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The Nyama (kinship) Documentary as an Intolerant Comparative Discourse in Pegayaman Village, Buleleng, Bali

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Abstract: The Nyama documentary is as a counter-discourse on intolerant attitudes in Indonesia. Nyama film was the result of research and creation of written and audio-visual data documentation of the acculturation of art and culture in the Muslim village of Pegayaman Buleleng, Bali. It was an observational/direct cinema-style documentary film acculturation of Hindu and Islamic arts and culture in Pegayaman Village, Buleleng, Bali. The Nyama film identified the perceptions and acculturation of art and culture in Pegayaman Village, Buleleng, Bali. It was a qualitative descriptive research method. Sources of data obtained through a purposive sampling method were done by accidental sampling technique. The location of the sampling was carried out in Pegayaman Village, Buleleng, Bali. The method used in achieving these goals was Representing reality. The documentary tells an event or reality (facts and data). Principally, documentary films are based on facts and are demanded to be loyal to those facts. Discussion of research and creation of this movie is the observational/direct cinema documentaries. This film tells the story of several people in Pegayaman Village. The subjects in this film are not in the same condition but are equally struggling to preserve the acculturation of Hindu and Islamic arts and culture in the Bali region. The information building in this film was a combination of interviews with selected subjects. The results of the research and creation were in the form of Nyama documentary films. The Nyama documentary is an acculturation campaign for arts and culture and a counter-discourse on the intolerant attitude of Indonesian society that is multi-cultural and has the character of Indonesian nationality.

Keywords: Nyama documentary, intolerant counter-discourse, Pegayaman Bali

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Introduction

Intolerant events are increasingly prevalent in the community. The Wahid Institute's Executive Director, Yenny Wahid, confirmed that there was a tendency to increase political intolerance in Indonesia, but she rejected the assumption that Indonesia is now an intolerant or radical country. Yenny believes Indonesia is still better than other countries in terms of tolerance (voaindonesia.com:2016). Indonesian people are famous for living in harmony and tolerance. Tolerant life researched by Hermawati (2016) shows the Index of Tolerance among Religious Communities in Bandung at 3.82 included in the "High" category. In the context of interfaith relations, intolerance arises when there is prejudice towards other people or groups outside of themselves. Gordon Allport (1954) mentions the paradox of religion and intolerance, Hermawati (2016). Data on intolerant cases in Indonesia based on the Indonesian Censorship Institute (LSI) took place on August 1-7, 2018, involving 1,520 Muslim and non-Muslim respondents. LSI Survey Findings: More and More Intolerant Muslim Citizens (Burhanudin: 2018). The majority of Muslims (54 percent) do not mind if non-Muslims hold religious services in the surrounding area. However, the majority of Muslims (52 percent) objected that non-Muslims built houses of worship around their homes.

Research and creation of documentary films were carried out to stem the intolerance. Research and creation of documentary films look for forms of acculturation and perception and formulate them as ideas for creating documentary films. One of the ideas was creating *Bordah* Dance that developed since Islam entered *Pegayaman* Village in 1887. *Bordah* Dance is an acculturation of Balinese arts and culture. However, the young generation of *Pegayaman* Village is no longer interested in dancing the dance that contains elements of Islamic diversity. The art and culture of the village, especially the *Bordah* Dance, is now becoming obsolete.

For this reason, the writers carried out research and the creation of documentary films sourced from the traditional arts and culture of *Pegayaman* Village. It was an in-depth exploration of the art and culture of *Pegayaman* Village, which contains intolerant counter-discourse. It is Hindu and Islamic acculturation. *Pegayaman* is a village inhabited by more than 5,600 people, 90% of whom are Muslim. The kinship between the Muslim community in *Pegayaman* and the surrounding Hindu community has existed since the 16th century AD. The Muslim community in the area absorbs much Balinese culture, for example, in everyday Balinese language usage (the dialect of *Buleleng*). In the village regulation system, *Pegayaman* applies the *banjar* system by dividing the village into five *banjars*,

namely *Dauh Margi* (West Road), *Dangin Margi* (East Road), *Kubu Lebah*, *Kubu*, and *Amertasari*. The agriculture in *Pegayaman* also relies on the traditional Balinese irrigation system (*subak*) sourced from a common dam, the *Yeh Buus* Dam.

Acculturation of Hindu and Islamic art and culture in *Pegayaman* Village, Sukasada District, Buleleng Regency, Bali has been developing since the 16th century. Villagers in *Pegayaman* come from Makasar-Java and Bugis-Makasar, who came during Ki Barak Panji Sakti. Acculturation of art and culture that occurs is not limited to adopting the names of Balinese, such as Wayan Muhhamad, Made Hanif, Komang Ibrahim, etc. Nevertheless, the acculturation also occurs in Balinese art and culture, between Hinduism and Islam. The wealth of art and culture of Bali brings the development of *Pegayaman* art and culture. Various religious activities carried out experience a touch of traditional Balinese art.

The diversity and acculturation of Balinese culture, Hinduism, and Islam can be seen in this village on several things, for example, the art of *burde* (*burdah*) and *sokok base* (*betel leaf*). *Burde* art is a blend of *sholawat* chants, percussion, and *Pegayaman* dance movements. This percussion and dance art has tones, songs, and dances similar to traditional Balinese art. While base smoking is a series of betel leaves, flowers, fruit, and eggs, on a banana stem similar to *pajegan*, a ceremonial facility in temples for the Hindu community. Therefore, it is interesting to examine the concerns of the arts and culture of the *Pegayaman* Village community, which are starting to be abandoned. The young generation of villages no longer want to inherit religious nuances of art and are laden with the meaning of Hindu and Islamic acculturation.

Method

This research used a descriptive method using a qualitative approach. Descriptive is describing the exact characteristics of an individual, situation, symptoms, or a particular group. Qualitative is a research method used to examine the condition of natural objects. Data collection techniques are carried out in a combined manner, data analysis is inductive, and the results of qualitative research emphasize more on the meaning of generalization (Sugiyono, 2008: 1). Sources of data in this study were obtained through observation, interviews, recording, and study documentation (photos and news). Data were analyzed using qualitative descriptive methods. The results of the analysis were conveyed using informative methods. The sampling technique was done by purposive sampling and accidental sampling. Purposive sampling is to determine the sample with certain considerations that are considered

to provide maximum data. This sampling technique was used to take interviews with community leaders from Pegayaman Village. While accidental sampling is sampling with certain considerations that were not designed in advance, conducted to obtain data from respondents regarding the types of art and culture that exist. Sources of data from respondents were collected using the interview method, questionnaire, and focus group discussion (FGD) method of discussion. The data collected was descriptive. Intangible words, sentences, paragraphs expressed in the form of narrative are descriptive. In addition to descriptive data, it was also obtained the audio and visual data that are important for documentary film creation.

Research Result And Discussion

There are a number of studies on Pegayaman Village related to this research, including the thesis of Susi (2006), Abadi (2012), Soviawan (2013), and the thesis of Ni Ketut Puspachyani (2015), which are closely related to researching aspects of cultural arts and architecture in Pegayaman Village, Denpasar, Bali. Accordingly, the researchers also collected various related references sourced from the thesis and journals, including:

Thesis with the title: *Stereotif Masyarakat Pegayaman Dalam Komunikasi Antarbudaya: Sebuah Kajian Budaya* (Stereotiv Pegayaman Society in Intercultural Communication: A Cultural Study) (2006), is the result of Susi Andri's research. This study aims to determine and examine how the process of forming stereotypes, causative factors, and stereotypical effects on the Pegayaman community. Thus, this thesis was the entrance to the writer. However, due to the different theories used to dissected the problem, it was used selectively.

Another journal reference source: Moh. Mashur Abadi (2012), with the title "*Pesantren Desa Pegayaman Meleburnya Jagat Bali Dalam Kearifan Islam* (Pegayaman Village Boarding School, The Melting of the Bali World in Islamic Wisdom)." Pegayaman Village Muslim self-awareness as Balinese is continued and guided them like their predecessors. It provides a Muslim researcher perspective on Muslim Pegayaman Village. The other research is by I Putu Sovian, (2013), "*Menyama Braya Dalam Kehidupan Masyarakat Islam dan Hindu di Desa Pegayaman Kecamatan Sukasada Kabupaten Buleleng* (Equaling *Braya* in the Life of Islamic and Hindu Communities in Pegayaman Village, Sukasada District, Buleleng Regency)." The results of the research are that the concept of equaling *braya* can strengthen the relationship between Hinduism and Islam. This research was also important as the author's research, although only comparing the concept of equaling the *braya*.

Research reference source of Ni Ketut Puspa Cahyani

(2015), entitled "Bordah Dance in Pegayaman Sukasada Village, Buleleng. This research specifically discusses Bordah Dance using form theory and function theory. The results showed that Bordah dance was performed in a solo and pair dance. The movement took the ancient martial arts movement originating from Iraq. The Bordah dance functions as an entertainment dance during the great Islamic ceremony, *Maulud Nabi* (Prophet's birthday). This research is a source, especially for Bordah Dance. This research also had the role of enriching the writer in researching the art and culture of Pegayaman Village in Hindu and Islamic acculturation. Cahyani's research found almost extinction, especially Bordah dancers, because the younger generation no longer danced it.

The results of research in Pegayaman Village on the forms of acculturation in the arts and culture of the Pegayaman Village of Buleleng, Bali are found in the Bordah and Hardah dance. Both of these dances adopt the Balinese language as the poetry that is sung. Likewise, one of the cultures of *ngejot* (bringing cake and food) during Eid to Hindus. *Ngejot*, when Galungan (the day of Hindus) by bringing cakes and food to Muslims, has been going on for a long time. During the Muslim holidays, Hindus are invited to accompany the harbor. On the other hand, Muslims watch when there are dances or *bondres* during the month of prayer in a neighboring village.

The documentary that developed in the late 19th century, a geologist documented the Eskimos for more than fifteen years. The collection of documentation is then edited into a film. The film is titled "Nanook of the North." Geologist named Robert J. Flaherty, who was later called the father of the documentary (Tanzil, 2010: 6). The form of documentary films can be divided into three major parts, namely: a). Expository, b). Direct Cinema/Observational, and, c). Cinema Verite. This division is a summary of the various forms of documentary films that have developed throughout history. The first documentary film: an Expository documentary film is a form of a documentary film that displays the message directly, through narration in the form of text or sound. The character of the expository documentary filmmaker is John Grierson who tells a lot about laborers and homeless people (Barnouw, 1983: 90). The creation of documentary film artwork did not use this genre because it used an observative approach. Direct Cinema/Observational documentary film is an observative approach to the subject of films with an informal shot. Makers try to as little as possible to influence the subject's everyday life (Rabiger, 1992: 23). In this creation, a direct cinema style is used so that the documentary can act as a mirror for reality. Filmmakers place important information in a non-strict order. They try not to experience reduction. The audience has the



Figure Material of the Nyama Documentary (kinship) produced in 2017. Clockwise is the atmosphere Pegayaman Village, Bordah Dance, Silat, Ibu Rihil Manum, and Puspanjali Dance.

Source Doc. Wirawan: 2017

opportunity to compose their logic.

The documentary film *Cinema Verite* is the type that intervenes and uses the camera as a trigger for a crisis. In this genre, filmmakers tend to deliberately provoke to bring up unexpected events (Taylor, 1997: 29). In the creation of this documentary does not use this genre. This film was a documentary film *Direct Cinema/Observational*, by adding some illustrations for supporting subject activities. The film opened in a geographical condition of Pegayaman Village, Sukasada District, Buleleng Regency, Bali, which is green rice fields and a maze-shaped village. Ibu Rihil Manum (Ibu Manum) is a religion teacher at SDN 1 Pegayaman without busy cooking in the kitchen. Several times Manum's mother (as she was called) seemed to wipe the sweat from her eyelids. That morning after cooking in her kitchen, Ms. Manum slowly and patiently began to teach children to read the Koran in Balinese.

On the other hand, Mr. Salam cleans pests that interfere with his paddy. That morning, Mr. Salam seemed diligently doing that. The wife's voice reminded Mr. Salam to go to school to teach Bordah and Hadrah immediately. Besides Bordah at the school, Puspanjali dance is also taught. The school is no longer crowded, Sri (Ibu Puspanjali Dance teacher) looks serious about teaching Puspanjali Dance to students of SD N 1 Pegayaman. Sri is a Undiksha Singaraja student practice teacher. Sri began teaching students since 2 (two) months ago. It was not the money that made Sri teach. It was the enthusiasm of the children who encouraged her. The school principal fully supports the activity. She became the only person who dared to foster the formation of Balinese dance from an early age in Pegayaman Village, which is predominantly Muslim. Not a few people question the policy. Thus, the principal, with the approval of the students' parents, carried out the Puspan-

jali dance practice. However, the Puspajali dance was adjusted in the closed clothing field and using a prayer rug. It is the symbol of the acculturation of Islamic and Balinese culture in addition to the Bordah dance which was the main object of this research.

The Bordah dance in Pegayaman Village was first performed around 1944 before Indonesian independence. This dance is performed by two male dancers whose age is above 40 years. Bordah is usually performed starting at 22.00 WITA (eastern Indonesia time) until the next day at 04.00 WITA. In the performance, Bordah dance is performed using improvised movements depending on the poetry that is sung. There are 160 verses of poetry in which the language uses Balinese, and the poems are sung similar to hymns (chants), which are stated during Hindu religious ceremonies.

The musical instrument used to accompany this dance is a large tambourine totaling six pieces. The number of dancers and performers in performing Bordah is not determined. It depends on the situation of the ceremony and the conditions of the staging place. The influence of Balinese culture can also be seen in the use of costumes that wear *udeng* (traditional Balinese headbands), and *kancutan* cloth (traditional Balinese cloth).

Conclusion

The results show a documentary film titled *Nyama (kinship)* is an acculturation of art and culture in Pegayaman Village, Buleleng Bali. The art that was the subject of the creation of the *Nyama* documentary (kinship) is the Bordah dance. Bordah in Pegayaman is different from Bordah in general, which is more on the art of *qasidah* or recitation of *salawat* poems. This dance is very tight with the characteristics of Balinese culture when it is viewed in terms of clothing, poetry, accent,

and the rhythm come from Balinese culture. The Bordah dance, which was almost extinct, was finally saved. It is through a local wisdom education proposed by the principal of SDN 1 Pegayaman, Sukasada District, Buleleng, Bali.

The next object of the documentary film is Puspajali dance (Balinese dance), which can represent the acculturation of Balinese arts taught at Pegayaman adapted to Islamic culture by modifying costumes and adding prayer rugs for dancers. All movements are in accordance with the teachings. Puspajali dance in Pegayaman village has perceptions and meanings of Islamic and Hindu acculturation. Besides that, in the documentary film Nyama (kinship), it portrays the distinctive *silat* style of Pegayaman style and Hardah art that reflects the intolerant counter-discourse in Pegayaman Village, Buleleng Bali.

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