

THE CONCEPT OF KELAKAT: CHARACTER FORMING OF ARTISTS AND CONCEPTS OF ART CREATION

by I Kt. Suteja

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THE CONCEPT OF KELAKAT: CHARACTER FORMING OF ARTISTS AND CONCEPTS OF ART CREATION

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IKT. SUTEJA
Dance Program Study, Faculty of Performing Arts,
Indonesian Institute of the arts Denpasar, Bali, Indonesia
Corresponding author email: iktsuteja@gmail.com

Abstract

The concept of *Kelakat* is Balinese local wisdom made of woven bamboo in the shape of a square loaded with unique symbols and is interesting to study, because it contains the meaning of the combination of the + (*Dik*) sign. and the × (*Widik*) sign, the work rotates with each other. *Dik* symbol of the earth rotates to the left, and *Widik* symbol of the sky rotates to the right, its function is to maintain the balance of the world. The phenomenon is that the Balinese people make *kelakat* very skilled, but its value and meaning are not yet known. To prove cultural values in the concept of *kelakat*, it is necessary to research, philosophical theory, using qualitative descriptive methods, towards the formation of the character of the artist and the concept of creating works of art.

Keywords: *concept kelakat, character, creation of art.*

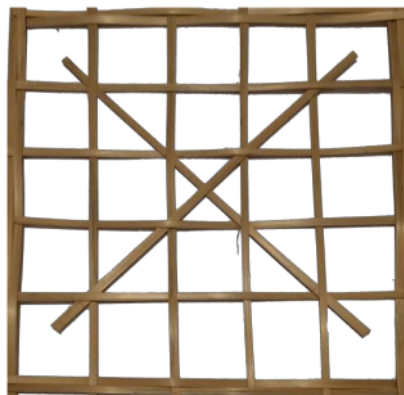
Research Background

Artists become creative and great because they are formed by an environment that sharpens their understanding through the concepts of culture and tradition that are acted on. Before an artist is born, in his environment a culture and tradition has lived and developed in the context of life as a bearer of customs and religion. After the artist attains awareness, he begins to learn to appreciate and understand what the concept of culture and tradition means by the people. Culture is a mind formed from religious, political, social systems, customs, languages, works of art, while tradition is a form of action that is repeated in the same way. Adjustment will cause him to realize what and how cultural values and traditions are formed, from there he learns the concepts of culture and tradition and then creates art metaphors. The concept of culture and tradition is very unique, antique, simple and ordinary, but the meaning is extraordinary so that the artist is obsessed, because it implicitly contains

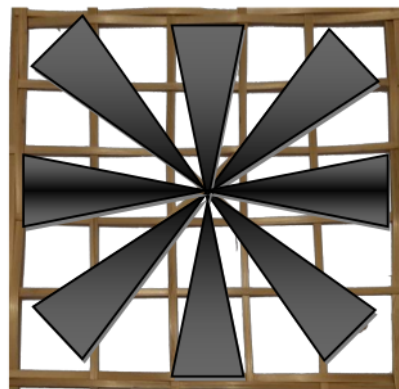
philosophical values that can be used as a reference for the formation of the artist's character and the creation of works of art.

One of the cultures and traditions of *kelakat* in general has been known by the Balinese people. *Kelakat* is a rectangular woven bamboo, which has five holes on one side and five on the other side, with a total of twenty-five holes. According to Sudarsana, that *kelakat* is also called *pancak* derived from the word *panca* because it has five holes which contain the intention as a symbol of the *panca maha bhuta* or the power of *prakerti (acetana)* as a driving force for offerings or sacrifices to *Ida Sang Hyang Widi* which is the power of *purusa (cetana)* (Sudarsana , 2000: 20). The tradition of *kelakat* by the Balinese people is generally carried out when there is a ceremony of *panca yadnya* (five sacred sacrifices) which is addressed to the creator. Behind the simplicity of the form, and how to make it easy to learn, because it is always used in Hindu religious activities in Bali, and is very interesting to study both in terms of concepts, meanings, and symbols. The goal is to elevate the values of Balinese local wisdom into universal values of artistic life, and it is hoped that it will increase knowledge for academics, shape the character of artists and make the concept of creating works of art.

The Form of *Kelakat*



Gambar 1 Foto *kelakat*
Sumber: Foto I Kt. Suteja



Gambar 2 Foto Konsep *Dik + dan Widik x*
Sumber: Foto I Kt. Suteja

The culture and traditions of *kelakat* have entered the era of international communication and interaction, very vulnerable to global cultural influences that lead to changes in mindset, behavior, spatial planning, community structure, which are competitive. Wyasa Putra in his book *Bali in a Global Perspective* says, Balinese people need to be more vigilant in anticipating the impact of globalism that has been facing them, because the global community demands requirements that are not demanded by traditional society in general (Putra, 1998: 5).

Traditional culture is in stark contrast to global culture which demands that each individual improve their quality. Global cultural activities lead to efforts to improve living standards based on tight, free and open competition. While the traditional culture of society which is based on the value of mutual assistance which comes from the value of togetherness as a mirror of the proverbs *paras-paros sarpenaya, salulung sabayantaka, briyuk sepanggul, tis panes bareng* (good and bad are shared together). The value of the proverb enables indigenous peoples to be able to independently overcome various social problems and individual problems of their members. In response to these conditions, to preserve culture and tradition, efforts are needed which include, honing knowledge and skills through a continuous research process or requiring efforts and ascetic conditions.

Changes in behavior have always existed in human civilization, but as the highest being on this earth, we consistently strive to control the balance of the world. This means that in order to balance global influences, it is important to find a way to overcome these changes, so that these changes can be integrated with the existing culture of the people and do not sacrifice each other. This method, for example, is a combination of global concepts with traditional concepts that are dynamic in responding to the times. The traditional concept is the value of togetherness in a cultural order that directs its people to the perfection of physical and spiritual life. Therefore, it is important to have media to socialize the culture and traditions of later generations in an effort to reveal the meaning of knowing social life. Refreshing in nature, through research and exploring later spiritual values, it is used as a vehicle for

artistic creativity. Based on the description above, it can be summarized that the reason for this research is to understand the values of the concept of later as strengthening the spirit of creating art and forming the character of artists and the concept of creating works of art.

The results of the research on the *kelakat* concept of character formation of artists and the creation of works of art, are as a guide for artist creativity and supporting capacity in developing knowledge in the world of education. Hope is able to give birth to the character of artists who are potential, innovative, and uphold cultural and traditional values as national identity.

Research purposes

The objectives to be achieved in the *kelakat* concept are the formation of the artist's character and the inspiration for the creation of works of art, including:

1. Exploring the values of the later concept by identifying Balinese local wisdom.
2. Produce the character of the artist and the concept of the creation of the work of art in which he has expertise in understanding the philosophical value of the concept of inheritance and information that is relevant to generations.

Research Methods

In order to obtain results in accordance with the objectives, this study uses a descriptive qualitative method as a research procedure that produces data in the form of written or spoken words from cultural actors. With the aim of obtaining information about the object under study. The selection of informants will determine the results of the study, so we look for typical cultural actors who have skills in Balinese culture and traditions and are considered able to provide information and represent expertise about Balinese culture.

The process of using participant observation is an attempt to explore the concept of later culture in the application of philosophical values to society. This method is considered effective even though the target is individual, but it is always based on the ability of local wisdom to be explored. Efforts to understand field phenomena use an

approach called dialogical interpretation: a form of dialogue between researchers and informants to capture both the 'subjective' and 'objective' meanings. In the process the researcher gives a subjective meaning but the interpretation is offered back to the cultural observer concerned, to assess and provide feedback, is that really what is intended (Kahn, 1989)

Therefore, a patterned and systematic field research activity is needed, with at least three components of formation that can be of primary concern, namely:

- a Identifying the indicators of later culture in the formation of the artist's character is an excavation based on interviews and references.
- b. Understanding of philosophical values is a character that is able to improve the aesthetic achievement of art and originality in the creation of works of art.
- c Structured mindset in the design of the formation of artists and the creation of works of art.

The Concept of *Kelakat*

Concepts are ideas that are abstracted from a concrete object, or things that can be seen with the senses and can be explained and assessed scientifically. This research is designed for the formation of the artist's character and the creation of works of art, processed through the description and analysis of concepts, meanings, and symbols that contain philosophical values. Concepts, meanings, and symbols are described into design patterns, then analyzed for philosophical values and assessed based on supporting references. It is important to describe this to get an idea of the work plan. The description will provide details about the results of a research in designing the formation of a scientific character of creation.

The concept of *kelakat* is a combination of a plus sign (+) with a times sign (×) when viewed in a *kelakat* image. The plus sign (+) called *Dik* is derived from Sanskrit which means the four directions of the cardinal directions (East, South, West, and North). While the times sign (×) is called *Widik* which means the midpoint between two *Dik* (Southeast, Southwest, Northwest, and Northeast) (Zoetmulder and S.O. Robson, 2004: 217 and 1428).

In the Lontar Padma Bhuwana/Prakempa it states; *Inggih ri sampun prasiddha ju-mneng bhatara kalih, puser ning padma bhuwana, malih kawangunan catur kahyangan, mangda tgep dados sad kahyangan taler mawit saking gaglaraning panca brahma, pamuput incep ka-tngah. SANG sadya, aksobya, Iswara, prena hing purwa, pratisteng kahyangan gunung tampak hyang. BANG bamadewa, ratna sambawa, Brahma, prenahing daksina, pratisteng kahyangan gunung andakasa. TANG tat purusa, amitaba, Mahadewa, prenahing pascima, pratisteng kahyangan gunung watukaru. ANG agora, amoga siddhi, Wisnu, pprenahing utara, pratisteng kahyangan, gunung pegayungan tungtung. ING isana, siwwa werocana, pretisteng t-ngah, dadi bhatari pratiwi, pinaka dasar, ju-mneng Dhalem Puri.* (Mertha, 1996: 4, 3b).

The translation: after *Ida Bhatara* unites (Shiva-Buddha) residing in *Padma Bhuwana*, another *Catur Kahyangan* is made to complete it into *Sad Kahyangan* originating from the concept of *Panca Brahma* which also ends in the middle; *SANG Sadya, Aksobya* (Buddha), the god of *Iswara* in the East, his place is on Mount *Tampak Hyang*. *BANG Bamadewa, Ratna Sambawa* (Buddha), *Brahma's* god in the south is located on Mount *Andakasa*, *TANG Tat Purusa, Amitaba* (Buddha) *Mahadewa's* god in the west is on Mount *Watukara*, *ANG Agora, Amoga Siddhi* (Buddha) *Vishnu's* god in the north is on Mount *Pegayungan Tungtung*. *ING Isana, Siwwa Werocana* (Buddha) The god *Bhatari Pratiwi* in the Middle is the basis for his place at *Dhalem Puri*.

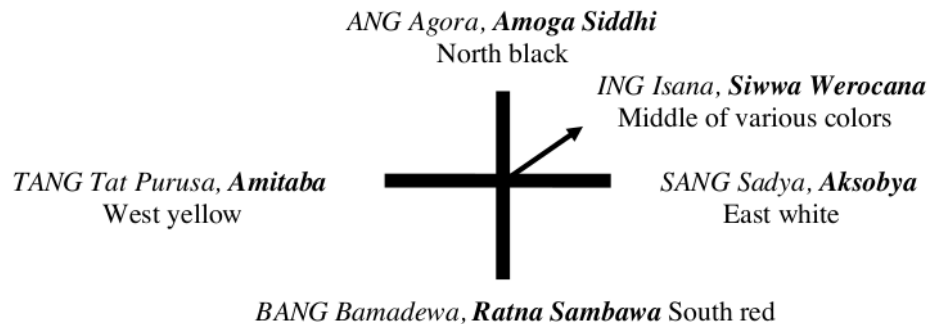


Figure 3. The Concept of *Dik*

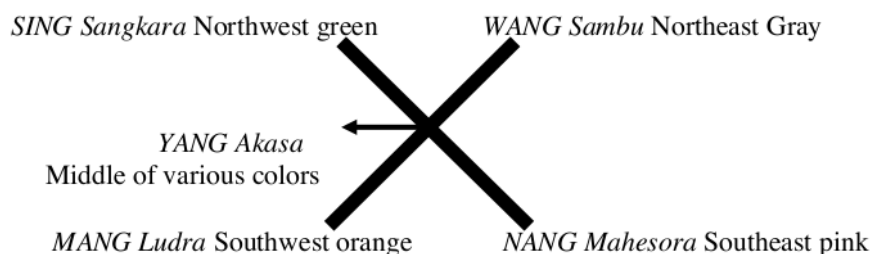
Based on the explanation above, that *Lontar Padma Bhuwana / Prakempa* not only discusses the concept of Shiva in the four directions of the cardinal directions, but also mentions Buddhist concepts, namely *Aksobya, Ratna Sambawa, Amitaba,*

Amoga Sidhdi and Siwva Werocana. These data indicate the concept of Shiva-Buddha to be an inseparable whole. The Brahman "the One" then becomes the tri murti "The Many" at the same time the "Many" merge into the "One". This concept is related to the concept of *Di-Widik* in Hinduism or: lotus buds and lotus blooms.

This is also explained in the article *The Unity of Tereh Dang Hyang Nirartha-Astapaka Sambawa* that: *Astadala Adwaya* and the addition of the *Dik-Widik* concept called for the unification of the four cardinal directions (*Dik*), the four corners of the cardinal directions (*Widik*). *Astadala (Dik-Widik)* is the eight glories of the winds that dangle to spread the *Adwaya* energy, the pistil of *Purusa-Pradhana (prakerti)*. *Dang Hyang Dwijendra (Nirartha)*, the pistil of the Brahmin Sewa and *Dang Hyang Astapaka* the pistil of the Brahmin *Bodha* (http://www.google.com/url?sa=t&source=web&rct=j&url=https://simdos.unud.ac.id/uploads/file_penelitian_1_dir).

Continued explanation in the *Lontar Padma Buwana/Prakempa* about; *Widik: Malih kawangunang paryyangan maka panirang, mawit saking gaglaraning pancak sara, NANG Mahesora, pratisteng nga-ghnya, munggwing Gwa Lalawah. MANG Ludra, pratisteng naritya, munggwing Pejeng. SING Sangkara, pratisteng Rambut petung. WANG Sambu, pratisteng Ersanya, munggwing Rambut mangu. YANG Akasa, Siwa Ditya, pratisteng tngah, munggwing rambut Bhasukih* (Mertha, 1996: 4, 4a).

The translation; More shrines were built to match the *pancak sara* (Na, Ma, Si, Wa, Ya), Southeast *NANG Mahesora* located in *Gwa Lalawah*, Southwest *MANG Ludra* located in *Pejeng*, Northwest *SING Sangkara* located in *Rambut Petung*, Northeast *WANG Sambu* located in *Rambut Mangu*, and *Yang Akasa* Tengah is located in *Rambut Bhasukih*.



This explanation does not Figure 4. The Concept of *Widik* placing the gods in every corner or *widik*. This concept is applied by Shiva as a *penyegjeg jagat* or the balance of the universe. Therefore, the concept *kelakat* is symbolic of the universe which is

explained in the *Dik-Widik* concept, namely the Shiva-Buddhist concept or the realm of mind and the real world. Mangku Wayan Turun said that actually Shiva-Buddha is the concept of *purusa and pradana* (male-female), namely Buddha (*pradana/female*) called *Dik*, while Shiva (*purusa/male*) is called *Widik*. Buddha is called the earth / motherland and Shiva sky / *akasa* which is always related in its function to move this world. The journey of this world is controlled by the concept of *Dik-Widik*, because its rotation causes life. In their work, *Dik* and *Widik* rotate in opposite directions, *Dik* (earth) rotates to the left, while *Widik* (sky) rotates to the right. The rotation function of *Dik ngolohang* or loosening the movement of the earth, and the rotation of *Widik nekekang* or strengthening in maintaining balance (Interview, Mangku Wayan Turun; Sunday 3 July 2022).

It is also explained in the article Functions and Meanings of Colors in *Dewata Nawa Sanga* which are related to the *Dik-Widik* concept in the meaning of colors and their characters as follows:

1. The meaning of the color White with Lord *Iswara* who is armed with *Bajra*, is in the East, and with a heart sign has the meaning of the sun, the fusing, and the source of resurrection.
2. The meaning of the color dice, which in *Dewata Nawa Sanga* is located in the southeast with the god *Mahesora* armed with *dupa* and environmental signs, signs (thin clouds) which have cultural meanings of unification between mountains and the sun, balance of nature, killer of the senses.
3. The meaning of the color Red in the South with Lord *Brahma* with the heirloom of the *Gada* and the sign of fire has the meaning of sea culture, creator and strength.
4. 4. The meaning of the color Orange with Lord *Rudra* armed with *Moksala* who is located in the Southwest with a sign of the environment of lightning, has a cultural meaning of uniting the sunset and mountains, exterminator, awesomeness, source of wrath.
5. The meaning of the yellow color on the west with *Mahadewa* with *Nagasapah* weapons and the sign of the fog environment has the cultural meaning of sunset, guardian of balance and power.
6. The meaning of the color Green which is in the northwest with *Sangkara* God and *Angkus* weapons, with a sign of a cloudy environment has the cultural meaning of the unification of sunset & sea, balance, perfection.
7. The meaning of black color which is in the north with Lord *Vishnu* according to Hindu culture means mountain, with a function as a keeper.

8. The meaning of the color Gray which in *Dewata Nawa Sanga* is in the Northeast with *Dewa Sambu* armed with a trident, with a sign of a thick cloud environment has cultural meanings for the unification of the sun & sea, the balance of nature, the unification of awakening, maintenance and annihilation; spiritual freedom.
9. The meaning of the *Manca Warna* which is a mixture of white + yellow + black + red in the middle with Lord *Ciwa* armed with *Padma* and the sign of the typhoon environment has a central cultural meaning, destruction and the basis of all elements, holiness (<https://iputuswardiyasa.wordpress.com/2012/08/31/nawa-sanga/>).

Interview with Mr. I Nyoman Sujena, a dance artist and observer of Balinese culture on Tuesday 8 February 2022 at Jalan Gadung Denpasar City, Bali. The thing that was asked was about the concept of embracing which is commonly used during religious ceremonies among the people in Bali. He explained that *kelakat* is a symbol of *purusa* (father) and *pradana* (mother), each of which has a character, namely; *Purusa* has a valiant character and does not waver in mind, while *pradana* has a gentle character that is influencing. Mr. Sujena exemplified when he was in the process of studying the symbol of the *purusa* character of *Bima*, starting from describing the character of *Bima*, then analyzing the character, especially the expression of the body, namely bravery. The process is continued with a motion experiment that is adjusted to the understanding of the spiritual values of *purusa*, namely being strong and sturdy. In contrast to the *pradana* symbol, if it is adapted to dance movements, it will appear more flowing, soft and always captivating the feeling of the viewer. The concept of culling is in the *buwana alit* (in the human soul) which can be used when dancing. So the concept of *kelakat* is a symbol of neutralization of the *purusa* or *pradana* character with the human soul producing motion motifs of the real world and the realm of imagination according to the concentration of the character. Lastly, is the ability to apply a combination of motion motifs through the interpretation of expressions with the quality of style that creates aesthetic value.

The next informant was a Balinese puppeteer named I Made Kembar from Banjar Padang Sumbu Kelod, Padang Sambian Village, West Denpasar, Denpasar City, Bali.

He is a prominent puppeteer artist in Denpasar, which he has been practicing since the 70s. Initially he was engaged in kakawin literature even now, then switched to Balinese puppet art. So when the writer interviewed, his argument was oriented to the *Kakawin Ramayana* or *Mahabaratha* literary references in order to convince what was explained. As an elderly artist with his artistic dedication in Denpasar City, he is very loyal and has interesting knowledge and is willing to be invited to have a dialogue about art and culture.

The author's familiar name is Grandpa Twins, who is the chairman of the Indonesian Puppet Association (Pepadi) Denpasar City. One time the author went to Grandpa Kembar house, with the promise to ask about the concept of Balinese culture. Precisely on Sunday, January 16, 2022 at 10.00 WITA, we met to discuss the concept of *kelakat* which is often used by Balinese people when holding religious ceremonies. According to him, in Balinese; *adat lan budaya yening rereh care kune ring Bali, yadiastun sujana, para pragina, undagi lan kawiswara, ritakala mekarya keasrian pastika sampun medasar antuk sastra, sang wikan mawosang; sangkaning wuruh aji ginega*. (Meaning; if you look for the ancient way in Bali, even though culturalists, dancers, architects and writers/dalang, when being cultured and creating art is based on literature, as wise people say; people are smart because they study literature).

The author's question, why should you study literature?. His answer, because literature provides explanations and opens minds about science, philosophy of life, and the values of beauty which are the capital for people to understand life and life such as the concept of *kelakat* life. If the community has understood the meaning of the *kelakat*, it means that they understand the harmony of this world. The concept of *kelakat* maintains the balance of *buwana agung* (nature) with *buwana alit* (in humans), the real world and the imaginary world, so that nature and its contents become peaceful. This understanding becomes the character of life that complements each other between humans and nature, and worships God as gratitude for His blessings. Likewise for artists, their metaphors will develop and their enthusiasm will be passionate to express later values into the culture of life, the form of dance,

architecture and puppetry or drama arts. For example, a puppeteer when playing wayang must be able to portray the dualism of the real world with the realm of imagination through characters, namely the characters of truth and evil. This knowledge means that the puppeteer is able to rotate the mandala chakra (soul balance) in giving meaning to the life of the world. So, the concept of mischief is the rotation of the real world with virtual, both in nature and in humans who are opposite each other, turning left and right in order to maintain the balance of the world.

The description above provides an understanding of the concept of *kelakat*, that the earth is the real world, while the virtual world is also called *dik-widik*. So the concept of *Dik* is the real world that exists on earth or everything can be explained and assessed scientifically. While *Widik* is the sky, the realm of imagination or something that is imagined in the mind. The activities of *Dik* and *Widik* rotate according to their functions to inspire the creation of works of art and characters as styles in the work. The combination of the *Dik-Widik* concept is a pattern that makes a unified meaning and symbol of the rotation of the universe. The concept of *Dik-Widik* is a mental picture of the understanding of local wisdom owned by the Balinese people. This is done by the Balinese in the context of religion and culture on the basis of an in-depth translation of the lontar literature. Understanding the concept of *Dik-Widik* is very obsessed for humans, because it leads to the formation of knowledge. So the concept of *kelakat* is an arrangement of interrelated ideas between one event and another so that it can be used as a theoretical basis.

Artist's Character Building

It has been explained that the concept of *kelakat* in it has a combination of symbols and meanings of *Dik-Widik*, so that it gives rise to characters in this natural life. Character is a trait or character that distinguishes one person from another. Through *Dik-Widik's* understanding, artists become different characters, both in their daily lives and in their social lives. His philosophical values as a guide to achieve the character of an artist. The concept of *Dik-Widik* is a cultural heritage of the past, which is full of the order of life values as part of the socio-cultural context of society.

These values are integrated into a cultural heritage, which can be learned through direct reference or appreciation of the heritage. These values can be studied, and used in relation to research and creativity interests which include philosophical, spiritual, ritual and spiritualization values. Translating the concept of *Dik-Widik* into the formation of the character of artists through living, understanding, and practicing human values in social life and following world developments, namely:

- a. The value of philosophy is an investigation of the mind regarding the nature of everything that is done, its origin, causes, and laws. In Balinese belief, it is believed that there is a law of karmapala (the result of actions), human good and bad deeds are their karma that is accounted for before God. It revolves in the direction of actions that can make humans virtuous or vice versa. Actions are able to shape the character of an artist, because it appears in his works. The depth of the philosophical value of a work shows the artist's ability to interpret a cause and effect or value guide as public education.
- b. Spiritual value is the value of the nature and quality of beautiful experiences that involve mental and character problems that live in the activities of the human soul. Understanding the spirit of the *Dik-Widik* concept means knowing the true cultural background and soul in responding to the times. Integration and collectivity become the glue of their lives, culture and traditions are created as a common need, a means of actualization, and their life and death depend on the loyalty of their supporters.
- c. Ritual value is a concept of value related to traditional and religious ceremonies or procedures in religion, which is present in the form of traditions to strengthen beliefs, and formulate the concept of *Dik-Widik* in life. The ritual process is where people make dance performances, gamelan, statues, painting and other work related to ceremonies. The implementation of the philosophy of the *Dik-Widik* concept into a work of art is the actualization of his art by exploring and understanding the meaning of the cycle of life.

- d. Spiritualization value is the formation of the soul in human life which is implemented into works. Art is the same as doing self-introspection, because art has a specific purpose, its basic substance is the concept of *Dik-Widik* accompanied by taste. When an artist is working there is always in his mind who, what, how, why, when, as a whole can make an artist meaningful in his work. Artists muster all abilities about the *Dik-Widik* concept through the imagination they have and the experiences around them, they are achieved and then used, developed for a benefit in accordance with the idea. Thus, the techniques and skills of the main work area are always the main channels for his inner pronunciation.

These values have an important role in this global era, and are able to guide humans better through artistic activities. The era of openness is a very heavy influence of globalization, therefore the role of artists in the concept of culture and tradition should not be ruled out. It is necessary to anticipate this change because the development of science and technology affects all aspects of human life, both in the way of thinking, way of life and way of acting. Functionally, today's society shows an attitude that no longer cares about the existence of culture and traditions, and no longer faces the environment by taking distance and starting to look for new relationships related to their personalities.

Artwork Creation Concept

Artists in their creativity to create a work of art should be oriented towards understanding the concept of *Dik-Widik* as their creative source. After this understanding, it is continued with the process of creativity in an effort to create works of art. Creativity is the source of all art, science, and technology. If this expression is true it is not surprising that the scientist Albert Einstein stated that "imagination is more important than knowledge". Erich Fromm said that creativity is the ability to create, a power to be able to create something new, such as creating works that can be seen, heard, felt by others. Aside from being a power to realize a

work, creativity also means an attitude, the ability to see and respond without being accompanied by the embodiment of the work.

Along with the development of the era of globalization, knowledge of the concept of *Dik-Widik* adapts to world civilization, this means that the interest of the world community to study culture and traditions is increasingly intensive. It is proven through various efforts that have been taken to elevate the dignity of local wisdom with other sciences. In general, the concept of *Dik-Widik* is considered as a strand of culture and tradition that prioritizes the interests of customs and religion. If understood in depth, the concept of *Dik-Widik* is an appreciation of the beauty that is emitted, through philosophical values and used as a source of creating art works according to the times.

Beautiful works of art that are able to interpret the content of values, meanings, and symbols of culture and tradition, will support expressive works of art are the results of research in an effort to raise spiritual issues. Values that are able to provide guidance to uphold the *dharma* of life in achieving life balance are implied in creative work. Academically, the process of creating a work of art is very long, because through systematic creation, it uses a methodology to emphasize the totality of the creator to become the identity of the work.

Research in Higher Education is a systematic and continuous search for something (research), the use of methods, theory testing, and problem solving. The benefits are obtaining scientific truth, knowledge, development of scientific disciplines, decision making, problem solving, and inheritance for future generations. Research is research on a problem systematically, critically, and scientifically to increase knowledge, understanding and get new facts or better interpretations. So, the concept of the character formation of artists and the inspiration for the creation of works of art is the concern of the author to be investigated through:

1. **Systematic** is an attempt to describe and formulate something in an orderly and logical relationship, so that it becomes a single unit and is able to explain a series of causes and effects related to the concept of *kelakat*. Systematic is a

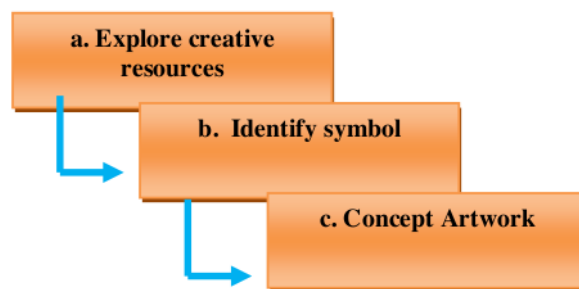
set of elements that are arranged regularly according to the system and used as well as possible. The system begins by conducting an investigation into the rituals of rectangular woven bamboo made during religious ceremonies in Bali. The culture and traditions of the Balinese people in making later are very skilled, but the value and meaning are not yet known. This problem needs to be investigated, why people do not understand the value and meaning of behavior, what is the cause, this needs a system to be investigated. The investigation produces a diagnosis or the results of the examination process for things that are considered wrong. The results of the diagnosis are searched for solutions or problem solving through certain methods and approaches so as to produce useful findings for art knowledge.

2. **Critical** is meant to be sharp in analyzing problems, and always trying to find faults, or mistakes that occur in later culture and traditions. Critical is the concept of responding to an accepted thought. Through a more thorough and trained appreciation (seeing, hearing and feeling), intelligent thoughts (able to accommodate a problem), and sensitive feelings (intrinsic and extrinsic). Conducting research activities related to criticizing behavior, the results of the statement can reflect the conservation of culture and traditions based on sincerity of behavior, and honesty. Sincerity of behavior makes the goal to achieve the perfection of inner and outer life. Living the perfection of life, both individually and in groups, is a unique culture in the goal of life balance. The process of life has many mysteries that can be criticized, such as human behavior or behavior, the concepts of human life aim to achieve peace and tranquility. The unique concept of *kelakat* life can be critically evaluated through the technique of the researcher's ability to tamper with the soul's life.
3. **Scientific** is scientific, namely knowledge about behavior which is arranged systematically according to certain methods, and can be used to explain certain phenomena in the scientific field. *Kelakat* scientific studies can be classified into; 1) A study of the context of the *kelakat*, namely the attachment

seen from the integrated supporting factors, analysis of the structure, function and system in the various interests of the community in which it exists and plays a role. 2) A diachronic (historical) study of *kelakat*, namely the conservation and development of *kelakat* can be seen from the aspect of form and function.

Kelakat culture and traditions grow from sincere feelings, and do not happen all at once, but learn at a level of appreciation and understanding that takes time. This process is very influential on artists in creating works of art. Results can provide answers from a process that has been passed. From the understanding of the concept *kelakat*, a method of art creation can be born, which is studied based on the identification of *kelakat* as a symbol of the universe. Studying the symbols of the sky *purusa* (male), and the earth *pradana* (female) can inspire the artist's inspiration about the two characters who are united but different. In their daily activities, the two characters are very unique to be poured into works of art. So to get to know more deeply about the concept of *kelakat*, it should be thoroughly researched in accordance with creativity and self-discovery efforts as best as possible which can be traced through:

Schematic of the art creation process:



a. Explore creative resources

Humans are intelligent creatures that are able to control other creatures in addition to being able to take care of themselves. Human behavior is found in facts that can be observed or tested which generalizations can be made to build

theories and explain behavior or the relationship between the natural and social worlds, namely explaining reality. Humans become uniquely human through a deep learning process, not only skills in survival but also about customs and social norms, kinship, and social rules, that is culture that can be used as a source of creating works of art.

Culture is the result of human activities that are used to understand the environment and experiences that make life guidelines. One form of culture that has physical knowledge is art. Art can be said to be a reflection of the culture of the nation itself, because the forms expressed are the cultural identity of the nation, then through the media of art can be known the patterns of culture and civilization of a nation. Philosophy and cultural values are processed and based on imitating the character of the community which is poured into a work of art. Similar is creativity imitating someone's behavior, from the real life reality experienced in everyday life. Similar has the meaning of resemblance to actual events, so that it looks like a serious event and stirs the emotions of the audience. This mindset stimulates humans to explore the potential of the human soul, then local human wisdom emerges to process reality into works of art. Exploring the source of creation is, how to find physical behavior in society. Expressive physical behavior is found in the culture itself. Through selection on culture and descriptions can produce art materials, basically art materials are found in cultural and cultural activities of the community that need to be explored and observed in order to be useful for the creation of works of art.

b. Identify symbol

Identification of symbols is a creative endeavor and is useful as a preparatory step for art creation. Symbols have special value, because they can stimulate the imagination which of course has meaning in creative activities. Therefore, do not use symbols carelessly, because there are hidden meanings and beautiful experiences that help the creative process. The experience of identifying symbols

becomes intense, depending on imaginative responses and deep involvement from a simple level, progressing to gaining confidence and skills.

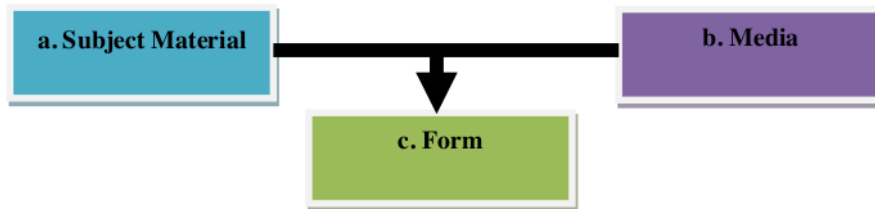
Identifying symbols, namely discussing and describing the various parts of it and studying the parts themselves and the relationship between the parts to get the right meaning and understand the meaning of the whole. Symbols give birth to a new awareness of their expressive nature and integrity, as well as their truth. Ultimately the most astonishing result for the artist is the realization, that discovering and performing in a way beyond his capabilities. This is accompanied by the emergence of a satisfaction and feeling that is really difficult to express in words. Overall, everything seems integrated and feels a wholeness that gives rise to satisfaction. Experiences that last long or short, can fulfill and provide important prospects for actualization and at the same time developing creativity.

e Concept Artwork

The concept is a work design of the object in order to facilitate the intended understanding such as subject matter, media, and form of work. In artistic practice, the concept is a reflection of the dynamics of the soul that is designed, so that the soul of a character can provide an explanation for the work. The expression of the artist's expression can be said to be *lengut* (interesting) meaning that the concept guides the artist's soul towards the formation of a perfect work of art. The artist's appreciation is not in accordance with the character presented, so his art is not considered *metasu* (strength from within the soul). Inspiration is an essential awareness that never collapses in life, because it is able to motivate the feelings that arise from oneself seriously. If the artist's spirit is strong, the imagination will also be strong, especially in expressing a feeling. For example, in the spirit of dance, the actor must understand various things and his appreciation focuses on a character that is delivered.

Through concepts, art creation methods can be designed, because concepts contain creation strategies. For this reason, three aspects of art creation will be described below.

Schematic of the process of three aspects of the method of art creation:



a. Subject Material

Subject matter is something that becomes material to think about and then apply to the work. The material is used as the subject of discussion to determine the design that is arranged in the mind. In a work of art, the subject matter is the figures, objects, places, and events depicted in a work of art (Marianto, 2002: 4).

The subject matter which is the earliest source of the creation process and the facts found, as far as possible is taken from a legitimate source, because its validity is higher and will determine the final result of a work of art. This resource is poured into the concept as an effort to design the next process. Everything is designed to get the most out of it. However, to realize a concept into a work of art requires a scientific process journey to achieve its goal. The existence of this concept is certainly because there is a creative source. The existence of this creative source can be referred to as a representation or attempt to reveal the truth or reality of the universe as discovered by the artist.

The concept of beauty in this case is everything that pleases and fulfills desires, and this tends to be subjective because it emphasizes beauty in goodness and truth, so the concept of beauty is related to the concept of divinity. What is meant by the concept of divinity in beauty is a concept that prioritizes morals and the creator's concentration on the ritual order, so that it can unite philosophy vertically between humans and God Almighty. In this case, it is related to the

attitude of prioritizing art in a moral context, that art must be based on morals, namely the morals of artists have to do with works of art and their beauty. Therefore, the work of art itself contains morals, so that the work of art can be a moral guide for society.

Accuracy in choosing the subject matter in a work of art, greatly affects the results of the work. It is not surprising, if there is doubt and lack of observance in determining the initial attitude, it can set a bad or unsatisfactory precedent in the future. As an art creator, he should be able to control his emotions from all aspects of the possibility to explore traditional and contextual culture with his era.

b. Media

Media is a tool to convey something to others and then cause a reaction in that person. Sometimes the term media is used to describe a physical category of artwork, which identifies specific materials as used in the artwork. Art media is selected based on the subject matter and the conceptualized theme.

Applying a concept through the search for motives, starting from an idea or theme. Therefore, the theme should meet the test, namely the ability to be expressed in symbols. Symbols are strung together in the structure, flowing naturally from various behaviors, so there will be no dryness in composing them. Behavior is the most enduring experience in human life, and is the first and last expression of life. It has a subjective and objective character and meaning, sometimes it shows certain purposes, but sometimes it is not regulated. The pattern of behavior that is universally recognized or conventional and contains meaning, is possible as an artistic material. Thus, the concept of *kelakat* the symbol of world turmoil can act as an instrument of expression of the human soul. From there, a work of art is born, namely a turmoil that has undergone an aesthetic process from the imagination associated with its theme. By developing an aesthetic imagination in the infrared of beauty in the soul, it becomes an art medium.

c. Form

To determine the form of creation is to combine concepts, imagination, and symbols resulting from exploring creative sources. The point in this form is to actualize theories and experiences in the process of subject matter and media used, so that it becomes a work as desired. The making of these forms is to unite and complete the motifs that have been obtained from the identification of ideas. As the basis for the identification process, it lies in creativity and the use of artistic elements, which aims to provide sharpness of symbolization between various elements with the formation of wholeness, so that the process of understanding the concept is achieved.

Art creators should understand how to arrange the elements to form a complete work of art. A deep awareness and understanding of the elements or parts of art in isolation will not be useful at all if it is not accompanied by the technical ability to reassemble them. Form is the most difficult part of art to understand, because in it there are many things that are misleading in society.

If an art creator starts his work from the subject matter and its media with a conventional arrangement, then the form obtained will appear narrative. The reason is, because the form always follows the laws that apply in art, although there is development, it will not be too far from its origin. Art is clearly visible and can be read through the plot shown, so that its structure is to describe a series of events. If you want to make the art form more abstract, then the structure is made according to the wishes of the creator. This form is more directed to the study of structuralism, which emphasizes the way it is arranged in a more abstract way. The form of art that originates from the initial idea is a part of the creative process that is difficult to describe rationally, so that finding results in accordance with the purpose of the work of art.

This experience became the beginning of the creation of works of art based on an understanding of the meaning of *kelakat* in it contained the concept of *Dik-Widik*. Through inner and imaginative experience, in the sense of being able to combine the

interpretation of expression with the quality of style, it creates aesthetic value. Humans in their daily lives carry out activities to find identity, human lifestyle is part of the secondary, and can change depending on the times or someone's desire to change their lifestyle.

Any idea as a target of thought is also accepted as a desire that is always coveted and strived to be realized, and that idea is a value. The concept of *Dik-Widik* from the past until now that the value of philosophy has a very important role as a guideline for neutralizing thoughts in life's problems. The values concerning the concept of the pattern of life are transferred into works that are contained in the theme of art. The value of this philosophy is transformed and present in the aesthetics of the work of art as the weight of the work to be conveyed to the audience.

Conclusion

Summing up the explanation above, that **The Concept Of Kelakat: Character Forming of Artists and Concepts of Art Creation** is an exploration of the meaning of cultural symbols as an understanding of public awareness, to maintain the balance of the world in the form of works of art. Understanding the values and philosophy of *kelakat* life makes humans harmonious in living and living.

The concept of *kelakat* contains the philosophy of *Dik-Widik* which plays an important role in human spiritualization, because of its role as a cultural relay to strengthen national identity. Through research and creativity, the values of ancestral heritage can be preserved, so it is necessary to put smart thoughts in order to avoid the loss of the meaning of the afterlife, as a symbol of the balance of the world in Balinese culture. The concept of thinking can be applied through strategies: **Conservation** of culture and traditions The concept of the *kelakat* is to remind generations of the values of the nation's cultural heritage. However, to invite generations to care about cultural heritage, there needs to be **Adaptation**, namely the adjustment of socialization to the development of the era. Then the most important thing in implementing the **Progressive** strategy is to awaken the spirit from the concept of *kelakat* becoming more expressive in the work of art. So that the public

can understand the concept of *kelakat* in art, and be flesh-and-blooded in order to play an active role in controlling the balance of the world. This is expected to be able to foster the creativity of new packaging arts, which are oriented towards the progressive development of local culture into a dish with a more universal weight.

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Informant List

I Nyoman Sujena (72), dancer and choreographer, interview Tuesday, February 8, 2022 on Gadung Street Alley X / 4 Denpasar.

I Made Kembar (75) Balinese puppeteer and reader of lontar marriage, interview Sunday, January 16, 2022 on Antena Street No. 20 Banjar Padangsumbu Kelod, Padangsambian Village, West Denpasar.

I Wayan Turun (69) instead of lontar writing and reading, interview Sunday, July 3, 2022 on Supratman Street No. 18 Denpasar Timur, Denpasar.

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