Abstract

The quality of the environment today largely threatens the survival of human life and other living creatures, so it needs to do a consistent and consistent protection and environmental management by all stakeholders. Various principles are used in the protection and management of the environment. One of these principles is local culture and wisdom. Local wisdom is the noble values that apply in the life of the community to protect and manage the environment in a sustainable way. Environmental protection and management activities should pay attention to the noble values prevailing in the life order of society. One of the issues of concern today is the water crisis caused by the decrease of water resources and the declining quality of land and water that threatens the availability of water in Indonesia. Various efforts have been made in the framework of conservation of land and water both by the government and environmentalists. The management of water resources and land is not only the government's responsibility as set forth in various written policies, but also the responsibility of the local community that appears in the knowledge and experience of the community in carrying out activities of water and soil management. Good synergy between the government, environmentalists, and local culture and wisdom that has long been developed and maintained in the community is expected to be an effective soil and water conservation strategy. The Javanese tribe is the largest tribe in Indonesia. The people of Java have various local wisdom practices that have been maintained to this day. This paper will discuss the role of some local Javanese wisdom in supporting water and soil sustainability.

A. Introduction

Environmental protection and management is an effort to realize and improve the life and life quality of living creatures naturally and sustainably. Environmental management for an individual or group of people nationally adheres to mutually agreed rules. The rules are packed in various ways, through laws that must be understood and adhered to. The Indonesian Government has established regulations on the protection and management of the environment in the form of national laws and regulations. At the local level, these regulations are translated into local regulations. As for specific issues specifically regulated in the Ministerial Decree or Ministerial Regulation in charge of the problems of the special sector.

Environmental Laws and Regulations on environment and development, including: (1) Act on Basic Provisions on Environmental Management 1982; (2) of Law no. 23 of 1997 on Environmental Management; And (3) Law no. 32 of 2009 on the Protection and Management

of the Environment. Implementation of Laws and Regulations The government in the field is supported by positive habits that nuance protect and preserve the environment. Positive habits can be done individually or in a community group in a particular area that is local. These habits are then known as local wisdom.

Local wisdom becomes one of the things that must be considered in environmental protection and management activities. This is stated in Law no. 32 of 2009 that the protection and management of the environment include planning, utilization, control, maintenance, supervision and law enforcement in which all activities related to the protection and management of the environment must consider several matters, including: (1) diversity of character and ecological functions; (2) population distribution; (3) distribution of potential natural resources; (4) local wisdom; (5) community aspirations; and (6) climate change.

One of the problems that is currently a concern in Indonesia is the problem of water crisis, so it takes conservation efforts of land and water. Water according to Sulastriyono (2009) is a natural resource that is absolutely necessary for living things. Not a single creature on earth needs water. John (2013) adds that water is one important component of the needs of living things that must be regulated in a balanced way. The existence of water as the main source on earth experienced a threat as indicated by the water crisis. Water crisis is generally caused by climate change, poor land use system, rainwater ecosystem damage, and water consumption needs continue to increase (Sancayaningsih et al, 2013). The water crisis can be a threat to water shortages in the dry season, flooding in the rainy season and the occurrence of water pollution. Water sources can be springs, ground water, rivers, lakes, ponds, etc. so the quality of soil and water is absolutely necessary in the effort to conserve soil and water.

The Javanese tribe is the largest tribe in Indonesia. The people of Java have various local wisdom practices that have been maintained to this day. This paper will discuss the role of some local Javanese wisdom in supporting water and soil sustainability.

B. Discussion

1. Definition of Local Wisdom

Etymologically, local wisdom consists of two words: wisdom (local) and local (wisdom). At KBBI, local means local, whereas wisdom is the same as wisdom. So that if viewed etymologically, local wisdom can be interpreted as local ideas (wise), wise, full of good value, embedded and followed by members of the community. The term local wisdom was first introduced by HG. Quaritch Wales who calls local wisdom "local genius" which means a number of cultural traits shared by a society as a result of past experience. Local

wisdom as a culture owned by certain communities and in certain places that are considered able to survive in the face of globalization flow, because the local wisdom contains values that can be used as a means of nation character development.

Local wisdom according to Mungmachon (2012) is basic knowledge gained from living in balance with nature. Local wisdom related to the culture in the community which is accumulated and passed on. This wisdom can be both abstract and concrete, but the important characteristics are that it comes from experiences or truth gained from life. The wisdom from real experiences integrates the body, the spirit and the environment. Other definition of local wisdom stated by Singsomboon (2014), local wisdom is the knowledge of the provincial gained through their experience and initiation as well as those one that has been passed down from generation to generation. Definition of local wisdom can be defined into 4 types, namely, local wisdom is: (1) an abstract and related to religion; (2) the potential that protects the community; (3) the body of knowledge; and (4) an intellectual capital.

The concept of local wisdom in environmental management was described by Berkes (1993) in Dahliani, et.al. (2015) with the terminology of traditional ecological knowledge. The term means a collection of knowledge, practices and beliefs that evolved through adaptive process (adjustment) passed from generation to generation through culture, associated to the relationship between living beings (including humans) with the surrounding environment. Traditional ecological knowledge is owned collectively and can be conveyed in the form of stories, songs, cultural values, beliefs, rituals, custom laws, local language and natural resource utilization. On the other hand Ellen, Parker & Bicker (2005) named it local knowledge (indigenous knowledge). Local knowledge is defined as follows: 1) a knowledge that is associated with a place, and a set of experience, and developed by the local people; 2) a knowledge acquired through mimicry, imitation and experimenting; 3) day-to-day practical knowledge gained from trial and error; 4) an empirical knowledge which is not theoretical; 5) a comprehensive and integrated knowledge in the realm of tradition and culture.

Forms of local wisdom that exist in society according to Aulia and Dharmawan (2010) can be values, norms, beliefs, and special rules. This diverse form has resulted in the functioning of local wisdom to vary. The functions of local wisdom include: (1) conservation and preservation of natural resources; (2) developing human resources; (3) development of culture and science; and (4) guidance on advice, beliefs, literature, and abstinence. In addition, Sartini (2004) adds the functions and meanings of local wisdom: (1) functions for conservation and conservation of natural resources; (2) functions for the development of human resources such as related to the life cycle ceremony, the concept of *kanda pat rate*; (3)

works for the development of culture and science, for example at Saraswati ceremony, trust and worship at Panji temple; (4) serves as advice, beliefs, literature, and taboos; (5) is socially meaningful, for example communal / family relation ceremony; (6) meaningful ethics and morals, manifested in the ceremony of Ngaben and the purification of the spirits of the ancestors; And (7) meaningful politics, for example the ceremony of misery and patron client power.

In relation to human life as part of the ecological system, Keraf (2002) in Iskandar (2014) states the term ecological wisdom which is defined as knowledge, belief, understanding or insight, and the customs that guide human behavior in life in the ecological community. In general, the ecological wisdom is owned and disseminated collectively to all members of the community. The various knowledge concerns many aspects such as the types of plants, animals, rocks and minerals, topography, land use, soil types and fertility, vegetation type, use of plants and animals for medicinal, human and animal diseases, Meteorological symptoms, and so forth. Ecological wisdom is passed down and disseminated between generations in one particular community through various media using "indung language" or "mother language".

Local wisdom related to soil and water conservation can be interpreted as various forms of knowledge, values, norms, and special rules that are still being done, adhered to, and preserved by the community in a place to preserve water resources, prevent soil damage , And regulate the use of water resources and land in the environment. Local wisdom in relation to the conservation of water and soil can be the values embodied in the practice of rituals and ceremonies or norms either in the form of suggestions or prohibitions for excessive use of water and land resources, or even sanctions for non-compliance. These noble values originate and derive from the noble values agreed upon by the people of a particular region's population.

2. Water and Soil Sustainability

Water and soil are part of the abiotic components of ecosystems whose quality and quantity define the sustainability of ecosystem. Therefore, humans as part of the ecosystem have an obligation to maintain water and soil. The existence of laws and regulations governing the use and management of water and land resources is inadequate to provide protection against water and soil resources. All components of the central, regional, and local governments as key actors of water and soil resources users should cooperate well to implement water and soil conservation. These efforts are basically aimed at realizing

sustainable management of water and land resources and to realize the ideals of people's prosperity. Varallayay (2010) stated that each society wishes to create favourable living conditions for its members. Life quality criteria are formulated in different ways by various societies or individuals, depending on the given geographical and socio-economic conditions, living standards; national, ethnical, and religious traditions; history, policy; age, sex, educational level, position in the social hierarchy, etc. However, there is full agreement on the need for three elements namely: healthy, high quality food, and food security; clean water; and pleasant environment.

Various efforts were made by the government and environmentalists to implement the soil and water conservation program. These efforts include through existing legislation, one of them in Law No. 37 of 2014 on Soil and Water Conservation. Law Number 37 Year 2014 article 2 states that the implementation of soil and water conservation is based on several principles, namely: (1) participative; (2) alignment; (3) balance; (4) justice; (5) usefulness; (6) local wisdom; And (7) sustainability. Further Article 46 states that communities have equal opportunity to participate in the implementation of Soil Conservation and Water conducted by the Government and / or Local Government in accordance with their authority. Implementation of community participation is done by taking into account local wisdom that can be done in the preparation of planning, funding, supervision, and / or filing of class / group lawsuits.

3. Javanese Local Wisdom Related to the Water and Soil Sustainability

Indonesia is an archipelagic state with 13.466 islands which divided into 34 provinces, 410 regencies, and 98 municipalities (Lisdiyono, 2015). As a consequence, Indonesia has various tribes and cultures. One of the largest tribes in Indonesia is the Javanese. The people of Java have different cultures and local wisdom that contains a high moral message. The following will be described some local wisdom of the Javanese tribe related to the water and soil conservation.

a. “*Pranoto Mangsa*”

One of the local wisdom found in Java is *Pranoto Mangsa*. *Pranoto Mangsa* or season time rule is used by rural farmers based on the instincts of the ancestors and used as a benchmark to cultivate agriculture. *Pranoto Mangsa* can provide guidance to farmers to grow crops following the natural signs in the “mangsa” concerned, not to use the land at will, even though supporting facilities such as water and irrigation channels. Through calculation

pranoto mongso then nature can be maintained balance. *Pranoto Mangsa* was pioneered by the king of Surakarta Pakubuwono VII and began to be developed since June 22, 1856.

The *pranata mangsa* system according to Iskandar and Budiawati (2016) is not less complex and close interaction between cosmography and bioclimatology which is a fundamental farmer live society. On the basis of environmental or ecological history, *pranata mangsa* has been recognized as the traditional ecological knowledge (TEK) which is inherited by the oral through inter generations for a long ago. The *pranata mangsa* as a TEK has some characteristics, such as inherited by oral, teaching through doing, holistic, subjective and experimental based on trial and error in the agricultural system, based on intensive interrelationship between farmers and their local environment. In general, the description of *pranoto mangsa* calendar contained in Java can be seen in Figure 1 (Retnowati, et.al, 2014).

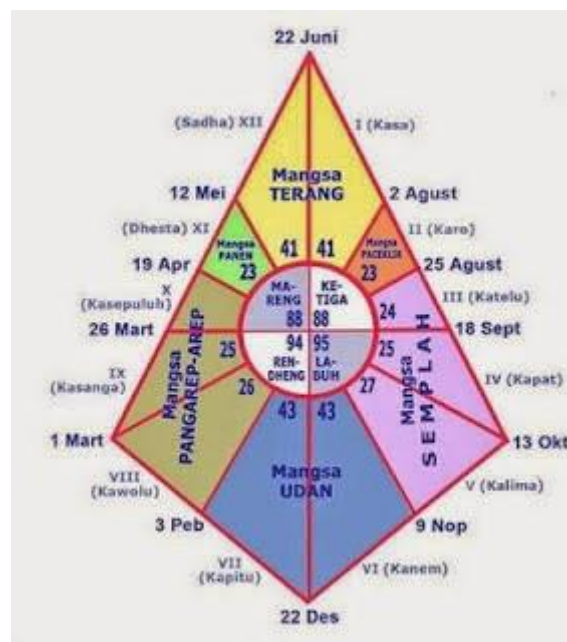


Figure 1. Pranoto Mangsa Seasonal Calendar

b. “Nyabuk Gunung”

Nyabuk Gunung is a way to grow crops by making rice terraces are formed according to contour lines. This method is mostly done on the hill slopes and sindoro. This method is a form of land conservation in farming because according to the contour line. This is different from the many done in Dieng who grow crops by creating a terrace that cuts the contour so as to facilitate the occurrence of landslides.

c. “Susuk Wangan”

Susuk wangan tradition is usually done by the people of Setren Village forest area Girimanik, Slogohimo, Wonogiri (Central Java). *Susuk wangan* is a traditional ceremony as a

form of gratitude for grace in the form of springs so that can be utilized by society in daily life. Gratitude is realized by preserving the sacred forest in Girimanik as the controller of all activities of exploitation of huta and water resources in the forest to prevent the destruction of forest and land so the water source can always be awake.

d. “Merti Desa” or “Nyadran”

Merti Desa is also called Merti Gunung, Merti Bumi, or Bersih Desa, or nyadran. This tradition can be found in Yogyakarta, Central Java and East Java. Especially in the village of Bendosewu East Java this tradition is known as wewaler. This tradition contains the value of friendship, cohabism, mutual cooperation, togetherness, familiarity, tepa selira, and harmonious. Traditional ceremony as a form of gratitude for God-given grace in the form of abundance of natural resources that can be utilized by the community.

4. Javanese Local Wisdom and Water and Soil Sustainability

Humans are a major factor causing the amount of environmental damage associated with water and soil resources such as sedimentation of rivers and reservoirs, soil pollution, and so forth. Unconsciously, the daily activities of human life will damage the environment caused by economic pressures and low levels of education (Maridi, 2012). The interaction between humans and their environment does not always have a positive impact on the environment. The interaction according to Suparmini, et al. (2013) may have adverse impacts that may cause catastrophes, catastrophes, and other losses. In such a condition, local wisdom possessed by society can minimize the negative impacts. By following, implementing, and believing the existing local values, which are conducted by generations, directly or not have a great role to conserve the environment.

The preservation of the values of local wisdom and religious teachings relating to the protection of natural and environmental resources is one of the traditional conservation practices undertaken by the community. Nababan (1995) in Suhartini (2009) suggests traditional conservation principles by society: (1) respect which encourages harmony in human relationships with the natural surroundings because traditional societies are more inclined to view themselves as part of nature itself; (2) a sense of ownership over a particular area or type of natural resources as a right of common ownership, resulting in an obligation to safeguard and secure common resources; (3) local community knowledge systems that provide the community with the ability to solve problems encountered in utilizing limited natural resources; (4) adaptability in the use of appropriate, efficient and energy-efficient technologies in accordance with local natural conditions; (5) the system of allocation and

enforcement of customary rules that can secure common property resources from excessive use by both communities and migrants regulated in customary laws and institutions; And (6) a mechanism for equitable distribution of crops or common property resources that can prevent the emergence of excessive inequalities in the community.

The local wisdom empowerment approach is expected to lead to a basic change in social behavior related to water and soil conservation behavior. Such changes can only be realized if they are fully based on awareness, sincerity, and sincerity from all stakeholders in the social mobilization process. Changes in behavior and social structure in this case relate to the values, norms, and institutions that became the breath of community life toward a better and permanent (Stanis, 2005). Local wisdom, culture, and religious norms adhered to and obeyed by the community must be preserved and preserved. Some things that can be done to maintain it according Siswadi, et al. (2011), among others: (1) strengthening the spirit of indigenous and religious communities through various mobilisers such as government, environmental experts, and religious leaders; (2) raising awareness, understanding, awareness, and community participation towards a wise community; And (3) the provision of legal umbrella. Maridi (2012) on the results of his research adds several efforts to empower communities in water and land conservation, among others, increase public participation by building dialogue and agreements with government agencies and related parties and organizing counseling, mentoring and training to the community in the utilization and conservation of resources Water power and soil.

C. Conclusion

The management and conservation of natural resources and the environment, including soil and water conservation, is an important issue as issues concerning the issue threaten the survival of humans and other living beings. Various efforts have been made at all levels from the central government to the regions. The public has the right and equal opportunity and as much as possible to take an active role in the environmental protection and management activities and conservation of water, soil and biodiversity in Indonesia. One of society's role is to develop and maintain local culture and wisdom in order to preserve the function of environment.

Various practices of local wisdom and cultural ancestors that until now still maintained by the people of Indonesia can be one of the strategies of environmental protection and management. The preservation of the values of local wisdom and religious teachings relating to the protection of natural and environmental resources is one of the traditional conservation

practices undertaken by the community. The values of local wisdom and religious teachings are important for sowing and disseminating, so that humans feel that preserving nature and the environment is part of the religious teachings so that nature can give its wealth to the prosperity of human beings who seek to safeguard and respect the rights of nature.

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CULTURE AND LOCAL KNOWLEDGE OF JAVANESE SOCIETY IN ENVIRONMENT CONSERVATION

Chatarina Muryani
Universitas Sebelas Maret
chatarinamuryani@ymail.com

1. Introduction

In anthropological research, there are various concepts of local knowledge (Sillitoe, 1998). Local knowledge is transmitted through tradition (Settaboonsang, 2006). Local knowledge of the environment generally includes (1) practices, ie actions that have been carried out from generation to generation toward the environment; and (2) the conceptual structure that underlies such actions (Brodt, 2001). Tradition is not something standardized in the past, but a set of principles that guide people's behavior, even if major changes have taken place (Hunn et al 2003). Sartini (2004) states that local knowledge is the personality and culture of the society in which the values, norms, ethics, beliefs, customs and special rules are carried out by the people concerned continuously and from generation to generation. It is further explained that local knowledge in principle is a good value and a superior local culture which is linked to the geographical conditions.

Indonesian nation consists of many tribes, so there are many local knowledges and local wisdoms. There are a lot of data related to the number of tribes in Indonesia, mainly due to different grouping criteria. The BPS study collaborating with the Institute of Southeast Asian Studies (ISEAS) in 2013 resulted in a new classification that can be used to analyze tribal data based on the results of the Indonesian population census in 2010. Based on the, it was indicated 633 large tribal groups and the Javanese tribe is the largest tribes with a proportion of 40.05% of the total population. (<https://www.bps.go.id>).

Brook (2008) provides a term for local knowledge society in the field of environment as Local Ecological Knowledge (LEK). Most LEK descriptions emphasize the importance of practical skills and developed wisdom through the experience and livelihoods in the environment (Berkes 1999). It is mostly transmitted orally, has cumulative character, usually local, and based on past and present generations experience through mentoring, storytelling, and cooperation (McGregor 2000).

Many studies in Indonesia on the role of local knowledge in land management reported that each region has the diversity and equality that prioritize the environment as a source of human life that must be preserved. Moreover, it has local values and local wisdoms which are the legacy of Indonesia's ancestors in the values of life and in the forms of religion, culture and tradition (Marfai, 2012).

The knowledge systems underlying the management of natural resources by indigenous peoples have been studied for years, especially by social scientists whose work is well represented in anthropological literature. In recent years,

natural scientists have also seen local or indigenous knowledge in finding ways to manage natural resources with minimal environmental degradation

The Tribal Society of Java, especially in Central Java, Indonesia, has a unique tradition from generation to generation since their ancestors. This is evidenced by the history and folklore that developed in this area. The growing tradition in this area is in some ways related to the environment. Without realizing this tradition brings the culture, local knowledge and local wisdom related to the environmental conservation. This paper is compiled not on the basis of research, but a summary of various books and scientific articles relating to local knowledge and local wisdom. With this article, it is expected that the community will be more familiar with some local knowledge in Indonesia, especially those developing in Javanese society.

2. The importance of local knowledge in Environment Conservation

Local knowledge is generally a "knowledge system" which is socially and culturally rooted. Thus, one of its greatest strengths is that it can change dynamically and have the ability to combine every experience, understanding, and need, so that there remains current and vital.

Perhaps the biggest problem faced recently is the inability to live together harmoniously. This ability can come from the use of local wisdom. People living in modern cities should use the old local wisdom and adapt it to their circumstances (Na Thalang, 2001). The problems generated by globalization make many people look for ways to manage their lives better. This method is different depending on the choice made by individuals. Wise and knowledgeable neighbors are indispensable for this research, making it possible to select appropriate work samples for people to learn to live responsibly and reasonably.

The diversity of adaptation patterns to the environment that exist in Indonesian society passed down from generation to generation become the guidance in the utilization of natural resources. Public awareness to preserve the environment can be grown directly through cultural approaches. If that awareness can be improved, then it will be a huge force in environmental management. In this implementation, the building up of social capital, such as socio-cultural institutions, local wisdom, and norms related to environmental conservation are the main basis (Suhartini, 2009).

3. Myths and Environment Conservation in Javanese Society

Myths are part of the Javanese belief system. The belief system owned by a society will of course also affect the mindset and behavior that will lead to the ways of environmental management. Generally, the local community assumes that the surrounding environment is possessed inhabited by non-human form. Therefore, humans who dwell around them should respect and guard their places, such as forests, mountains, valleys, and water sources. Not even a few places are used as a sacred place (Darmanto, 2009).

a. Myths about Forest

The Javanese people had not dared to enter the dense forest because they believed in the forest there was the "owner". They say forest as "alas gung

gung liwang liwang, janmo moro janmo mati". More or less it means that the forest is so haunted that humans entering the forest must die. The myths about the forest caused ancient forests in Java Island to be preserved. Along with the development of the era, the myth about the forest is faded and the forest on the island of Java, many are deforested and converted.

b. Myths about *Pundhen* and Big Trees

Almost the same as myths about forest, there are several spots which are sacred by the Javanese society. It is usually in a form of "petilasan", "sendang" (water spring), or big trees. These places are also believed to be possessed and should not be disturb but maintained the existence.

c. Myths about Animals

There are several animals that are considered sacred by the Javanese community such as snakes, cats, crows, owls and others. The emergence of these animals has a meaning or symbol of the occurrence of something. People are generally afraid to kill these animals.

4. Culture and Local Knowledge in land Management of Javanese Community

There are several cultures and local knowledge that exist in Javanese society related to the environment and up to now still used, although it is getting faded.

a. *Pranata Mangsa*

Until now it is not known who the founder of *pranoto mongso*. *Pranoto mongso* is the guidelines or unwritten rules used by the farmers of Central Java to carry out their agricultural activities. According to existing records, *pranoto mongso* started in 1856, when the kingdom of Surakarta was ruled by Pakoeboewono VI.

In *pranoto mongso*, one year is divided into 12 *mongso* or seasons (<http://www.karatonsurakarta.com>) they are *Kasa*, started June 22, for 41 days, *Karo*, started August 2, for 23 days, *Katiga*, started on August 25, for 24 days, *Kapat*, started September 19, for 25 days, *Kalima*, started October 14, for 27 days, *Kanem*, started November 19, for 43 days, *Kapitu*, started December 23, for 43 days, *Kawolu*, started February 4, for 26 days, *Kasepuluh*, started March 26, for 24 days, *Desta*, started April 29, for 23 days, *Saya*, started May 12, for 41 days. For each *mangsa* it is described the climate condition, animals and plants, and also detailed instructions for farmers to manage their farms.

Besides *pranoto mongso* in Central Java, there is also some local knowledge about agricultural management in Indonesia such as

b. *Nyabuk Gunung* (Contour Cropping)

Nyabuk gunung is a way to grow crops by making terraced rice field formed based on the contour lines. This method is mostly done on the hillside such as the slopes of Mount Lawu, Merapi, Sumbing and Sindoro. This method is

a form of land conservation in cultivation since it is based on contour lines. It is useful to prevent erosion and landslides.



Image: Example of agricultural system *nyabuk gunung*

Scientifically the agricultural system of *nyabuk gunung* (contour cropping) is directed to the soil cultivation of slopes which has $<45^\circ$ slopes. In fact today such agriculture is also implemented on a steep slope area that has the potential to damage the environment.

c. Utilization of Compost

The making and utilization of manure made from animal waste or from rice straw has been known to hereditary by Javanese farmers. In general, farmers in Java have some livestock in his house such as cows, buffalo, chickens and ducks. In ancient times before knowing soil processing technology with modern tools such as tractors, traditional cultivate the land using cows or buffalo.

The use of natural fertilizers, besides it is friendlier to the environment, the ingredients could be found around the house with low prices and the process of making it is not difficult. Limited ownership of livestock as well as technological progress, modern farmers in Java are turning to chemical fertilizers even though natural fertilizers are also still being utilized.

d. *Natural Pesticide*

Javanese people know some plants that grow around the house that can be used for natural pesticides, among others:

- *Brotowali* (*Tinospora crispa*), besides being used to control caterpillar pests, *brotowali* is also used to control other pests that attack soybean crops such as pod borers (*Etiella zinckenella* Treit), Ladybug (*Riptortus linearis*), Caterpillar (*Chrysodeixis chalcites*), Aphids (*Aphis glycines* Matsumura), and Green Planthopper (*Empoasca* sp) and can

also expel brown planthopper pests (*Nilaparvata lugens* Stal) on rice plants (Adobpina et.al., 2008).

- Neem seeds and leaves contain several components of secondary metabolite production that are thought to be very useful both in agriculture (pesticides and fertilizers), as well as pharmaceuticals (cosmetics and medicines). Some of them are azadirachtin, salanin, meliantriol, nimbin and nimbidin (Ruskin, 1993).
- *Kenikir* (*Cosmos caudatus*) planted on the sidelines of staple crops intercropping. Planting *kenikir* on the sidelines of this plant will reduce the density of pests, because the volatile chemical contained in *kenikir* is able to cause visual disturbance in plant pests that affect the behavior and speed of insect colonization. In addition, *kenikir* also serves as a barrier that is repellent or reject the presence of plant pests, so indirectly plant pest which causes crop failure can be controlled.

e. *Cropping Pattern*

Traditional Javanese farmers use paddy-*polowijo*-paddy cropping patterns for rainy, and paddy-*polowijo-polowijo* (or paddy-*polowijo-bero*) for areas of small rain intensity. This planting pattern will break the pest chain so that crop production can be maintained. Planting with paddy-paddy-paddy pattern that is widely applied by modern farmers in Java is only for short-term interests since income becomes larger without thinking about the environmental preservation aspect.

5. Closing

Culture and Local Knowledge that developed in the Javanese society for generations, it began to fade along with the development of science and technology. But actually culture and local knowledge is still relevant if it is maintained with some modifications tailored to the times.

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20 世紀初頭オランダ領東インドにおける博覧会の開催とその意味
—ジャワ文化との関連を中心として—

M. ジャクファル・イドルス

国士舘大学 アジア・日本研究センター 客員研究員

国士舘大学 21 世紀アジア学部 非常勤講師

Early 20th Century Exhibitions in Dutch East Indies and Their Meaning
—On the Relations with Javanese Culture—

M. Jakfar Idrus

Visiting Researcher, Asia Japan Research Center, Kokushikan University

Lecturer, School of Asia 21, Kokushikan University

Abstract

From the late 18th century, the Dutch cultural policy concerning indigenous peoples was left much to Dutch administrative organizations. During the late 18th century, the Oriental Studies scientific branch, as well as the Batavian Society of Arts and Sciences (established in 1778), became the centers for cultural sciences that researched the Indies' "primitivism". Indigenous cultures, especially Java, were being defined. The materials objects were taken out of their context in Javanese court, temples, grave sites, etc., and were re-contextualized as artifact or elevated to art status in museums.

On the other hand, Java displayed at the world's fairs by the Dutch Colonial Government. The Dutch displayed Javanese natives, Java's landscape, and Java traditional arts, constructed the image of "uncivilized" as materials to prove and justify Western imperialism. This was supposed to legitimate the colonial rule of the Dutch and in order to maintain its colonial policy.

This paper objective is to observe and analyze on how the Dutch Colonial, aiming to build their Dutch East Indies colonial state, engaged to museum and exhibition culture in relation with the Javanese culture.

Keywords: Javanese culture, Dutch East Indies, museum, world's fair, exhibition, imperialism

はじめに

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 2. 博覧会におけるオランダ領東インドの演出
 3. オランダ領東インドにおける博物学的政策とその役割
- むすびにかえて

はじめに

19 世紀後半から 20 世紀にかけ、僅か一世紀の間で世界の構造は大きく変化する。この時代は「帝国主義の時代」であり、帝国主義国家によって世界は強者と弱者、「先進」と「後進」地域に分類された。帝国主義は植民地を軸として世界を支配する側と支配される側として地域区分を行った。それは西欧を中心とした世界の一元化の時代でもあった¹。そしてこの時期に興った産業革命による工業化は技術力と産業発展を基盤とした軍事の発展をもたらし、西欧列強は、とくにアフリカとアジアの地域を中心に、新たな市場や植民地の獲得をめぐる競争が激化させた。

インドネシアはオランダ植民地政庁によって、ジャワとして万国博覧会に展示された。これはオランダ植民地政策を維持するために、ジャワの人間、ジャワの風景、ジャワの伝統芸能など非近代かつ非文明的な世界が展示されることによって、オランダによる「劣等性」や「未開」というイメージを付与され、西洋の「文明」や「優秀性」を証明するための「材料」となっていた。これはまさにオランダの植民地支配を正当化する「場」となっていた。本稿は、帝国主義を中心とした世界構造の変化のなかにオランダ領東インド植民地国家はどのように博覧会を受容したのか、そしてそのなかにジャワ文化がどのような役割を果たしたのかという点に着目する。

1. 西欧における万国博覧会の流行とその意味

一般に知られるように、最初の近代的な国際博覧会がイギリスのロンドンで 1851 年に「すべての国家の産業の成果に関わる大博覧会 (The Great Exhibition of Works of Industry of All Nations)」という位置付けで開催される。巨大建築である水晶宮 (クリスタル・パレス) はガラスと鉄という近代のシンボリック素材を用いて作られた巨大空間であり、この近代という時代を語る建築としての巨大空間はその後の万国博覧会の主流のひとつとなった²。この時の出展国は 40 を超え、その出展者は 1 万 7 千人に及び、入場者は 600 万人を超えた。

このように、博覧会は国際的な規模になるにつれ、ナショナリズムを掲げる場となっていた。それに、世界各地から収集されたモノは、体系的に分類し陳列するという博

¹ E. J. ホブスボーム、『帝国の時代 1875-1914』、みずず書房、1993 年、82 頁

² 吉田光邦、『図説万国博覧会 1851-1942』、思文閣出版、2004 年、8 頁。

物学的な手法によって展示されるが、そこでの「世界」の分類は、当時の西欧の文明と進歩を象徴する世界観がその基礎となっていた³。パノラマやジオラマという展示手法によって、この西欧を中心とする「世界」は遠近法的に一望することが出来、人々に身体化していったのである⁴。このように、視覚的・身体的な感覚と記憶を通して博覧会は西欧の市民のアイデンティティをつくり変えていったのである。

国際博覧会は、各国独自の物産や製品などを展示することによって貿易の拡大を図るという経済的目的もあったが、主催国がもつ政治的な世界像をもとに各国のイメージを演出していく文化的な場でもあった⁵。

ロンドン万国博覧会の評判は世界中に広まり、すぐにヨーロッパ各国で博覧会が開かれるようになり、それはアメリカにまで及んだ⁶。1853年にダブリンとニューヨーク、パリ、ウィーン、メルボルンなどで次々と国際博覧会が開催された。なかでもイギリスに対してライバル意識が高いフランスが開催した国際博覧会はその後の博覧会のあり方に強い影響を与えることになった⁷。パリは万博の首都として君臨し、ロンドンの水晶宮という巨大な建物に対して広い会場に数多くの建物が建てられ、まるでひとつの都市のような印象を与えるという会場スタイルを生み出した⁸。

1867年に開催された第2回パリ万国博覧会では始めて、巨大な展示空間の中に国別で陳列場を区分し、その展示は美術、住宅、服飾、鉱工製品、農産品など十部門に体系的に分類された。また、それまでの博覧会が産業振興を目的とした社会教育的性格であったのに対して、世界の民族や地域の文化性を重視した点で画期的であった。その後パリでは1878年、1889年、1900年、1937年に計6回の万国博覧会が開催された。

19世紀から20世紀初頭の西欧社会は、産業革命によって発達した科学技術や軍事力を背景に、地球のほぼ全域が帝国主義諸国によって植民地化され、支配と被支配という構造が生み出された⁹。こうして博覧会は政治的側面が強くなり、帝国主義国家の正当性を強調するディスプレイの場に変化していった。

それまで産業と技術の性格が強かった博覧会は、1889年のパリ万博以降、大きく変容する。この万博では、それまで近代産業、西欧文明が生み出した技術以外に、セネガル、ニューカレドニア、仏領西インド諸島、ジャワ島等の植民地から原住民が重要な要素として会場内に仮設された集落の中で展示され、現地の農村風景が再現された。

ここで展示された人々は社会進化論の理論を立証する「教材」として、進化の過程の中で位置づけられた。「進化」した西欧と「遅れた」植民地との間に横たわる文明の大

³ 大橋庸子、「博覧会と日本に自画像・世界像」『日本の博覧会 寺下勅コレクション』別冊太陽日本のこころ133、2005年、217頁。

⁴ 同上書、217頁。

⁵ 同上書、217-218頁。

⁶ 海野弘、『万国博覧会の二十世紀』、平凡社新書、2013年、12頁。

⁷ 橋爪伸也、「日本に博覧会がやってきた」『日本の博覧会 寺下勅コレクション』別冊太陽日本のこころ133、2005年、4頁。

⁸ 海野弘、前掲書、12頁。

⁹ E. J. Hobsbawm, *op. cit.* pp. 56-59 参照。

きな差を見せつけることにより、「未開」が「文明」に従属することを正当化したのである¹⁰。

このように 1889 年のパリ万博では「未開」から「文明」へとといったように水平方向へのヒエラルキーが形成された。このような展示内容はさらに巧妙に組織化されてその後の博覧会で受け継がれていった¹¹。なかでも 1893 年から 1904 年までにアメリカで開催された博覧会ではその展示のなかで垂直方向のヒエラルキーが形成された¹²。

以上のように当初は数々の製品を並べられ、製作者の競争心を高め、訪れた消費者の購買欲を促進させ、自国産業を活性化させる産業博覧会が次第に文化的・政治的性格を強く持つようになって行ったのである。それは、西欧近代諸国家による国家の象徴、帝国主義国家のディスプレイの場としての博覧会へと変化して行ったのである¹³。同時に、それらは西欧によって創り上げられた「表象」という視覚を利用した世界を序列化し、支配するシステムでもあり、西洋の経済的・政治的支配下においた非西洋文化を「他者」として自分たちと区別し、分類していった¹⁴。その後、この視覚的効果を利用した帝国主義のディスプレイは、植民地展示という政治的性格を中心とした内容に大きく変化を遂げていくのである。博覧会によって、外部には帝国主義国家として「強い国家」を演出し、国民には自らの「文明」や「進化」の偉大さを目覚めさせ、植民地に対する「優越感」を与えた。このようにして、非西洋諸国は、一方的に西欧帝国主義国家によって展示され、その展示は帝国主義国家に従属する弱者のイメージの存在として位置づけられた。

2. 博覧会におけるオランダ領東インドの演出

1883 年にアムステルダムでオランダが国際植民地博覧会を開催した。この博覧会は植民地展示を中心として、世界の植民地の原住民が連れて来られて、植民地での村落風景の中で生活をさせるという演出で、大きな注目を集めた。この博覧会は西欧列強の植民地産品の展示が行われた。それぞれの植民地に実施されている植民地運営とその制度、熱帯農業、鉱物資源の開発など植民地に関する情報を比較する場として開催された¹⁵。

その後、オランダ領東インドが万国博覧会に登場したのは 1889 年のパリ万博であった。それはジャワ島から連れて来られたジャワ人であり、彼らはアンヴァリッド広場の

¹⁰ 吉見俊哉、『博覧会の政治学—まなざしの近代—』、中央公論新社、1999 年、186 頁。

¹¹ E. J. Hobsbawm, *op. cit.*, 70-71 頁参照。

¹² Robert W. Rydell, “*All the World’s a Fair: Visions of Empire at American International Expositions, 1876-1916*”, University of Chicago Press, 1984, p. 5.

¹³ Ibid, pp. 13-14.

¹⁴ Ibid, p. 10.

¹⁵ Marieke Bloembergen, “*Colonial Spectacles: the Netherlands and the Dutch East Indies at the World Exhibitions, 1880-1931*”, Singapore, Singapore University Press, 2006, pp. 50-77 参照。

植民地パヴィリオンにおいて「オランダ領東インドでの生活」というテーマの下に造られたジャワ村落でのその生活ぶりを見せるという展示が行われた¹⁶。

これらの博覧会におけるオランダ領東インドの演出は原住民や人類・博物学による展示手法が利用され、文明の垂直方向のヒエラルキーなかに植民地の原住民の位置付けることを提示しようとした。

20 世紀に入って、万国博覧会におけるオランダ領東インドの登場は依然としてジャワ中心に演出が行われたが、その内容は次第に変化してゆく。それまでのジャワの展示が「野蛮」な原住民の人間展示の性格が強かったが、20 世紀に入って、植民地のエキゾティズム、考古学的な建物、そして多様な植民地において植民地運営の成功という成果を見せつけようとし、植民地の正当性を実証する性格が強くなってきた¹⁷。

植民地展示による万国博覧会へのオランダの参加は二重の目的を果たすという目的で演出が行われた。一方はオランダ領東インドにおける植民地支配の正当性を示すことであったが、それは自国の国民への意識を高め、植民地運営を維持しようとするものであった¹⁸。他方では、同時に、西洋におけるオランダの地位の強化を務めた。オランダ領東インドはオランダに属していることを実証することにより、西洋における列強の一員として認められるための努力であった¹⁹。

1914 年スマラン植民地博覧会

20 世紀には入って、オランダ領東インドで帝国主義による工業化や商業化が進出すること共に、博覧会が植民地の各都市に開催されるようになった。毎年、バタヴィアを初め、スマラン、バンドン、スラバヤ、チレボンなど各都市で博覧会が行われた。

植民地時代のインドネシアでは様々な博覧会が開催されたが、そのなかに規模が最も大きいのは 1914 年にスマランに開催された植民地博覧会 (Koloniale Tentoonstelling) であった。このオランダ領東インドでは初の国際規模な博覧会はオランダがフランスから独立 100 周年を記念として、最初は 1913 年に企画されたが様々な状況の結果で延期された。この博覧会は延期のためオランダの独立 100 周年記念としての意義がなくなったが、その代わりにオランダ領東インドにおけるイギリス統治の終末 (1814 年ロンドン条約) 100 周年記念として開催された²⁰。

オランダはこの歴史的な出来事の記念として国際的な博覧会を開くのは伝統と歴史のない植民地としたオランダ領東インドにオランダ保護国と結びつき、新しい歴史を創ろうとした²¹。この博覧会の開催もオランダ領東インドという植民地国家の成立と完成を

¹⁶ Greenhalgh, Paul., *op. cit.*, "Ephemeral Vistas, The Expositions Universelles, Great Exhibitions and World's Fair, 1851-1939", Manchester University Press, 1988, pp. 88-90 参照。

¹⁷ Marieke Bloembergen, *op. cit.*, pp. 197-314 参照。

¹⁸ *Ibid.*, p. 317 参照。

¹⁹ *Ibid.*, p. 317.

²⁰ Booklet, The Colonial and International Exhibition at Semarang 13 August-13 November 1914, p. 3.

²¹ 海野弘、『万国博覧会の二十世紀』、平凡社、2013 年、13 頁。

象徴したという²²。

また、この博覧会を通して、オランダ植民地政庁はオランダ領東インドにおける成長や進捗状況とその全体像を見せるために意図していた²³。それまで、オランダ領東インドにおける植民地統治は各地方の反乱を抑え、領土の獲得、経済の基盤作りなどの様々な征服時代であった。

博覧会は帝国主義のディスプレイの場として、西欧によってオランダ植民地政庁による倫理政策と一環として行われた²⁴。20世紀初頭に入って、開明的植民地政策として「倫理政策」が採用されることになった。この政策は、オランダはインドネシア人に対して名誉の負債を負い、植民地住民への倫理的責任と道徳的義務があるというものである。「名誉の負債」とは、オランダ政府はインドネシア人に対する法的な支払義務はないが、紳士としては道徳的な負債はあるとみなすものである。文明化のイデオロギーが含まれているこの倫理主義は実践のために政策として①Educatie(教育)、②Irigatie(灌漑)、③Emigratie(移民)である²⁵。

パサル・ガンビル (Pasar Gambir) 国内博覧会

オランダ東インドでは、毎年、スマラン、バンドン、スラバヤ、ジャカルタなど各都市で博覧会が行われた。そのなかでとくに有名なのはバタヴィアで開催されていたパサル・ガンビル展覧会 (ガンビルフェア—Pasar Gambir) であった。

最初のパサルガンビル博覧会は1898年8月31日にウィルヘルミナ女王の戴冠式を機に開催されたが、1904年から、その戴冠式を記念の祝祭として前面に打ち出して、毎年開催されるようになった。規模も大きくなるに従って、来観客も年々増えてきた。1906年に75,000人の来客が、1923年に少なくとも10万人の来観客が登録された。その数が1929年におよそ50万人が来場したといわれる²⁶。1921年以来パサル・ガンビルの開催期間が2週間に延長され、1939年まで開催し続けてきた。

コニングスプレイン広場の会場内に、屋内と屋外のパヴィリオンが並んで、主にオランダ領東インドの各地からの工芸品、農林産業や工業品などオランダ植民地政庁の成果、さらに民間企業の産物が展示された²⁷。会場が対称的に作られ、中心にはヨーロッパ人しか参加できないダンス会場になる。会場における建物の建築様式がトラジャ、ミナンカバウ、バタック、ジャワなどオランダ東インドの主な民族伝統建築様式を作用し、大小パヴィリオンやメイン・ゲート形態が毎年変化した。オランダは西洋的な様式の中心

²² M. G van Heel (ed), *Gedenkboek van de Koloniale Tentoonstelling*, Semarang, 20 August–22 November, 1914, Batavia: Mercurius 1916, pp. 1, 110.

²³ Booklet, *The Colonial and International Exhibition at Semarang*, p. 5.

²⁴ Joost Cote, “To See is to Know”: the Pedagogy of the Colonial Exhibition, Semarang, 1914, *Paedagogica Historica: International Journal of the History of Education*, 36: 1, 2000, p. 355.

²⁵ Sartono Kartodirdjo, *Kolonialisme dan Nasionalisme di Indonesia pada Abad-19 dan Abad-20*, *Lembaran Sejarah* No. 8, Fakultas Sastra dan Kebudayaan UGM, Juni 1972, p. 21.

²⁶ Pandji Poestaka, 5 September 1930

²⁷ *Bataviaasch Nieuwsblad* 新聞、1937年8月27日。

的に作用せず、その代わりに支配の下にあった様々な民族の伝統様式をカタログの目録のように建物が建て並べられた。それらの建物は、元々はある民族の家、もしくは伝統的宗教的意味をもつ建物だが、パサル・ガンビルではそのようなコンテキストから切り離され、近代的なものとして人々を魅了した。

それ以外、展示物として、大きく3つの要素が特徴となる。それは、第1に、オランダ領東インドにおけるオランダ政庁によるこれまでのジャワにおけるの植民地運営の業績と成果の展示である。ジャワを中心に通信・交通のネットワークとその手段の発展、農林産業の産業発展とその産物であった。そしてチョコレートやビールなど近代的な飲食から車、ホテル、観光ツアーなど近代ライフスタイルも展示された。第2では、娯楽あるいは楽しいものである。2週間の会期中に、軍隊パレードや舞踏会、花火や会場の周縁部での見世物などの催しが繰り広げられ、バタヴィアの原住民だけでなく、その周辺の原住民たちも来場した。最後に、原住民の伝統工芸品である。ジャワ各地から彫刻、織物、バティック、竹細工など様々な伝統工芸品が収集され、展示品として並べられた。

このような展示内容で、主催としてオランダ植民地政庁は伝統世界に対して魅力的な近代的世界を対比的に原住民に見せようとした。一方、観客として、毎年開催されるこのパサル・ガンビルで近代的世界と接触して、世界に対する認識が生まれるようになった。

3. オランダ領東インドにおける博物学的政策とその役割

18世紀末まで、オランダによる文化的政策は体系的に実施されなかった。それまでは個人あるいは民間団体によって収集や小規模の展示などが行われた。1778年に設立された王立バタヴィア美術学会（The Royal Batavian Society of Arts and Science）が当初、収集に興味を持つ学者の集まり場に過ぎなかったが、19世紀になると徐々に活動が拡大するようになった。各地の考古物を発掘され、測量され、保存倉庫の博物館を建設した。

博物館政策を最初に可能にしたのは考古学であった。1814年にボロブドゥール寺院が再発見され、発掘された。そして再建され、柵で囲まれ、分析され、展示された。さらに写真に取られ、印刷技術の進歩とともに、印刷され、出版された²⁸。

20世紀初頭に入って、オランダ領東インドに対する領域的征服が最終段階に入り、その領域ほとんどはオランダ植民地政庁の下になった。オランダは、この東インドという政治領域のなかに新しい秩序を作り、そして原住民を盛り込もうとした。パサル・ガンビルは秩序作り場、同時に原住民と白人の盛り場として機能していた。

土屋健治が指摘するように、インドネシアの文化・社会統合社会統合を可能にした要因として植民地都市²⁹のように、博覧会も同様の機能を持っている。それまで、「世界

²⁸ ベネディクト・アンダーソン、前掲書、294頁。

²⁹ 土屋健治、「インドネシアの社会統合—フロンティア空間についての覚え書き—」『アジアにおける国民

の中心」となったジャワ王宮は、オランダの博物館・博覧会政策と同時に観光化することによって次第に移ってきた。

植民地国家のあらゆる領域から博覧会へつめてくる様々な民族の人々にとって、西欧から持ち込まれたものとして、博覧会は新しい世界の「場」とであるとともに、この「新しい世界」の意味と形を問いその答えを得る空間、すなわちフロンティアであった。言い換えれば、博覧会はひとつの「新しい巡礼圏」³⁰として機能していた。

博覧会は帝国主義のディスプレイの場であり、非西洋文化の表象を作り上げて、世界を序列化し、植民地による支配の正統性を視覚可能にした³¹。博覧会は支配の象徴であること鋭く批判したのはスワルディであった³²。フランスからオランダの独立百周年のお祝いの際は、Suwardi は「私はオランダ人なりせば」という題目で論稿を書いた。これはジャワの植民地支配に対してオランダ語を使用し、オランダの植民地を批判する衝撃的な記事であった。Suwardi は、このような祭典を祝うことが出来るのはオランダ人愛国者として幸運であると思っていた。彼は「私も、愛国者である。祖国に愛する純粋なオランダ人愛国者のように私も自分の祖国に言うまでも無く愛している」。彼は東インドでオランダの独立のお祝いを開催することが愚かだと批判した。彼は次のように述べる。「もし、私はオランダ人なりせば、私は独立が否定された人々の土地で独立の祝祭を行わない... 私は最初にその自由を与え、そしてそれからだけ私たち自身の自由を思い出すだろう」³³。

このように、西欧帝国主義による植民地祭典である博覧会を通して、植民地原住民の自己認識である支配される側としてのアイデンティティをもたらされた。この自己認識は新聞や書籍や学校などによってその思想は急速に拡大することになり、ナショナリズムの芽生の大きな要因となっていく³⁴。

むすびにかえて

博覧会は植民地支配の成果と実績、そして植民地国家の成立の成功を意味したのである。それはオランダによる植民地の正統性を証明する場として役割を果たした。これらの結果は支配される側の原住民にとっては必ずしも望ましいものではなかった。博覧会を通して、オランダ領東インドの「想像の共同体」は次第に視覚可能になっていくこと

統一歴史・文化・国際関係一』、東京大学出版会、1988年、150－152頁参照。

³⁰ ベネディクト・アンダーソン、『想像の共同体』

³¹ 吉見俊哉、前掲書、10頁参照。

³² スワルディ・スルヤニングラット、インドネシアの民族主義者、民族教育運動の指導者。1928年に40歳の誕生日を機にキ・ハジャール・デワントロ Ki Hajar Dewantoro と改名した。ジョグジャカルタにあるパクアラム王家に1889年5月2日に生まれ、ジャカルタ医学校中退後ジャーナリストとなった。この論稿が筆禍事件を起こし、1919年までオランダで追放生活を送った。ジャワへ帰還後は教育・文化活動へ関心を強め、1922年にジョグジャカルタでタマン・シスワ学校を設立した。スワルディとタマン・シスワについて土屋健治、『インドネシア民族主義研究－タマン・シスワの成立と展開－』、創文社、1982年、参照。

³³ R. E. Elson, “Constructing the Nation: Ethnicity, Race, Modernity, and Citizenship in Early Indonesian Thought”, *Asian Ethnicity*, 6: 3, Routledge, 2005, pp. 147-148.

³⁴ ベネディクト・アンダーソン、前掲書、193－196頁参照。

でインドネシアという新しい民族運命共同体に人々の意識を結びつけていくことになる。一方、オランダ領東インド政庁は文化的に人々をオランダ本国に結びつけたオランダ領東インドという植民地国家のなかに盛り込もうとする。

多民族国家インドネシアでは、1970-1990年代に、ジャカルタやスラバヤといった大都市で、「工芸品フェア」という博覧会が政府主導で数多く開催されるようになる。ここでは全国各地方を代表する「民族工芸品」が出品され、その出来ばえを争い合っている。このようにして、民族的伝統を可視的に、シンボリックに伝えることにより国民アイデンティティの形成に重要な役割を果たすことが期待されていく。現在の政府は博覧会を通してインドネシアの中の諸民族の伝統文化を、国民国家を前提とし、それを支える国民文化の基盤としての地方文化へと転換を促そうとする³⁵。インドネシアでは、博覧会によって、つめかけた人々の各自民族のさらに上に、「インドネシア人」としての誇りと新しいアイデンティティを確立させることによって分裂化傾向にある諸民族の政治的統合を目指す努力の過程にあるといえよう。

³⁵ 戸津正勝、「インドネシア、ジャワ島、ジョグジャカルタ特別州、コタゲデの伝統工芸」『宗教・文化研究所紀要』、第11号、1993年3月、53頁。



セブラスマル大学共同国際シンポジウム
The Joint International Symposium with Sebelas Maret University

ジャワ文化再発見

Re-finding Javanese Culture

7月25日(火) 12:55～16:10
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No	Name	Expertise	Title of Papers
1.	Diah Kristina, M.A. Ph.D.	Applied Linguistics	Absence of pressure tactics in sales promotion letters of Batik production
2.	Ahmad Adib, M.Hum Ph.D.	Design and Visual Culture	‘Solo Porridge Festival’: A cultural event with multi-layer effects towards Solo tourism destination branding
3.	Dr. Bagus Haryono, M.Si	Sociology	The social exchange in the donation activity at the marriage celebration in Surakarta City
4.	Prof. Siswandari, M.Stat	Statistics	Javanese Mystical Number

Parallel Session 1 & Parallel Session 2

Environmental Issues

No	Name	Expertise	Title of Articles
1.	Prof. Sigit Santosa, M.Pd.	Environment Education	The Meaning of Karaton’s Building to Human Life
2.	Prof. MTh. Sri Budiastuti, M.Si.	Agriculture	An environmental perspective of the Javanese traditional ritual ‘Bersih Desa’
3.	Prof. Purwanto, M.S.	Agriculture	Meaning and expectation of wooing ceremony from Sultan Palace Culture of Yogyakarta Indonesia
4.	Prof. H.S. Minardi, M.P.		
5.	Prof. Suntoro, M.S.	Agriculture	The Javanese Cultural Legacy of Agricultural Calender in the Global Climate Change

6.	Prof. Maridi, M.Pd.	Environment Sciences	The Role of Local Wisdom to Increase Soil and Water Sustainability
7.	Prof. Chatarina Muryani, M.Si.	Geography	Culture and Local Knowledge of Javanese Community in Environment Conservation

Javanese Miscellenous Topics

No	Name	Expertise	Title of Article
1.	Prof. Widodo Muktiyo	Communication Sciences	Communication in the Perspectives of Javanese Culture
2.	Prof. Sahid Teguh Widodo, M.Hum, Ph.D.	Ethnolinguistics (Onomastics)	Form and Associations of Contemporary Javanese Names
3.	Dr. Dewi Retno Sari	Mathematics. Statistics and Soft-computing	Motifs and ornamentation in Javanese Batik as aesthetic objects and generative art with pseudo-algorithmic
4.	Dr. Mardiyana, M.Si.	Mathematics Analysis	Ethnomathematics in the Javanese Culture

**Asia-Japan Research Center,
Kokushikan University**

Project title:

International study of "Present state of the Javanese culture", palaces' historical documents in the period of Japan's military occupation, and "the First President of Indonesia, Soekarno"

Project Leader:

Hitoshi Hirakawa (Director, Asia-Japan Research Center)

Project Member:

Tokubumi Shibata (Professor Emeritus, Visiting Researcher at Asia-Japan Research Center)

Masakatu Tozu (Professor Emeritus, Visiting Researcher at Asia-Japan Research Center)

Hiroyuki Suzuki (Professor at Faculty of Law)

Yasuyoshi Okada (Professor at Institute for Cultural Studies of Ancient Iraq)

Mya Dwi Rostika (Visiting Researcher at Asia-Japan Research Center)

M. Jakfar Idrus (Visiting Researcher at Asia-Japan Research Center)

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Mayu Ueda

