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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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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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I. Wayan Mudra (</s/I.Wayan%20Mudra>)

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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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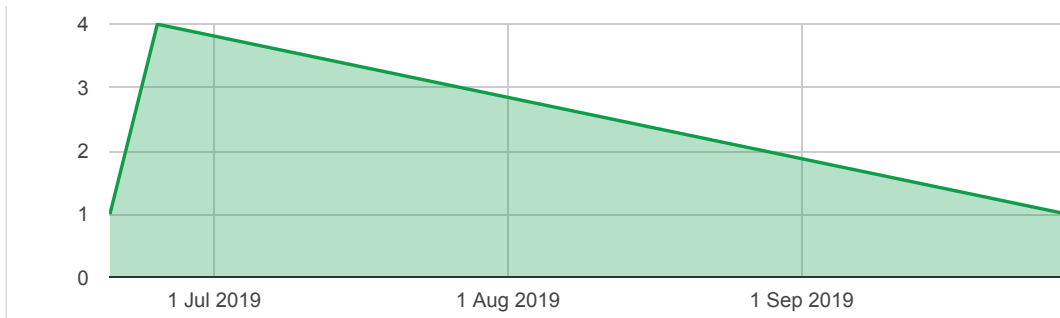
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Image Brayut on The Creation of Ceramic Sculpture

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Abstract: 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 entitled to Joy, Tiredness, Compassion, and Compassion 2.

Keywords: image, Brayut, creation, ceramic sculpture

INTRODUCTION

Men Brayut is described as a mother in the folklore of Balinese society who gave birth to 18 children. Cok Sawitri, an article writer, tells the figure of Men Brayut from the copies of Pak Catra's lontar (palm-leaf manuscript) collection (Blog of Cok Sawitri, accessed on March 8, 2017). Despite having many children, this figure successfully raised their children. The value that can be obtained from this mother is the value of the spirit by never giving up to live with various hard challenges. However, there is slightly a different understanding of this character. A statue entitled Ratu Brayut or Hariti was believed to be a character who initially had an evil character that turned into a loving child after getting the religion (Mardianto, 2015: 52).

In Bali even in Indonesia, the craftsmen rarely go deep into the statue using ceramic media. Mean while, the ceramic sculpture of pottery in Bali has been developing by Pak Kuturan in Pejaten Tabanan Village and Pan Sadia in Kapal Badung Village (Mudra, 2011; 2016). Some ceramic sculptures of porcelain have been made by Bali Creative Ceramics Industry Center (BTIKK) Bali, such as Garuda statue (Website BTIKK Bali). The creation of ceramic sculpture still needs to be developed since it is the part of the creative production. In addition, the cultural tradition of Men Brayut story requires being continuously raised as it contains the values of mothers' strength and responsibility. Balinese ceramic sculptor activists barely develop the culture of local tradition. At the national level, the creator of ceramic sculpture features the culture, including F Widayanto as a ceramic artist and the alumnus of ITB Bandung. His works are widely visualized Javanese culture entitled Loro Blonyo, Topeng, Ganesha ganeshi, Ukelan, Golekan and others (Yana, 2007).

The development of the recent creative industry must be synergized with the culture based industry. Thus, the creation of this ceramic sculpture promotes the development of creative economy developed by the government. Ministry of Industry of Indonesia Republic on the media online (accessed on March 11, 2017) features "Creative Industry". In the passage, the economist Alvin Toffler declared the fourth economic wave or so-called wave of the creative economy which is the economy that is based on creativity and innovative ideas.

METHODOLOGY

This study uses a qualitative descriptive approach that describes the works of the created ceramic statues. The data collection methods were observation and documentation. Meanwhile, the creation of this ceramic sculpture featuring the image of Brayut uses the theory of Gustami (2007: 329), which states that the creation process has three stages consisting of exploration, improvisation (experiment), and embodiment. Moreover, the creation of this work also considers the creative theory of Graham Wallas (in Tabrani, 2006: 68). Wallas states four stages in the creative process, namely: the preparation stage, the incubation stage, the inspiration stage, and the testing stage.

The creation of this ceramic sculpture also pays attention to the craft position which is between pure art and design. It is important to consider

because this creation positions itself is consistent on the craft field. The emphasized aspect of each field is different from the position of craft is between art and design. The embodiment stage used the pinching technique because it provides flexibility in creating ceramic in the form of sculpture.

RESEARCH RESULT AND DISCUSSION

Some of the art that is inspired by Men Brayut figure is the sculpture (sculpture and relief art), painting and drama (theater). In Bali, Brayut-themed statue with rock media has many functions, one of them is as an ornamental media. Moreover, there are some statues which are surrounded by sacred places. Therefore, the story is still very relevant and interesting to be discussed in this recent ages.

In Pura Dalem Desa Pakraman Belang Samu Gianyar, there is a statue of Men Brayut placed in a building called Bale Malang where the statue of Pan Brayut is also placed. The people believe that this place is to ask for children. Both statues were not made in the same year. Pan Brayut statue was made of andesite stone. This type of stone was commonly used in the megalithic era. Meanwhile, the statue of Men Brayut was made of hard rock. The shape is very ancient as it is estimated that this statue was made around the year 1250 AD or at the end of perundagian mazhab (Gunarta on bali.tribunnews.com, accessed on March 10, 2017). In line with the above-mentioned statement, Ardika *et al.* (2015: 14) write various forms of civilization that have been existed for a long time in Bali. They experienced a long historical journey since Bali has the unique culture with various artifacts. Some archeological objects were found in the form of ax artifacts, chopping-stone, hand-carved, *serut puncak* and other stone tools.

People know Men Brayut as an imaginary figure that is a mother in the folklore of the Balinese society that gave birth to 18 children. The phenomenon that often occurs in the community when a mother gave birth to many children is often called as Men Brayut. There is “Care Men Brayut” in Bali language which means a mother who has many children like Men Brayut. The stereotype of Men Brayut character is often viewed only from the negative side in which having many children is not suitable to the present condition. However, the positive side that needs to be emulated is that the mother's persistence in raising up her children to

become successful in the future. This positive side is often forgotten by the people; meanwhile, it is the value that must be emulated.

Some sources state that Men Brayut story has been known for decades in Balinese society and has been widely related to the childcare. The commemoration of Mother's Day in Denpasar was firstly celebrated on Saturday, 23 December 1939 in Taman Siswa Building, Denpasar. This commemoration was initiated by the organization of *Peroekoeman Isteri Denpasar* (The Association of Denpasar Wives) in which the chair of the committee was Mrs. Ida Bagoes Geredeg. The first commemoration of Mother's Day can be known in the article entitled "Peringatan Hari Iboe" or Mother's day Commemoration that was published by Djatatoe in Singaraja on 25 January 1940. Mrs. Ida Bagoes Geredeg revealed that Mother's Day was aimed to honor mother's service. "Mother's services in this life is priceless because all of them was merely for our welfare."

The Embodiment of the Image of Brayut on Ceramic Sculpture

The material used in making the sculpture ceramic with the image of Brayut was bought from ceramic company "Tri Surya Keramik" on Jl. Gadung No. 12 Br. Belulang Kapal Village, Mengwi, Badung. The raw material was bought in ready-made condition or ready to be formed without any additional process. It was only needed to be punched before the formation of the soil process. The clay costed Rp. 7000 per kg and each sculpture consumes various material.

The supporting equipment in embodiment process was the handwheel, chisel, butsir tool consisting of wood and stainless steel, plastic scrap, sponge, bruh, kapi knife, and plastic wrap. The sponge was needed to smooth the surface of ceramic after the formation process. It was done by rubbing the tool in wet condition on the surface of the ceramic. The ruer is the supporting tool that was needed in formation process. It was used to measure the height and the diameter of the sculpture. The techniques which were used in forming the ceramics are pinching technique, coiling technique, slab technique, wheel technique, and casting technique.

The formation of this sculpture is in an attempt to present the concept of form follow function and form follow fun. The concept has the meaning that the created forms are the forms that have certain function, for example, as a place of the lamp, as living room decoration, or other

rooms based on the owners' desires. Each craft product that is made recently basically can not use the concept form follow function; meanwhile, the craft should use the concept of form follow fun. It is also confirmed by Vernida Mufidah in ASEAN China Free Trade Agreement (ACFTA) on 6-8 April 2010 at Eastern Campus ITB (Mufidah in <https://www.itb.ac.id>, accessed on August 4, 2017).

In principle, the formation of this ceramic sculpture in principle can be sorted into the embodiment of 2 objects, namely the formation of the statue with the main object is Brayut image character and the formation of his children as the second object. The embodiment of both objects are done almost simultaneously and intermittently for several days. They need 2 -3 days depending on the shape of the statue to be made.

Formation of the Basic Section

The basic formation is the lower part including the base of the statue. It is often called as the formation of the butt part of the statue. The formation of this basic part should be noted to strengthen the parts of the body and head. It is important to note that the thickness of the body should be evenly distributed so that the strength is evenly distributed during combustion. The base of the sculpture in this formation of this statue is made by the technique of slab that is mostly in the form of a circle.

Establishment of Body Parts

The formation of the body part, in this case, is the formation of the middle part after the formation of basic parts is finished. In this section, the body parts formation is from the stomach to the hands. Similarly, the installation of Brayut children objects also exists in this part of the establishment. The technique of formation is a combination of several techniques, including slab and massage. The formation of the body of this statue can be done after the base is quite hard.

Head Section Formation

The formation of the head, in this case, is the formation of the upper part of the statue, which starts from the chest, hands, neck, head, hair

and other equipment. It is the formation of the third stage which can not be done separately with the previous stages.

Making Ornamental Media

The formation of ornamental media with the image of Brayut statue is the formation of Brayut children. Because the children play a role as decoration of the sculpture. The formation is done by pinching technique and a combination of slab technique and massage technique. It is done separately in three stages, namely the formation of the head, body parts and legs, and hands.

The formation begins with the basic process of a round head, then it is completed by forming the nose, eyes, lips, and ears. The last part of this head shape is hollowed with a chisel to release the wind during combustion. Therefore, it does not break when it is burnt. Afterward, the formation is finished by drying for minutes to make it easier to be installed in the main body of ceramic with the image of Brayut. The formation of the child's body is similar to the making of the base head. Making body parts use the slab technique since the body parts are made in the form of a cylinder that has the longer size than that of the head.

Constructing Media Ornamental

Arranging the decorative media, in this case, is to assemble the elements of children Brayut sculpture that acts as an ornamental medium with Brayut as the main statue. The ornamental media of these Brayut children are the parts of the effort to make Brayut image sculpture to be a beautiful object and the quality of abstract beauty of brayut image can be achieved. The quality of abstract beauty is in each person who sees it. According to Dharsono Soni Kartika (2007: 1) “... one must distinguish between beauty as an abstract quality and as a beautiful thing”.

The process of assembling is done simultaneously and continuously. The installation of decorative media on the body of the main statue depends on the finishing of the sculpture that is made from the bottom, the needs, and the placement. For example, when the process of sculpture has been completed about 10% or 15 %, it already requires the decorative media. Then, the decorative media that have been made can be installed on the main statue. If certain size does not require decorative

media, the formation of the main body can be continued gradually until it reaches a certain height. Next, the decorative media must be prepared only if installed if the drought is sufficient.

The process of the embodiment of this statue is very flexible since the shape cannot be surely planned from the beginning. The attained form will develop as the embodiment process is being conducted. It is strongly influenced by the concept of creation that does not deal with dominant function, but the function of beauty is more highlighted. The practical functions of this sculpture are merely the added value of the statue. The work is expected to create a sense of beauty in people who see it so that the goal of achieving the quality of beauty can be attained.

Another factor that affects flexible formation is the forming material that is used (clay). This material will not be able to form the shape based on the creator's desire so the creator has to adjust to the clay material. The last factor is the level of the creator's ability to create the beautiful forms through the high, unique and creative craftsmanship display. Initial planning is only the basic sketch that becomes the reference in the next embodiment and it will be developed after the process takes place.

The concept of forming is certainly very different from the concept of design that is measurable. It is because the ultimate goal of the object that was created is capable to meet the practical function. Craftwork that emphasizes the achievements of beauty is very difficult to measure the success its work. Therefore, it is debatable and possibly cannot satisfy the people who appreciate the work. The sense of beauty is basically the common level in which it can be enjoyed by each person.

Burning Process

The burning process is an important step in the creation of ceramic objects as there is the change of clay into a ceramic product during this process. The ceramic combustion process is done through several stages namely the preparation of the burned products, preparation in the furnace, preheating, combustion, cooling, and disassembly. The combustion process is the key to the success of the manufacture of ceramic products since this process will determine other processes. No matter how good the initial process of formation, the result will fail if the combustion process does not match the flow and requirements that must be followed. The work is possibly broken or the color will not be decent as it

is expected. Therefore, the combustion process must be conducted very carefully.

The burning process of the ceramic sculpture was done at Tri Surya Ceramic Company in Banjar Belulang Village Kapal of Mengwi Badung Bali Sub-district which is owned by I Made Rai Sandiana. Combustion process carried out two stages of biscuit and glaze burning. There were several stages in combusting biscuits namely evaporation, dehydration, oxidation, vitrification, and soaking stages. It is commonly known as biscuit combusting because the biscuit is roasted and resembles the color of biscuits. This term is derived from the word biscuit that is associated with the making of pastries. Biscuits are crispy snack products made by baking (pastry). Biscuits have different terms in different regions in the world. The origin of the word “biscuit” in English comes from the Latin term ‘biscoctus’ which means “cooked twice” (Wikipedia Bahasa Indonesia, accessed on August 16, 2017).

The second stage of combustion is the burning of glazes in which the burning purpose is to bake the glaze layer on the ceramic body. A glaze is a mixed ceramic body layer consisting of silicate material that can form a thin layer of glass on a ceramic surface at certain conditions of combustion. The physical characteristic of glaze is the same as that of the glass which is hard, slightly soluble or insoluble, except in strong acids or bases (Effendi, 2010). The colors of the glaze layer that are used are green, blue, and transparent. The process that is applied is using spray technique to make the glaze layer flat. In addition, the use of spray techniques is easier than that of other techniques since the size of the product is relatively larger.

Description of the Works

The creation of ceramic sculpture with Brayut image can be categorized as research work. It is due to its embodiment process that is similar to the research stages, they are data collection as the basis of creation, data processing, data analysis, materialization and work analysis. All of the processes refer to the concept of scientific work that is systematic, logical, and empirical. The analysis of the work in this paper is done by conducting a study of the sculptural product that has been made. According to Miles and Huberman's theory, qualitative data analysis can be done in sequential steps, namely data reduction, data display, and conclusion (Iskandar, 2009: 139). The described works are as follows:



Work 1.
Joy



Work 2.
Fatigue



Work 3.
Affection



Work 4.
Affection 2.

(Documentation: I Wayan Mudra, 2017)

Work 1. Joy

The basic idea of the creation of ceramic sculptures the application of the phenomenon in society about a mother having more than 4 children. It especially occurs in Hinduism society in Bali. Nowadays, this phenomenon is still found in Bali although it rarely exists especially in the villages. The writers imagine how hard to be a mother to raise and look after her children in this difficult situation. On the other side, there is pride and excitement within such condition especially for the mother who is giving birth. It is for the acknowledgment to show her greatness since there are not so many women that are willing to do such thing. The result of this application inspires the creation of the sculpture that further is entitled “Joy” Joy is a noun which means pleasure; feelings of happiness (proud). Joy or happiness is a state of mind or feeling characterized by sufficient pleasure, love, fulfillment, or intense joy. Various philosophical, religious, psychological, and biological approaches have been done to define happiness and determine its source.

In this work, Brayut image is in the form of a statue that has more than ten children. It confirms that a mother is able to give birth to many children in a strong and healthy condition. The story of childbirth like this can be seen in the lives of the people in the past in which a mother can have children up to 18 people and it is real. However, at the present

time that it is considered having more advanced life, the phenomenon is very rare to happen. Currently, before giving birth, a mother has many considerations, including health, education, and other abilities. Therefore, it is seemingly afraid to have children.

The creation of this first work begins with the manufacture of the basic shape/shape of the bottom with a slab technique. The basic shape is made round by inverse technique and uses cylinder shape model inside. The inverse technique is the raw conditions that are made upside down to allow the work to be created. After being dried, the shape should face up. The application of decoration at the bottom of the statue above is done by sticking technique with coil and filigree technique (hollowing).

Work 2. Fatigue

This work is inspired from the real life of a mother who has four children and all of them are men. Her husband is only a driver in the building store who is located close to where he lives. The oldest and the second child has graduated from junior high school and now works as a private employee with a salary of Rp 1,500,000. Meanwhile, the third and fourth children are still in primary school. In this family lide, the mother works as a freelancer such as part-time *pengempu*, washing staffs, sand suun person, and the others which depend on the work field and her ability. Due to the husband's erratic earnings that depends on the frequent holidays, this family often encountered difficulties in running the daily life with two children who still need to be raised by their parents. The look of this mother in her daily life does not represent anything because she keeps doing the job although it is not as easy as it seems. It is also due to her tired physical condition has been tired.

From the above-mentioned phenomenon, an idea was popped out to make a bronze ceramic sculpture with the image of Brayut entitled "Fatigue". The embodiment of this statue does not represent the mother's life above, but it only takes the concept of mother with many children and at a certain point she feels fatigue because of the job that exceeds the limit of her physical condition. Therefore, the visualization of the concept is poured in a ceramic sculpture with a mother figure who holds many children with different movements of his actions according to his interests. Visualization of children is also displayed on the bottom of the statue to illustrate many demands that are addressed to the mother

earlier. In addition, the appearance of the children's sculpture is technically used to strengthen the statue as a whole. All of them must be fulfilled by the mother with her erratic work.

The appearance of having more than four children in this statue is based on the consideration that there is a strategy or effort to achieve the uniqueness and beauty of the statue. It is due to the aim of the works that have been realized. The achievements depend on the public who has their own judgment about the statue. In addition, as an ornamental object, this statue can be used as a functioning object that is used as media to place lamps.

The embodiment of this work used the hands without being assisted by the machine. The embodiment process from bottom to top was started from the manufacture of the shape of the bottom cylinder using the slab technique. This cylinder shape is the basic form of this ceramic sculpture. Afterward, the process continued to the manufacture of rolled clay plates resembling a roll of mats for the embodiment of the lower limbs of the statue. After this part was completed, the form of brayut children was made which was stuck from the bottom, then it was stacked up to the lower part of Men Brayut's stomach figure. The process of this embodiment should be done continuously, so there should be no time lag for a few days. It is because the clay material can be dry immediately even when the statue is not wrapped in plastic wrapping paper.

The next embodiment process is the formation of the center of the statue that is the body of a statue. The embodiment of the body is done by slab technique, then the slab shape is cut into pieces as it is necessary. Then it was arranged upward to continue the previous part that has been completed. The installation of the body parts of the statue can be done after the bottom part is dry in order to prop the body of the statue.

The last stage of the embodiment is the formation of the upper parts which are the head and hands of Men Brayut and the children. The head of Men Brayut figure was made separately by applying the pinching technique. After it has been dry, it was installed on the top of the sculpture. After the installation was done, then continued by making the brayut children consisting various expressions ranging from sad to happy. Brayut bracelet hand installation and the children brayut were finished at the same time.

The next process is the drying process which was carried out by drying up the sculpture until the water it is completely dry. Drying process was

not done under the sunlight to avoid the high possibility of rupture. Drying was done to avoid the broken products during the biscuits and glaze burning. After biscuits burning was completed, the process of glaze burning was done using the dark green glaze.

Work 3. Affection

This work is aimed at conveying the message of a mother's loving character who loves her children in all circumstances. The character must be owned by a mother whoever herself, regardless of economic size, honor status, and other reviews. These considerations led this work to be entitled "Compassion". Compassion is a feeling of affection, a feeling of love or a feeling to like someone. In marriage, affection is the key to happiness. Compassion is the growth of love, consciousness or not demanded responsibility, sacrifice, honesty, mutual trust, mutual understanding, mutual open, so both of the two people are unified as a whole.

Up to the recent time, the incidence of a mother's violence against her child is sometimes featured through mass media and social media. The violence can be in physical forms, such as hitting, slapping, tweeting and so on or non-physical violence, for example, speaking out against children. Other abuses done by the mother is abandoning her baby because of an unlawful or illegal relationship or relationship without parents' permission and other violence that do not reflect a mother's affection for her child. In the previous era, the same condition might occur but no media can publish the situation to the public as that occurs today.

The factor that can be the cause of children's physical abuses done by their own mother is mental illness. Therefore, there is a point of view stating that the parents suffered mental disorder do the abuses unconsciously against their children. Another factor causes the abuses is due to the economic pressure that greatly affects the mother's behavior against her child and vice versa. This condition often causes affection in the family decreases, quarrels arise, and even violence. In today's modern era, it is believed that economic pressure becomes the most dominant factor in several conditions that cause violence against children. It is due to the human traits have led to hedonistic traits with a luxurious lifestyle, so that the parents having low economic level tend to do the physical violence against their children.

On the website of the Ministry of Women Empowerment and Child Protection accessed on August 25, 2017, it is explained: Indonesian Child Protection Commission (KPAI) states that the children are vulnerable to be the victim of violence in their homes and schools because the suspect knows the children quite closely. Therefore, the perpetrators of violence against children more often come from the children's environment. It is based on the results of monitoring and evaluation of KPAI in 2012 in 9 provinces indicating that 91% of children are victims of violence in the family; meanwhile, 87.6% in school and 17.9% in the community (Ministry of Women Empowerment and Child Protection, 2016).

The formation process in this work consists of several stages, including the formation of the base (bottom), the formation of the middle, and the formation of the top. The process in this formation stage of the formation of ceramic works still uses the raw material (not burned). Whereas, the embodiment stage in this work can also be reviewed from the stage of raw embodiment and stage of the dry embodiment (burning). In the formation of raw material, it can also be distinguished into the formation of ceramic body and the formation of decoration. The dry embodiment stage includes drying and burning. Combustion also consists of two stages of the burning stage biscuit and burning glaze.

Work 4. Affection 2

This work is also inspired by the observation that has been conducted to the mothers living with 3-4 children. Brief interviews with several mothers of these children revealed that housewives nowadays that only rely on their husbands' earning. Having many children sometimes are not expected by the certain couple. Thus, many couples only plan to have 1-2 children to have the better life in the future. On the other hand, others think that one's livelihood is managed by God.

However, the concept of having many children becomes an interesting thing for married couples from Minang, Halilintar (44) and Lenggogeni Faruk (42), which have 11 children which are 6 sons and 5 daughters. During the childbirth, raising and educating their children were done without the caregivers. All of their children feel the affection of their parents without the help of others. It is rarely found in this era in which the couple live in the downtown and run some businesses. The couple proves that having many children is not a disaster, it all depends on each individual (Edrida Pulungan on Kompasiana.com uploaded on March 9, 2015).

The happiness of having many children is also explained by Permana (merdeka.com, accessed on September 2, 2017) which explains that the number of children in a family can determine the happiness of both parents and their children. The results of this study indicate that families with a large number of children have a higher level of happiness. The study which was published by the Daily Mail is a study conducted by Edith Cowan University in Australia. He concluded that families with more than four children tend to be happier and more satisfied in life.

The difference of the participants is about the number of children as well as the status of parents. Each family was asked the questions about the social support that they get from their family, life satisfaction, and their self-esteem. Based on these answers, the data then were compiled to make a rating of satisfaction and joy in the family. The results reveal that the parents who have four or more children tend to have the highest satisfaction than other parents. It is because they feel that they have enough social support from the family and rarely feel bored at home. In addition, this large family also tends to have many other benefits. In families with a large number of children, the members can also learn from each other. Younger children can learn the responsibilities of their brothers. While older siblings can support their parents in raising their younger siblings.

On the other hand, this study also explains a father and a son without a mother is the unexpected family structure. The single father tends to feel that he is unable to be parents and less happy with his life. Even so, many single fathers also say that the difficulties they face are to raise their children as the single parent. This research suggests that if you want to have a happier family, make sure that you have more children.

If the above-mentioned results are analyzed, it can be explained that the level of happiness is viewed from the number of children owned in a family. The result emphasizes that the definition of happiness above is without linking to the economic level of the family. The research does not mention the level of prosperity of the respondents who became the source of data. Nowadays, the number of children is not something that appeals to many couples because the main factor, according to them, is the lack of economic level. This factor is not demonstrated by the research of Edith Cowan University in Australia. Thus, it can be stated that economic factors also determine the happiness.

CONCLUSIONS

The formation process of Brayut's image is the learning process for its creator in observing social phenomena occurred in society. It especially happens to the married couples in terms of having children. The authors state that both phenomena have a positive value in terms of the different point of view. The position of binner always has the positive as well as the negative values from their perspectives.

In sum up, the creation process can be divided into two, they are the process of making the main character of Brayut and making the children of Brayut. In the parallel vein, the children are grateful to get the beauty of works as an ornamental media. The creation of sculpture starts from the bottom with the technique of slab, pinching, and coil. The functions of the work can be divided into 1). The statue as an ornamental function, 2). The statue as the ornamental and practical function. The ornamental function of the sculpture is on the fountain made in one of the sculptures. This additional part is expected to achieve the element of beauty that will be displayed on the work. This work applies colored glazes as a cover in which the colors consist of green, blue, and brown with a burning temperature of 1200°C.

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