

ABSTRACT LOCAL CULTURAL ARTS IN THE GLOBAL ERA

I Wayan Deddy Sumantra¹, I Made Suastika², I Wayan Ardika³, I Wayan Suardiana⁴

¹The Faculty of Dharma Acarya State Hindu University of I Gusti Bagus Sugriwa,
^{2,3,4}Cultural Studies Study Program, Faculty of Arts, Udayana University

Email: ¹wd.mantrapatra@gmail.com, ²made.suastika57@yahoo.com,
³ardikawayan52@gmail.com, ⁴i.suardiana@yahoo.co.id,

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ABSTRACT

The art of Local culture will be more meaningful because of being able to push the spirit of love with the pluralism toward human's life and universe. Meanwhile, media technology as the physical result of culture that lacks spiritual values if compared to custom, religion and art will lose its function to increase human's life quality. Values, norms and ethics contained in customary rules that are reflected in art of culture are indeed useful references in the globalization era. This research used qualitative data that were then analyzed descriptively. According to Alvin Boskoff's thought, it shows that factors becoming challenges for local culture are the change of cultural value systems in society and the death of traditional art forms in several areas in Nusantara caused by technology in the global era. The art of Local culture is one of components that gives Indonesian identity as a special community that exists among nations in this world. Therefore it is necessary to grow awareness particularly in young generations in order to comprehend more about their culture by empowering local wisdom growing in the cultural areas of whole Nusantara.

Keywords: Art of Culture, local, the change of value, global

INTRODUCTION

Cultural globalization is 'a series of processes in which the relation between human minds and minds is relatively independent of geographical areas'. This gives rise to an integrative situation between the minds and minds of humans in one hemisphere with another. From this understanding, it does not rule out the emergence of a global pop culture or what is called a global pop culture, namely a cultural trend in an area which is then popularized and accepted up to the world level or global scope. This is in accordance with the opinion of hyperglobalists that cultural globalization is the homogenization of the world

under the auspices of American popular culture of western consumerism in general. (I Made Gede Arimbawa, 2011: 175), that cultural globalization is a process of world homogenization by carrying the packaging of American popular culture. This condition can clearly be seen and assessed from the emphasis on consumption of Western culture in general, so that the term Westernization is used as a symbol of the nature of consumerism. In this context, it can be interpreted that "Western culture" is a culture that is traded while the world community in general are consumers or connoisseurs. For example consumption of the form of government or political system, market mechanism, music genre, food lifestyle, art, clothing design and so on. This hyperglobalist concept is inseparable from the characteristics that tend to be oriented towards a capitalist economy. In this context, it can be interpreted that "Western culture" is a culture that is traded while the world community in general are consumers or connoisseurs. For example consumption of the form of government or political system, market mechanism, music genre, food lifestyle, art, clothing design and so on. This hyperglobalist concept is inseparable from the characteristics that tend to be oriented towards a capitalist economy. In this context, it can be interpreted that "Western culture" is a culture that is traded while the world community in general are consumers or connoisseurs. For example consumption of the form of government or political system, market mechanism, music genre, food lifestyle, art, clothing design and so on. This hyperglobalist concept is inseparable from the characteristics that tend to be oriented towards a capitalist economy.

There is an assumption that globalization threatens and can destroy the life order of heterogeneity of local arts and culture by ignoring diversity and local wisdom to lead to universality. Both of these understandings are a dichotomous and dilemma situation as well as an attraction. Yasraf Amir Piliang (2005: 13), if the appeal of homogenization is stronger, then local cultural arts will be dragged into the flow of globalization, so that it is a threat to sustainability, existence and loss of identity. Whereas for local cultural arts, if there is no development, then the opportunity to create local cultural excellence is not carried out, so local cultural arts are actually used by external interested parties, in the form of "theft" then modified according to the interests of the global capitalist economy.

There is nothing to be overly concerned about because cultural globalization has inherent ambiguity, on the one hand, getting to know each other's cultures between nations and on the other hand, there is the power to maintain local identities. One example is the strength of local culture to fortify the identity of traditional ethnic arts with primordial ties.

Globalization has an influence on changes in society and the environment at the same time as the world is developing, resulting in community dynamics. There has been a change in attitude towards existing cultural values. So that there is a shift in the cultural value system that also brings changes in the relationship of human interaction in society.

The impact of globalization and advances in communication technology that enter unconsciously have an impact on the intensity of cultural contact between tribes and with cultures from outside. In particular, cultural contact with foreign cultures not only increases in intensity, but also spreads quickly and has a wide range. There was a change in cultural orientation which sometimes had an impact on the values of society.

The phenomenon of changes and shifts in the value of arts and culture caused by this global influence is very interesting to reveal. This research is more focused on the problem of the challenges of Balinese local cultural arts in facing the global era.

DISCUSSION

Local Cultural Arts in the Global Era

Local cultural arts that live in the community are usually born from the spiritual encouragement of the community and local rites which are spiritually and materially very important for the social life of a village community environment. Local culture has a very close relationship with the community in an environment with all natural conditions in that environment. He is shown in various traditional ceremonies of a village, cleaning the village, for example, to honor the spirits of the ancestors as the guardians of the village. The purpose of the ceremony is for the village to be blessed with welfare by the watchman. Regardless of this belief, the ceremony performed by cleaning the village (village *ngusabha*) produces good environmental impacts. If the village is clean from the elements of abstract problems, then a sense of security and peace will be felt.

The local culture displayed in these traditional ceremonies has a very important function. To encourage solidarity to the community in order to unite their intentions, wishes and feelings in carrying out the ceremony. Local culture as well as other arts has historically always had a contextual atmosphere, where art cannot be seen without a certain function for some of the people of each culture.

It seems that the traditional ceremonies and local Balinese cultural arts which are part of the cultural unity of the area, apart from being an expression of spirituality, contain a culture

in order to direct the community to care, maintenance and preservation of the macrocosm and microcosm realms (bhuana agung and bhuana alit). In fact, it is very likely that the spiritual foundation instilled by the ancestors was intended as an effort to conserve nature at scale and in no time that would maintain stability, health, the environment, and encourage human behavior in responding to life and the environment. This cultural attitude becomes intact when efforts to improve the quality of life in economic and technological systems do not disturb the harmony between human life and the life of the universe.

The death of traditional art forms / Balinese local wisdom due to the impact of technology.

Balinese local cultural arts are now facing very serious global challenges, especially in cities that have Heterogeneous, Urban, Metropolitan and Cosmopolitan predicates. We rarely find the forms of Balinese carving motifs (pepatraan) in building architecture, both in the merajan building (the holy place at home) or in the house gate building, let alone the carvings on the Balinese house itself. The carving motif seemed to be shifted by the volcanic lava stone building material which is hard and difficult to carve. The change of public interest in the stone (slippery stone) because it is considered to have a very long strength endurance. So that the slippery stone in the current era overcomes the material from sandstone and black sand, which is easier to carve. Likewise, we see now that the architectural face of star hotels has also that most of the building forms no longer reflect their Balinese even though there is already a legal regulation (Bali Province Regulation) which deals with this problem. The face of Bali is fading due to the wave of modernization. In the performing arts of the gamelan tradition, for example, nowadays in the cities we rarely hear the faint sound of classical *pagongan* music, when there are religious ceremonies, more often than not we hear *bebarongan* repertoire and *kebyaran* creations. Gambuh art, Sanghyang Dance, Gandrung Dance are very rare and very difficult to regenerate. As far as we observe, this art form has experienced ups and downs in its life, and some have even experienced suspended animation.

The application of modern technology among the farming community has in such a way that it has marginalized one of the typical Balinese buildings as a place to store rice, which is called glebeg, klumpu or jineng which functions as a rice storage and is highly trusted as Dewi Sri's stana, besides technology has also changed mental attitudes. the behavior of the

farming community. The presence of modern technology in the global era has gradually changed the belief of farmers in the ruler of the rice "Sangyang Sri" (Dewi Sri, the name of the Goddess of Rice for the Balinese people). So that the health and yields of rice harvests today are not due to the gift of "Sangyang Sri", but because the results of modern technology such as milling machines, plow machines, synthetic fertilizers for drug intekside, all of which are obtained with money.

The richness of Balinese traditional arts with various types and forms is the work of the Balinese peasant community. Even the performing arts of the Palace (Kraton) also come from peasant communities, this is as expressed by Roestopo in his writing entitled *The Performing Arts of Peasants and Technology Communities*, expresses it as follows:

In the past, the people of the Kraton (Surakarta) believed that if the song "Anglir Mendung" was presented, it would affect the clouds and consequently rain. On the other hand, "Gending Pacul Gowang" ,, when served can stop the disturbing wind.

This kind of belief is also shared by Balinese farming communities, especially in rural areas. Gebug Ende, is a war dance between two men (there are several pairs) whipping or beating and fending each other in an open field or in the middle of a rice field, witnessed by all villagers who each bring offerings. This art is found in Sraya Village, Karangasem Regency, Bali. So that this art is also known as the Gebug Sraya Dance. This dance is a ritual dance to ask for rain. The dancer who is injured by a whip with blood splattered on the ground is the success of the ritual. Because the blood dripping on the ground was believed to be a guarantee of rain. This ritual dance has experienced a dysfunction of meaning, because this dance is rarely presented in the context of asking for tests,

In fact, nowadays the values of local wisdom possessed by this nation have gradually faded due to existing technological advances caused by the impact of technology in the current global era. This can be seen / marked by the increasing difficulty of finding traditional performance art forms that function as ritual means, but the present forms of performance are more merely a means of entertainment. In other words, the existing performing arts forms have lost their cultural value or their value content has changed.

Changes in Values in Society

Traditionally, nations in the East generally have a mystical, magical, cosmic and religious orientation of cultural values. Nations that are oriented towards cultural values like this, generally want to live in harmony with nature because they realize that they are part of nature. Nature as a source of life has certain strengths or potentials that give or influence her life (Ratna Kutha, Nyoman 2007: 63). Therefore everything is directed towards a life in harmony with nature and tries to avoid all things that result in conflict with or against nature. In such a view nature is a macrocosm and man is a microcosm. Therefore, if life is to be prosperous and safe, then humans as a microcosm must try to unite,

In the teachings of Hinduism in Bali, we recognize the existence of *Bhuana Alit* (microcosm) and *Bhuana agung* (macrocosm). The micro cosmos is termed as *wadah* or human body formed by five natural elements called *Panca Maha Bhuta*, namely: (1) *Pertiwi*, meaning that the human body is formed by the Earth element, (2) *Apah*, which means that the human body is formed by the element of Water, (3) *Teja*, which means that the human body is formed by the element of Light, (4) *Bayu*, which means that the human body is formed by the Wind element, and (5) *Akasa*, which means that the human body is formed by the elements of Space. Then what is meant in the realm of *Bhuana Agung* is the realm of *Bhur*, *Bwah* and *Swah*. (1) *Bhur* is called the Lower realm, which is the realm of the *Bhuta Kala*, (2) *Bwah* is called the Middle realm, which is our human realm, and (3) *Swah* is called the supreme / upper realm, namely the realm of the Gods. These two realms must be harmonized and balanced in order to lead a more harmonious life. From these virtues, creative ideas will emerge to create better quality works of art or culture.

Traditional works of art are produced, whether in fine arts, music or other forms of art when ceremonies or rituals occur, such as life cycles, village cleaning, harvest parties, asking for rain or alms from the earth. Dance and other performing arts are often packaged for the benefit of certain cultural events, for example in various traditional or religious ceremonies. Because such aesthetic activities are more perceived as mystical or religious activities. This can be seen from several art forms in Bali.

Globalization has unwittingly brought changes to the values in society. This change appears to be a shift in the cultural value system as well as attitudes and views that have changed towards cultural values. Global influence has unwittingly led to social mobility, which is followed by shifting cultural value relationships in people's lives. The impact of globalization

and advances in communication technology that enter unconsciously have an impact on the intensity of cultural contact between tribes and with cultures from outside. Especially with this cultural contact with foreign culture not only becomes large in intensity, but also its spread is fast and wide-ranging. There was a change in cultural orientation which sometimes had an impact on the values of society.

Facing the era of globalization, we are required to be able to develop and take advantage of our cultural wealth (local wisdoms / local genius). Therefore, it is important to understand the regional cultures of this nation and develop works of art through an archipelago philosophical approach known as Filsafat Mistika (2012: 2).

The explanation above explains that studying Mystical Philosophy is looking for true perfection (ngudi kasampurnan teak). A view that emphasizes inner peace, harmony and balance, accompanied by a sincere attitude towards all events that occur, while placing the individual under society and society under the universe (macrocosmic and microcosmic relations). That is, whoever lives in harmony with himself, will be in harmony with his community, then lives in harmony with his Lord and is able to live a right life.

Ahimsa Putra argued that, "Local wisdom is the habit of a community that contains values, a source of morality that is respected by the community. Local wisdom also has the meaning as a tool of knowledge and practice that can be used to solve problems / difficulties faced in a good, correct and good way (2009: 2). Local wisdom, in short, is defined as local wisdom, while philosophically, local wisdom can be interpreted as a knowledge system of local communities that is empirical and pragmatic in nature. It is empirical because it is the result of local processing of the community, and departs from the facts that occur around people's lives and is pragmatic,

Local wisdom is part of culture that has high value, or contains noble values. The culture that is created forms and fosters its identity as a whole human. Everyone has an identity that is built up by their culture, and local wisdom is present in the culture that shapes that human identity. Indonesia has a large area, and has a wealth of culture and wisdom that is spread throughout the country in Indonesia. Cultural changes resulting in changes in mindset, lifestyle, and community culture which have an impact on changes in local wisdom, there has been a shift or began to abandon local wisdom.

Empowerment of local wisdom in the development of regional culture in Indonesia and in Bali in particular needs to be done because the loss of local wisdom can have an impact

on cultural resilience and obstruct the achievement of national goals. Meanwhile, the development of regional culture also emphasizes the sustainability of traditional art life, both sacred and modern arts. Preservation and development efforts through formal and non-formal education.

The continuous development of Balinese culture can support the continuity of Balinese cultural life itself, which has an influence and character, identity, and human integrity. This is one of the factors that determines the strength or toughness of Balinese culture against cultural influences from within or from outside or is caused by internal and external factors. According to Sedyawati, cultural resilience is defined as the ability of a culture to maintain its identity, not by rejecting all foreign elements, but by filtering, selecting and, if necessary, modifying elements of external culture, in such a way that they are still in accordance with the character and image of the nation (Edi Sedyawati.2007: 7).

To deal with foreign cultural influences, creativity or creative and critical power is needed to respond to all influences in life. Creativity is basically present in all societies, both conservative and progressive. In fact, Indonesian culture always changes according to the times. In addition, it can also increase the creativity of artists to be productive in creating works of art, providing facilities and infrastructure.

Understanding and Empowering Local Wisdom

To answer the problem of global challenges, it is very important to restore public awareness of the importance of understanding the cultural arts that Bali and this nation (Nusantara) have. The importance of empowering local wisdom can also create, harmonize life is maintained, can guide people to always behave and behave wisely towards the environment. Wisdom towards the environment can be seen from how society treats objects, plants, animals and whatever is around them. This treatment involves the use of reason so that the results of the treatment can be seen from cultural activities or local wisdom.

The importance of instilling local wisdom to the community is not only a physical problem, but also the noble cultural values that must be preserved in people's lives. Public awareness will change their perceptions of local wisdom and awareness of the benefits of having local wisdom. This awareness can lead the community to re-carry out various activities which are part of local wisdom. Local wisdom can enrich people's lives and can also provide deep experiences and make interactions and relationships between community members

more harmonious, full of mutual respect and intimacy. As for the positive impact on their people's lives, they will be happier and more prosperous.

As art workers / art educators / artists, they are required to have expertise in art processing, so it is hoped that the local / local cultural abilities can be aligned with modern culture. Art is a vital part of culture. So culture is expected to contribute in building work ethic and creative power. So, art should be able to develop naturally in both traditional and modern contexts.

Facing the era of globalization, we are required to be able to develop and take advantage of our cultural wealth (local wisdoms / local genius). Therefore it is important to understand the cultural arts of Bali and other areas that belong to this nation and to develop works of art that are expected to be able to answer cultural challenges in the global era.

Expected Condition of Local Wisdom

Local wisdom which is part of local culture or regional culture, as something that is distinguished from national culture. The cultural identity of the Indonesian people (in the sense of the Indonesian national culture) has two sides, namely everything that is created in the context of being Indonesian. The meaning is from the time of the national movement, until now; and cultural peaks raised from the various traditions of the ethnic groups in Indonesia, which are accepted as the common property of the entire Indonesian nation. What is faced today is that the two substances of Indonesian culture now tend to be somewhat less well known by the general public, including the younger generation, this is due to the inclusion of popular culture which connotes a related part of Global Culture (Edi Sedyawati 2007: 6).

The development of Balinese local cultural arts is carried out by instilling awareness of the importance of art as the core of local culture and wisdom for the life of the Balinese people. With this awareness, it is hoped that the Balinese people will feel ownership and pride in their arts and culture. This will certainly be more effective, if it is based on the awareness to make cultural arts a part of identity, identity, and expression as well as for the enrichment of regional culture. Awareness that arts and culture are the characteristics of Balinese areas that contain noble values and encourage people to strive to develop their arts and culture.

CONCLUSION

The diversity of local Balinese cultural arts is faced with problems on the one hand and modernization on the other. For artists as the spearhead of renewal, there is no way except to look to the future, but this does not mean that we just underestimate local values. We must develop from the existing wealth.

Whatever the challenges faced by Balinese cultural arts in the global era, it is very important to raise awareness for the younger generation to better understand and cultivate this Balinese art and culture by loving it, understanding the values contained and preserving it. its existence by empowering local wisdom that grows in pockets of cultural arts in all corners of Bali.

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