

Gandalia Art of Banyumas : a Socio-cultural Change

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Abstrac

Gandalia is one example of musical arts which can endure changes and times. It is a typical Banyumas traditional music which was used to play a specific Gandalia song, an agricultural pest repellent song. Its instruments has similar forms to musical instruments called Angklung, which are made from bamboo. The instruments produce a unique rhythm. At first, Gandalia was used as a means to drive agricultural pests away, but in its development, it becomes a musical performance. This change is interesting to be studied from the socio-cultural point of view. The writer, therefore, studied the functional change of Gandalia musical instruments based on the socio-cultural change which occur in the society who supports it. In writing this article, the research method applied is qualitative method, a method of collecting data by applying some techniques such as interview, observation, and documentation, while the validity of the data is checked by using triangulation, member checking, and rich and thick description. Milesr that, the data are analyzed using qualitative analysis of Miles and Huberman that is an interactive model of data analysis including some stages such as the process of data collecting, data reduction, and data presentation and verification. The research result shows that Gandalia music which, at first, was a means of driving pests away, now becomes one of the performance arts. This change is influenced by the socio-culture of the society who supports Gandalia art. They are the people of Tambaknegara, Banyumas Regency. This socio-cultural change has created a more complex form of Gandalia art.

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INTRODUCTION

Indonesia has various art works which scatter all over the land with their own typical characters of each region. Art always presents among people's life in a society, either as personal expressions or as collective expressions of a group of people or a society (Wadiyo, 2006:2). Art is one element of universal culture, an element which is able to accentuate its special nature or its typical characteristic. Thus, art is the primary element in Indonesian national culture. Koentjaraningrat (1990:58).

The more advanced and the more developed an art is, the more complicated it is to trace the art as a work of a culture since it is eroded by the changes in the culture and in the society. This change will certainly experience a distinction between one and another because of the different socio-culture. One thing which causes the difference is either that the human resources are not ready yet, or that the socio-cultural characters do not give a big support. It is possible that a shift in the change of the art may happen. This is also confirmed by Soedarso (2010:1) that there are various causes of the life and the death of an art. They can be either the changes in politics and economy or the inability to compete with other forms of performance arts. For such a reason, an adaptation to the occurred changes is needed so that new forms of art emerge because the purpose of the adaptation is to follow or adapt with the current growth (Widiyanti, 2016: 110).

The socio-cultural change in the field of art also happens in the case of bamboo musical art in Banyumas Regency, i.e. Gandalia musical art. The utilization of bamboo as the material to create a musical instrument is a thing familiar to Indonesian society since previously bamboo has been utilized by the people as a means of communication (Perdana, 2017:2). As previously said that the development of art is mostly influenced by a variety of non-aesthetic factors such as politics, religion, social, and so on (Soedarso dalam Romadhon, 2013: 9). It means that music and its creative process are also determined by the aspiration of the society

or the people living in the era. Gandalia is a musical tradition which developed in Tambak Negara, Banyumas Regency around 1925. In the beginning, Gandalia was played by the residence of Tambak Negara as, all at once, a leisure activity and an activity of repelling pests or animals which were attacking their plants. However, in 2016, Gandalia was not used as a means to repel pests in the rice field, but it began to be a performance art.

In the 2009s, Gandalia art began to be played at certain events held at an art studio and at an art performance in the society. Gandalia also experienced a change in its performance form. The change was shown in the addition of some musical instruments such as kendang (javanese drum), slenthem (javanese metallophone), calung (bamboo xylophone), kenong and bamboo gong. Gandalia art which has become an art performance has also changed in its show. In its performance, it uses *sindhens* (female solo singers who sing with gamelan) and dancers. The players in Gandalia performance wear certain costumes and makeup. This change certainly has strongly related to the change of the socio-cultural change of the society who supports the art.

Gandalia art experiences the changes in order to keep up with the times. The change and development are normal things to happen in art as a part of a society and a culture. The changes may occur because of two factors, internal and external factors. The social phenomenon taken place in Tambak Negara village, Banyumas Regency, shows that there was a conflict between Gandalia art and its society behind its survival and change.

Talking about a wider social conflict, Gandalia tends to be less familiar and attractive than calung that is generally played in various art events in Banyumas. The lack of attention in introducing, preserving, and developing Gandalia art from varied authorities makes this art live and survive as the way it is in Tambak Negara society of Banyumas. The existence of traditional folk arts like what is felt nowadays becomes something that is necessarily to be studied. The prevalence of entertainment arts

which tend to be preferred by the society becomes a big challenge for traditional artists in preserving the continuation and the existence of the art aforementioned.

Looking at the current condition of Gandalia, it is necessary to do a preservation and a study on it. So far, there hasn't been any writing specifically discussing about Gandalia art. Therefore, to know and to understand the changes occurred in Gandalia art, it is important to do this research. There are some factors which become the causes of a cultural change including an art. They are: (1) the process of adaptation to the changing environment; (2) a new understanding of the characteristics of a culture which causes the changing in the interpretation of the prevailing values and norms; (3) A contact with another culture which causes the coming of new ideas, new values (Utomo, 2016: 797).

The limited scientific writing especially on Gandalia music becomes one of the main factors which makes the writer deeply write on the socio-cultural change that caused Gandalia to change into an art, which is studied based on the theory of the socio-culture, a theory written by Koentjaraningrat (2002:77). Beside that how the change of Gandalia instrument function is. The change will later be studied based on a theory by Allan P. Merriam about the function of performance art, especially ethnic musical performance (Merriam 1964, 223-227).

METHODS

Method applied in writing this article is qualitative with an ethnomusicology approach. The location of the writing is Tambak Negara village, Rwalo district, Banyumas Regency. The target of the study is Gandalia art and the socio-cultural change which covers the art. The process of collecting the data is conducted by applying some techniques, such as interview, observation and documentation. The validity of the data is checked by applying triangulation, number checking and rich and thick description. The stage of analyzing the data of this research uses Miles and Huberman analysis procedure, a

process of collecting data, data reduction, and data presentation and verification.

RESULT AND DISCUSSION

The History of Gandalia Art

Gandalia is Banyumas traditional musical instrument which is a combination of four cut pieces of bamboo arranged as such and producing specific sound. The emergence of Gandalia art started from someone whose habit is often playing music using an instrument arranged of four cut pieces of bamboo called Ki Bangsa Setra. Gandalia itself is musical instrument similar to *angklung* created by Ki Bangsa Setra. Ki Bangsa Setra's activity in playing the music was able to reduce the pests attacking his family's agricultural field. The musical strains of Gandalia were also used to guard the garden from pests or animals such as pigs which were afraid of the sounds produced from Gandalia. This capability was later followed by the society and began to be known with the term Gandalia. Gandalia actually do not only refer to a musical instrument. It derives from javanese words *gondelono ojo kelean* which means "hold tight, don't you ever lose it." (Setianto, 2017:2)

Gandalia music was also played by the people as an activity they did in their leisure time and an activity to entertain themselves when they were waiting to guard their farms in the village of Tambak Negara. The farmers of Tambak Negara used to bring gandalia to their farms and play it with either gandalia lyrics or 'geguritan' (javanese poetry) lyrics. The musical instrument was usually hung in their huts while they were guarding their farms. The farmers played gandalia and at the same time sang typical banyumese songs. Gandalia was generally played by four people, but it was also possible to be played by one person. This was because gandalia was consisted of one musical instrument.

Gandalia, in fact, wasn't able to be called a performance art. Soedarsono (2010:23) said that a performance art has three primary function, i.e. as a ritual means, personal

expressions which generally in a form of personal entertainment, and an esthetical presentation. However, along with the times, gandalia experiences a change and becomes a performance which is played individually or by mixing it with gamelan and sindhen.

The Form of Gandalia Instrument

Gandalia art is a term referring to typical bamboo musical art of Banyumas which uses a musical instrument made from four pieces of bamboo. Based on the information from the interview with mbah San, a gandalia artist, Gandalia is music played by Ki Bangsa Setra from generation to generation and said to exist 125 years ago.

Gandalia can be categorized as a musical instrument called idiophone, an instrument which source of the sounds comes from the vibration of the instrument itself. Eric dan Curt Sachs dalam Olsen (2007:39) explain that according to the source of the sound, idiophone is a musical instrument which source of the sounds derives from the body of the instrument itself. There are three components which compose gandalia musical instrument, that are bamboo tube, bamboo base and bamboo frame. Picture 1 below is Gandalia musical instrument and its parts.

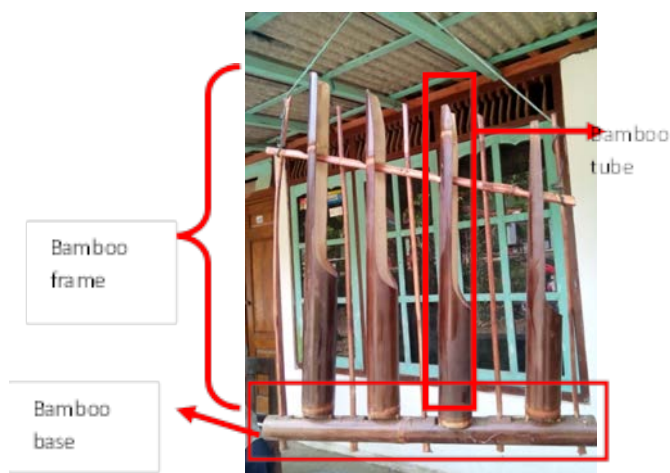
thing in the production of Gandalia. Beside its production and its setting, high quality bamboo will result in high quality Gandalia. The type of bamboo used is black bamboo, eventhough other types of bamboo can be used to make Gandalia, but basically the final result will be different between one type of bamboo and the others.

Bamboo tubes of Gandalia always consist of 4 tubes, repectively, starting from tubes in the longest size to the shortest one, first tube 60 - 70 cm, 2nd tube around 50-60 cm in size, tube number 3 around 40-50 cm and the 4th tube around 30-40 cm. Gandalia musical instrument always uses the longest size tube so that the tones produced will be in the lower octave scale or tend to produce bigger sounds. The lowest tone begins at the musical scale 2 (ro) , 3 (lu) , 5 (mo) to the highest tone 6 (nem).

The base of the tube is the seat of Gandalia bamboo tube, which is also made from wulung bamboo, usually having bingger size than the tubes. The length of the base made is usually around 50-60 cm. There are four holes as places for bamboo tubes to move when played by Gandalia players. The 4 holes have big sizes, and there are 2 additional small holes to support the bamboo frame component. Each hole has a distance about 5-10 cm. Next, there are 5 pieces of frames arranged vertically with sizes that respectively must be longer from one tube to the other. The front side or the left side is the longest piece of bamboo. The upper parts of bamboo tubes are supported by one horizontal piece of bamboo.

The Change of Gandalia Musical Function into Musical Performance

The concepts on function has long been used in sociology, one of them is put forward by Merriam (1964, 223-227) that there are 10 main functions of music. They are: emotional expression function, esthetical enjoyment function, entertainment function, communication function, symbolic representation function, physical reaction function, social norm function, social institution legitimation and religious ritual function, culture



Picture 1. Gandalia and its components

On picture 1, it is seen that the primary material of the instrument is bamboo, beginning from its tube, base to its frame all made from bamboo. The choosing of bamboo is the basic

continuation function and society integration function.

Gandalia, at first, was played with a single instrument, which is Gandalia itself, but as time goes by, it is not only performed by using a single instrument, but is also played together with gamelan instruments, such as calung, slenthem, kendang, and bamboo gong. Now, Gandalia is not only as a means to repel pests but also as a performance art. The following is the explanation of Gandalia function change.

Gandalia as Pest Repellent Music

Gandalia in its function as pest repellent is used by farmers in guarding their farms. The strains of Gandalia bamboo sounds indirectly drive the agricultural pests away. Based on an interview with one of Gandalia artist, mbah Turmudi, who still actively plays Gandalia in his field until now, said that agricultural pests such as pigs will not get into the field when they hear Gandalia music played. When there is a pig, it will be on the outside of the garden and will have no courage to get into the garden. Beside its function as pests repellent, gandalia also has a function of entertaining the player himself.

Gandalia as a performance art

Gandalia as a performance art has some aspects related to the art presentation. In this case, according to Murgianto (1992:14) a performance art includes: (1) music/songs, (2) musical instrument, (3) music players, (4) audience (5) equipment (6) stage. The following are Gandalia song lyrics, based on an interview with Ki Turmudi in 2017.

Gandalia mangan ketan karo klapa
Aduh kakang gandalia
Luruh prawan olih randa
Esuk esuk medang jeruk
Karo nyambi tuku manuk
Nang tengah tengah gubuk
Sawahe mblusuk mblusuk
Gandalia laras bambu patang warna
Karangane bangsa setra
Asale tambak negara
Awan awan medang kopi

Karo nyambi tuku pari
Ning tengah pucuk gunung
tembange melung melung
Gandalia kebudayaan kawit kuna
Antarane kawit taun siji sanga loro lima
Sore-sore medhang jahe
Lan disambi nyambut gawe
Supaya seneng atine
Gandalia hiburan

Beside the above Gandalia song, there are three more songs which are generally sung in the Gandalia performance. The songs are: (1) Cucuk cucuk Benik; (2) Iler-Iler Kangkung and (3) Jolio. All those songs are sung using banyumese language with a dialect typically of Banyumas, a dialect of common javanese language or Jawa ngoko. The stage performance of Gandalia art not only uses Gandalia musical instrument, but also uses other musical instruments, such as: (1) calung; (2) slenthem; (3) kendang and bamboo gong and kenong.

Niyaga is a term often used in Javanese karawitan art (the art of gamelan music). The term itself means a player or drummer who has an important role in playing gamelan. In the meantime, the audience of Gandalia who can watch it comes from various stratas in the society.

The order of the presentation of Gandalia art is actually not arranged specifically. When the song is presented, the stage is in a rectangular shape with a concept of a flat room as the theatrical arena and can be seen from the audience's place just as common performances are. The site that is usually used for the performance is at Pendhopo Kalitanjung, but it can also be in an open space and in an indoor area.

The makeup of the instrument players in either gandalia performance or others tends to wear makeup which purpose is to give an accent of freshness and brightness to the players' faces without any details in the makeup of the characters.

The costume worn by the gandalia artists or player is usually the traditional Banyumas. clothes with a batik headband. Gandalia art is

usually held in an open space; therefore, it needs sound speakers for its sound system. The setting of the sound is conducted by an operator who has a role to think about the sound composition produced by various music instruments in order to get a good quality of sound. On every of its performance, this gandalia art group uses one microphone as the sound speaker for gandalia instruments and another microphone for the vocalist. The lightning effect in gandalia performance is another important thing. At night, the lightning uses yellow halogen lamp.

Functional theory puts an analogy of socio-culture system to an organism which parts not only have a relation to each other, but also contribute to the preservation of the stability and the survival of the organism (2013:4). Gandalia as a performance art has a more complex musical function. Merriam (1964: 294-306) offers a concept about ten musical function in ethnomusicology, i.e. (1) emotional expression function; (2) esthetical expression function; (3). Entertainment function; (4) communication function; (5) symbolic function; (6). physical reaction function; (7) social norm function, (8). social institution legitimation and religious ritual function, (9) culture continuation function, and (10) society integration function.

Based on such functions, the functions that are relevant with Gandalia as a performance art are (1) emotional expression function, Gandalia as a means to express Tambak Negara society's expression; (2) Entertaining function. Gandalia functions to provide entertainment to its audience from its music and dancing performances; (3) Communication function. Gandalia has an implied message in the lyrics of the songs, a moral message and suggestions on how to live; and (4). culture continuation function. Gandalia as a performance art is an effort in preserving a culture.

The Socio-cultural Change in the Functional Shift of Gandalia Music into a Musical Performance

A culture is never static, but continually changeable (Carol R. Ember, 1987:32). It has a

relation to time, the succeeding generation, and the change and the development of people's knowledge. Changes and dynamics are the basic characteristics in a society and a culture. Soemantri (2011: 2) states that a cultural change is a process happened in a culture which causes a difference that can be measured after a certain period of times. A social change includes changes in norms, social value system, behavioral patterns, social strata, and social institution. Meanwhile, a cultural change includes some cultural aspects such as religious system, society organizational system, knowledge system, livelihood system, technology, language tools and art (Koentjaraningrat, 2002:77).

Koenig in Firduansyah (2016:74) says that a social change shows the modifications occurred in human life patterns which emerge because of internal and external causes. The social change of Tambak Negara people includes the changes in the norms of the people's social life, social value system, the behavioral patterns of Tambak Negara society who used to be farmers, now make their living in various ways, such as farmers, industrial labours, plantation labors, businessmen, and civil officers. This influences the thinking patterns of the society. Their progressive thought raises their consciousness in preserving the existence of Gandalia music.

The factor of cultural change which influence the function of Gandalia music aims at Merriam's opinion (1964:172) which states that a change can derive from within the cultural environment or the internal one, and a change can come from the external factor of a culture as well. The internal change is a change emerging from within and being done by the cultural actors themselves and being called an innovation. In the meantime, the external change is a change caused by some impacts outside the cultural environment.

Based on that, the internal factor which causes the cultural change in Tambaknegara society is that there is a change in thinking pattern, an internal drive of Gandalia art actors to do an act of preserving the art. The change in

thinking pattern and the rising of the society's consciousness on Gandalia cultural work, which later bring innovation into the change of Gandalia art until the forming of Gandalia performance art.

The external factor of the cultural change is the fast progress of technology. This fast development of technology which later makes the access of information easy to get in and gives influences on the culture of Tambaknegara society. The cultural change in an art contributes to the social change which covers value and function changes.

Gandalia music does not perform merely as an agricultural pest repellent music, but as a complete performance with additional instruments, *sindhèn* or female singers and dancers. Gandalia is not played in the garden or rice field anymore, but on entertainment stages. Even the appearance of Gandalia artists looks different, they begin to wear Banyumas traditional clothes with headbands or *blangkon* (Javanese turban) instead of daily clothing.

Based on that change, it can be understood that as time goes by, an adaptation is needed in order that Gandalia art as a work of a culture is still enjoyed by the society who supports it. When some people don't care with their traditional art, there are a few people who realize that they have to continuously preserve Gandalia art. This awareness is exactly getting bigger because of the increase of the people's awareness on their knowledge. Gandalia is therefore presented in a performance art in order to be a means of entertainment and become a realization of the preservation of Gandalia art so as not to lose its audience.

CONCLUSION

Based on the study of the socio-cultural change, it can be said that Gandalia performance art is the development of Gandalia musical instrument which in the beginning was used to repel agricultural pests. The socio-cultural change in Tambaknegara society causes a functional shift, Gandalia as a means of pest repellent which used to function as an

entertainment means and as an emotional expression becoming a performance art with 4 functions. The functions are: (1) emotional expression function, a means for TambakNegara people's to put their emotional expression; (2) Entertaining function. Gandalia functions to provide entertainment to its audience from its music and dancing performances; (3) Communication function, Gandalia has an implied message in the lyrics of the songs, a moral message and suggestions on how to live; and (4). culture continuation function, Gandalia as a performance art is an effort in preserving a culture.

The socio-cultural change in Tambaknegara society comprises of a change in the norm of social life, social value system, behavioural patterns of the society. The influential factors of the socio-cultural change are divided into two factors, i.e. internal and external factors. The internal factor causes cultural change in the society of Tambaknegara. The people's thinking pattern has changed. There is an internal drive of Tambaknegara people as the actors of Gandalia art to do an act to preserve the art. This change in thinking pattern and the rising of people's consciousness bringing innovation to the change of Gandalia art which later forms Gandalia performance art.

The external factor of the cultural change is the fast progress of technology. This fast development of technology which later makes the access of information easy to get in and gives influences on the culture of Tambaknegara society.

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