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**Leigh Duffy** Action and Inaction in The Bhagavad Gita

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In this paper, I address the seeming tension found in The Bhagavad Gita in our duties as described in the practice of Karma yoga.

The path of Karma yoga involves renunciation and yet we also have an obligation to act righteously. How are we to

1. simultaneously choose a path of duty and let go of what our actions along that path produce? I will argue that the seeming tension is a result of a misunderstanding of renunciation or non-attachment as well as an incomplete view of the dualistic philosophy of yoga theory. I describe the two main paths of yoga that are emphasized in The Bhagavad Gita, Jnana yoga or the path of knowledge and Karma yoga or the path of action, and argue that it is necessary to understand Karma yoga in light of Jnana yoga and to apply Jnana yoga so that it's not an abstract school of thought, but a philosophy that can be applied to best live our lives.

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**Luis Cordeiro-Rodrigues** South African Animal Legislation and Marxist Philosophy of Law

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Marxist Philosophy as an explanation of social reality has, since the fall of the Berlin Wall, been largely neglected. However, some philosophers have contended that it may still be relevant to explain today's social reality. In this article, I wish to demonstrate

2. precisely that Marxist philosophy can be relevant to understand social reality. To carry out this task, I show that Marxist philosophy of law can offer a sound explanation of Animal law in South Africa. My argument is that South African law is a superstructure that reinforces the power of the animal farming industry in South Africa. That is, the hidden purpose of the law is to benefit the industry. In order to argue for this, I present two sets of arguments. The first set argues that the law facilitates the functioning of the animal farming industry. In the second set of arguments I contend that the law socialises individuals into approving the methods of slaughtering by the animal farming industry.

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**Vytis Valatka, Vaida Asakavičiūtė** Ethical-cultural Maps of Classical Greek Philosophy: the Contradiction between Nature and Civilization in Ancient Cynicism

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This article restores the peculiar ethical-cultural cartography from the philosophical fragments of Ancient Greek Cynicism.

Namely, the fragments of Anthistenes, Diogenes of Sinope, Crates, Dio Chrysostom as well as of the ancient historians of philosophy (Diogenes Laertius and Joanes Stobaeus) are mainly analyzed and interpreted. The methods of comparative analysis as well of rational resto-ration are applied in this article. The authors of the article concentrate on the main characteristics of the above mentioned cartography, that is, the contradiction between maps of nature and civili-zation. The article comes to the conclusion that the basis of this contradiction is the concept of the main value as well as virtue in the above mentioned cynicism, namely, natural radical temperance. According to ancient cynics, this virtue is absolutely incompatible with pleasure-driven

3. civilization, as the latter annihilates the former. Therefore, cynics interpreted the whole territory of the world known at that time as divided between maps of nature and civilization that never overlap or even intersect. Moreover, according to ancient cynics, the territory covered by maps of civilization is considerably smaller than that enframed by the maps of nature. Moreover, the areas of nature are continuously being diminished, as civilization resolutely goes ahead. In such a situation that threatens survival of human nature the only possible way out is a return to the natural value of radical temperance. After cynics, the only effective strategy of achieving that challenging goal is askesis as excercises of temperance dedicated both to body and spirit. The authors of the article also give a certain SWOT analysis of the above mentioned cartography in the context of contemporary society. According to them, such a cartography possesses both strong and weak points. The main weak point is the contradiction itself between maps of culture and civilization. As a matter of fact, civilization does not annihilate the possibility of natural temperance, whereas a human being, according to his/her nature, is a creator of culture and civilization. On the other hand, the main positive aspect is an emphasis on virtue of temperance, which is actual, significant and relevant in any epoch, culture and civilization, and which is pretty much forgotten nowadays.

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4. Cultura International Journal of Philosophy of Culture and Axiology: [Volume > 16 > Issue: 1](#)

**Saman Rezaei, Kamyar Kobari, Ali Salami** The Portrayal of Islam and Muslims in Western Media: A Critical Discourse Analysis

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With the realization of the promised global village, media, particularly online newspapers, play a significant role in delivering news to the world. However, such means of news circulation can propagate different ideologies in line with the dominant power. This, coupled with the emergence of so-called Islamic terrorist groups, has turned the focus largely on Islam and Muslims. This study attempts to shed light on the image of Islam being portrayed in Western societies through a Critical Discourse Analysis approach. To this end, a number of headlines about Islam or Muslims have been randomly culled from three leading newspapers in Western print media namely The Guardian, The Independent and The New York Times (2015). This study utilizes "ideological square" notion of Van Dijk characterized by "positive presentation" of selves and "negative presentation" of others alongside his socio-cognitive approach. Moreover, this study will take the linguistic discourses introduced by Van Leeuwen regarding "representing social actors and social practices" into consideration. The findings can be employed to unravel the mystery behind the concept of "Islamophobia" in Western societies. Besides, it can reveal how specific lexical items, as well as grammatical structures are being employed by Western media to distort the notion of impartiality.

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**I Wayan Mudra** Image Brayut on The Creation of Ceramic Sculpture

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- Men Brayut is one of the interesting stories of Balinese people since ancient times until present that acts as a source of inspiration in art. This study aimed creating and describing the ceramic sculptures inspired by the Men Brayut story. This research uses qualitative descriptive approach in which the researcher becomes the main instrument. Data collection by observation and documentation. This statue was made using SP Gustami's creation method namely exploration, improvisation and embodiment. The results show that the creation process of ceramic sculpture featuring Brayut image can be separated into two, they are the process of making the main character of Men Brayut and the process of making Brayut's children as an ornamental media that can show the image of Brayut on the sculpture. The creation this sculpture was started from the bottom using the combined technique of slab, pinching, and coil. Based on its function, the creation of this statue is functioned as the ornamentation and the practice as well as the ornamentation. This work implemented the green, blue and brown glazes with the combustion temperature was 1200°C. Some of the created works were titled to Joy, Fatigue, Affection, and Affection 2.



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**Tadd Ruetenik** Victim Blaming and Victim-Blaming Shaming

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- By considering various case studies drawn from contemporary culture, I propose the idea of victim-blaming shaming, which, like victim blaming, involves replicating injustice by focusing attention on the particular situation rather than the general problem. In cases of victim-blaming shaming, a person is criticized for in any way addressing a problem by addressing the victim. Victim-blaming not only involves an inconsistent ethic, but because of this inconsistency promotes that which it opposes. It responds to a social problem by directing attention to an individual within that problematic social situation.



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**Sanja Ivic** The Concept of European Values

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- This inquiry investigates the concept of European values and cultural, philosophical, legal and political presuppositions on which the idea of European values is based. There are two approaches to the idea of European values. The first one is substantive approach (and includes philosophical, ethical, religious and ideological understanding of values). The substantive approach defines European values as based on the European heritage (ancient Greece and Rome, Christianity, Renaissance and humanism, Enlightenment and liberal traditions). This conception of European values is fixed. Another understanding of European values is represented by legal/political approach (that includes the definition of European values within European treaties, declarations, charters and other documents). Legal and political definition of European values includes: human dignity, freedom, democracy, equality, the rule of law and respect for human rights. Most authors consider that only from this second level, from legal and political definition, general features of European values can be achieved, that is, universal rules of the game. This paper shows how these two different approaches can be integrated, relying on John Rawls's idea of overlapping consensus. It should be emphasized that the question of European values and European identity is still a topic of debate. There are different definitions and interpretations of these concepts, regardless of the legal definitions within the framework of European declarations and treaties. European identity (based on European values) is a polyphonic category, which cannot be founded on monolithic definitions. Otherwise, the entire continent would fall under the rule of one homogeneous culture.



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**Eugenia Zaitëv** Works of Art as Support for Axiological Memory

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- Among the meritorious attempts to unravel the enigma of artistic creation are the views of Immanuel Kant and Arthur Schopenhauer. In the following, we want to emphasise an aspect that is less discussed in the specialised literature, namely the relation between memory and creation. We are talking about the authentic creation that Kant and Schopenhauer consider to be the one that carries in itself the Aesthetic Ideas. With minor differences, the concept, as well as the associated linguistic expression, come together in the work of both German philosophers. An authentic work of art is the work of genius and it has the role of transmitting Ideas. Thus, we will be able to observe "the secret" of a work of art – the Aesthetic Idea.



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**Qingben Li, Jinghua Guo** Grammatological Deconstruction of Linguistics: From Marx to Derrida

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- Derrida considered himself Marx's successor in Spectres of Marx, as manifested in his grammatological deconstruction of linguistics. Proceeding from linguistics, Derrida questioned the traditional linguistics represented by Saussure, overturned the metaphysics based on linguistic signs, and thereby deconstructed logocentrism. In Derrida's view, logocentrism is the belief that there is an ultimate reality such as being, essence, truth and ideas, which actually doesn't exist and needs to be negated. In linguistics, logocentrism, or rather phonocentrism, maintains that speech alone conveys ideas smoothly while writing is a simple supplement. Contrary to this idea, Derrida argued that writing could also convey meanings just as speech according to social convention. This deconstruction of traditional linguistics by Derrida shows his adoption of Marxist theory and methodology as well as the significant linguistic influence of Marxist theory with its contemporary perspective.



10. Cultura International Journal of Philosophy of Culture and Axiology: [Volume > 16 > Issue: 1](#)

**Soochul Kim, Kyung Han You** The Affective Politics of Citizenship in Reality Television Programs Featuring North Korean Resettlers



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This study examines the dynamics of cultural politics in reality television shows featuring North Korean resettlers (NKR2) in South Korea. As existing studies focus on the role of media representation reproducing a dominant ideology for the resettlers, this paper focuses on the specific media rituals of NKR2 programs, which can be seen as a product of the neoliberalist localization process of the global media industry. In doing so, this paper demonstrates how NKR2 programs interrupt the current dynamics of emotions in regard to North Korean resettlers in South Korea. We argue that in shaping civic identity as an effect of the NKR2 show, cultural politics of citizenship in South Korea on North Korean resettlers serve the formation of relatively conservative and sexist civic identity.

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## Cultura International Journal of Philosophy of Culture and Axiology

Volume 15, Issue 1, 2018  
Heritage, Knowledge and Memory  
I Wayan Mudra  
Pages 49-63

### Bali Traditional Pottery as a Cultural Heritage on the Global Competition Era

*The existence traditional pottery in Banjar Basangtamiang, Kapal Village, Mengwi Sub-district, Badung Regency cannot be separated from the influence of global culture. The pottery craft center still serves the needs of the local community in Bali, even though there are various types of pottery from outside of Bali as a competitor. This article aims to describe the existence of traditional pottery craft in Banjar Basangtamiang as a cultural heritage on the global era. This research was done on 2016–2017. The collection of data was done using observation, interview, and documentation. The results show traditional pottery craft in Banjar Basangtamiang Kapal Village is a hereditary culture lived by artisans to the extent called as heritage. This craft survives despite the existence of the pottery from outside Bali that is being sold in Bali and the global influence in artisans' life. The factors influencing this existence is that traditional pottery is needed by Hindu community in Bali as a mean for religious, custom, and cultural ceremonies. The artisan would not leave their occupation as pottery crafter in fear of experiencing calamity. Nowadays, the young generations are less interested in pursuing this occupation.*

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## **Bali Traditional Pottery as a Cultural Heritage on the Global Competition Era**

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**Abstract:** The existence traditional pottery in Banjar Basangtamiang, Kapal Village, Mengwi Sub-district, Badung Regency cannot be separated from the influence of global culture. The pottery craft center still serves the needs of the local community in Bali, even though there are various types of pottery from outside of Bali as a competitor. This article aims to describe the existence of traditional pottery craft in Banjar Basangtamiang as a cultural heritage on the global era. This research was done on 2016–2017. The collection of data was done using observation, interview, and documentation. The results show traditional pottery craft in Banjar Basangtamiang Kapal Village is a hereditary culture lived by artisans to the extent called as heritage. This craft survives despite the existence of the pottery from outside Bali that is being sold in Bali and the global influence in artisans' life. The factors influencing this existence is that traditional pottery is needed by Hindu community in Bali as a mean for religious, custom, and cultural ceremonies. The artisan would not leave their occupation as pottery crafter in fear of experiencing calamity. Nowadays, the young generations are less interested in pursuing this occupation.

**Keywords:** Bali, Craft, Cultural Heritage, Global Era, Traditional Pottery

### **INTRODUCTION**

Pottery is earthenware made from clay with simple forming and burning technique (Oka, 1979: 9). Pottery belongs to the ceramic category that absorbs water, the combustion temperature is lower than those of porcelain, which is between 900 and 1200°C (Razak, 1981: 21). Pottery is generally red like the color of tile and brick for building materials. These pottery objects have been a part of Hindu life in Bali since the ancient times. Its existence in Bali is estimated to have existed since ancient times and is still found in some villages, for example in Pejaten Village in Tabanan Regency, in Banyuning Village in Buleleng Regency, Tojan Village in Klungkung Regency and Ubung Village in Denpasar City



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### INTRODUCTION

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(Ardika & Beratha, 2015: 44-45). It is also found in Banjar Basangtamiang Kapal Village Mengwi District Badung regency and in the Jasri Village Karangasem District Bali. Human's ability in creating pottery products such as the saucer, pot, jug, and many others has been seen since the period of agrarian culture (agriculture) which shows the development of human civilization (Utomo, 2011: 4).

Cultural heritage according to UNESCO international convention (Tjandrasmita, 1991, in Griya, 2012: 8) are monuments, groups of building that have universal and leading values from the point of view of history, art and, science; sites, human works or a combination of human and natural works, and areas including archaeological sites that have universal and leading value seen from a historical, aesthetic, ethnological or aesthetic point of view. Bali traditional pottery has universal value for Balinese and also leading value seen from the historical point of view. The explanation above explains that Bali pottery craft on Banjar Basangtamiang, Kapal Village can be categorized as a cultural heritage, seen from several aspects such as history, art, and the work of human and nature.

On this era, the existence of traditional pottery in Banjar Basangtamiang would have to compete with the emergence of household item made from plastic that could replace the pottery entirely. When this research was being done, these plastic household products was marketed ranging from the city to the urban areas, furthermore it was offered at a cheap price compared to the pottery products with the option for installment payment Plastic household products will not have the risk of breaking, will be more dominant, is made from recycled plastic, and is sold at a cheap price. This low price factor causes its presence to be favored by housewives. The presence of these plastic products can affect the use of traditional Balinese pottery products by the community. Slowly, the usage of traditional Bali pottery as household item is decreasing.

Besides, these traditional potteries will have to compete with the pottery products from another region or even another country. Other potteries marketed on Bali come from Lombok Island and Java Island Pottery from Lombok is mostly made by an artisan in Banyumulek Village. And the pottery from Java Island is made by the artisans on Kasongan Yogyakarta, Jepara Central Java, Malang East Java, and many others While the products from abroad that also flooded the ceramic market in Bali comes from China. This describes the trading in the

globalization era, that is a trading that penetrates border between regions in one country and even between countries. Robertson (in Baker, 2004: 113) refers to globalization as an intensive narrowing of the world and increased human consciousness of the world in the context of modernity. The presence of the competitor in Bali can threaten the existence of traditional pottery in Banjar Basangtamiang and also is a challenge to be faced by craftsmen and other related parties. Although the type of pottery outside Bali was made not to replace the traditional Balinese pottery role, yet many Balinese do the exact opposite. These potteries fill traditional markets and pottery markets in Bali such as Kapal Village, Ubud, Kuta, etc. Traditional Balinese pottery has its own niche, residents from inside and outside of Bali who are religious. Nevertheless, there are still concerns from some craftsmen that these potteries from outside Bali could potentially damage the market for traditional potteries in general, those concerns are based on the fact that Balinese starts to like potteries from outside Bali.

From the initial survey on the potter in Banjar Basangtamiang, the writer found that the pottery production in this region still continues to fulfill the demand of the consumer. Based on this phenomenon, the writer wanted to know more deeply about the existence of traditional pottery in Banjar Basangtamiang in Kapal Village, Mengwi Subdistrict, Badung Bali Regency in this global era and the influencing factors so that the pottery craft still exist in the middle of the competition with other products.

## METHODOLOGY

This research uses descriptive qualitative method, research method based on post-positivism philosophy that is used to study natural objective condition and in which researcher plays a key role. This research aims to describe the existence of traditional pottery craft in Banjar Basangtamiang Kapal Village Mengwi subdistrict Badung Regency as a cultural heritage on global era. The researcher is the main instrument in this research. The collection of data was done using observation, interview, and documentation. Informant was determined using purposive and snowball sampling technique. Determination of the data source was determined by the sampling technique. Data analysis uses interactive models of Miles and Haberman (1984: 15-21). Data is presented in a form of narrative text

description. The narrative text description is in the form of words, phrases, opinions, ideas (Arikunto, 1989: 196).

This research is based on deconstruction theory. Deconstruction is defined as the dismantling of a text to see the possible values hidden behind the text (Santoso, 2005: 248-252; Agger, 2008: 149). Text, in this context, is phenomenon hidden behind the existence of traditional potteries in Banjar Basangtamiang on the global competition era. The third theory underlying this research is the theory of ideology. Piliang (2010: xv) regarding the system of belief system, the system of, and the Gramsci theory (in Barker, 2009: 63), explains ideology is understood as an idea, meaning, and practice that actually sustains the power of certain social groups. this study also includes ethnographic studies that describe the culture and traditions as they are, presenting unique events that are rarely observed by most people (Endraswara, 2006: 50).

## RESEARCH RESULT AND DISCUSSION

Traditional pottery in Banjar Basangtamiang, Kapal Village, Mengwi Sub-district, Badung Regency, Bali is very strategically placed near to the main road connecting Denpasar city with Badung regency, Tabanan regency and Jembrana regency which has Gilmanuk port which is the main entrance for the people and goods from the island of Bali to Java Island and vice versa. It also includes the traffic for pottery products. Banjar Basangtamiang is located approximately 10 km to the north of Denpasar.

I Made Artana (48 years old), the community leader of Banjar Basangtamiang, explain that almost 100% of 180 families are potters. Most of his people do not own rice paddy, so being potter is the main source of income. Rice fields around Banjar Basangtamiang belong to the people who live in the neighboring Banjar, not the local resident. First time visitor would think that those rice paddies belong to the locals. This research found that most people in Banjar still pursue their career as a potter, especially a woman. Potters in Banjar Basangtamiang do not know exactly when this craft developed in their village. These people that pursue working as a potter have pottery business from generation to generation. Based on their uses, traditional potteries from Banjar Basangtamiang Kapal Village are divided into three (3).

First, Pottery as a tool for Hinduism ceremonies, such as junpere, coblong, dukang, sangku, payuk, caratan, etc. The usage of pottery as a

tool in ceremonies make the existence of these traditional potteries still continues to survive. Despite how fast the development of information technology is, these potteries are still needed in the community especially local with Hinduism. Some of these potteries product are still used as tools in ceremonies and are seemingly difficult to be replaced with other products. It is more related to the sense of being cultured and religious. Second, Potteries as the household appliance, for example, gombang/ jeding which function as drinking water container, pulu for storing rice, caratan as family drinking water supply, paso/ pane for cooking Bali specialty like lawar, kekeb as a rive pot cover, jun is for carrying water. Now they are hard to find. The use of pottery mentioned is not absolute, but flexible to their needs. Third, pottery for ornament. Pottery in this category is pottery that both aesthetic and functional or just only the aesthetic. Examples for the first group, egmurda, dore, ornamental lamp, flowerpot, piggy bank, ashtray and others, while for example for the second group, such as reliefs, wall hangings in the form of Uang Kepeng, character masks, human statue, Buddha statue, wayang statue and others.

Here are some examples of traditional pottery products Banjar Basangtamiang Badung Bali that are still produced until now.



Figure 1. "Pasepan"  
Holy fire place



Figure 2. "Jun Pere" Small holy fire  
place



Figure 3.  
"Caratan" holy  
water place

(Documented by I Wayan Mudra, 2016)

Some Factors Affecting the Existence of Traditional Pottery on Banjar Basangtamiang.

Pottery production in Banjar Basangtamiang is the largest in Bali compared to the other regions. Their consistency as a pottery craftsman in Kapal Village that is recognized by the local environment chief and also spoken by some other crafters is closely related to the ideology of the people who believe that the skill of making pottery is the grace of

God that must keep running in Banjar Basangtamiang. From local people's explanation, crafters believe that if this profession is done outside Banjar Basangtamiang, it will not succeed, even in the nearest Banjar. The family who does those practices is believed will not find happiness in his life, get sick, unstable income, and others. This is believed by the citizens because they witness some examples of families in the next Banjar experiencing bad events after pursuing pottery maker. Women from the family involved come from Banjar Basangtamiang and intend to pursue the job as a pottery craftsman, but the results obtained are not satisfactory (interview, March 4, 2016).

The whole yard of the house in Banjar Basangtamiang is a place for pottery business. As if been told by times, the pottery craft must keep living, passing from generation to generation. Ni WayanRini (45 years old), a craftsman in Banjar Basangtamiang mentions “No one dared to not do this work. At least in one yard, there must be a household that has this occupation” (interview, March 17, 2014). There is a belief among local people not to break the continuation of this ancestral heritage, if violated, it is believed that disaster will befall their life. People do not know what bases this belief. The local elder, who is also a literary scholar, KetutSudarsana also haven't found the source underlying this belief. Sudarsana in an interview said: “Although without any literary foundation, Banjar Basangtamiang citizens dare not to violate it” (interview, March 17, 2014). So that this pottery craft can still survive for the ceremonial purposes in Bali, it's all because of the myth believed the local community. This belief is a reflection of the ideology according to Piliang concept (2010: xv), which causes the pottery craft in this village to survive to this day.

Traditional pottery craft in Banjar Basangtamiang still exist until now, because there is a kind of ideology that is believed by artisans, that is, the work of artisans is a grace of God that must be occupied and crafters do not dare to leave or quit the job as a craftsman. Craftsmen believe if the work as a craftsman is abandoned it will cause something bad for himself and his family. Some sources mention, the existence of traditional pottery craft in Banjar Basangtamiang, is associated with a shrine for the Hindus called Pura DalemBangun Sakti, also known as Pura Kaja (northern temple) because it is located in the northern of Kapal Village. Local people believe that the profession as a potter is a gift from Ida Betara Dalem Bangun Sakti.

Pura Dhalem Bangun Sakti which is the source of the artisan's ideology in the Banjar Adat Basangtamiang, Kapal Village custom has boundaries called Tri Mandhala namely Jeroan (utama mandhala), jabatengah (madhya mandhala) and jabasisi (nista mandhala). On the west side of pura, there exist Pura Batukau, which is bordered by jaba Pura Kahyangan Jagat Dalem Bangun Sakti. Anak Agung Sagung Utari on [blogspot.co.id](http://blogspot.co.id) (accessed on 24 July 2017), wrote based on the content of Purana Dhalem Bangun Sakti, this shrine is one of place to worship Siwa Sagara/Bharuna, which is one of the manifestations of Ida Sang Hyang Widhi Wasa. Pura Kahyangan Dhalem Bangun Sakti categorized as Pura Kahyangan Jagat that has been confirmed at PHDI Badung regency dated January 19, 2009, SK. No.006 /S.Kep.I/PHDI/2009. On every ceremony on this pura. Hindunesse from all caste will present to pray.

If there's a marriage involving a woman from outside Banjar Basangtamiang, this bride has to learn how to become a potter. Because of that the elders usually held a ceremony or ritual on Pura Dalem Bangun Sakti to pray to Sang Hyang Ibu Pertiwi to be given ease in learning pottery. If it's done, people believe it would be a lot easier to make pottery even the person has never done it before. It's proven by people in their daily life of making pottery.

This belief will have the positive impact on the sustainability and development of traditional pottery craft in Banjar Basangtamiang until now. The author believes that with this understanding of ideology the producer of pottery products in Banjar Basangtamiang will continue to run from time to time, the difference would be the application of technology that adapts to the era of its time. But even so, still often arise the question until when those beliefs can be held by the next generation because the current generation is different from the previous generation. Human lifestyle, in this global era, is rapidly changing, furthermore, the advancement of Information and communication technology can have an impact on someone's belief in something beyond their reasoning.

Above has been mentioned by I Made Artana. The community chief of Banjar Basangtamiang, that his people have the belief that becoming potter is already destined, the outsider is believed to not be able to have this occupation. Even, those married to the others than Banjar Basangtamiang won't be able to pursue the job as potters. Artana's statement is supported by Sudarsana as follow.

Once happen, a people from Banjar Basangtamiang who marry someone from Mengwitani wanted to build his pottery business just like what he did in Banjar Basangtamiang. Turned out, his business fail miserably. on the other hand, if someone from outside become the people of Banjar Basangtamiang, it would be easy for them to pursue this occupation, but first, they have to perform mapekaling on Pura Dhalem Bangun Sakti

Pn Pura Dhalem Bangun Sakti, there is pelinggih Ibu Pertiwi, that become a place for Banjar Basangtamiang people to pray to be granted success. Sudarsana further explains that Banjara Basangtamiang people who are potters would take three days off from their activity. in the event of piodalan on Pura Dhalem Banjar Basangtamiang which is held every Buda Wage Langkir. These artisans would be fully ngayah (doing voluntary work) in Pura Dhalem Bangun Sakti, as long as Ida Bhatara nyejer. If there's a person who insists on working on the day of piodalan, it is believed that disaster will befall them, for example, fire on their working place, or accident on their way.

These things prove that ideology according to Piliang (2010: xv), that is believed to be the myth and being applied on social activities by people who support it, makes traditional pottery business on Basangtamiang survive. Social action of the crafter is seen on their action of not leaving their occupation as a potter. It's hard to believe, but that's the reality of the local craftsman ideology that is still believed to this day. Refer to the Giddens understanding of ideology which state that ideology justifies power onto people, Althusser also see ideology as a justification for people's action (Barker, 2004; 66). In this case, the pottery crafters are justified by the ideology embodied in social action to continue to pursue this pottery craft.

According to the family of artisans Ni Wayan Karmini (55 years old), I Made Juana (35 years old) and Ni Kadek Susanti (31 years old) the work of making pottery is hereditary and no one knows exactly when the work was started by their ancestors. In connection with the previous explanation, the artisans' family also explained that if there are people from outside the village who married to Banjar Basangtamiang people, it is believed that he will be able to learn and work on pottery quickly as long as it starts with ngaturangpiuning at Pura Dhalem Bangun Sakti in the local village. Similarly, vice versa if there are residents in Banjar Basangtamiang married to the outside, their pottery expertise can not be



developed in the new place. Finally, if there are people who marry outside, and if they want to pursue the career as a potter, they will return to their birthplace in Banjar Basangtamiang (Interview, 4 March 2016).

Other potters come from Kapal Village on Banjar Tegal Saat Delodan. Potters from this region is not widely known, unlike those from Banjar Basangtamiang. They reside on the western side of Kapal Village. Compared to the location of those in Banjar Basangtamiang, The distance of this Banjar to the pottery market center in Kapal village is much further. Craftsmen in Banjar Tegal Saat generally produce pottery products with a larger size compared to pottery products made from Banjar Basangtamiang, such as *juntandeg*, pot, and *jeding*. Craftsman in Banjar Tagal Saat sells raw material to the pottery product buyer in Banjar Basangtamiang.

In addition to working on pottery items for ceremonies, a small number of artisans in Banjar Basangtamiang also work on ornamental pottery items for the more general public need and the needs associated with tourism. According to I Made Suarjana (52 y.o.) one of the makers of ornamental pottery in Banjar Basangtamiang mention the activities of making this ornamental pottery begins with the request of some hotels in Bali that require pottery object with the nuances of Bali both as an appliance or as an ornamental object. At that time there were products of pottery from outside that enter Bali pottery market. The trade of pottery products in Bali was still filled by local products whose numbers were still very limited. With such conditions, the competition in seizing the market does not happen too hard, so it was easier for the artisans in Bali to sell their products. Pottery objects that have been ordered by the hotel are garden lamp shade, flower vase, satay grill, various types of statues and so forth (interview, May 20, 2015).

Suarjana further explained that the work of ornamental pottery craft is the legacy of his parents Pan Sadia (deceased) who has the original name I Made Teteg. Pan Sadia (deceased) is one of the pioneers of pottery craftsmen in Banjar Basangtamiang, he specialized in making pottery for *yadnya* ceremony and ornamental pottery. He was the one who started and developed earthenware designs tailored to market's needs in Kapal Village. Pan Sadia became a pottery artisans figure who are widely known by various circles in his lifetime, from government agencies, hotels, pottery vendors, pottery artisans, and the general public. Suarjana adds that from his father diligence in developing pottery craft, his deceased

parents were awarded a certificate of appreciation and upakarti by Bali Governor Prof. Dr. Ida Bagus Mantra.

During his lifetime as potters, Pan Sadia worked on pottery crafts with his extended family and is currently passed on to two of his children, namely I Made Suarjana (52 years old) and I Nyoman Arnata (47 years old), each already has their own business. Currently, only Suarjana makes both ornamental and ceremonial pottery, while his brother, Arnata, specialized in making pottery for the ceremony. Ornamental pottery sale is dependant on the request, which is unstable compared to pottery for a ceremony.

Ni Kadek Susanti (31 years old) is one of pottery crafter and collector in Banjar Basangtamiang state that order for ceremonial pottery is seasonal, for example when ngaben or ngentenglinggih. On those seasons, order for ceremonial pottery increases. Crafter will be busy to serve the need of consumer from Bali or even another region like Lampung and Sulawesi that have immigrants from Bali. On their free day, potter still makes their potteries in case of the future flood of orders. On the day outside yadnya ceremony, pottery products still have their sales even on the small amount. People will always need pottery products for yadnya ceremony, so the demand for these products will continue to exists (Interview, 4 May 2015)

Seen from its usage, ceremonial pottery is included as products that are consumables, meaning the product is only used once during yadnya ceremony. As for the next ceremony, new pottery products will be used. With such usage model, the production of pottery products for ceremonies will continue and it can be said that this pottery product has a permanent market, so the craftsmen do not need a strategic marketing location. But what is important is a wider and more comfortable production location.

During this time the production process takes place in the densely populated housing. In this case, there has been a good relationship between producers and consumers. This relationship will be much different if we see the relationship between the traders as the distributor and Balinese pottery ornamental pottery as a producer. In this relation there is a struggle for power and dominance in terms of buying and selling of products and craftsmen often become the dominated party because of the capital limitations owned, refers to the concept of capital from Bourdieu (Lubis, 2014: 109). According to Spivak the dominated

groups have no ability to show their identity and are oppressed socially and economically (Morton, 2011 13).

Pottery artisans in Banjar Basangtamiang who work on ornamental pottery products, also make pottery for pottery vendors in the main road of Denpasar-Gilimanuk in Kapal Village. Craftsmen produce pottery products with diverse designs depending on demand, generally in small quantities and retailed. According to some traders, the products ordered is often lite and pricier compared to ornamental pottery from outside Bali. Balinese pottery products are displayed together with other pottery products from outside Bali, such as those from Lombok and Yogyakarta.

I Made Suarjana (52 years old) said consumers from the hotel usually order products that have been regularly ordered before, so the manufacturing process does not require a long time. On the other hand, if the order is a new product, the manufacture would take the longer time to produce. Some buyers usually bring their own design and then matched with the creativity and ability of craftsmen in realizing that design. This kind of order come from various circles either for personal needs, company, or to be sold again. Craftsmen receive orders from the hotel in several ways, for example, craftsmen receive orders directly from the hotel and there are also orders received through intermediaries such as guides or through brokers/collectors (interview, May 20, 2015).

The above crafters also explain some ornamental pottery craftsmen in Banjar Basangtamiang also once served the order for foreign tourists who come directly to the craftsman through a guide. Craftsmen tell that tourists mostly prefer to order red-brick colored pottery from combustion compared to colored finishing products, but now the conditions are different, the direct demand from foreign tourists is now very rare, even if there are orders, it usually comes through the trader in the Kapal Village. The condition experienced by crafters is often associated with the flood pottery products from outside Bali.

Young Generation Less Interested in Work as a Potters. As mentioned earlier, the work of pottery making in Banjar Basangtamiang is mostly occupied by women, especially on the forming process, while the man is in charge in arranging, burning pottery and the other work. Currently, some men from the local community are also taking jobs as construction workers, employees, traders and others. Likewise, the younger generation who have gone to high school/ vocational high school, and above, more prone to choose work outside their home, for example as a private

employee. Only a few of them who want to pursue the career as potters. The basic reason why they want to pursue the work as a potter is because the work is inherited from their parents. Another reason is that the working time is flexible, it can be adjusted to the existing conditions. Unlike working in the office or in companies that have tight work hours, so it cannot provide flexibility to perform other activities.

There are a lot of factors that push young generation to pursue the career as potters. Ni WayanKarmini (55 years old) potters from Kapal Village says:

“That young generation less interested in work as a potters. Young people now prefer to find jobs outside their home, some are working in stores, in hotels, restaurant or in villas. This job is considered dirty, the income is small and the order as is currently decreasing. If it does not work, that’s when they return to help their parents work at home.” (interview, March 4, 2015)

The same thing also expressed I Made Juana (35 years old), son of Ni WayanKarmini at his workplace in Banjar BasangtamiangKapal Village Badung. Likewise with the statement of other pottery crafters, I Made Suarjana (52 years old) states the younger generation is less interested in the prospect of becoming potters because of several factors, among which are the results obtained are considered very small; dirty; the work of artisans is considered to be a low job that does not require formal education, and is considered as ancient. If there are many orders and require additional power, usually the children of the craftsmen want to help as long as they are asked by their parents. Suarjana (52 years old) also explains that these youths prefer to play games like the tendency of the other teenagers today. These youth also cannot be separated from the use of mobile phone, minding their own business, forgetting their surrounding, difficult to tell, even forgetting to eat (interview, 20 May 2014). Associated with this phenomenon, Dewa Komang Tantra writes:

“The social phenomenon that spread among teenagers and youth in Bali is very astonishing. What was unimaginable is now becoming reality. What was taboo now is something normal. Cellular phone usage now has stuck to the life of crafters. Spare time is spent playing their phone. Every time and everywhere they are communicating.” (Tantra, 2014: 195)

Such social sign is the impact of modernization and globalization that hit the Balinese society which is also reflected in the behavior of its youth.

Huntington dan Fukuyama (on Tantra, 2014: 194) mentions Bali that once started from farmer moral concepts has now based on digital moral concepts.

The waning interest of young Balinese to pursue the pottery industry is published by Bali Post Daily Sunday, May 11, 2014, entitled “Leaving Crafts, Teenagers Prefer to be Unemployed”. On this article, it is explained how craft sector is slowly being left behind by Balinese youth. In some craft industry centers in Bali, most of the craftsmen are the elders and very rarely found craftsmen from the younger generation. On an article written by Undiknas Denpasar economist Prof Dr. I.B. Raka Suardana, S.E, M. M, explain that today youth will prioritize prestige rather than employment. They choose to be unemployed before getting the formal job rather than becoming crafter or farmer. This phenomenon is apparently experienced by every craft industry in Bali.

This phenomenon described by Bali Post also happens on pottery industry in Banjar Basangtaminag, Kapal Village, Badung. It feels like this occupation only belongs to the elders and the youth doesn't see the necessity in pursuing it. However, they still help for jobs that are classified as light, such as moving products to dry, help the combustion process or deliver products to the buyer. The youth that is willing to help their parents are usually more matured, and no longer interested in searching for the formal job or the result they got is not what they expected. When these youth can't face the competition outside, they come back to the family business.

These youth can't see the passion in making pottery, that's why they are not interested. Besides, the education they are getting is not parallel to the family business, it's another factor why they don't plan on continuing this pottery business. Their reluctance in pursuing pottery business also because their parent doesn't want their children to follow their steps as the potter. It is stated by one of the potters, I Made Juana (35 years old, Interview 4 March 2015) in Banjar Basangtamiang, states that:

“I wish my children can live more comfortably, by getting the high paying formal job. Because the income as a craftsman is uncertain so let me alone become a crafter. However, unfortunately, occupation as a crafter is a heritage from the elders that cannot be left behind, there must be a family that carries this on.”

With this thing in mind, crafter won't teach or forbid their children to pursue this career as a crafter. This case proves that the concept of the

habitus by Boudieu is not an established one, but there is a constant evolution and the possibility of different practices depending on the external environment in which it is embedded, just as illustrated in this pottery craft (Lubis, 2014: 116). These kinds of thinking also happen outside pottery craft, for example on silver and wooden craft industry. A lot of silver craft industry in CelukSukawati doesn't have inheritor, so their workforce is taken from the general public. One day these industries will stop because the lack of inheritor and this is happening right now. That's why inheriting these industries is very important. Pottery industry in Banjar Basangtamiang can survive because the belief that forbids the crafter from leaving this occupation. It is an important factor that made these industries continues to exist.

## CONCLUSIONS

The results show traditional pottery craft in Banjar Basangtamiang Kapal Village is a hereditary culture lived by artisans to the extent it is called as heritage. This craft is a family business that needs to be inherited to the next generation. This craft still survives despite the existence of the pottery from outside Bali being sold in Bali and how heavy the global influence on the life of the artisans. Almost 100% of people in Banjar Basangtamiang are potters.

There are several factors that influence the existence, for example, traditional pottery is still needed by the Hindu community in Bali as a mean for religious, custom, and cultural purposes. The inhabitants of Bali Island are predominantly Hindus and still carry out religious ceremonies, customs, and cultures that require pottery products as a means for the ritual. In addition, this existence is also influenced by the beliefs of pottery craftsmen to not leaving the job as a crafter, for fear of experiencing calamities in his life, so this work should continue whatever the condition.

But in this global era, the young generation is less interested in pursuing the job as a pottery craftsman. Because this type of craft is considered to be ancient, have a small income, dirty, and does not require formal education. Therefore they choose to work outside. However, when it doesn't work out, they will return to inherit their family business.

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