**REPRODUCTION OF *KAKEBYARAN* ART**

**IN MATARAM CITY, WEST NUSA TENGGARA**

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**ABSTRACT**

 *Kakebyaran* art is a performing art with the Balinese identity; it is not only popular in Bali but also in the other provinces in Indonesia and different parts of the world. In Indonesia, such a performing art is also performed in Mataram City, West Nusa Tenggara. The policy with the jargon “Maju, Religious and Berbudaya” (Being Developed, Religious, and Cultured), which was issued by the ruler of Mataram City, affirms that the development in Mataram City is oriented toward the Islamic religious values, meaning that the other religious and cultural symbols are reduced. Such a situation has motivated the Balinese ethnic community to develop its art, tradition, and culture in general and the *kekebyaran* art in particular. Such a phenomenon is a domain of cultural studies which is very interesting to be explored in depth. There are three problems related to such a phenomenon. They are 1) the form and function of the reproduction of the *kekebyaran* art, 2) the factors contributing to the reproduction of the *kekebyaran* , 3) the impact of the reproduction of the *kekebyaran* art on and its meaning to the society of Mataram City, West Nusa Tenggara.

 The present study was conducted using the qualitative method, in accordance with the scientific norm and paradigm of cultural studies. Three theories were used to analyze such problems; they are the theory of cultural reproduction, the theory of identity, and the theory of semiotics. They were eclectically used to discuss the substance of the topic of discussion. The results of analysis were formulated as follows: *first*, the form of the reproduction of the *kekebyaran* art is made up of musicality, the instrumental form, the way of presenting it, its function as part of a ritual and a performing art, and its function to strengthen the local culture. *Second*, the factors contributing to the reproduction of the *kakebyaran* art are as follows: the culture, economy and cultural communication. *Third*, the impact and meaning of the reproduction of the *kakebyaran* art are as follows: the spiritual impact, the socio-cultural impact, the economic impact, the aesthetic meaning, and the cultural meaning.

Keywords: reproduction, the *kakebyaran* art, Mataram City

**Introduction**

The reproduction of the *kakebyaran* art is one form of the cultural reproduction. From the cultural context, in accordance with Abdullah (2006: 45), reproduction is a process of affirming identity made by non-native people of a region, through which they intend to affirm the existence of their native culture. From the wider discourse, cultural reproduction is an active process which affirms their existence in such a social life that they make adaptations to the other group people with different cultural backgrounds. The reproduction of the *kakebyaran* art in Mataram City, West Nusa Tenggara Barat is an attempt made by the Balinese people in Mataram City to establish and develop the *kakebyaran* art in order to strengthen and affirm their identity as the Balinese people.

 Mataram City, as part of West Nusa Tenggara Province, is unique. It is a plural city as it is occupied by different ethnic groups with their own cultures and traditions. However, most of the people living in the city are the Sasak ethnic people who adhere to Islam; however, they have two faiths; many are the *Wetu Lima* Islam followers and many others are the *Wetu Telu* Islam followers. They are highly fanatical on their faiths, causing them to have the following slogans: “*dengan sasak no dengan Islam*” , “Lombok Pulau Seribu Masjid” (Lombok Is an Island with Thousands of Mosques), and the motto “*Maju, Religious dan Berbudaya*” (Being Developed, Religious, and Cultured). The motto, which was issued by the ruler of Mataram City, affirms that the development in Mataram City is oriented towards the approach of religious values, that is, the Islamic values, meaning that the other religious and cultural symbols are reduced. Concretely, the Islamic motivation is strengthened in Mataram to replace the Bali Hindu heritages (Suprapto, 2013: 97).

 As the minority group of people who live among the people who are highly fanatical on their faiths, the Balinese ethnic people, as the Hindu followers, are motivated to develop their arts, traditions, and cultures especially the development of the *kakebyaran* art. Therefore, the problems of the present study are formulated as follows: 1) the form of the reproduction of the *kakebyaran* art, 2) the factors contributing to the reproduction of the *kakebyaran* art, and 3) the impact of the reproduction of the *kakebyaran* art on and its meaning to the art and culture of Mataram City, West Nusa Tenggara.

**Research Method**

The present study entitled “the Reproduction of the Kakebyaran Art in Mataram City, West Nusa Tenggara” used the descriptive qualitative method with various techniques applicable to the scientific norms. The data were collected using the participatory observation method, meaning that the researcher was directly and actively involved in the art activity. This method was used in order to obtain authentic data. As the researcher was known as an artist, he was frequently requested to train the art clubs “sekaa-sekaa or sanggar seni” which were used as the object of the present study. The important data related to the art activity performed by the artists in Mataram City could be explored through this method.

 Three theories were used in the present study; they are theory of cultural reproduction, the theory of identity, and the theory of semiotics. They were eclectically used to analyze the three problems formulated above.

**Result and Discussion**

It was found that there are 3 (three) forms of *kakebyaran* art which were reproduced; they are 1) the Bali style *kakebyaran* art, 2) the Bali-Lombok *kakebyaran* art, and 3) the *Pesasakan* style art. The Bali style *kakebyaran* art which was reproduced are the North Bali *kakebyaran* art and the South Bali *kakebyaran* art.

 The forms of the *kakebyaran* art which appeared in Mataram City could not be separated from the concept proposed by Bourdieu (1998) of the habitus and arena and the dialectical relationship between them. Although the *kakebyaran* art was created in a certain arena, the habitus dispositions could be transferred from one field to another field (Barker, 2014: 115). The differences in field led to several similarities and differences in regard to, and acculturative new forms of the tradition/habitus and the *kakebyaran* art style. Such a phenomenon taking place as part of the cultural reproduction, namely, the *kakebyaran* reproduction, was an active, adaptive, flexible, and configurative process.

 The *kakebyaran* art, as one of the cultural works created by the Balinese people, had very strong and flexible cultural characteristics and identity, and universal values. The reproduction of the *kakebyaran* art contained several aspects; they are musicality, form and instrument, and the way of presenting it.

 The *kakebyaran* art was reproduced in Mataram City as the existence of the arts in the societal life was essential. It was reproduced to be functioned as part of a ritual and a performing art, and to strengthen the Balinese and Sasak cultures.

 The factors which contributed to the reproduction of the *kakebyaran* art were: the cultural factor which included the cultural maintenance, the Balinese and Sasak cultural representation, the cultural communication between the Balinese culture and Sasak culture, religions, social and economic lives.

 The reproduction of the *kakebyaran* art affected the spiritual life, the socio-cultural life, and economy. In relation to that, the reproduction of the *kakebyaran* art had aesthetic and educative meanings. The aesthetic meaning was that the artists were becoming more creative; they were motivated to create new creations from the aesthetic experience they underwent when they were involved in the *kakebyaran* art. The aesthetic meaning was that the *kakebyaran* art in particular and the arts in general could be used to improve the quality of life in order to be welfare materially and non-materially. Apart from that, the *kakebyaran* art also had cultural meaning, namely, the maintenance of the cultural identity, and the strengthening of the Balinese and Sasak cultures.

**Conclusion and Suggestion**

From the results of the analysis and discussion, several conclusions can be withdrawn. They are *first*, the form of the reproduction of the *kakebyaran* art included musicality, form and instrument, and the way of presenting it. It was functioned to be part of a ritual, to be presented as a performing art, and to strengthen the local culture. *Second*, the factors contributing to the reproduction of the *kakebyaran* art included the culture, and the cultural and economic communications. *Third,* the impacts the reproduction of the *kakebyaran* art included the spiritual and socio-cultural impacts; and the meanings of the reproduction of the *kakebyaran* art included the aesthetic/artistic meaning, educative meaning, and cultural meaning.

 The suggestions which can be recommended in the present study are as follows. The *kakebyaran* art, as a cultural identity of the Balinese community, has a highly important role in many aspects of life especially in the Balinese community’s life. It is suggested to the society in general and the artists who are indirectly and directly involved in it that they should always maintain and develop the arts in general and the *kakebyaran* art in particular, and that they should improve their quality, enrich the repertoire of the arts both the gamelan music and performing arts, supervise the young generation as an attempt made to maintain and strengthen the cultural identity as the Balinese ethnic people in the multicultural city of Mataram.

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