



Journal of Arts & Humanities

Takbir Mursal Procession at Brambang Village: A Review of Intra and Extra Aesthetic of Lantern Arts

Nur Rokhmat¹

ABSTRACT

People at Brambang village, Karangawen subdistrict, Demak regency in Central Java province, have a procession tradition called takbiran. It is a procession which has been conducted for years at the end of Ramadan, the eve of Eid. This Takbiran procession in which the villagers of Brambang carrying lanterns called "Takbeer Mursal". In the procession, it is echoed with the name of Allah "Allahu Akbar, Allahu Akbar, Allahu Akbar, laa-ilaha-illallaahu wallaahu Akbar.-walillaahil-hamd Allahu Akbar". The shapes and themes of the lanterns are very diverse, and they express something creative, aesthetic, and symbolic. Hence, artwork lanterns carried in this procession is interesting to study especially its intra and extra aesthetic value. The study employed a qualitative approach. The result showed diversity of forms and themes of the lantern in takbir mursal. They can be classified as follows; (1) theme associated with the idea of responding to the technology; (2) the shape of the building and modern equipment of transportation; (3) forms related to the animals; (4) Some mythological animal forms; (5) themes related to imaginary creatures or monsters; and (6) the art of doll-shaped lanterns. Lantern's shape is generally structurally integrated elements such as a harmonious, balanced and proportionate and rhythmic having aesthetic value. Symbolic meaning contained in the works of art lanterns generally convey a message of religious values, education, and social criticism.

Keywords: Extraaesthetic values, intraaesthetic values, lanterns, Mursal takbir, procession.

Available Online: 29th January, 2016.

This is an open access article under Creative Commons Attribution 4.0 License, 2016.

¹Department of Fine Arts, Faculty of Languages and Arts. Semarang State University (Unnes), Email: nur.rokhmat99@gmail.com.

1.0 Introduction

Brambang is a name of village located at Karangawen subdistrict in Demak Regency. In this area, there are field rice and housing at the northern part. The people living in this village mostly behold Islam as their religion. It is seen by the existence of mosques in every village. At every mosque, generally, there is a teenagers' organization. Every mosque also has one religious leader (in Javanese it is called *Kyai*) who takes role as an educator, an advisor, and as a role model.

Brambang village lies partially bordered by Semarang highway heading to Grobogan regency. There are many shops and also traditional markets. The people living in this area are mostly working at agricultural sector. A few of them are traders and entrepreneurs such as traditional blacksmith and mostly, the farmers grow tobacco and rice. While the traders sell many kinds of food in Karangawen traditional market.

The communities of Brambang village have tradition of art that has been executed for years. It is usually carried out at the end of Ramadan's eve- a night prior to Idul Fitri namely 'Takbir Keliling' (it is a roving Takbir- Calling the name of Allah together). People at Brambang village name this Takbir as Mursal Takbir. It is a kind of Takbir in the form of procession in the evening consisting of several groups of people bringing large lantern artwork. This event is intended to welcome Idul Fitri and celebrate the victory against all kinds of barriers during the fasting month. In the procession, each group carries lanterns with lighting by proclaiming the greatness of God Almighty "Allahu Akbar laa-ilaha-illallaahu wallaahu Akbar.- walillaahil-hamd Allahu Akbar". Based on the information from an informant in the village, this Takbir is held once a year. It was initially conducted only in the village of Brambang. Then, it has become the procession at wider area- subdistrict of Karangawen, and has been continuously carried out by the following generations.

Historically, The Mursal Takbir was held in a more simple way. The people joining the Takbir brought torces called *Oncor* (It is a traditional lamp made of bamboo stick filled with kerosene and cloth to fuse and ignite the fire). As the development of science, technology, arts, and culture, the procession keeps changing. The changing can be seen from more various lanterns which are used in the procession, and are also more artistic. Creativity is the creation of the artwork displayed in the lantern procession. It relies heavily on the ability of each group especially to create ideas, to design manufacture technique, the artist, to establish collaboration, and to manage available funds. Hence, the creation of the work is very varied; has a unique aesthetic appeal (intraesthetic value / tangible) and has a symbolic meaning (ekstraesthetic / intangible). Meanwhile, the implementation of making art lanterns for the procession led by adults group at mosque. The activity began in mid Ramadan until dusk takbiran. The ideas in the creation of Lantern works of art comes from, among others, human nature, animals, and the results of the technology, or other imaginative forms.

Such activities have remarkable functions for rural communities in Brambang village. The function is as a medium of expression in the arts and Islam broadcasting. For the wider community, it can function as a medium of art appreciation, absorbing the symbolic meaning and entertainment. The values presented with messages of criticism, education, religion, and values that are beneficial to human life containing a good message, honesty, and piety.

Then, currently, the procession of the Mursal Takbir has been widely carried out not only by Brambang village, but also by other people outside the village. Further, it is also getting more festive. Participants joining this event reaching approximately seventy groups. The participants are all people at the subdistrict of Karangawen roving along the way of the village and Semarang highways to Grobogan. Often, it causes traffic jam.

Due to the traffic jam, the local government has advised the participants of the event to carry out the procession around the village area for the sake of safety. In Brambang village, the procession of Takbir Mursal still stands out and is festive. It is held at night starting from 8 p.m. to 11 p.m. The procession

performed regularly with the start and finish activities at the home of the leader of Brambang village. The stage of honor is made to honor the village leaders, Kyai (Islamic leader), and other community leaders. In the procession, Takbir Mursal does not only show the form of works of art (lantern) only, but also a simple musical accompaniment to enrich and enliven the event. Art activities such as communication media display and express certain values such as creative, aesthetic, symbolic, educative, religious, and social criticism. Symbolic work of art can be used as a communication medium to convey certain meaning to the audience. Thus, it can be said that the work of art is meant to express the reality of the environment that has the form and the content or signifier and signified (Aart van Zoest, 1993; Kurniawan, 2001; Ciptadi Sukono, 2002).

Based on the above description, the researchers chose the village Brambang as the research site. The questions arised are; how are intraesthetic and extraesthetic artwork lanterns in the tradition of the procession Takbeer Mursal Brambang rural communities shown?. Therefore, this paper will give insights by analyzing the procession of Takbir Mursal. This study would use the approach of the Islamic religion and culture.

2.0 Theoretical framework

2.01 Religion and culture

The role of religion is a source of confidence for people as a basis for the development of human life in social institutions. According to Edi Sedyawati (2006; 66) religion is a system that is cored on a belief in the absolute truth accompanied by all devices integrated in it, covering system of worship, governance related to the role of the actors, and the layout of objects needed to realize the religion concerned. It is a belief system that is the foundation of truth in the social life. Thus, religion plays role as instructions on how human ordinances establish a life between man and God. Therefore, there is a tangle of live horizontally and vertically as the basic concept of religion in human life. The role of religious actors governed by rules contained in the Islamic religion believing that all life is organized based on the values of religious belief. Religious life made by humans has been arranged in the order of worship in accordance with the sharia of the religion. The procedure for the religious life also includes the procedures of art for the sake of religion. For example, the art of building where worship takes place, the religion's rules and procedures play important roles. The building of mosques for worship of Muslims, would form the structures made in accordance with the purposes of worship in Islam.

In Islam, also known as the concept of horizontal and vertical relationships; with God (*hablumminallah* in Arabic) and with other people (*hablumminanas* in Arabic). The concept is well known in the art as the concept of "red cross" between vertical and horizontal. Associated with the arts, vertical relationship includes worship - ethics - aqidah, while the horizontal one includes aesthetic - ethical - logic. If the concept is crossed or uplinked, then, ethics is located in the center as a cross shaft. Thus, in art activities, people will be based on ethics, as a source or a cross between the shaft and *hablumminanas hablumminallah*. Art in the case of aesthetic values rooted in ethics and logic. Ethics is a part of worship and doctrinal. Therefore, the concept of art (aesthetic) formed from vertical and horizontal concepts. The religion of Islam in this context is Islam that is based on the Qur'an and Al Hadiths. The religion of Islam, as a religion of revelation from Allah, is the source for Muslims in performing their activities in life. It means that Muslims in cultural activities are always oriented and based on the belief of Islam. Islam is the religion which is descended from the sky in the form of God's revelation. Islam is the base of the motion of human's thought and action that become the basis of life. Moderate Islamic culture aims to foster both safety and enjoyment of social, economic, science, and engineering, and the arts. Islam is not a culture. Each culture has developed and is depending on the way of thinking and the life of the community (Gazalba, 1977).

Religion always contains the values of truth and goodness to human life in developing culture. It is as a source of cultural values for human life. Based on the existing values in the religion, people rule and

behave in life. Therefore, the culture which is based on religious values can become a path toward human life. Rohidi (1992: 6) states that culture is an overall knowledge, beliefs, and values possessed by humans as social beings. Culture serves as a guide to life, adaptation strategies, and a system of symbols for people in doing action. Then, Rohidi (1986) cited statement of Koentjaraningrat that culture is the cultural values, ideas, and all human behavior which are reflected in the embodiment of culture that includes seven elements of culture namely the economic system, a system of equipment and technologies, system of social organization, belief system, system of knowledge and of art. There are three cultural phenomenon discussed, namely (1) ideas, (2) activities, and (3) artifacts. While from the three symptoms of the culture, there is the reality of: (1) a form of culture as a complex of ideas, values, norms, regulations and so on, (2) a form of culture as a complex pattern of activity and action of man in society, (3) a form of culture as objects of human work (Honigmann, in Koentjaraningrat, 1990: 186).

The first form is the ideal form of culture. It is abstract, intangible or it cannot be documented. Its location is in the heads, or in other words, in the minds of citizens where culture exists. If the people expressed their ideas in the form of writing, then, the location of the ideal culture is often in essays and books. Now, the ideal culture is also a lot stored in the disk, archives, collections and microfish and micro-movies, computer cards, cylinder, and a computer tape. The ideas are practiced in a society, to give life to the community. The ideas were not being separated one from another, but they are always related to a system. Anthropologists and sociologists call these as cultural systems. In Indonesian language, there is also another appropriate term to describe the ideal manifestation of this culture; the customs or traditions.

The second form of culture is called social system or pattern of human action itself. The social system is made up of the activities of human beings in having interaction and get along with one another. They behave always according to certain patterns which is based on customary code of conduct. A social system is concrete, and it happens around us everyday and it can be observed, photographed and documented.

The third form is physical culture. It is the entire of the physical result of the activities, and work of all people in society. They are the most concrete nature and form of objects or things that can be touched, seen and photographed. There are objects that are very large such as steel mills. Also, there are objects that are very complex and sophisticated such as high-capacity computers; or large objects and moving oil tanker; building with architect art, a beautiful temple; or some small items such as batik cloth, or even smaller, i.e buttons.

The three kinds of culture mentioned above cannot be separated from each other. The ideal culture and customs regulate and give direction to the action and work of humans. Good thoughts and ideas, and actions and the works of man, produces objects of physical culture. In contrast, physical culture forms a particular environment that increasingly keep people from natural environment that influence the patterns of his actions, even the way he thinks.

To conclude, culture can be defined as the whole of knowledge, beliefs, values of humans as social beings; the contents of which are instruments of knowledge models or systems thoroughly intertwined in the symbols which are transmitted historically. Models of knowledge are used selectively by supporting community members to communicate, preserve and connect knowledge, and behave and act in order to meet their needs (Geertz, 1983: 89; Suparlan, 1984: 14-15, in Triyanto, 2001: 11)

Based on the above explanation, the culture is a system of ideas, actions and results of creativity, initiative, and a sense of human. Cultural values that develop in a society can be used as a guide in the act and behave to meet the needs of life. Civilized human in daily activity certainly cannot be separated from the existing regulations or is always based on social order prevailing in the culture of the people. People require to meet their needs by doing artistic activities. Through the art, man can create works of art that can meet the needs of beauty (aesthetic). The sense of beauty is always associated with human and environmental resources that exist in a society. Art, as part of the culture, is certainly not immune from

prevailing social institutions in supporting the community. Social institutions as well as a reference and as a means of human control in behaving and conducting the creation of the artwork.

Muslim community (the villagers of Brambang) is a civilized society, and in the process of civilization, people always refer to teachings of Islam derived from the Quran and Al Hadith. As mentioned earlier, religion is the source of all values of the culture that developed in the supporting community. Based on the above concepts, it can be affirmed that religion is the source of all cultural values. In this study, this concept is used to explain the art of the lantern in the tradition of the Takbir Mursal procession.

2.02 Culture as a system of symbol

Talking about culture as a system of symbol, Geertz defines that "Culture is a system of meaning and symbols which are arranged, in the sense in which individuals define their world, express their feelings and provide an assessment-assessment; a pattern of meanings transmitted historically embodied in symbolic forms by means of which people communicate, perpetuate, and develop knowledge and his attitudes towards life; a collection of symbolic equipment to regulate behavior, which extrasonic resources ". Because culture is a symbolic system, the culture process must be read, translated, and interpreted (Kuper, 1999; 98).

Geertz focuses on the concept of culture to the cultural values that guide people to act in various problems of life. Hence, in the end, it is more a cultural concept as a guide to the assessment of the symptoms that are understood by the perpetrators of these cultures. The meaning contains assessments of existing actors in the culture. In culture, the meaning is not individual, but universal when the system of meaning becomes the collective property of a group. Culture also becomes a system of inherited concepts expressed in symbolic forms by which humans communicate, preserve, and develop their knowledge of life and attitudes towards life (Geertz, 1992).

People, in the process of civilization, always consider the various elements available in the environment where the human communities are located. The various elements that affect the behavior of other beliefs, language, science, art, technology, community organizations, and livelihood. Results of human behavior are in the form of tangible ideas and works as symbols that have meanings that are agreed by community. Symbols are all things (objects, events, behavior or human action, words) that have specific meanings according to the culture. In this regard, K. Langer (1988) states that "The symbolic presentation process is the beginning of human thinking, "mind" in the proper sense". Perhaps, the beginning of the way of the thinking occurs at the level of development of the brain where language came from, and in the form of conversation. He also explained that the symbol of art is a metaphor, an image born or depth vague literal meaning; art is a symbol of the absolute image of the images that otherwise is irrational because it is literally indescribable: actual consciousness, emotion, vitality, personal identity-the rhythm of life and perceived, in reference to the inner capacity (Suzanne K. Langer, 1988; 143).

In line with the above statement, substantively, human actions can also be differentiated into symbolic acts and acts instinctively. Symbolic acts are acts typical to humans which are not owned by other creatures. Basic symbolic act is a mind, which is why humans are able to act ethics (Sumijati USA, 2001). Symbols are a major component of the embodiment of culture because everything which is seen and experienced by humans is actually processed into a series of symbols that are understood by humans. Geertz states that culture is actually a system of knowledge that organize symbols. In the cultural symbols, they are likely to be made or understood by its citizens based on the concepts that have a fixed meaning within a certain period.

In culture, there are symbols that are likely to be made or understood by the citizens based on concepts that have a fixed meaning within a certain period. In using symbols, one usually creates symbols based on the rules, combines the symbols, and interpret symbols encountered or the stimulate them. If a series

of symbols are seen as the language, then this is the grammar knowledge. (source: kuliah.dinus.ac.id/edinur/mbbi/bab3)

In the book review, Herusatoto (2012) describes "Culture and Religion" (Clifford Geertz). It is mentioned that certain sacred symbols contains the meaning of the nature of the world and the values needed by someone to live in society. Religious symbols can lead how one feels fit to see, feel, think, and act. Even though people will not only believe in what they can see, but they can just see what they believe they want to see or their trust. It can be seen for example from repeated ceremonies happening in society (source: riohatanto.blog.fisip.uns.ac.id/review).

To sum up, in the process of civilization, people can produce various kinds of work as a series of symbols believed system and agreed by the supporting community. Various symbols are created always to provide orientation or guidance for mankind for all the phenomena that occur in themselves and the natural environment.

2.03 The concept of intra dan extra aesthetic of arts

Works of art as a product of expression visualized through elements of art work, manifested in the form of outwardly observable. Form of art that is seen as a blend of elements of visual, with consideration of harmony, balance, and totality that contains an aesthetic value. Thus, any discussion about the work of art cannot be separated from the question of aesthetic value (intraestetik). Aesthetic value is seen as a branch of philosophy about art. Aesthetic value issue is very essential.

To understand to what extent of aesthetic value inherent in the work of art seems not an easy thing to do. In this regard, there is a general tendency of the nature of subjectivity appear in a person when assessing the work of art. This often happens because of possible understanding of aesthetic is still lacking. In understanding of aesthetic value, we must first thoroughly understand the concept of aesthetics. The term of aesthetic derived from the Greek word "Aesthetica" meaning things that can be perceived by the senses (The Liang Gie, 1976; 15). Aesthesis word means sensory perception (sense of perception). K. Kuypers (in Sahman, 1993; 12) states that around 1750, Alexander Baumgarten used aesthetics in the sense of a systematic branch of philosophy that puts the beauty and art as an object of his study. In the development, aesthetic word is defined as a branch of philosophy with the intention of talking about the beauty. Louis Kattsoff (in The Liang Gie, 1976; 17) explains the concept of aesthetics as a branch of philosophy concerned with the limits, assembly and the role of beauty, especially in the arts, called aesthetic.

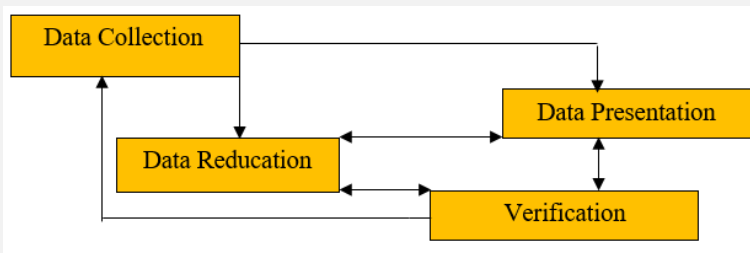
There are some arguments on the understanding of beauty. Herbert Read in *Understanding Art* (Sudarso, 1971: 2) conveys beauty as the unity of the relations between the forms contained in our sensory perceptions. In line with this definition, beauty is essentially a certain number of basic qualities exist in something. The qualities most frequently mentioned are the unity, harmony, symmetry, balance, and resistance or contrast (The Liang Gie, 1976; 35). The description gives an understanding that aesthetic values inherent in a work of art because of the combination of elements taking into account the unity, harmony, symmetry, balance, and contrast. The beauty of the works of art can be achieved through the organization of the elements such that the lines, shapes, colors, textures, dark light, space, volume, using a particular medium.

The value contained in the artwork nature has an intrinsic value and extrinsic. Intrinsic value / intraestetik is the value of an organized form of artwork on the visual elements using the principle of design considerations. This intrinsic value gives more emphasis on how the structuring form. Intrinsic value is the value of the beauty of the art form that can be sensed by the eyes, ears, or both. The extrinsic value / ekstraestetik more emphasis on the meaning of a work of art, which is always attached to the structure of the art form. Jakob Sumardjo (2000), states that a painting, poetry, dance, theater, in terms of its beauty, are not only intrinsic but extrinsic. Precisely extrinsic aspect that determines its intrinsic value.

3.0 Research method

This study employed a qualitative approach. Brambang village is the center of the procession of lanterns takbir mural. Data collection techniques used in this research were observation, interview and documentation. The collected data were analyzed by using inductive content analysis form. It is an approach that is focused on the review of critical analysis of the form and content of the symptoms that appear based on theoretical framework. The steps taken were the data reduction process, data analysis, presentation, and verification (Miles and Huberman, 1992; Sutopo, 1990).

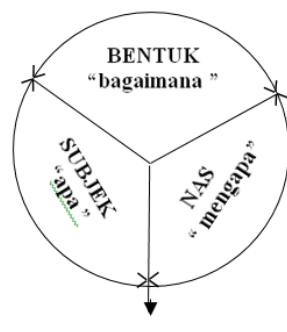
Chart 1 : Interactive model data analysis.



Source: Miles & Huberman (Rohidi, 1992).

With regard to data analysis, intraestetik and ekstraestetik, (Rohidi, 2011) states that the art of data analysis includes two stages that are interrelated, and as well as thorough, namely intraestetik data analysis and data analysis ekstraestetik. Subsequently, (Rohidi 2011) explains that for the data analysis described intraestetik visual data analysis techniques. Ocvirk, (2001) (in Rohidi, 2011) gives an overview of the work of visual art, and shows three basic components of a work of art to be analyzed, namely: (1) the subject (2) content, and (3) forms, which are described in chart 2.

Chart 2 : Combination of art work organic elements



Source: Ocvirk, 2001; 16 (in Rohidi, 2011, 243)

4.0 Results and discussion

The materials which are used to make lanterns framework largely of bamboo are obtained from the surrounding environment. Other materials used include bendrat wire, paper cement, bagor, glue, wood paint, and paint the walls. Tools used include saws, big knife, a knife, a hammer, and tanggem. Figure 1 shows an example of drawing materials and tools used to make lanterns.

Figure 1: Example of material and tools



In general, the technique of making lanterns are two ways: (1) create a skeleton as a whole, then coated paper to details and finishing, (2) create a framework of a part with a partially coated paper which is then arranged in the form and continue to the settlement in detail. Here is an example of the technique of making paper lanterns:

Figure 2: The whole Framework**Figure 3:** Part of the Framework

Diversity of forms and themes lantern procession Takbeer Mursal can be classified into five groups: 1) technology, 2) animal land / water, 3) mythological, 4) monsters, 5) dolls. Shapes and themes related to the idea that technology to respond to (a) the shape of the building and (b) the form of the modern means of transportation. While the shape associated with the terrestrial and aquatic animals are bird, lion, the chameleon, butterfly, locust, and fish. In addition to the animals found in nature, there is also formed by lanterns depicting mythological animals, among which are (a) Burok or winged horse, (b) a dragon, (c) Blorong Nyi (depicting humans bodied snake). Themes lanterns depicting magical creatures or monsters, among other representations of (a) the devil, (b) evil spirit, (c) *gandarwa*, and (d) giant. The

representation of the shape of lanterns or mascot dolls, among others, (a) doraemon, (b) teletabis, (c) the football World Cup mascot, and (d) Hanuman.

Figure 4: Shapes and themes of lanterns	
Theme of Technology	
Tampomas Ship	Combat Craft
	
Theme of Animals	
Civet	Koi Fish
	
Theme of Mythology	
Dragon	Nyi Blorong
	
Theme of Monster	
World Terrorist	Grandong
	

Theme of Dolls	
Hanuman	Dora Emon
	

Lanterns in procession Takbeer Mursal can be viewed as a form of aesthetic expression that is an expression of the feeling of beauty. Because as an aesthetic expression, lantern is no longer just as a lantern, but basically a work of art, which is born from the feeling of the beauty of life and the need to distribute it in tangible form, through the medium of visual or visual form. Intraestetik value of a work of art objectively will appear on the selection of such elements. These elements are arranged to create a quality aesthetic, through the materials, tools, and techniques in line with the idea and form of the works. Briefly, an art will be called an aesthetically pleasing work when the structure have certain forms and techniques, and therefore it can evoke feelings of beauty in which to live them.

In the procession, there are important elements of Mursal Takbir. The elements are shape, line, colour, place, texture, and space. Structurally, such elements are intended to unite in creating harmonious and balanced atmosphere. The element of shape is related to certain objects such as horse, fish, chameleon, butterfly, and other geometric or non-geometric ones. The elements of lines, colors, and textures in shaping lanterns are very determining factors. Especially lines and colors. The shape will be more aesthetic if the mixture of the lines and colors are harmonious. Texture also plays important roles in creating aesthetic values. For example, at the shape of monster in the lanterns, the texture is quite aesthetic. To sum, the community at Brambang village has tried to perform aesthetic values in the procession.

The work of lanterns has various aesthetic values when viewed in terms of the process of its making, coloring, styling / distortion shapes, and animations. For example, a "Dragon", (Liong Chinese style), which can be moved or in motion from head to tail. The Naga size is large enough that less than a length of 12 m, a width of 60 cm. In his eyes are put red lights which could blink. His mouth is opened wide impressed fierce, and as if it preys that is before him. Coloring on the body with a dark green, black and red-brown, and the head horned stained brownish red shows the embodiment of the sinister and powerful. Another example is the shape of lanterns with the theme of "Chameleon", as the animals can change color according to the color of the place where it is located. This is done for the sake of security and protection against attacks by predators. This chameleon lanterns light green and parts of his body black stripes. The lanterns size of approximately 6 m long, 2 m wide and 2.5 m high.

Symbolic meaning (extra aesthetic) inherent in the artwork lanterns in general about religious values, and social criticism. The works lanterns have religious symbolic significance such as the mosque lanterns, lantern Butterflies and lanterns devil. In the lanterns are invited and reminded the general public that God is all-everything. Therefore, through a message delivered to all levels of society, it is expected to be able to increase his worship, deeds, and faith, as well as guard against the temptations of Satan. Vigilance is expected that the public can distinguish between right and wrong, which one is right and wrong. Everything is based on sharia and the belief that religion becomes conviction. Symbolic meaning is related to social criticism, among others are regarding to humanitarian, gambling, moral, alcohol, corruption, politics and law. That meaning is represented on the lanterns, among others, grandong, the world's

terrorists, drug addicts, and evil. Social message conveyed to the public is expected to remind and enlighten in life. In principle, message delivered criticism invites us to do the good things, which in real life is always doing commanding the good and forbidding unjust. The written texts that accompany the procession of lanterns Takbeer Mursal other than in the form of holiday greetings of Idulfitri, among others are: "Islam Love Peace", "Come, Clean Yourself from Corruption", "From Practice Maksiat not be imitated, *Mak Lampir*", and others. Most escort the procession wearing special uniforms carrying colorful flags, banners, and some are wearing a particular costume.

Table 1 shows the example of the analysis on the lantern having the shape of Chameleon:



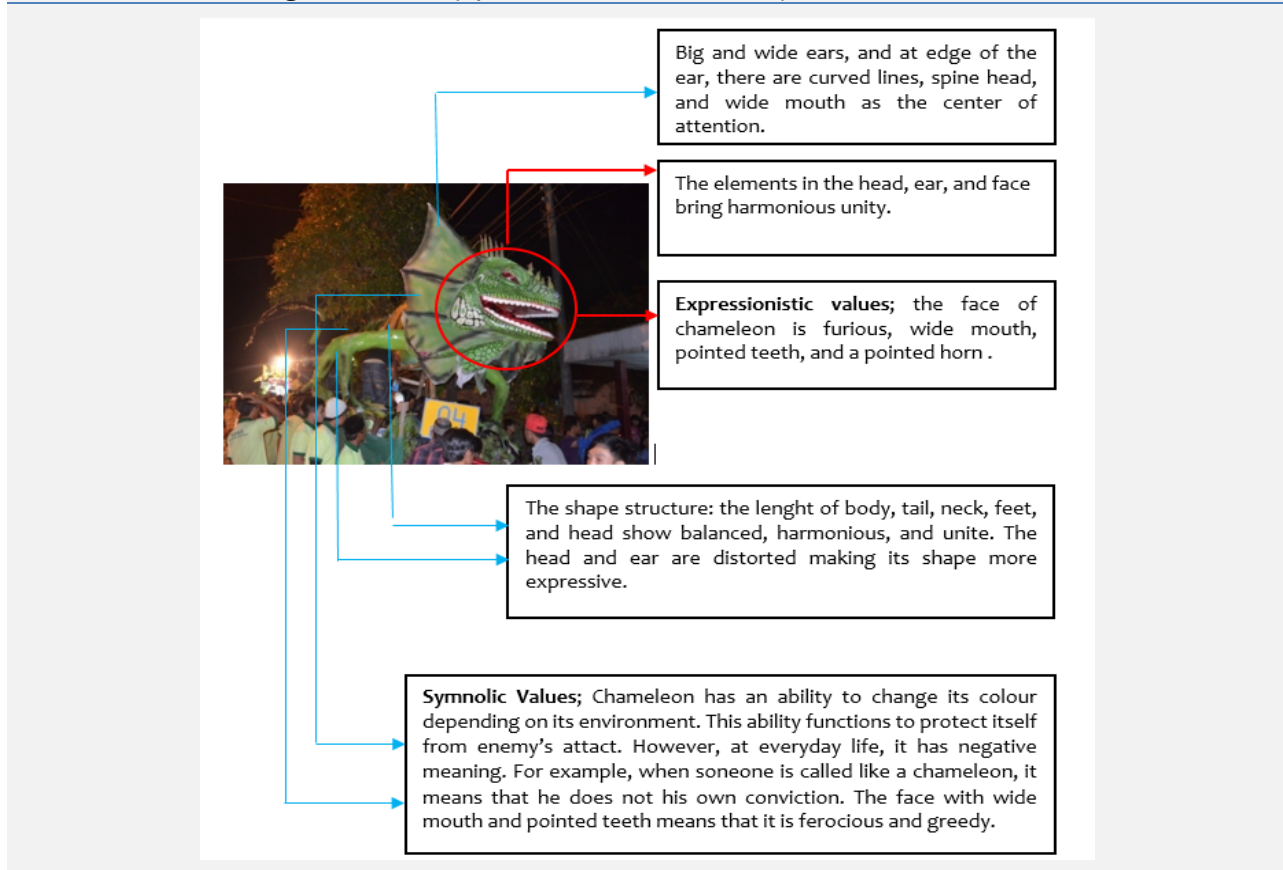
Table 1: Matrix analysis of chameleon-lantern shape		
Overlooking	Figure	Visual Analysis
Front		<ul style="list-style-type: none"> *The form is made of wood and bamboo materials wrapped with papers. *The framework is amde of bamboo tied with wire. *Colouring uses wood paint. *The whole bodies are green with black streaked *Mouth is open widely having red colour, and white pointing teeth. *Big head, and wide ear. The face expression looks fierce <ul style="list-style-type: none"> *At the top of the head and nose , there is burr horn *The face expression gives a message of wild animal and strong. • The four legs are widely opened for walking • On the neck part, the texture of the skin is full with spot making it more ferocious.
Beside		<ul style="list-style-type: none"> *From the back side to the tail, the head has spin. It gives an aesthetic value. *There are black lines across the body. It makes it more harmonious. * The lamps are embedded in the body making it enough light.

Figure 5 visually presented aesthetic analysis of lanterns form a chameleon as an example. From this visual analysis obtained aesthetic values / intraestetik that showed the combination of visual elements based on consideration of the principles of composition / design. So, visually it is acquired the structure of aesthetic form.

Figure 5: Visually presented aesthetic analysis of lanterns form

5.0 Conclusion

The conclusion that can be delivered is that the artwork lanterns have aesthetic value and symbolic value in it that is quite varied. Thus, artwork lanterns are not only enjoyed, internalized, appreciated and studied in terms of aesthetics form, but also it can be studied and understood. The meaning contained the social and cultural values of society, as well as the phenomena that appear and or is happening in the life. It is interesting to see what has been done by the villagers Brambang in the big event. It deserves to be appreciated. The fact is that the procession of lanterns Takbeer Mursal is the result of the creativity of villagers of Brambang. It is regarded as a very impressive art. Full of aesthetic value that can be enjoyed and full of symbolic meaning which is lifted and conveyed to the public. It also functions as a vehicle for communication, information, criticism and religious symbols. Based on the results and the discussion above, it is suggested for any parties concerned; 1) improved and preserve such art, 2) there is a need to have support from the leaders of the local area and community wider, 3) need to be raised in the world of education, especially in formal education- formal elementary and secondary schools in the District of Karangawen, as a matter of local content, 4) in order to develop tour local knowledge needs to conduct cooperation between the district governments of Karangawen with Tourism Office Demak, Grobogan and Semarang.

References

- Gazalba, S. (1977). *The Perspective of Islam on Arts*. Jakarta: Bulan Bintang.
- Geertz, C. (1983). *Local Knowledge*. New York. Basics Books.
- (1983). *Abangan, Santri, Priyayi in Javanese Community*. Pustaka Jaya Jakarta.
- Herusatoto, B. (2012). *Review of Culture and Religion by Clifford Geertz*. Available at riohatanto.blog.fisip.uns.ac.id/review.
- Koentjaraningrat. (1990). *Introduction to Anthropology*. PT. Rineka Cipta. Jakarta.

- Kurniawan. (2001). *Semiology Roland Barthes*. Magelang: Yayasan Indonesiatara.
- Langer, S.K. (1957). *Problems of Art*. Terjemahan Fx.Widaryanto. New York. Basic Books.
- Miles, M.B. dan Huberman, A.M. (1992). *Analysis of Descriptive Data*. Translated by T.R.Rohidi. Jakarta: UI- Press.
- Read, H. (1971). *The Meaning of Art*. Translated by Soedarso, M.a. ASRI Yogyakarta. Arsitektur UGM and IKIP Yogyakarta.
- Rohidi, T.R. (1992). *Qualitative Analysis: Brief Description in Qualitative Research*. in Research File of IKIP Semarang. Tahun VIII 89-99.
- (1997). *Arts in Indonesia: Development, Aesthetic, and Implication*. Essay
- , (2000). *Arts in Cultural Education*. STISI Press Bandung.
- , (2011). *Methodology of Art Research*. Semarang. CV. Cipta Prima Nusantara Semarang.
- Sedyawati, E. (2006). *Indonesia's Culture from the perspective of Archeology, Art, and History*. Jakarta: PT. Raja Grafindo Persada.
- Sahman, H. (1993). *Aesthetics of Systemic and Historic*. Semarang: IKIP Semarang Press.
- , (1993). *Understanding Fine Arts*. Semarang: IKIP Semarang Press.
- Sukono, C. (2002). *Translation Book of Semiotics for Beginners by Paul Cobley and Litza Jansz*. Mizan, Members of IKAPI. Bandung.
- Sumardjo, J. (2000). *Arts Philosophy*. Bandung. ITB Bandung.
- Sumijati AS. (2001). *Humans and the Dynamics of Culture from Kekerasan to Baratayuda*. Yogyakarta. Faculty of Literature of UGM Yogyakarta.
- Sutopo, H.B. *Method of Qualitative Method*. A Paper presented at Lectures Forum of FKIP UNS Surakarta.
- The Liang Gie. (1976). *Aesthetic Bottom-line (Art Philosophy)*. Yogyakarta. Yogyakarta Works.
- Triyanto. (2001). *Meaning of Space and its Management at Architecture of House in Kudus*. Semarang: Study Group of Mekar.
- Van Zoest, A. (1993). *Semiotics*. Translation of Ani Soekowati. Jakarta: Yayasan Sumber Agung.