

MULTICULTURALISM IDEOLOGY IN THE DEVELOPMENT OF BURCEK ART IN BUDAKELING VILLAGE, KARANGASEM, BALI

Rustiani Erwin Yuni Astiti¹, I Putu Gede Suwitha², Ni Ketut Puji Astiti Laksmi³

¹Bali Province Ministry of Religion Regional Office

^{2,3}Faculty of Humanities, Udayana University

E-mail: 1keka5292@gmail.com, 2putu_suwitha@unud.ac.id, 3puji_astiti@unud.ac.id

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ABSTRACT

Burcek art is a combination of Islamic Burdah and Balinese Cekepong in Budakeling Village which is full of multicultural values to convey the message of the importance of religious harmony. This research aims to dismantle the ideology of multiculturalism in Burcek art with a cultural studies approach. Data collection through observation, in-depth interviews, and document study. Data were analyzed through data reduction, data presentation and data verification, then interpretation was carried out using several critical theories. This research found that the development of Burcek art in Budakeling village was based on the spirit of multiculturalism. This spirit is what binds Hindus and Muslims in brotherhood which is represented through the Burcek art performance. The song lyrics displayed in Burcek art represent the importance of building religious harmony inherited in Budakeling Village. Overall, the collaboration in Burcek's art show also represents this ideology. Based on the findings of this research, it is recommended that Burcek art be maintained and developed as a local Balinese culture that makes an important contribution to a multicultural society.

Keywords: multiculturalism, ideology, Burcek art, religious harmony

INTRODUCTION

Religious harmony in Indonesia is still a serious problem that has the potential to threaten the disintegration of the nation. Karim (2019) stated that the integration and unity of the Indonesian nation was slightly disturbed by the emergence of religious extremism and radicalism. This phenomenon indicates the importance of fostering the spirit of multiculturalism in national and state life. However, building multiculturalism is not an easy matter. On the one hand, multiculturalism requires respect and legitimacy for cultural pluralism, but on the other hand, multiculturalism becomes a complicated problem when faced with issues of identity, ideology and power (Tilaar, 2004; Parekh, 2007).

Multiculturalism does not only talk about respecting each other's differences, but how all communities live peacefully with their respective identities.

This problem also occurs in Bali with its plurality of ethnicities, cultures and religions. Even though the majority of Bali's population is Hindu, in Bali there are also other religious groups who live together. Historically, the presence of non-Hindu people in Bali has been established since the kingdom era through political, social and economic processes (Sukiada, 2007). Islam entered Bali during the fourteenth century, which was marked by the existence of Islamic communities spread across various regions (Kartini, 2011; Mashad, 2014). Christian communities also emerged that inhabited a number of areas as a result of missionaryization carried out by zending institutions during the colonial period (Isryam, 2018).

The Muslim community in Bali is found in several areas in Karangasem which can't be separated from the diplomatic relations between the Kingdom of Karangasem and Lombok since the 16th century. They lives in harmony with Hindus and develops a distinctive religious style (Supardi, 2022). The Karangasem Muslim community is found in various areas and some of them live in large groups which are often called 'Muslim Villages', such as in Nyuling, Tegal Linggah, Kecicang, Bungaya Kangin, Saren Jawa, and others (Umam, 2016). The existence of Muslims in Karangasem presents an interesting phenomenon in the context of multiculturalism because for generations they have lived assimilated and side by side with Hindus.

One of the phenomena of Hindu-Muslim integration in Karangasem is marked by the existence of Burcek art in Budakeling Village, Sidemen District. At a glance it can be explained that Burcek is a combination of the arts of Burdah (taken from the first syllable 'Bur') and Cekepong (taken from the first syllable 'Cek'). In other words, Burcek art is a collaboration between Burdah art which has an Islamic-Malay style and Cekepong art which has a Hindu-Balinese style. Burdah is a typical Muslim art in Saren Jawa sub-village, while Cekepong is a typical Hindu art in Budakeling Village. Burcek's art combines dance and sound arts performed by eight Hindu men and eight Muslim men. The poems sung are in Balinese and Indonesian are full of messages of tolerance and harmony between religious believers.

This art has been passed down from generation to generation and still survives today, although its existence is slowly fading. Burcek art, which was originally often performed at various social and cultural activities in Budakeling Village, is now less frequently performed. The younger generation's attention and enthusiasm for preserving

this dance also appears to be weakening, as evidenced by the lack of interest in this dance among the younger generation. Through preliminary studies it is known that the younger generation who have talent and interest in art, both from Hindu and Muslim circles, prefer to study traditional Balinese art or other modern arts. The weakening of the existence of Burcek's art is certainly a cultural problem that is important to reveal in the context of multiculturalism. Remembering that since this art was created and developed, the values of multiculturalism are very strongly reflected in it. Burcek is a cultural product that is truly born from the community as a form of their appreciation for living together in a pluralistic society.

METHODS

This research was designed as qualitative research with a postmodern approach. The location of this research is Budakeling Village, Sidemen District, Karangasem Regency, Bali, with the main consideration being that Burcek art is only found in this village. This research uses a critical ethnographic model with primary data sources are Burcek art performances, daily community activities, and various cultural objects that can be observed directly by researchers by going directly to the research field. Other primary data sources are informants who provide information about their knowledge and experiences regarding to the ideology of multiculturalism in the Burcek art. Apart from that, secondary data sources were also studied, including books, documents, manuscripts, monographs, tables, and so on related to this research.

Data collection used observation methods, in-depth interviews and document study. Objects observed include (a) Burcek's art performances; (b) social, cultural and religious activities of the people of Budakeling Village, both Hindu and Muslim; and (c) the interaction of Hindus and Muslims. In-depth interviews were conducted with 3 key informants, namely art figure Burcek, and regular interviews were conducted with 22 other informants. The documents studied include the Budakeling Village monograph, the Burcek's art performances albums, and an album showing joint activities of Hindus and Muslims in Budakeling village.

Data analysis was carried out the data reduction, data display, and verification (Milles & Habermen, 1987). Data reduction is the process of sorting and selecting information according to research needs. The results of data reduction are presented in a research report and temporary conclusions are obtained which are verified again in the field using the triangulation method. According to Afifuddin & Saebani (2009), meaning is

actual data, definite data, and is a core value behind the visible data. In this research, the data understanding method uses critical interpretation based on deconstruction theory and postmodern semiotics.

RESULT AND DISCUSSION

1. The Spirit of Multiculturalism in the Development of Burcek Art

Harmony between Hindus and Muslims in Budakeling Village is the result of a long historical journey. These two religious communities realize that they have been destined to live together since their ancestors. This historical value builds awareness among citizens who position harmony as an important spirit in their social life. This awareness based on historical values is strengthened by the spirit of multiculturalism which is always fostered as a value system in society. Multiculturalism, one of the forms of which is harmony between religious communities, has also developed into an ideology that every Budakeling resident develops in their lives.

Ideology lives in practices, symbols, or objects used in a particular social community environment so that ideology is always partisan (Hatim 2004; Munday, 2006). This means that the ideologies of each individual in different communities, such as ethnics, religions, regions and nations, are undoubtedly different, and potentially to collide with each other. However, in a pluralistic society, ideological divisions will inevitably emerge that can be used as a reference in collective life. Departing from this understanding, it can be understood that Hindus and Muslims in Budakeling Village definitely have different religious ideologies from each other, but there is an opportunity for there to be ideological intersections that can be put into practice collectively so as to contribute to the development of religious harmony.

Multicultural life in Budakeling Village cannot be separated from the role of their ancestors and the King of Karangasem who placed them in one area. Hindus interpret togetherness as an ancestral commandment that must be maintained continuously by maintaining religious harmony. To maintain harmony, the informant above emphasized the importance of *Tri Hita Karana* as a religious ideology which is used as the basis for the spirit of multiculturalism. The crystallization of this ideology is reflected in the concept of *manyabraya*, namely local Balinese wisdom which views all humans as brothers, even though they differ in ethnicity, race or religion. This ideology is practiced by viewing Muslims as brothers (*semeton* or *nyama selam*). This means that religious differences are not an obstacle to building a spirit of brotherhood between human beings (Basyir, 2013).

Muslims in Budakeling Village also have an ideology that appreciates the importance of maintaining religious harmony. Religious differences must be accepted as God's command '*sunatullah*'. Therefore, religious differences should not be an issue in human relations, although they should not be equalized in the realm of faith and devotion. Cooperation between religious communities must be built for the sake of mutual benefit and prosperity while still respecting and respecting each other's religious differences. Religious harmony must be built as a form of practicing *ukhuwah wathaniyah*. The distinction between *hablu minallah* 'human relationship with God' and *hablu minanas* 'human relationship with others' suggests that religious harmony must be based on a dialogical pluralist approach which recognizes the fact that each religion has different beliefs and teachings.

The two views of religious communities above indicate that religious ideology has an important role in developing religious harmony in Budakeling Village. The success of the Budakeling community in maintaining religious harmony throughout this time shows that multiculturalism has become the character of the community so that it is able to overcome the challenges of every era. The spirit of multiculturalism that has emerged since the royal era has become an alternative strategy to prevent conflict between diverse communities. The life of multiculturalism in the practical reality that was created and is sustainable until now is actualized in various collective activities, including the arts.

Burdah art with Islamic nuances is often performed together with *Gambelan* and *Bleganjur* art in Hindu religious ceremonies which are strong with Balinese cultural nuances. The artistic collaboration that created this unusual phenomenon has actually become an attraction for academics and foreign tourists who want to learn about inter-religious harmony. The art developed by these two religious communities over the years has also inspired artists to develop their creativity. The spirit of multiculturalism provides space for the expansion of the function of art as found in the *Pitra Yadnya* ceremony in Budakeling Village.

The uniqueness of Cekepong and Burdah art in Budakeling, accompanied by the social reality that Burdah art is often performed in Hindu religious ceremonies, also encouraged the birth of artistic creativity from artists in Budakeling Village to developed Burcek art as a combination of Cekepong art with Hinduistic nuances and Burdah art with Islamic nuances. This combination is seen as not conflicting with the beliefs of every religious community, and can even strengthen the harmony that has been built so far. This means that Burcek art was created because of the spirit of multiculturalism embedded in

Hindus and Muslims in Budakeling Village.

2. Representation of Multiculturalism Ideology in Burcek Song Lyrics

The ideology of multiculturalism is represented in the form of song lyrics sung during the Burcek performance. In this case, the song lyrics are not interpreted as just a series of words, but as a meaningful discourse that needs to be analyzed critically to reveal the ideology in it. To reveal the ideology of multiculturalism in Burcek's song lyrics, a critical discourse analysis approach was used. This approach views that every discourse is always built by five principles that are interconnected as one unit, namely the principles of action, context, history, power and ideology (Eriyanto, 2001).

The song lyrics sung at the Burcek art performance are seen as a series of discourses that are filled with the ideology of multiculturalism in them. Multiculturalism is an ideology that recognizes and accepts differences as a social reality so that their existence must be respected and appreciated. Most of Burcek's song lyrics are in the form of rhymes, both in Indonesian and Balinese, one of which is as follows.

NKRI HARGA MATI

*Di tengah sawah tanam padi berdua,
mencari air harus pergi ke hulu,
inilah Burdah dari Saren Jawa,
seni budaya sudah ada sejak dulu.*

*Membeli kain pada hari Jumat,
tersimpan rapi di dalam lemari,
marilah jaga kerukunan umat,
saling menghargai dan saling
menghormati.*

*Desa Budakeling terkenal sejak
dahulu, akan kerukunan toleransi
beragama, untuk bapak menteri
janganlah merasa ragu, kami dan
leluhur berdampingan sejak lama.*

*Pergi ke Bekasi harus lewat di jalan
tol, teruslah berjalan menuju ke Kota
Jambi, toleransi kami bukanlah isapan
jempol, hidup suka duka sejak dulu
telah teruji.*

*Pandai bicara si burung kakak tua,
jangan diburu agar tetap lestari,
Bhinneka Tunggal Ika, berbeda satu*

THE REPUBLIC OF INDONESIA IS FIXED IN PRICE

In the middle of a paddy field planting rice together, looking for water you have to go upstream, this is Burdah from Saren Jawa, Arts and culture have existed for a long time.

Bought cloth on Friday,
stored neatly in the cupboard,
let's maintain harmony among the people,
mutual appreciation and respect.

Budakeling Village has been famous since ancient times, of religious harmony, tolerance, Minister, don't hesitate, we and our ancestors have been side by side for a long time.

Going to Bekasi you have to take the toll road, continue walking towards Jambi City, our tolerance is not a figment, Life's ups and downs have long been tested.

The old parrot is clever at talking,
don't rush it to keep it sustainable,
Bhinneka Tunggal Ika, all different,

jua, negara kesatuan, NKRI harga mati.

unitary state, NKRI fixed price.

Permata yang hilang ke mana hendak dicari, cobalah cari di bawah pohon kenari, mari kita bela negara tercinta ini, dengan mentaati aturan negeri sendiri.

Lost jewels where to look,
try looking under the walnut tree,
let's defend this beloved country,
by obeying the rules of your own country.

Pulau Dewata terkenal banyak seninya, dari tingkat desa sampai ke mancanegara, jangan diragukan kesenian satu ini, Burdah dan Cakepung menyatukan kami ini.

The Island of the Gods is famous for its many arts, from village level to overseas,
don't doubt this art, Burdah and Cakepung brought us together.

Kembanglah rampe di dalam puan, kembang delima di dalam peti, sudahlah sampe hajatnya tuan, harap terima di dalam hati.

Grow fast inside you,
pomegranate flowers in a casket,
I've achieved my wish, sir.
please accept it in your heart.

In relation to the principle of action, the lyrics of this song are a discourse that aims to invite or influence the audience to maintain religious harmony by respecting each other and respecting each other, as stated in the lyrics "... let's maintain religious harmony, respecting each other and respecting each other." The lyrics of the song also invite us to defend the Unitary State of the Republic of Indonesia (NKRI) with its diversity of ethnicities, cultures and religions, as in the lyrics "...*Bhinneka Tunggal Ika*, all differences are the same, the unitary state, the Republic of Indonesia is fixed in price" which is related to the next verse, "...let us defend this beloved country, by obeying the rules of our own country." The lyrics of this song signal the importance of the ideology of multiculturalism being practiced by all viewers.

In relation to the principle of context, the song lyrics contain a discourse on cultural and artistic identity which is connected to a number of contexts. That song was created specifically for the Burcek art performance which was attended by the Indonesian Minister of Religion in 2022. The context of the performance in question was "Dialogue on Strengthening Religious Moderation Welcoming the Year of Tolerance 2022" which was organized by the Bali Province Regional Office of the Ministry Religion, Friday, January 14 2022. This is as implied in the song lyrics, "...to the minister, don't have any doubts, we and our ancestors have been side by side for a long time." This means that the lyrics of the song have contextual relevance to the background situation of the performance.

In connection with historical principles, the song's lyrics also describe the history of religious harmony in Budakeling Village, especially in Banjar Saren Java. This cultural

art has been inherited for a long time [stanza 1] in Budakeling Village which is famous for its religious harmony [stanza 3]. This condition of harmony has been inherited by our ancestors, as implied in the lyrics "... we and our ancestors have been side by side for a long time." The harmony that is created is also emphasized in the next lyrics which state, "...our tolerance is not a figment, life's ups and downs have long been tested." The experience of living together through various ups and downs is an undeniable historical reality in Budakeling Village.

In connection with the principle of power, the song's lyrics also become a discourse that is built as a means of controlling power. This discourse is implied in the 8th stanza which states, "... don't doubt this art, Burdah and Cakepong unites us." Historical and sociological experience shows that maintaining communal harmony is not an easy thing, as is caused by the many conflicts that occur in other places. Power often maintains the failure of the pluralistic reality of this nation, and is even used as a tool of politics and power, for example through identity politics. On the other hand, Burcek's art is able to unite the differences between Hindus and Muslims in Budakeling Village, so it is important to be used as a reflection by those in power.

In connection with the principle of ideology, the song lyrics are a form, practice and representation of ideology to build awareness in religious communities about the importance of maintaining harmony between religious communities. NKR Dead Price is a social, cultural and political reality of Indonesia which is bound by the motto *Bhinneka Tunggal Ika*. This ideology must be maintained and developed as a development force. Burcek's art, with the lyrics of the songs sung, represents this ideology, so it is hoped that it will be able to capture the awareness of its viewers to always maintain harmony between religious believers in the life of society, nation and state.

Critical discourse analysis of the song's lyrics confirms that Burcek's art functions to channel the ideology of multiculturalism to the audience of the performance. The multiculturalism ideology represented in the song's lyrics can be found in several aspects, namely (a) the importance of preserving Burcek art as the nation's cultural heritage; (b) maintaining and maintaining tolerance; (c) safeguarding the Republic of Indonesia; (d) maintaining religious harmony; (e) mutual respect and respect; and (f) upholding the principle of *Bhinneka Tunggal Ika* in national and state life.

3. Collaboration in Burcek Art Performances

The fundamental function of art is human because the essence of art is to be communicated, enjoyed, listened to, and absorbed by artists and society (Langer, 1950). Malinowski (in Koentjaraningrat, 1974) also states that the function of cultural elements is the ability to fulfill basic needs or needs that arise from basic needs, namely the secondary needs of society. Art functions to fulfill secondary needs, namely presenting something that can be enjoyed by the five senses, as well as being a means of conveying certain messages.

Burcek art is a combination of percussion, dance, and sound that involves two religious communities. Apart from fulfilling its basic function as a work of art presented for the public to enjoy, another function of Burcek's art performance is to convey ideological messages to its viewers. In this regard, the main ideological message of Burcek's art performance is closely related to multiculturalism, namely the ideology of cultural diversity, recognition and respect for human equality.

The representation of the ideology of multiculturalism can be revealed through the interpretation of the performance of Burcek's art performance, including the space and time of the performance, recitation, instruments, as well as the form of the performance that displays certain symbols. Space and time are closely related to the momentum in which Burcek's art is performed. The recitation is related to the sayings delivered in the Burcek art performance. Instruments related to equipment supporting Burcek's art performances. Finally, the form of performance includes a combination of percussion art, dance movements and sound art which is displayed during the performance.

The space and time of Burcek's art performance includes the entire momentum of Burcek's art performance. This momentum started with an invitation by the parties who would stage it. In contrast to Burdah art and Cekepong art which, when standing alone, are typical arts of each religious community to meet the needs of their respective believers, Burcek art is a collaborative art so that it can be performed at events of both religious communities and other occasions. Therefore, socio-religious momentum involving both religious communities (Islam and Hinduism), and other collective momentum become the space and time for Burcek's art performances.

The representation of the ideology of multiculturalism in the performance of the next Burcek art performance can be seen in the context of recitations, namely the sayings presented in the Burcek art performance. Recitations in Burcek art performances can be seen in two contexts, namely (1) speech that shows the harmony of the sounds

“*cak...pung...*” as a characteristic of Cekepung art and “*yalah...yalah...*” as a characteristic from Burdah art; and (2) recitation in the form of rhymes presented in the lyrics of the Burcek song. These two forms of recitation can be interpreted further and in depth as symbolic representation in the performance. The recitation was spoken by both players and gave birth to a beautiful collaboration that contained the meaning of harmony in diversity.

Burcek's art performances are also supported by a number of instruments in the form of musical instruments and the performers' clothing. The musical instruments used are the tambourine, Balinese flute and rebab. Meanwhile, the clothing of Burcek performers characterizes the identity of both religious communities, for example the use of koko and peci clothes for Muslim performers and traditional Balinese clothing for Hindu performers. This instrument represents multiculturalism, especially in the context of articulating cultural identities and how to combine different identities in harmony. The tambourine musical instrument is all played by Muslim players and all of them wear typical Muslim clothing. On the other hand, the Balinese flute and rebab are played by players who are Hindu and all of them also wear traditional Balinese clothing. This means that the combination of Burcek's art does not eliminate the distinctive character of the identity of each religious adherent, but both complement and support each other, thus creating a harmonious combination.

This is in line with the views of Tilaar (2004), Suseno (2005), and Parekh (2007) that multiculturalism does not require the unity of the different, but rather for all entities to articulate their identities freely and autonomously, and all respect the differences in identity to then build cohesive cooperation. The most important meaning of this statement is that the differences in identity between Muslims and Hindus which are represented in the Burcek art performance must be positioned as a social inevitability and must be respected. These two religious communities can articulate their religious and cultural identities, but work together cohesively to create harmony.

CONCLUSION

This research concludes that the spirit of multiculturalism based on Hindu and Islamic religious ideologies which emphasize the importance of maintaining religious harmony, such as the spirit of *manyama braya* and *ukhuwah wathaniyah* underlies the development of Burcek art in Budakeling village. The ideology of multiculturalism is represented in the song lyrics and collaborative performances which mandate the

importance of maintaining harmony between religious communities. Based on the results of this study, it is recommended that Burcek art can be preserved as Balinese cultural wealth which plays an important role in developing inter-religious harmony in a plural society.

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