

Balinese Script In Tattoo Media Commodity In Denpasar Bali

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Abstract

Tattoos in the realm of Indonesian culture has now entered the realm of the tourism industry. Bali in particular, the tattoo is a promising industry, especially in tourist destinations. The presence of rapid tourism development and support of information technology provides opportunities for the enrichment of works in tattoos. Previous influence of outer style on a tattoo in Bali give the effect of shifting perspective to tattoo phenomenon during this time. Changes also occur in ornaments that penetrate the art or tradition ornaments because previously this is a taboo to do. The first step is to collect the data purposively so that it can be interpreted and described in a qualitative comparative analysis. The existence of commodities makes an indication of commodification in the practice of tattoo Balinese script, and there is the hidden motivation behind it. The meaning that can be extracted in this phenomenon is the symbolization that is understood only by the artist and his collector. This situation is symbiotic with the market changing the value that exists in the object and also emerges a creative effort that impacts on the sustainability of traditional Balinese script.

Keywords: phenomenon, script, Bali, media, tattoo, Commodity.

I. INTRODUCTION

The existence of tattoos is now starting to look real considering the tattoo in Indonesia before have a dark history. Tattooing is no longer just a marker of the negative stigma, but a creative endeavor. In this action also seems to return the tattoo back to the real realm of the realm of art. Tattoos seemed to return again to the visual aesthetic that gives the feel of beauty on the collector. Basically, tattoos are one of the cultures that exist in Indonesia. Tattoos in tribal nature have evolved as well as in the Mentawai tribe in Sumatra and the Dayak tribe in Kalimantan. It also proves that tattoos have existed before and have profound visual meanings for each of these tribes. The simple form of the visual form shows the distinctiveness of the growing motif of the local tribe.

Now tattoos are no longer merely a sacred initiation in tribal culture, but are more widespread and lead to lifestyles. This phenomenon raises a variety of opinions of pro-cons in contemporary society. This is not a new thing, because of the cultural interaction of the impact of tourism and even the rapidity of information media obtained easily. The development of tattoo variants became a variety not only tribal motifs with tribal style or even Japanese, and

oriental style is very popular in his era. This variant also gives rise to various streams from black and gray, old and new school, biomechanical, portrait, and many others.

Especially in Bali, the interaction of people in tourism culture has been going on for a long time. Associated with tattoos, tattoo industry in Bali has a place in the field of tourism, especially in tourist destinations. It also provides a wider opportunity for cultural development especially in tattoos in Bali. Also, have an impact on the selection of traditional illustrations of Bali nuances. Just like the motif illustration carved Bali, barong and even with Bali script provided in the tattoo. Long before, the illustration has special consideration in its place because there is an impression of even an element of art that is considered sacred. The presence of invasion from outside cultures indicates a typical Balinese illustration will be forgotten so that the identity of the Bali tattoo will shift.

Related to the idea of the theme of Bali traditional tattoo, one that makes unique is the appointment of the exploration of the idea of Balinese script. This is unique because tattoos with Balinese script must have special skills that demands can read and write with Balinese script from the tattoo artist. Due to the specific rules and patterns as well as the origin of Bali, making Balinese script has its own peculiarities. The transformation of media on tattoo certainly makes it popular and is now a commercial commodity on the skin. Contrary to the previous function of the Balinese script only written on the palm leaf. The existence of the use of Balinese script on the tattoo to present the polemic diverse in the general public. Surely this phenomenon requires an explanation of the notion of tattoo works only by artists and tattoo collectors only. The work of Bali script tattoos has now become an industrial raw material that is sometimes manifested incorrectly.

Excavation of information about Balinese script tattoos can be used to provide a meaningful interpretation of tattoos in society or even to change negative stigma so far. Relevant results presented are also used as a means of exploring the meaning of the collectors in the selection of Balinese script tattoo works. However, the current results explain the scope of the tattoo industry in the East Denpasar region of Bal, is expected to add to the study of Indonesian tattoo culture is still minimal.

II. METHODE

Briefly, observations and interviews were conducted on sources with criteria of tattoo artists and Balinese tattooed collectors. While the literature and documentation to find the source of the existence of tattoos and related phenomena that can be a material of qualitative analysis in this discussion. Until this manuscript is published, data collection and further analysis are still in the process of further deepening. The scheme in research methods on tattoo Balinese script can be seen in the scheme in figure 2.

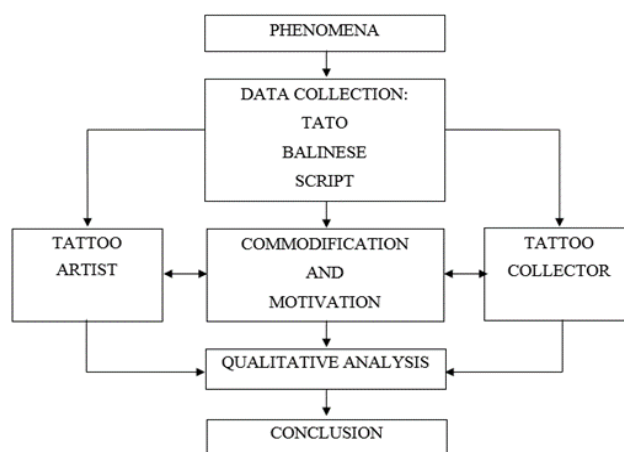


Figure 1. Research Scheme

Related Works/Literature Review

Mentawai culture is said to have existed body tattoos since the arrival of this group on the west coast of Sumatra. As a proto-Malaysian nation of the Asian plains (Indochina) in the metal age is estimated from 1500 BC to 500 BC and makes it one of the oldest tattoo cultures in the world. This discourse is also reinforced in James Cook's account of an old culture that has developed in Indonesia [1]. This proves that tattoo culture has existed in Indonesia for a long time and its existence can still be proven up to now.

The tribal tattoo generally raises the symbols of local cultural beliefs. The shape elements that affect the shape of the tattoo are still relatively simple consisting of dots, lines, and combinations thereof. In the process, it is still in the traditional category and has certain limitations in its implementation [2]. In tribal culture, tattoos tend to have a growing sanctity value in the local culture, and this gives special consideration in the tattoo process. A discourse says that the assessment of tattoo art is very relative, but it can not be denied that this is part of enriching the Indonesian art and culture [3]. The quotations mentioned still review the tattoo in general and on the current discussion will be more widespread the role of tattoo Balinese script.

Based on the tattoo phenomenon that occurs, the theory that is considered relevant will be an important factor in looking for the conclusion forward. The existence of commodity factors in the tattoo industry in Denpasar Bali will reap the discourse of commodification on the subject. According to Halim (2013) says that discourse is the process of changing the value of goods and services that only commodities are valued for behavior and profitable in the market [4].

Tattoos also indicate the background of collector motivation. This is related to Marslow's hierarchy of needs which clarifies the five needs of 1) physiological needs, 2) the need for security, 3) social needs, 4) the need for self-reflection, and 5) self-actualization needs [5]. Associated with the topic of Bali tattoo clarification texts from Marslow, its relevance to tattoo collectors on social interaction. In the development of tourism have also impact on the development of tattoos in Bali, the change in the attitude of tattoo selection with Balinese script also affect the belief of the people of Bali to the value of tradition [6]. According to Olong in Setiawan, the existence of tattoo in Bali can be seen clearly in its existence at this time. It is also expressed in the tattoo in the Balinese society that is ... their communal solidarity makes tattoos ... began to develop due to the flood of tourist visits Bali is now hit by secular tattoos [6].

Data

On the topic of tattoo Balinese script using some relevant data collection techniques considering tattoos with Balinese script is relatively difficult, especially in the Balinese themselves. The collection of data based on surveys and literature studies that lead to the topic. Source search is done by purposive sampling so that data can be interpreted and described comparatively. The search data is focused in the area of East Denpasar because in this region began to grow the commercial tattoo industry of repute. The description of the research area can be seen in Figure 2.



Figure 2. East Denpasar area (green area on the right)

III. RESULT AND DISCUSSION

Result

In the era of modern tattoos, there is generally a development on the tattoo process. Sufficient equipment and media information support are of course very helpful for artists and collectors to work with easily the desired tattoo. Several decades earlier in the world of tattooing in Bali or Denpasar in particular, at least have difficulty in support of the completeness of the tattoo process due to the limitations of tools and so on.

Aside from tool support, oriental tattoos were previously very popular among artists and collectors. The tattoo illustration in Japanese style is in great demand, so the tattoo industry in Bali is more pouring style at that time. Even magazines featured in tattoo studios are dominated by oriental styles, as do the illustrations of Japanese and Chinese mythology as well as their cultural calligraphy. Problems arising from this phenomenon, of course, less knowledge of the artist at the time will provide advice on prospective collector works tattoo.

In an interview on one of the tattoo artists in Denpasar, Mangwir from the Majesty tattoo studio said, that oriental tattoos were very popular before, sometimes tattoo artists do not even understand what they are making, so information is limited. This often happens in the selection of images and texts mainly from Chinese or Japanese writing. Interview conducted in 2015 shows that tattoo artists do not consider the meaning because at that time many artists who put forward the process than the meaning of tattoos made.

While Galih a freelance tattoo artist in the 2015 interview said that he only think about how to complete the work of tattoos, for the rest of choice is a part of the tattoo collector. This happened more or less five years earlier when Galih built his reputation in the work of tattoos. This incident triggered a new opinion that there is an impressive follow-up of the new tattoo artists and this happens because of limited media information.

In recent years, there has been a major change in the development of styles in tattoos in Bali, especially in Denpasar. Tattoo artists began to try and dare to explore the ornaments of local traditions, such as on ornaments carvings, traditional paintings or masks of tradition. In a study of tattoo nuances of tradition rangda, it is proposed that elements of traditional elements in Bali

are considered sacred because some elements have symbols and magical values in the real form so difficult to find such tattoo in the 90s in Bali. In the study also said the refusal or memorable avoid tattoos with traditional Balinese styles [7]. In fact in Bali is very rich with the legacy of art and culture, especially literary works that read Bali letters.

Several resource-related subjects found the search results; this is an important data in this research. These speakers have a tattoo that the theme or nuance of Bali tattoo in the form of writing Bali. The tattoo collector is to realize his tattoo has a variety of reasons and the meaning and purpose of the tattoo are made. The collector of this tattoo is a Balinese or who has Balinese descent. The interview took a long time to convince the collector to show his tattoo and be willing as a resource person since this is a unique event.

Balinese script tattoo is a tattoo that uses Bali letters on the final tattoo. Balinese script has its own rules in writing then the artist is required to understand the text with Bali letters. In the style of painting, painting with ordinary letters called calligraphy or in the form of Bali letters is also called Baligrafi / Balinese calligraphy. In tattoo style, the embodiment of tattoo with the element of the letter is called by lettering tattoo, generally embodied with Latin letters in combination with various letter ornaments as in figure 3.



Figure 3. Lettering Tattoo. Source: majestytattoo.co.id

Some peoples from the area of Denpasar, beginning at Rusna (interview in 2016) which has a Balinese script tattoo said that the tattoo he made is his name on his hand. On occasion, Rusna explained that this tattoo is a statement about himself as a Balinese. Rusna considers the existing stigma of Bali tattoo motif is just a mere opinion and completely unrelated to the tattoos he made. Apart from writing Bali, accidental parts of Rusna body wearing tattoos themed ornaments in Balinese tradition. Almost the same as Rusna, an interview with Dina (interview in 2015) a woman with a Balinese script tattoo on her back inscribed with her name is her dream since long. Her tattoo is interpreted as proof of identity that he is a Balinese and is a pride for her. Both tattoos can be seen in figure 4 and 5.



Figure 4. I Made Rusna tattoo



Figure 5. Dina Widya tattoo

While on Lanang (interview in 2015), he made a tattoo of the name of his parents on his hand. This tattoo is considered Lanang as a form of homage for both parents. On this occasion also, he explained that has considered very mature with the decision to choose Balinese tattoo lettering on his body. The same is presented Baskara (interview in 2016) with the name of his mother who has died. The tattoo is made in the middle chest as a meaning of reverence and will always be in his heart until the end of life. Slight difference from previous sources, Kadek Ari (interview in 2016) has a tattoo that inscribed the name of the clan lineage from his family. The name of the clan in the tattoo is one of the many clans in Bali and is a clan recorded in the history of Bali first. This tattoo is very proud for Kadek Ari because he thinks apart from the identity because the tattoo like that he never saw before and is a new thing on the tattoo in Bali. In addition to Balinese writing, tattoos from Kadek Ari also given a little ornament as a decoration to add to the beauty of the tattoo. Both tattoos can be seen in figure 6, 7, and 8.



Figure 6. Lanang tattoo



Figure 7. Baskara Tattoo



Figure 8. Kadek Ari Tattoo

The last three people have tattoos with the same position that is on the chest, similar reasons and with Balinese writing. Gilang from Denpasar (interview in 2016) said that his tattoo is a thanksgiving to the birth of his first child. Gilang's tattoo is the name and date of birth of his first child. Jamel (interview in 2017) a man from England then married a Balinese woman and had a child. Jamel, who now lives in Bali, made his son's tattoo with Balinese script, apart from pride in his current state, also adds a deep sense of ties to Bali. The next resource person has the same tattoo position with Gilang namely Andrew with a tattoo of three children on chest (interview in 2015). Andrew has a Balinese descent from his mother a descendant of a Balinese noblewoman with a father from England. Andrew who married a Balinese woman tattooed the name of his three children with Balinese letters because of the pride of having children, also the pride of having Balinese blood which can be seen both in figure 9, 10, and 11.



Figure 9. Gilang Tattoo



Figure 10. Jamel Tattoo



Figure 11. Andrew Tattoo

Discussion

In an interview that has been done, there are seven men and one woman with a tattoo style that has similarities and two tattoo artists. It seems that tattoos worn by collectors do have meaning for every collector. Some collectors have a purpose and meaning that can be said the same even though each other does not know each other. This is interesting because the selection of Balinese script as a tattoo provides a certain bonding increase by collectors about Bali. Similar to other types of tattoos, Balinese tattoo scripts are made with very careful consideration for a specific purpose. As to parents, manifesting gratitude in the form of tattoos or children giving honor to their parents.

In addition to the collectors, tattoo artists create sketches of Bali tattoos based on orders consulted by prospective collectors. As depicted by tattoo artist Mang Wir, such tattoos are almost never seen, but the last few years the interest of collectors began to change. Mang Wir and Galih explain also have made some Balinese tattoo script, but the difference Mang Wir more can understand Balinese script while Galih does not understand it. At the time of interaction between prospective collectors and tattoo artists, Mang Wir can provide advice relating to Bali tattoos and redevelop the tattoo design before it is processed on the skin. Galih receives more final drawings from prospective collectors, so the draft consultation is not yet fully completed.

Due to the bravery of the collectors choosing Balinese script tattoos, this happens because the perspective changes collectors. This phenomenon is also utilized by tattoo artists in the development of reference regarding models to encourage artists to try better to understand Balinese manuscripts in the creation of tattoo works. Ultimately the writing of Bali tattoos became a tattoo industry commodity previously avoided by the local people of Bali in particular. This commodity certainly has special and unique value because it does not exist elsewhere.

The influence of motivation according to Marslow, the relevance of hierarchy of needs become real if the analysis of this phenomenon in depth. As well as an industry, the market in the tattoo industry is a collector and collector's motivation to decide to come to a professional tattoo studio. Based on the physiological sense of love to the relationship with the nearest person as the main needs. Needs of security that embodied a prayer to the ancestors or families symbolized in the tattoo. The social need is the desire for continuous interaction with tattooed symbols. A reflection of the self-esteem that elevates and boasts locality as a Balinese. Actualization then becomes the final decision as the final incarnation by undergoing a tattoo process with a Balinese script.

Reviews of the hierarchy of needs make commodities in the Balinese script and bring material value that is favorable for tattoo artists. The existence of the values of form and process provides a wider business space also on the artist so that there is commodification in this phenomenon. Culture tattoos that enter into the tattoo industry also influenced by the tourism culture that occurred in Bali, and this makes cross-cultural between the culture outside and local including its needs.

IV. CONCLUSION

The conclusion gained based on the phenomenon of Balinese tattoo script in east Denpasar is the reason for the selection of Balinese script by collectors and tattoo artists based on symbolization that is only understood by both parties. The existence of certain motivational influences leads to an indirect relationship in realizing a sense between collectors and artists. The emergence of special values in Balinese tattoo script makes it an industrial commodity which then interaction becomes a mutualism relationship. Another interesting point is the indication of the preservation of local Balinese culture, seen from the effort to understand the Balinese script in more depth. This cultural preservation indication provides space also on the continuity of Balinese literature reading culture and much more to explore a truly existing tattoo culture from the past. The existence of this indication at least the point of view of stigma and tattoo elements in it can be more widely accepted and applied in real life.

This study is still felt very shallow with limited data. It takes more effort and struggles to dig up the data needed to produce a more comprehensive conclusion. Currently, despite a change in public attitudes about tattoos in Bali, but it is still difficult to dig deeper into this phenomenon. It takes a special psychological approach for informants and enters the complicated world of the tattoo industry.

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