

BALINESE ETHNO-DIFFUSION IN BATUR GEOPARK MUSEUM

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ABSTRACT

The foundation of Balinese cultural life undergoes a time-space compression as their cultural expressions manifest into artifacts exhibited in Batur Geopark Museum, Kintamani, Bali. Unfortunately, this time-space compression is not equipped by sufficient explanations from the information system and the layout of Batur Geopark Museum exhibition room, causing the lack of clarity in the account of the evolution and cultural diffusion process behind the creation of the artifacts. As a consequence, the foundation of Balinese culture fails to be holistically reflected by the museum's display layout system. This paper provides an observation on the Balinese cultural diffusion as presented by the layout system of Batur Geopark Museum. This research is a descriptive analytic research with a qualitative approach. The data is analyzed using Fritz Graebner's Kulturkreis diffusion of culture theory and the analysis model of criterion of form of the artifacts. The result of this research shows that the collection of artifacts featured in Batur Geopark Museum display layout system exhibits more cultural expressions from the society outside of the Batur Geopark region than from within, due to the variety of influences from diffusion of culture evoked by migrations and ancient trade.

Keywords : Bali; Diffusion of Culture; Batur Geopark Museum

ABSTRAK

Pranata kebudayaan masyarakat Bali mengalami pemadatan ruang dan waktu ketika wujud-wujud ekspresi budayanya menjadi artefak dan dipamerkan di Museum *Geopark* Batur, Kintamani, Bali. Pemadatan ruang dan waktu yang tidak disertai dengan penjelasan yang lengkap pada sistem informasi dan tata pameran di Museum *Geopark* Batur saat ini mengakibatkan kaburnya proses evolusi dan difusi kebudayaan yang melatarbelakangi terciptanya artefak tersebut sehingga pranata kebudayaan masyarakat Bali tidak tersajikan secara utuh dalam sistem tata pameran Museum *Geopark* Batur. Tulisan ini berisi tentang kajian difusi kebudayaan masyarakat Bali dalam sistem tata pameran Museum *Geopark* Batur. Penelitian ini adalah penelitian deskriptif analitis dengan pendekatan kualitatif. Data yang terkumpul dianalisa dengan menggunakan teori difusi kebudayaan Kulturkreis Fritz Graebner dengan model analisis *criterion of form* artefak. Hasil penelitian menunjukkan bahwa koleksi artefak yang terdapat pada sistem tata pameran di Museum

Geopark Batur lebih banyak menyajikan wujud ekspresi kebudayaan masyarakat di luar kawasan *Geopark* Batur yang dipengaruhi oleh difusi kebudayaan akibat terjadinya migrasi dan perdagangan di masa lalu.

Keywords : Bali; Difusi Kebudayaan; Museum Geopark Batur

INTRODUCTION

Batur *Geopark*⁶⁹ Museum (Museum Geopark Batur in Indonesian) is a government-owned museum under the management of Ministry of Energy and Mineral Resources of Indonesia (Kementrian ESDM Indonesia). The museum was established after the caldera in Mount Batur was officially designated as a part of UNESCO Global Geoparks (UGG) network on September 2012. The museum is located at Jl. Raya Penelokan, Batur Selatan village, Kintamani district, Bangli regency, Bali. Geopark Batur area includes prime geo-heritage attractions such as a lake, two calderas, and Mount Batur itself. The collection in Batur Geopark Museum is categorized into three main themes of exhibition in accordance with the universally-acknowledged three cornerstones of geopark, which are geo-diversity, bio-diversity, and cultural-diversity.

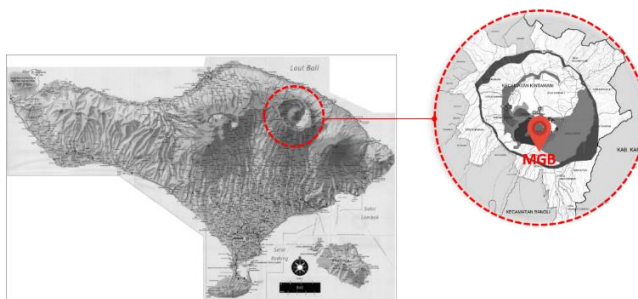


Fig. 1. The map of the location and area of Batur Geopark Museum, Bali
(Doc.: Detty Fitriany, 2017)

The exhibition in the cultural-diversity section in Batur Geopark Museum showcases the heterogeneous expressions of culture in Batur Geopark region as is elucidated by the exhibition layout. As a museum that represents the cultural expressions of Geopark Batur Region society, the museum should ideally exhibit the historical and cultural collection from 15 surrounding villages and their development over time, either those that were produced by the process of cultural evolution or by cultural diffusion. The collection exhibited in the cultural-diversity section of the museum needs to be evaluated in order to discover the relevance between the collection and the established narration it represents. The relevance must also comply with the framework of the

⁶⁹ *Geopark* or “earth park” is a continuous conservation territory that harmoniously combines three heritages: geology, bio-nature, and culture. Geopark is established to help build and develop local economy based on the principle of the three heritages situated in the territory. Indonesia was inducted as a member of Global Geopark Network (GGN) on account of Batur Geopark in Bali (Badan Geologi, 2012: 2-3).

museum objective, which is to promote the diversity of cultural expression of people of Geopark Batur.

Therefore, this research was conducted in order to trace the origins of the artifacts exhibited in Museum Geopark Batur, as well as to discover the how much of the cultures of the 15 villages occupying Batur Geopark area are represented by the museum exhibit. This research used quantitative descriptive analysis method. Data collection was conducted via field observation and literature studies. The collected data was then analyzed using the diffusion of culture theory from Fritz Graebner with historical-geographical approach. In the end, the research sought to examine the contact of cultural diffusion in Balinese society which contributes to the geographical location of Bali Island and how the cultural diffusion process in other parts of the world affects it.

METHODOLOGY

1. Diffusion of Culture Theory

Diffusion of culture is the spread of cultural elements and the history of the spreading of those cultural elements to all parts of the world in accordance with the spread and migration of social groups on earth (Koentjaraningrat, 2009: 199). There are 2 types of diffusion of culture: 1) *Expansion diffusion*, which is the dispersion of cultural elements from one place to another which, in its process, the elements grow to be stronger than that of its place of origin. Expansion diffusion is divided into *contagious diffusion* (a swift dispersion through direct contact, such as the spread of religion), *hierarchical diffusion* (a dispersion from a greater to a smaller region) and *stimulus diffusion* (a dispersion of principles of culture but without its main idea, such as industrialization); and 2) *Relocation diffusion*, which is the dispersion of cultural elements through the means of physical contacts to a new region carried by group or individual migration. There are 3 phases of diffusion, namely: 1) the presence of new elements; 2) the reception of new elements; and 3) the integration of new elements. In *Archaeology-The Key Concept* (2005: 56), Kristiansen remarked that cultural diffusion is a concept that demonstrates a material shift from one culture to another.

2. Research Method

Kristiansen (2005: 57) described the steps to trace and analyze diffusion of culture, which are: 1) Identifying and mapping the distribution and spread of newer individual objects, monuments, or structures on an examined region; 2) Examining whether an object, a ritual practice, or other similar things are currently spreading, since it may indicate a more complex knowledge transfer relating to the users; 3) Studying local context of an object to acquire a better understanding of its meaning and impact; and 4) Understanding how transfer of culture is conducted, whether it was done through the journey of a small group of people (tradesmen, warriors, craftsmen), or through conquests or migration of a bigger group. This research began by identifying and mapping the artifact collection in the cultural diversity section in Batur Geopark Museum according to pre-determined exhibition sub-themes and tracing the origins of the locations where the artifacts were found. Afterwards, the entire collections of artifacts were analyzed according to its use and function, meaning and impact in local context, and its spread

period using Graebner’s diffusion of culture theory. Eventually, the last part of the research formulated a conclusion based on the types of the artifacts’ diffusion of culture.

3. Data Analysis Method

In this research, the data was analyzed using historical-geographical approach/paradigm. The analysis was conducted in order to produce statements about the dispersion chronology of cultural elements during a particular period. Qualitative data is interpreted from the criterion of form analysis model of Graebner’s diffusion of culture theory. In using the historical-geographical approach, the author categorized the elements of similarities and differences of particular cultures or socio-cultural phenomena according to the collection’s place of origins compared to that of other regions. By focusing on the collection’s characteristics and complexities, the author then determined the groups for elements of phenomenon that were older or existed earlier than the others to discover a conclusion that cultural elements spread from region A to region B.

RESULTS AND DISCUSSION

3.1 Identification and Object Mapping

The artifact collection in *cultural diversity* section in Batur Geopark Museum is categorized into 7 exhibition sub-themes according to the narration pre-determined by the museum authorities. The categories are: 1) Introduction to Balinese Culture; 2) Habitation of Balinese People; 3) Nature and Culture; 4) Creation of Mountains in Culture; 5) Interaction of Man and Nature; 6) Diversity of Balinese People’s Cultural Expression; and 7) Natural Resources Management. As a museum that represents the diversity of Geopark Batur society’s cultural expression, ideally the museum should showcase artifacts from the surrounding 15 villages.

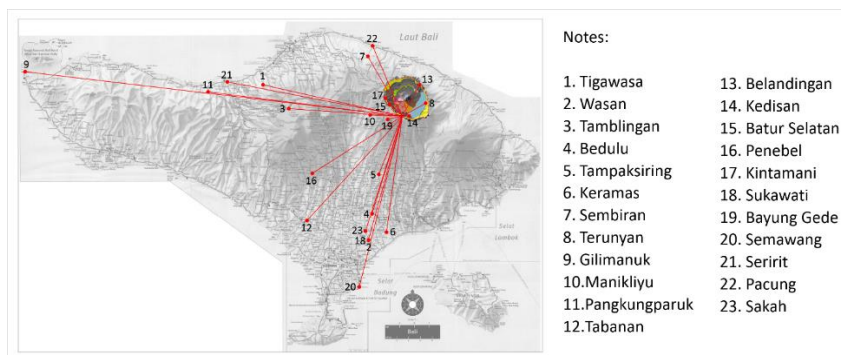


Fig. 2. Map showing the spread of origins of the artifacts in Batur Geopark Museum (Doc.: Detty Fitriany, 2017)

From this observation, it was revealed that out of 15 villages located on Batur Geopark region, only 5 of those whose cultural expressions were represented by the museum’s artifact collection. The 5 villages are: South Batur Village, Kintamani Village, Kedisan Village, Terunyan Village, and Belandingan Village. The cultural expressions of

other 10 villages had yet to be represented by Batur Geopark Museum. According to the map of artifacts origins, the collection exhibited in Batur Geopark Museum cultural diversity section showcased more collections from outside of the region than within; starting from northern coastal area to the southern. As a consequence, the cultural expressions of Balinese people—especially those of Batur Geopark society—are not featured in specific details, but only in a global sense.

3.2 The spread of objects and their function

The artifacts in the cultural diversity section in Batur Geopark Museum had various uses and functions. Some were used for daily needs, farming tools, measuring time (like calendars), simulations for shelters, means of worshipping the gods, and some other are in the form of statues, sarcophagus, and provisions for the afterlife. The physical similarities to cultural elements from outside of Bali were apparent from the stone collection found in Sembiran, Buleleng district. Sembiran stone collection met the requirement for criterion of form to be compared with stone-made tools found in Pacitan, East Java. Ardika, et al. (2013: 14) argued that previous researches have shown that the paleolithic tools from Sembiran and Batur were possibly made by the Homo erectus species that lived about 0.7 to 1.8 million years ago. The tools showed similar characteristics with those that were found in Pacitan; thus they were known as Pacitanian culture. (Ardika, et al. (2013: 14).

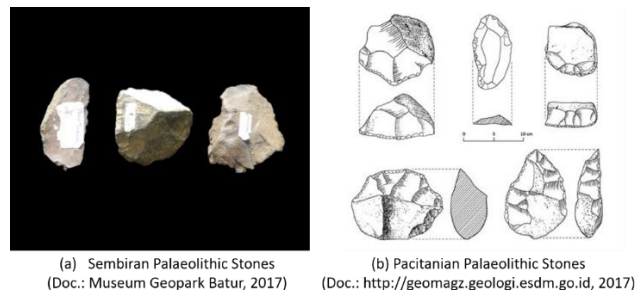


Fig. 3. The similarities of paleolithic stones from Sembiran, Buleleng and Pacitan (Doc.: Detty Fitriany, 2017)

Using the criterion of form principle of Graebner’s diffusion of culture theory, the similarities between Sembiran and Pacitan Paleolithic stones tools (such as their surface size, forming mechanism, shell direction and stone material) may serve as a clue to the existence of a historical contact between the people of Sembiran and Pacitan at that time period.

Other examples of physical similarities with cultures outside of Bali can be seen from the texture details of Gilimanuk pottery collection.



Fig. 4. Similarities between the structures of pottery from Gilimanuk, Bali and from Sahuynh, Vietnam
(Doc.: Detty Fitriany, 2017)

Although Bali had been familiar with pottery making tradition since the ancient times, Balinese pottery—especially those that were found in Gilimanuk—showed an influence from the culture of Sahuynh-Kalanay, a central point for pottery-making in Vietnam and the Philippines. The similarities between Gilimanuk and Sahuynh potteries can be seen from their shapes, styles, and the technology used to make them (Ardika, et al., 2013: 25). Ardika also stated that there was a great possibility that Gilimanuk used to be a gateway location for commercial trade with other nations.

The contact that Balinese people made with other cultures was also proven through the discovery of metal artifacts on multiple places in Bali. Ardika, et al. (2013: 28) argued that Bali did not possess any metal mines, and there had been no records in history saying that Bali used to be a metal-mining location in the past. The fact that metal artifacts were found in Bali indicates that the material came from outside of the island via trade. Example of metal artifacts shown in the cultural diversity section in Batur Geopark Museum is Nekara Manikliyu.

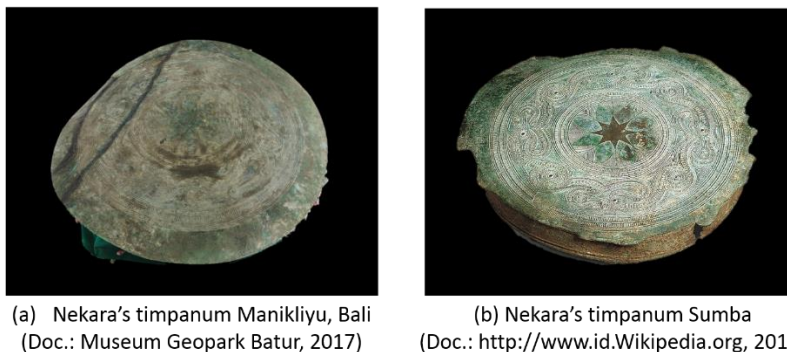


Fig. 4. The similarities of the structures of *nekara* (a type of drum) found in Manikliyu, Bali and the one found in Sumba
(Doc.: Detty Fitriany, 2017)

The ornaments on Manikliyu *nekara* showed similarities with that of Sumba *nekara*. The similarities indicated that there was a historical contact between Sumbanese

blacksmiths with Balinese blacksmiths at that period of time. Ardika, et al. (2013: 34) said that the discovery of *nekara* mold in Bali proved that the development of technology in the island during prehistoric time was already exceedingly advanced, and may even be on the highest level in the Iron Age. Furthermore, Ardika et al. also argued that Bali was a hub region between Indonesia's eastern and western region, therefore it seems logical that blacksmiths at that period developed *nekara* in Bali. Therefore, the ornament similarities of Manikliyu and Sumba *nekara* served as a proof that there a diffusion of culture between the people of Manikliyu, Bali, and Sumba at that period of time.

CONCLUSION

The level of complexity shown by ornaments on the artifacts indicates the length of time needed to work on them. With this in mind, researchers postulated that diffusion of culture in Balinese society can be categorized as relocation diffusion, which is the spread of cultural elements to new regions through physical means via individual or group migrations. The number of artifacts found on the northern coast of Bali, especially on Sembiran and Gilimanuk region, may be a clue that those regions were ancient inlets served as a gateway of trade that connected Bali Island with outer regions in the past. The diffusion of culture of Batur Geopark people would show more clearly if in the cultural diversity section in Batur Geopark Museum had displayed more than one artifact that met the requirements for the same criterion of form, but from a different region. Additionally, in order to perform a better observation on the diffusion of culture of Batur Geopark people, the museum should add artifacts of cultural expression from the other 10 villages nearby to its collection. This way, the exhibition might be able to offer a full understanding of Batur Geopark region for its visitors.

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