

THE EARTHENWARE CRAFT AT PEJATEN VILLAGE: ADAPTABILITY TRADITION ART IN GLOBALIZATION ERA

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ABSTRACT

This article criticizes about the growing phenomenon in term of earthenware from Pejaten Village in the globalization era. The development of pottery handicraft faces the major challenges and compete with the modern products. Take on such this phenomenon, the artisans from Pejaten Village chose to be survive (in the effort to develop the tradition arts and be able to adjust (*adaptif*) for the market changes. The success determinants of traditional artisans in term of their adaptability with the development strategies in the form of the strength of cultural capital owned by the artisans itself, in the form of inheritance from generation by generation continuing make the pottery products, and maintain the collectivity with the other earthenware artisans. The determination of adaptability with Positive mindset, has a strong determination to develop as well as a good understanding of the changes through the process of learning and culture commodification, so that resulting the traditional ceramic product's variety with an interesting design as a regional characteristic in the preservation of traditional culture.

Keywords: earthenware, adaptability, cultural commodification.

INTRODUCTION

The cultural changes that occurred in the globalization era with the entry of technology affect the human workings, not only the way of human life but also determine the next technology. It can be seen that technology is a cultural change that occurs in the community at least affect the pottery artisans community. Pejaten village which located in the district of Tabanan Bali, this village has long been known for the manufacture of objects made from clay. At the beginning of the development of earthenware Pejaten Village begins with made the tradition earthenware objects. Along with the development of the era and the entry of technology began to limit the space for the craft of the people because the artisans have to compete with similar products produced by modern machines. Thus, reducing consumer interest to use the tools made of clay (earthenware). Therefore, it takes strategy and creative thinking to survive and maintain the work of earthenware craft so that it can adapt to the development of the era. As an effort to offset the current and the impact of globalization, it is necessary to improve and empower the community of earthenware artisans so that they are ready and can improve the quality of their products. The capacity building here includes increased drive from within the community to change being better, the capacity to identify resources, potential and opportunities to utilize them, and capacity to respond emerging challenges.

The making process of clay craft objects in some districts in Bali has shown signs of decline due to the inability of traditional artisans in terms of adapting to market developments and modern technological advances. This becomes very apprehensive because the tradition culture that belongs in time will remain a story for the next generation. Pejaten village as the largest earthenware producing

center in Bali still survives and succeeds in maintaining the traditional earthenware making, it should be used as a reference with developed strategy, so can adapt in facing challenges and changing era.

DISCUSSION

Earthenware Crafts from Pejaten Village

Earthenware as one part of the results of human culture, in the socio-cultural system of traditional societies have a close relationship with various activities or traditional ceremonies of the community concerned. The process of making earthenware in Pejaten village has a close bond between members of the community. In tradition societies socio-cultural activities are conducted together and in groups. Similarly, in relation to the manufacture of earthenware which embodied elements of applied art need to be studied not only as a tradition art inherited from generation to generation, but as an understanding of the existence of pottery in the cultural life of society.

Making earthenware as a result of human life activities is a legacy of ancestors, who has continuesfunction to evolve with the era and needs of the humanity itself. The resulting product also varies from a very simple form of household appliances to intricate forms with a load of symbolic valuesladen with meaning, in connection with spiritual function (Soegondho, 1995: 1).

Making earthenware also can be interpreted as a product which refers to the results of objects made from the clay with a cultivation pattern of the past tradition which static in the long term. The ceramics interpreted as a result of clay materials which have undergone a development that extends to the expansion of shape, function, and technological applications. Therefore, the development of Indonesian ceramics is much influenced by how to choose materials, how to burn, finishing, and marketing (Raharjo, 2009: 2)

In line, the earthenware development in Pejaten village is closely related to travel traditions and customs of Bali's culture. This is related to the fulfillment of the need for religious ceremonies and household appliances. artisans earthenware in Pejaten Village has innovation with creative works that developed so as to adapt to the development of the times. The phenomenon of the existence of earthenwre artisans in Pejaten Village in determining the steps and strategies developed to be very interesting to be discussed in this article. Because it can be used as information and input for art artisans in general and pottery artisans in particular, as well as parties involved in the development and preservation of traditional arts.

The adaptabilityof artisans Earthenware from Pejaten Village In The Global Era

Adaptability has the meaning of the way people doing adaptation. Adaptation word is adjustments to the environment, work and lessons. Adapting means adjusting (KBI, 2017: 7). The adaptation intended in this article is the ability of Pejaten Village earthenware artisans to adapt or reconcile their life (in terms of making pottery), so that it can run in accordance with the new environment or adjust to the development of the times. Success adaptation of human response is

usually through behavioral adjustment, and culture to environmental changes that occur, and a factor that determines its success. The community of Pejaten Village artisans develops strategies within inheritance patterns to the artisans' family, this makes the process of linkage in development through inheritance patterns with trained skills continuously and through the learning process will get the creative artisans as the result.

The craft development strategy with the pattern of inheritance which taught through the learning process from generation to generation quite effective to be developed, because indirectly the next generation of artisans have been prepared. This is as cultural capital of the community of artisans from Pejaten Village to maintain the sustainability of this craft. The pattern of inheritance with the sustainability system applied by pottery artisans of Pejaten Village makes the principle in maintaining the old cultural system of tradition that is maintained in the long term. In this case, relates to education and training that produces the creative power of the artisans community. Sobroto (1991: 187), mentions earthenware as one of the cultural products, growing and developing because it is supported by the needs, materials, technology, and creativity of the artisans community. The process of sustainability which balanced with the creative process undertaken by artisans of pottery is the development of new ideas which generate new ideas, have the value of novelty (distinctive, unique, and different). Creativity process did by the artisans of Pejaten Village can be an example for the other artisans who have many difficulty in developing their traditional craft business.

The collectivity and togetherness which existed in the community of traditional pottery artisans in Pejaten Village become the endurance and togetherness of artisan's creativity, especially in the development of ideas and opinions in the artisan's community. The existence of pottery artisans in Pejaten Village motivates the emergence of creativity while working. The clay craft in this village can be divided into two types in the terms of development; tradition earthenware craft (low burnt process) and smooth ceramic craft (high burnt process). This diversity is not rivaled but it gives motivation for the artisans to be more creative in working and developing ideas, whether about the process of form, engineering work, until the process of finishing and marketing.

The success adaptation of Pejaten Village pottery in maintaining its existence in the global era as described above, the most influential thing is the determination of each individual artisans who have an ethic work and determination to keep developing a tradition culture which has been inherited from generation to generation. Allan (1973: 144), called the concept of adaptation developed by humans as a response to the disconnect or obstacles of the environment which faces. In this process humans will adjust the physical, behavior, and culture of environmental change to be the determining factor of successful adaptation of a society concerned.

Hardestry (in Prasetijo, 2008) explains there are two factors that influence the human adaptability in facing the environment, i.e : how the individual concerned performs the learning process, and how the individual is able to modify his traditional culture with the new culture they faces.

The artisans from Pejaten village is always open and receive input, criticism and advice from outside parties as an effort to progress in the development of handicraft business in the global era. The productive artisans with original background whose relying on imagination, personal experience in seeing things which did not appear to others and balanced with productivity create imaginative work in accordance with the needs of the market in this era. The learning process which have done by theartisans with a socio-cultural approach. The artsfrom the earthenware of Pejanten village is influenced by the experience and the background life which absorbed from the natural surroundings, made object in their works. Nature is always close and inspiring to every human being, depending on how each individual dealing with it in accordance with the point of views from each individual.

The stages pursued by the traditional earthenware artisans in Pejaten Village as adaptation strategies in the creative process so that the adaptive artisans with the changing times, through a series of long process. The awareness in responding the changing era, and continue to work by making traditions earthenware which suitable with the consumer/market. The transition from cultural awareness which based on a growing tradition of art on socio-cultural need leads to get more economy stable level. The awareness of traditional a earthenware rtisans to improve their ability through learning process by opening themselves through training, exhibition, design development and improvement in technology utilization.

In addition to improving themselves with the learning process as an effort to increase the development of traditional earthenware craft business, Pejaten Village artisans develop the forms of c earthenware raft by commodifying the culture, developing forms of tradition which have functions tailored to the needs of the market. In the process of creating works, many earthenware artisans do collaborative forms and give tradition touch by applying a Balinese ornament motif.

Socio-cultural awareness owned by ar earthenware tisans from Pejaten Village bring dynamics to the life of craft in earthenware Pejaten Village. The arts improve the economy of local communities and as the dynamics of the community in terms of developing cultural values into a form of craft that has a sale value. The social power of Pejaten Village community is a force for more dynamic change in survival and exist in the era of globalization.



Figure 1 Sample of Pejaten's Village Pottery

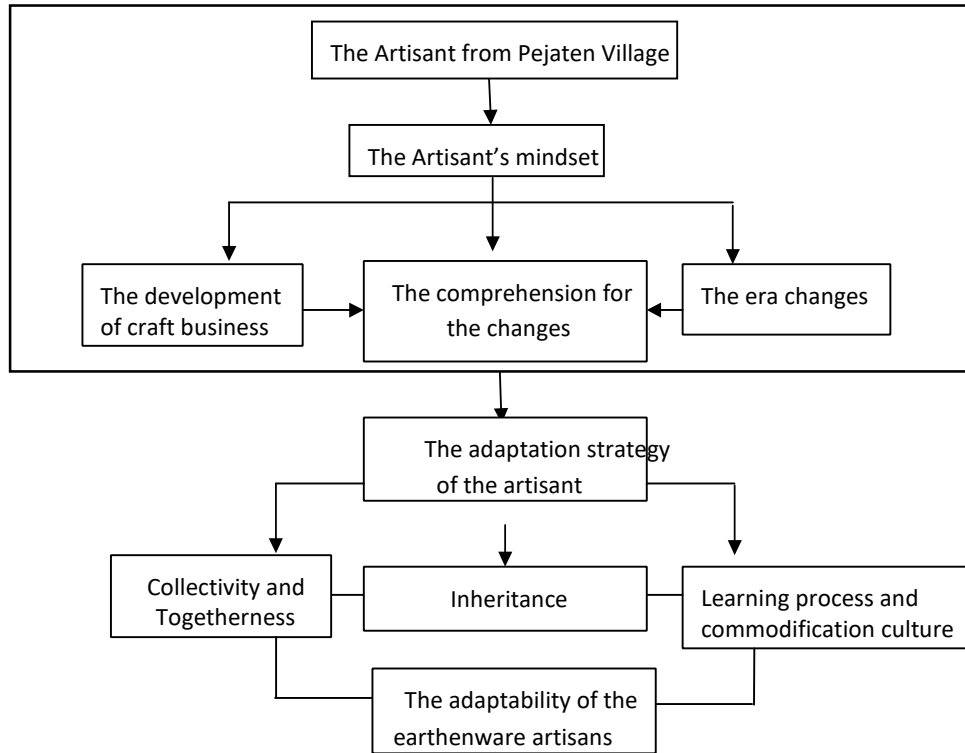


Figure 2 Pejaten's Model Village Pottery Adaptability in Global Era

CONCLUSION

The conclusion of this article is about the adaptability of traditional earthenware artisans in term of dealing with global cultural change by interpreting ancestral cultural heritage processed and developed, form, function, and process by commodifying culture, producing new works which suitable to market needs, so the craft can still accepted and required by consumers. The adaptability of the artisans is done through the learning process in improving the ability and courage artisans to develop new motives to produce products with creative design, unique and interesting with the works of traditional earthenware craft in general. Finally, in general can be concluded that to be able to survive and face the era's changing for the artisans (individuals) must be able to adapt as a basic capital in self-development and always think positive, open and desire to always keep learning.

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