

**DECONSTRUCTING THE IDEOLOGY UNDERLINING CAK SRIKANDI PERFORMANCE ON THE CONTEXT OF TOURISM IN UBUD BALI**

Ni Made Ruastiti*

* Faculty of Performing Art, Denpasar Institute of the Art, Indonesia

DOI: 10.5281/zenodo.186782**KEYWORDS:** Disclosing, Ideology, Cak Srikandi Performance, Ubud tourism.**ABSTRACT**

Cak Srikandi (CS) is a new creation of Bali tourism performing art which is performed by female dancers. It has a different concept compared to the common cak dance that performed by male dancers. The distinguish concept accelerates various questions. Therefore, this research is aimed at finding and comprehending the ideology underlining this differ cak concept performed by people in Ubud and its implication to the dancers, society, and to the performing art of Ubud tourism itself. This research is conducted in Ubud by employing qualitative method and analysing through the theory of deconstructive, tourism performing art, theory of practice, and the power knowledge relation theory. The result shows that the CS performance is performed under ideology of marketing, tourism performing art ideology, ideology of feminism, and the cultural preservation ideology. The CS is keep being performed until this present because of its positive implication towards economic settlement of doers, the strengthening social relation among local people and related parties, preservation of local art and culture, and the enrichment of tourism performing art in Ubud.

INTRODUCTION

Ubud is one of the tourism villages where word-class painters get their inspiration, is commonly visited by the foreign tourists. The beauty of its nature and life tradition has been attracting those tourists since 1990s. It was strongly related to the two famous painters, Walter Spies and Rudolf Bonnet, who introduced Ubud through their paintings. The massive number of visitors who come to Ubud accelerates the growth of various tourism products in that village, for example, the rafting tourism nature in Sayan village. The Ubud people cultivate their nature potential, namely Ayung River, which flows in the village for rafting arena. In addition, the people in Padang Tegal village develop their monkey zoo as a tourism object called Monkey Forest.

Instead of the nature tourism objects, Ubud also popular for its Palace and temples tourism object. Some of those palaces are *Puri Saren*, *Puri Kantor*, *Puri Lotus*, *Pura Batukaru* and etc. Tourists massively visit these palaces and temples in the afternoon to witness the architecture of the palaces. Whereas, in the evening, the palaces and the temples are visited by the tourist for watching the performing art. Each of the palace provides attractive and unique performing art. However, among those performing art, the CS is performed regularly, every Wednesday at 7.30 pm, for tourism purposes at the *jaba* or outside courtyard of the Batukaru temple in Ubud.

CS is a new creation of tourism performing art which has different concept compared to common *cak* performance. This distinguish features can be seen from the appearance, dancers, and the theme of the performance. Generally, the *cak* dance is performed by male dancers presenting about Ramayana theme. Whereas, the CS is performed by female dancers under Mahabarata epic theme.

CS is created by Ubudian artist named I Gusti Lanang Oka Ardika together with Anak Agung Anom Putra. The name of CS is derived from Mahabarta epic. The Srikandi character in the epos is famous because she is strong, clever, and has a skilful skill on archery. Her competencies make the *Pandawa* group chose her as the war commander during the *Bharata Yuda* mass war. The trust on Srikandi yield a significant result as in the war she is able to kill *Rsi Bhisma*.

The strength and skilful of Srikandi character in Mahabrta epic becomes the inspiration of the creator to raise up the women aspiration in Ubud. By gathering in a CS art group, the married women in Sambahan Vilage Ubud becomes the dancers of *cak* for tourism. The CS performed by these women brought the Mahabarata epic to the



Global Journal of Engineering Science and Research Management

stage. This female *cak* performance in the context of tourism is performed in new concept. The novelties can be determined from its performances, artists, choreography, and the make up costumes. Then, the questions are, what kind of ideology that underlines the society, particularly the married women in Sambahan village becoming the *cak* dancers for tourism and what is the implication for them to be CS dancer until this present.

RESEARCH METHODOLOGY

This research employs the qualitative method, which the data taken collected through observation, interview and observation technique. The data sources is mainly comes from The CS performing itself, informant/related parties, literatures, and the similar result from previous researches. The informant is chosen through purposive sampling technique and followed by snowball technique. The data are divided into primary and secondary data. The primary data are in form of pictures, performing video recording, and field interview quote. Meanwhile, the secondary data were gathered from the information compiled from document review and the result from similar prior researches. In addition to the researcher as the main instrument, this research also employees several additional equipment, such as video recorder, voice recorder, question lists, and block note to record any related matter toward the CS performance. After all data were collected, it was analysed through triangulation technique to answer the types of ideology underlines the people in Sambahan Ubud, particularly the married women who becoming the CS dancer for the tourism until this present as well as its implication for the dancers, societies/ related parties, and for the tourism performing art in Ubud.

RISALT

Ideology Underlines The Cs Performing

Ideology is a struggle abstraction of any agent on the superstructure norms. In addition, ideology has various definition. Ideology can be said as knowledge, appropriate comprehension, ideas or the doctrine about basic understandings. (Aiken, 2009) defines ideology as the core of vision, intangible belief that contributes to any action. It is similar to the people of Ubud who perform the CS brought by female dancers under the context of tourism and underlined by the ideology of market, tourism art performing, feminism, and cultural preservation ideology.

The Market Ideology

The CS performance has been successful to entertain the audiences as well as promote Balinese art in Ubud. This spirit indicates their social eagerness in responding the global opportunity. In addition, this condition gives implication towards the income improvement which is able to decrease their economical burden on their life.

The global market gives opportunity on global economy for all people from entire the world to consume and develop themselves freely. The benefit of the global market gives wider chance for imported goods to get into the country with cheaper price. On the other parts, this condition increases the competitive atmosphere from the quality and the price of the product. This phenomenon then harmonized by the desire of people form entire the globe to spend their time on holiday while consuming the products through traveling the tourism objects.

The global opportunity and potential of people in Sambahan village, Ubud district engaging on art becomes the two main factors of the performing of CS in tourism field in Ubud. Part of the best art potential has been revealed into well arranged movement media as a tourism commodity. The CS performance is designed to yield economic profit from the tourism visit to Ubud.

The strength of the esthetical meaning of the CS in the villagers' heart of Sambahan village makes this art performing containing self identity as the tourism performing art in Ubud. This condition indicates the positive value of the CS performance as the tourism commodity because it determines the women attitude as the dancers of this new creation of *cak* performances.

The existence of the CS performing art as a new tourism performance in Ubud has been able to improve the wealthy of women, as the dancers, in Sambahan village, Ubud, Through performing the dance, they are able to yield additional income for their family. Their massive activities related to domestic matter and their profession on the public does not burden them to attend the CS performing art. This condition shows that the CS performance



Global Journal of Engineering Science and Research Management

is necessary for the improvement of their current life rate. In addition, the regular performing art of CS gives positive impact to the happiness of the dancer and popularity of the Sambahan village, Ubud itself.

Art Ideology of Tourism Performance

The CS which performed by women from Sambahan village is established from various composition, such as the movement, character, musical accompaniment, make up and costume of the dancers which designed in harmony based on the art concept of tourism performances.

Tourism performing art is a concept, knowledge contains the core value of tourism performing art starts from the form of performance, structure, make up and costume, theme, and the doer of the performance it self. Those all components are arranged based on the core values and the tourism performing art concept under economic orientation. It can be determined from the more attractive and glamorous performing design and its novelty aspect. In addition, it is also supported by women dancer and distinguish theme on Mahabarata epic which make this type of dance different to the common *cak* dance.

The CS is performed on a simultaneously movement accompanied by *cak* song under the Mahabarata epic. The CS performing art contains the meaning of beauty, balancing aspect among power, togetherness and its unity. In addition, the beauty of CS performing art can not be separated form its make up and costumes of the dancers.

On the make up, the dancers put on the white spot on their temples and forehead symbolizing the beauty and the simplification. In addition, the dancer costume consists of black sarong, the skin-like t-shirt, black and white sash, an orange outer layer sarong, and one rose on a the head of the dancers which symbolizes the beauty and idealism. This appearance is determined through the colour compilation among the costumes, lighting, choreography, and the floor pattern shown during the performance.

The choreography of the CS which tells about the victory of the main character in the end of the performance, can be argued as a unity performing art revealing the message about the truth of Dharma.

In addition, the *cak* vocal accompanied the CS performing art has its own power and identity. Then, the vocal of the *cak* sounds by the female dancers is arranged based on each typical character. The whole situation which produced from the combination of dance movement and vocal is able to strengthen the beauty, performing atmosphere, the character and the dynamic of the performing art. In addition, the existence of the musical accompaniment seems successfully helping the character in performing their role very well.

Constructively, the CS performing art is an esthetical practice which involve the power of relation among the creator, dancers, and the supporters who influence significantly to the culture capital. The construction of this process accelerates the collective positive imagery, where the beauty does not yield as a the only genuine meaning, it is influenced by the concern on marketing, feminism and cultural ideology.

Ideology of Feminism

In terms of gender construction, the involvement of the marriage women group during CS performing art determines that people in Sambahan village believe women is more appropriate to dance compare to man who commonly dominates the *cak* stage for tourism needs. Feminism is the positional picture of women within their conformist social role in the society. Ideologically, being positional is the struggle of women to get the equality for their right and social opportunity. Agger (2005) states that feminism is the theoretical way in accommodating the struggle to get the social justice through postponing the man superiority.

Culturally, patriarchy becomes the foundation in the social structure as well as an ideology of a cultural system which placing the men on the superior level. Similar to this, the *cak* performance as the tourism performing art, was famous for the domination of man as the dancers. In contrast, the CS performance, the women have space to actualize themselves on the stage.

Feminism ideology on the CS performed by women in Sambahan Village, Ubud, has been remodel the performing structure of a standard performance into a “new tourism performance model”. This phenomenon offers an



Global Journal of Engineering Science and Research Management

opportunity for the women to get their justice in becoming a *cak* dancer. These women or the marriage women group in Sambahan Village, Ubud as the dancer are able to refuse the negative side of the phallocentric in the patriarchy system which positioning the women as a weak, helpless, and stocked tightly.

Atmadja (2010) and Hidayat (2004) said the representative of the negatives characteristics is phallocentrically becoming the cause of basic standard attitude which locate the women on the inferior position and obey the men. In that position, Piliang (2004:212) claims that the women are made as the victim of exploitation of dominated group ruled by the men.

The opportunity of the women dancers during the CS performing art gives the accumulation of model on economy, culture and social. On the cultural construction, they own a better social positional in term of gender. Theichman (2003) states that women has lower gender construction compared to the men as they need to get cultural protection. .

Relating to the phenomenon of the CS, the men has lesser burden in giving attention and protection to the women from social discrimination. As result, those women have their right in stating their position and able to be responsible for themselves. Each of them are able to fulfil their culture obligation, as it drawn on the local beauty.

Therefore, ideologically, these women are able to fight for the gender construction which drawn them as a weak, helpless, second number, private and suitable to be marginalize in social class dimension.

Culture Preservation Ideology

The CS performing art contains cultural meaning. It means that the women in Sambahan village, who perform it under tourism orientation, conduct their cultural promotion at the same time. The CS in this context becomes significant for them because the culture element contained in it. It is a very relevant pride to keep the social unity among different generations.

Automatically, the CS dancers gives positives impact to the preservation of local cultural values. At the same time, there are successfully perform it because it does not have any contradiction to the norms and local custom.

Through the cultural activity taught to the dancers, the culture preservation occurs sustainably. During the CS performing art, the dancers get informal education about the custom and Hindu religion. Through this performing art, they get their dancing skill which is implicated to the strengthen of the character of culture.

The people of Sambahan village, Ubud views that the CS performing art is beneficial to fulfil their daily needs. By viewing the attitude and method Sambahan people in presenting the CS, it can be seen that this novel concept of tourism performing art does not have any contradiction to the local cultural values. In similar word, this values can be preserved sustainably by becoming the dancers of CS.

Therefore, the women in Sambahan village Ubud views that becoming CS dancers determines significant meaning towards the cultural enculturation in that village. It is resulted from the existence of the CS that contributes to the growth of integration, communication, unification of ideas in decreasing the collective burden for the culture harmonization and village development.

The Implication of CS performing art

In addition to promote the village existences, the CS implicates towards the life of people in Sambahan village Ubud. The study about this implication of the CS is aimed at comprehending the changes symptoms for the development of people in Sambahan village Ubud. Piliang (2004:112-114) states four main items that influence the cultural changes flow of certain society in entire the globe including Indonesia and Bali in particular.

Those four items consist of technology, science, economy and social matter. Those four matters also influence the changes of art participation pathway, as it shown by the CS performing art in Sambahan village Ubud. According to Danesi (2010:233), explained that human participation on art would not be act in separated pieces, on the other hand, it works as emotional experience together with its life knowledge.



Global Journal of Engineering Science and Research Management

In sum, the CS performing art which is presented in different concept automatically gives implication towards the changes of economy, social, and culture of local people.

The Implication of CS Performance in Economic Dimension

The group of CS as the performing art organisation does not practice the traditional art only, but they also move forward to the cultural tourism in Ubud. For that reason, they do not only practice the traditional concept of “ngayah” (social work) but also get involved as participant on cultural tourism industry by practicing the concept of “mebayah” (getting paid). By applying the concept of getting paid, every single of the *cak* artist will get contribution as much as the cost they spend to maintain the group. In addition, they would be able work out on their hobby while earning money at the same time.

The model of CS performing art offers a new atmosphere towards the tourism performance in Ubud. Previously, the people who engaged into this *sekaa* (group) only gathering to work on their hobby. Consequently, all the maintenance cost for the group existence was taken from many ways. .

Through the stimulation and appreciation from audiences, this kind of hobby activities was accommodated as an art activity implicating to the increase of the group member life rate. The potential which performed to express their hobby only, has been transformed into a commercial entertainment on the tourism aspect in Ubud, as it shown by the art group from Sambahan village Ubud

CS which is performed by female dancers take the Mahabrata epic theme. It shows a new concept of the *cak* dancing performance. The new composition in CS performing art is a respond towards the audiences’ willing to a new, quick, efficient, competitive performance and offers a cheaper cost in the tourism industry. In addition, the CS performing art has a strategic traditional performing art characteristic in winning the conformity in Ubud. The wealthy achievement through this performing art has been experienced by multiple parties; the new market opportunity for surround societies who attempt their luck by opening various shop such as food court, Balinese snack and Cake, Traditional Balinese attire, and many types of handmade handicrafts.

Primarily, the CS performance has been contributed to the increase of the social prestige of related societies as well as the financial rewards to the artists’ economy life rate. The quality and conformity of the CS performance lead the public art form to be contested among the society, government and the businessman.

Therefore, the CS performance has chance to be a public icon model under the completion of the power and interest in tourism area. Looking at this battle, politically, the creativity of CS concern more on the establishment of new awareness towards the difference and meaning pluralism, in the middle of social changes flow by adjusting to the number of local wisdom which is relevant to face the modern challenges.

The Implication of CS Performance on Social Dimension

The *cak* performance is basically aimed at entertaining audiences. In this context, the audiences are functioned as the balancer, the lovers and the receiver of the information of the performance. In addition, on the *cak* performance, the audiences and the artist has a reciprocal relation. During the performance, an artist would be full of satisfaction if his or her performing art make the audiences happy.

The audiences who enjoy the performance would get emotional satisfaction. When the audiences participate in the *cak* performance, the manifestation of the satisfaction feeling might be the quality guarantee of the CS itself. Several parts of presented performing art have its own characteristic and uniqueness which becomes a new insight for the audiences.

The totality during CS performance is able to attract the audiences’ heart. The performing composition is presented on a new concept which is able to rise the audiences’ spirit. In related to this matter, Shohat and Stam in Smiers (2009:5) states that art is an symbolic war media as it able to treat, and change the audiences’ consciousness both individually and in group.



Global Journal of Engineering Science and Research Management

The CS performing art is a part of the social struggle of the women group in preserving, treating, supporting and even loving this art and its local wisdom. It contributes double both to the creator and artists in that area. Firstly, the succession as the artistic person in charge. Secondly, succession towards the popularity increase of the artists in audiences' point of view, Thirdly, implicates towards the strengthening of the social relation among related parties. Fourth, the popularity of the CS group implicates towards the pride of the local people of their owned performances.

The Implication of CS Performance on Cultural Dimension

The *cak* performance contains multi-complex characteristic that picture the truly value of life with the universe within its performance pattern and unique theme. One of the reduced components is the ethical philosophy value. Basically, it is aimed at institutionalising the organised pattern, the harmony of ideology, and the power that becomes the unique identity of its area. Every society has philosophical values as the guidance on their life. In Bali, this philosophy values are institutionalised through story and the main characters on the CS performance. As a result, this type of performance becomes not only an entertainment but also containing guidance.

The arising of the CS in Ubud has automatically been implicated to the imagery friction of the *cak* performance. Through CS performance, the creator has chance to lift he unlucky society to get their opportunity becoming Cak dancer for tourism. In addition, the CS is able to overcome the gap of cultural normative institutional in the current society.

The CS that performed in a new concept has likely been able to form its own imagery. The performance that present a new style is able to give contribution towards the tourism performance imagery in Ubud. According to Fraiere in Sachari (2002:103) who states about three stages of consciousness, such as magical consciousness, naïve consciousness, and critical consciousness.

In addition to its social prestige, the eagerness of marriage women in Sambahan village Ubud in art participation is increased. Automatically, this reality would be able to lead them getting out from the life problem of their disability in accessing the art medium in context pf tourism, getting rid out of the helpless stigma among the women to engage in *cak* performance for tourism purpose.

Every player looks serious in their art participation. It leads to their successful in every performance. It gives implication towards maintaining Ubud peoples' willing to preserve their art and culture, establishing and caring their humanism to be strong and showing their identity within the dynamic of the tourism industrial existences.

CONCLUSION

According to the explanation above, it can be concluded that CS which performed regularly for tourism purposed at the outer courtyard of Batukaru temple, Ubud, is presented on a new performing concept. It can be determined from the choreography, artists, and the performed theme. Until this present, people in Ubud keep presenting the CS which performed by female dancers as it underlined by market ideology, tourism performing art ideology, feminism ideology and cultural preservation ideology.

At this present time, people in Ubud serve the female *cak* for tourism as it implicates positively towards the economic development. The marriage women in Sambahan village Ubud who act as the dancers has merit to preserve the local culture. The society and related parties has been able to strengthening the social relation in that village.

In addition, the CS has been helpful in creating the imagery, cultural identity and the Ubud Village identity as the centre of culture in Bali.

REFERENCES

1. Agger, Ben. 2005. Teori Sosial Kritis. Yogyakarta : Kreasi Wacana.
2. Aiken, Henry D. 2009. Abad Ideologi. Yogyakarta : Relief Bentang.



Global Journal of Engineering Science and Research Management

3. Atmadja, Nengah Bawa. 2010. *Ajeg Bali : Gerakan, Identitas Kultural dan Globalisasi*. Yogyakarta : LKIS.
4. Dibia. 1996. *KeCak The Vocal Chant Of Bali*. Denpasar : Hartanto Art Books.
5. Gunadi. 2011. *Tari Hyang Lala Nusantara : Sebuah Seni Pertunjukan Pariwisata Di GarudaWisnu Kencana,Badung*. Denpasar : ISI Denpasar.
6. Gunadi. 2013. *Dramatari KeCak Balian Batur Di Taman Budaya Garuda Wisnu Kencana,Desa Unggasan, Kabupaten Badung*. Denpasar : ISI Denpasar.
7. Hidayat, Rachmad. 2004. *Ilmu Yang Seksis*.Yogyakarta : Jendela.
8. Piliang,Yasraf Amir. 2004. *Dunia Yang Dilipat : Tamasya Melampai Batas-Batas Kebudayaan*. Bandung : Jalasutra.
9. Ratna, Dian. 2015. *Tek-Tok Dance di Puri Kantor Ubud*. Denpasar : ISI Denpasar.
10. Ruastiti, Ni Made. 2010. *Seni Pertunjukan Pariwisata Bali*. Yogyakarta: Kanisius
11. Suryakusuma, Julia. 2012. *Agama, Seks dan Kekuasaan*. Depok : Komunitas Bambu.
12. Teichman. 2003. *Etika Sosial*. Yogyakarta : Kanisius.

AUTHOR

Dr. Ni Made Ruastiti, SST. MSi. is a lecture in Performing Art Faculty of Indonesia Art Institute Denpasar. I pursued my bachelor degrees in Indonesia Art Institute in 1990. I pursued my master degrees in Cultural Studies Udayana University Denpasar in 2001. I pursued my doctoral degrees in Cultural Studies Udayana University Denpasar in 2008. I have been as researcher of arts and an official editor in the *Mudra Journal Of Art and Culture*, Indonesia Art Institute Denpasar since 2012. I had written a book about Balinese Tourist Performing Art in 2014. It achieves a Kemenristek Dikti award.