

CHAPTER III

THE PROBLEM OF GAMELAN EXISTENCE

This chapter will discuss about the conflict or the problem of gamelan including the external and internal problem of gamelan

A. The External Problems in Gamelan

Indonesia national culture consists of liberal philosophy values in Indonesian society and culture that comes from outside and had already absorbed and adapted to the nation's culture. The existence of various Indonesian cultures from language, food, dance, music and several other arts can attract the attention of other countries to know more about the features and uniqueness of Indonesian culture. Some of Indonesia's heritage cultures are *wayang*, *Saman* dance, *Reog Ponorogo*, *Kuda Lumping*, *Pendet* dance, *keris*, plate dance, *angklung*, *Kecak* dance, gamelan and many more.

Gamelan has several features such as the audio aspects include sound wave, tone color, interval, and scale system. Besides that, the elements also found in the visual elements include construction, ornament, shape, and beauty of materials used. Both characters could drive the international community recognizes that Javanese gamelan is "the most sophisticated music in the world." (Hartono, 2012).

Because of this, gamelan often claimed by another country such as Malaysia. As a neighbor with a similar clump with Indonesia, there is no doubt that there will be cultural acculturation between Indonesian and Malaysian. However, it is not about a policy about the acculturation of both countries. However, it is about the recognition of Indonesian culture by Malaysian which then could lead to a fight or feud of both nations (Baswedan, Srihadi, Yusuf, Koban, & AR, 2010, p. 4). Malaysian claim towards Indonesian culture has often done. Such as:

Table 2 3.1 Indonesian culture that claimed by Malaysia

No	The Name of Culture	Requested by
1	Manuscript from Riau	Malaysia's Government
2	Paper from West Sulawesi	Malaysia's Government
3	Manuscript from South Sulawesi	Malaysia's Government
4	The document from Southeast Sulawesi	Malaysia's Government
5	Rendang from West Sumatera	Unscrupulous citizen of Malaysia
6	Rasa Sayange Song from Moluccas	Malaysia's Government
7	Reog Ponorogo from East Java	Malaysia's Government
8	Soleram song from Riau	Malaysia's Government
9	Injit-Injit Semut song from Jambi	Malaysia's Government
10	The Gamelan musical instrument from Java	Malaysia's Government
11	Kuda Lumping Dance from East Java	Malaysia's Government
12	Tari Piring from West Sumatera	Malaysia's Government
13	Kakak Tua song from Mollucas	Malaysia's Government
14	Anak Kambing Saya song from Nusa Tenggara	Malaysia's Government
15	Batik Parang motive from Yogyakarta	Malaysia's Government

16	Badik Tumbuk Lada	Malaysia's Government
17	Fabric Ulos	Malaysia's Government
18	Indang Sungai Garinggiang from West Sumatera	Malaysia's Government
19	Angklung from West Java	Malaysia's Government
20	Jali-jali song	Malaysia's Government
21	Pendet dance from Bali	Malaysia's Government

Source: Baswedan; Srihadi; Yusuf; Koban; Yuda (2010), " Update Indonesia: Tinjauan Bulanan Ekonomi, Hukum, Keamanan, Politik, dan Social"; Jakarta: The Indonesian Institute, p-4

According to table 2.1 above, Malaysia had claimed Indonesian culture for more than 20 times. In 2015, Malaysia incorporated the traditional music instrument that displays a photo of two players playing the gamelan for the world championship promotion. For making it worst, The Association of Tennis Professionals (ATP) calls the gamelan as a traditional musical instrument from Malaysia on its Instagram caption. This action had made some adverse reaction from Indonesian society and made the tennis fans from Indonesia asks ATP to revise the caption (Pratomo, 2015). In another chance, Malaysia also claimed Indonesian cultures such as Rasa Sayang Sayange and Soleram songs, Tari Piring, Batik Parang, Rendang, Reog Ponorogo and so on. The claims by Malaysian to Indonesian's culture divides into several factors such as:

1. There is a similarity in both countries' races.
2. The Indonesian immigrant in Malaysia who's indirectly brought Indonesia's indigenous culture.
3. The business factor, since the cultural claim is expected to attract tourists to come to Malaysia.
4. Malaysia's culture is still minimum.

5. There are similarities in cultural characteristics between both countries.
6. The festival and art exhibition that also teach Indonesian culture makes Malaysian society interested to Indonesian culture. (Ramadaniati, 2017)

There are also some other reasons besides the factors above that made Indonesia's culture claimed by other countries. Those are:

1. Migration
Migration is one of the cause other nations to claim Indonesia's cultures. It is because there are numerous Indonesians that work and live abroad and indirectly brought the cultures or customs. These made the other countries recognize the culture and assume the cultures are theirs (Ramadaniati, 2017).
2. Government's lack of attention to the culture
The claim made by other states can also occur if the Indonesian government lacks attention to its culture. There are some cultures in which it claimed by other nations since the Indonesian's government have not registered the copyright or even held the cultural festivals to display Indonesia's culture to the international world (Ramadaniati, 2017).
3. Globalization
In this case, there are some issues regarding the cultural changes such as the existence of changes in the environment and the contact with other cultures. In another word, music cannot separate from changes. These changes happened because of the people's contact with different cultures. This process called acculturation. Acculturation could explain as the effect of a cultural shift influenced by foreign cultures (Wisoyo, 2007). In his journal, Wisoyo argues that:
“Acculturation is a major change in culture that occurs as a result of prolonged cultural contact”
(Wisoyo, 2007, p. 2)

While he also said that:

“Acculturation is a cultural change due to intensive contact between different cultures”
(Wisoyo, 2007)

Therefore, it can conclude that acculturation is a process of cultural changes that occur because of the contact between two different cultures.

In addition to cultural acculturation, the development of technology and sciences can affect Indonesian culture and can become a challenge for traditional gamelan arts. Where in this case the community will depend more on technology to search for information and entertainment which is different in ancient times. People were often looking for information and entertainment outside the home such as watching art shows and seeking information through several cultural media.

Cultural changes that occur in traditional communities from closed to open societies, homogeneous values towards pluralism and social benefits, are the impacts of globalization. The development of science and technology has fundamentally changed the world such as the role of communication which is the international means of transportation has eliminated the cultural boundaries of each nation. Therefore, transcultural events greatly influenced the existence of Indonesian art. With the increasing of technologies, people have more alternative offers of entertainment and information. These conditions make Indonesian traditional art excluded from the lives of Indonesian people, especially teenagers who will become the next generation of the nation (Zulnita, 2018, pp. 2-3).

Sri Handayani S.Pd, a lecturer at the Faculty of Language and Arts, Semarang State University, argued that many young people nowadays are less familiar with various traditional Indonesian arts such as Wayang Kulit, Karawitan, Wayang Golek, and Gamelan. It is because they prefer some different

traditions and techniques even though it is still unclear where they come from or what positivity they get. The foreign culture can quickly come to Indonesia through some media such as television and the internet. These media could easily influence the public's appreciation, especially the younger generation, towards Indonesian traditional arts (Kompas, 2008). Based on Sri Handayani's opinion, in the current era of globalization, lots of progress had taken place in Indonesia and among the community. This progress is in technology, science, and culture. The development in literature marked by the emergence of several modern foreign cultures such as K-Pop, Hip-hop, Jazz and others that also influence the concern of Indonesian youth which then only a few people, especially teenagers, preserves the traditional culture. If this happens continuously, the Indonesian culture will disappear slowly due to the lack of public awareness (Indriani, 2016).

Another factor that can cause cultural claims such as (Ramadaniati, 2017):

1. The power of capitalism that controls a country, even until push the nation to claim the culture of another state to get many benefits such as attracting tourists to visit.
2. The crisis identity. The crisis identity that hits a country will make it act to claim cultures. Claims made by the Malaysian state on Indonesian culture can also illustrate that the Indonesian government is absent in securing its cultural wealth. It is proven by there are still many Indonesian cultures that have not registered yet in the list of UNESCO representatives following the UNESCO Convention in 2003 about Intangible Cultural Heritage. While on January 15, 2008, Indonesia officially entered part of the state party to the convention. Because of government negligence in embezzling Indonesian culture, this chance used by Malaysian to claim Indonesian culture that later created

conflicts between the two sides. (Baswedan, Srihadi, Yusuf, Koban, & AR, 2010).

B. The Internal Problem of Gamelan

Indonesia is a country that has more than 300 tribes and various traditional cultures. The community, including teenagers, are expected to contribute to developing current Indonesian culture and able to introduce Indonesian culture to countries or the outside world. However not all people or even teenagers were able to contribute to the development of Indonesian culture (Indriani, 2016).

The cultural diversity that Indonesia has is a pride and a challenge to maintain that culture. However, gamelan became one of the musical instruments that began to be forgotten, because of the influence of foreign cultures in Indonesia and the lack of human awareness.

Bambang Wiwoho, an observer of the Nusantara Culture, also argued that Indonesian traditional culture had begun to dim its existence. Wherein the gamelan is only used to complete the traditional wedding ceremonies in upper-middle-class families. He also explained that gamelan was more considered and recognized overseas. He said that gamelan used as a tool to help the mental rehabilitation of prisoners in England by learning how to play gamelan together (Ramadhini, 2017).

One of the places in Yogyakarta that can be visited to see gamelan performances is at the Yogyakarta Palace, on Thursday at 10.00-12.00 afternoon. People can visit the residence of the family of Mr. Wijan who lives in the Polowijan area number 17 Kulon Ngasem Yogyakarta market to see the training place. In that place, people can learn how to play gamelan music instruments such as determining the tone of the gamelan and how to perform it. Along the way, Mr. Wijan has two gamelan groups, Punjolaran and Dipowiromo (Saputra, 2012).

Besides Mr. Wijan, Mrs. Tumini Soeparno's family also had one Karawitan group in GK / V 260, Yogyakarta. Mrs. Tumini likes gamelan, and it is her dream to establish a Karawitan Group. However, it is quite unfortunate since her family did not

continue to preserve this. Remembering none of her children able to play gamelan. (Saputra, 2012).

Almost similar to Mrs. Tumini, people of Terban age 12-15 years old preserves the gamelan by holding the practice every Thursday. However, due to the rapid development, it caused a lack of interest from teenagers in playing gamelan and prefer to play in a modern band more. Only the men and women who still lived around routinely attend the gamelan training (Saputra, 2012).

One of the causes gamelan music instrument fading is because of the single organ existence. That happened because it does not take many spaces while gamelan is vice versa. Besides that, the single organ performances also do not require many people, in contrast to gamelan which needs many people to play it. In another word, a single organ looks much more efficient than a gamelan (Saputra, 2012).

The faded of cultural interests is the evident and reflection of today's young generation. As for some factors that occur internally such as:

1. The lack of government role in conserve culture.
2. There are no clear rules for regulating the cultural protection.
3. There is a lot of young peoples who forget the existence of Indonesian culture. It is because of the lack of public appreciation in preserving the culture and lack of community interest in learning the culture. There are still many Indonesian people, consider that local customs such as gamelan is ancient and outdated.
4. Lack of cultural socialization by the media. Wherein the press is a significant and active role in this era of globalization.
5. Lack of initiative by the government and Indonesian people in registering and patenting Indonesian culture. The fading of gamelan culture in the society based on the lack of knowledge about gamelan including how to play them. People are not interested in gamelan because there is no one to introduce it to them and even know

some modern musical instrument better such as piano, guitar, drums, and violins (Saputra, 2012).

C. The Importance of Maintaining Indonesian Culture

In a globalization stream, there are many challenges and problems faced by various countries including Indonesia. Where in this case, each country is guided to adjust to the changing conditions in each year, including to maintain Indonesian culture that can be used as a state identity and as a nation's identity. The deal with some problems both externally and internally, there are several strategies needed (Al-Junaidy et al., 2017):

1. Develop nationalism

Nationalism has become a trigger to regenerate culture that has given a country's identity. Nationalism can interpret as loyalty to the homeland generally. Some attitudes that can reflect the position of patriotism are: (Al-Junaidy et al., 2017)

- 1) Appreciate the struggle of the heroes in defending their country. For instance, watching, reading or visiting some things that related to the history of Indonesia.
- 2) Use their own countries product itself because it can foster a sense of love and pride in the results of handicrafts and so on.

2. Education

The formation of Indonesian national identity can be carried out through the formal or informal path. Indonesian identity can develop through training and education since it can cause a sense of belonging and can also create a sense of desire to establish the national wealth. Such as, Yogyakarta Special Region is a province that has a variety of cultures and numerous tribes with their respective cultures (Al-Junaidy, et al., 2017).

3. Preservation of culture

Culture can interpret as the work of human creativity produced and used as part of daily life. People can consider cultured if they behave and can dominate these cultural values like the moral values that live in them. If a culture applied in life, it will affect the development of the culture and will influence the formation of the pattern of community life. However, in today's life, Indonesian culture has begun to disappear. It is because of foreign culture that appears in Indonesia, including the province of Yogyakarta. As concern to the degradation, there are some ways to upgrade it. Such as: (Al-Junaidy et al., 2017):

- 1) Revitalize political, cultural and economic sovereignty, so it is in line with the nature of the nation and how many are on the right track to be able to be independent and dignified.
- 2) Encouraging political desires both executive and legislative to rebuild national values and spirit.

There are also many developments which considered able to develop the culture in Indonesia and Yogyakarta such as established cultural buildings and some cultural sites or creating cultural monuments. The existence of preservation also will strengthen national identity and make people more tend to stick to the culture they follow.

4. Defend the country

Defending country has regulated in Article 27 paragraph 3 of the 1945 Constitution which states that every nation has the right and obligation to participate in state defense efforts and defending country is one of the action people should take to protect the nation-state. For the sake of the security and the existence of the state (Al-Junaidy, et al., 2017).

During the Dutch colonial era, defending the country could be interpreted by following the obligations of the military to free Indonesia. However,

protecting the country nowadays can be done without participating in military service. For instance, when the claim of gamelan by Malaysia arose at that time, the community rallied on their social media accounts, since one of the Professional Tennis Association Instagram accounts uploaded photos of Bulgarian and Spanish tennis players playing gamelan accompanied by a caption that the gamelan is a Malaysian musical instrument. Indonesian people defended the culture by demonstrating on the Instagram comment and held martial arts when the song *Rasa Sayange* in December 2008 and the *Pendet* dance claimed in August 2009 (Al-Junaidy, et al., 2017).

Arie Paringsesit, an expert on the Nusantara Culinary Community, also argues that there are three reasons why Indonesian society lacks in maintaining and preserving Indonesian culture. These three reasons, such as the less widespread of information on local cultural wisdom, Indonesian society has not made efforts to protect and preserve culture as a necessity for every community and the last is the minimum curiosity of the Indonesian people (Sasongko, 2011).

Based on that explanation, the Indonesian people are expected to maintain the preservation of Indonesian culture including gamelan by learning and not forgetting gamelan as an Indonesian cultural heritage. The proper values of the nation's religion must be instilled in the young generation to be able to deal with foreign cultural influences that are deemed inappropriate and can detach into the nation's self. The Head of the Presidential Staff Office, Moeldoko argued that young people must introduce to local cultures, to prevent the Indonesian culture to not deprived, both social and cultural identity. Mr. Moeldoko also explains that in this era of globalization this could be a challenge for the Indonesian since many cultural influences that have emerged in the arts and the lives of the Indonesian people (Firmansyah, 2018).

Based on internal conflicts that occur in the community, this will affect the gamelan and can cause external disputes if the people begin to forget traditional culture such as gamelan and resulting in claiming by other foreign countries. The Indonesian people should have several strategies such as registered Gamelan on UNESCO as one of the cultural heritages of Indonesia. This action happened in 2014 when UNESCO finally recognized gamelan patents are one of the cultural heritages of Indonesia (Seni & Budaya, 2016). By holding a festival such as the Yogyakarta Gamelan Festival can also be used to introduce gamelan to the people of Indonesia and the international community.