



Commodification Forms of the Tenganan Gringsing Double Ikat Woven Cloth at Karangasem Bali in the Globalization Era

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<http://dx.doi.org/10.18415/ijmmu.v8i11.3168>

Abstract

The development of tourism in Bali, especially in Tenganan Village, Karangasem, has caused the double ikat gringsing woven cloth which was previously used as a means of complementing ceremonies, wrapping sacred objects, and as traditional clothing of the Tenganan Pegringsingan community, now seems to be experiencing a shift. Internal factors and external factors the stronger influence on the Tenganan community, especially the gringsing double ikat weavers. This study aims to understand the form of commodification of double ikat gringsing woven fabrics in Tenganan, Karangasem in the era of globalization. Data obtained through interviews, observation, and document study. The data analysis applied descriptive analytical approach, namely data reduction, data presentation, verification, and data interpretation. The study revealed that the forms of commodification of the Tenganan gringsing double ikat woven cloth, Karangasem are the commodification of production, distribution and consumption. Production commodification consists of process commodification and form of commodification. Process commodification occurs from cotton supply, cotton processing, spinning, and dyeing. While the process of forming motifs and weaving are still the same. The commodification of shape is related to the new motif of modified gringsing cloth, which has, in ten new motifs, such as patola motif, cakra motif, temple motif, yudha motif, padma motif, padma sari motif, pitara motif, lanang motif, ombo jero luh motif and ombo jero gede motif. Distribution commodification is commodification of place and type of distribution of Tenganan gringsing double ikat cloth. Commodification of place, in addition to direct distribution at the outlets of production, distribution is also carried out outside the area of the production outlets, such as art shops, websites, Facebook, Instagram, salons, shops and markets. Finally, consumption commodification includes commodification of the Tenganan gringsing double ikat woven cloth in the context of culture, tourism and fashion.

Keywords: Commodification; Gringsing Double Ikat; Globalization Era

1. Introduction

The development of tourism in Bali, especially in Tenganan Village, Karangasem, has caused the double ikat gringsing woven cloth which was previously used as a means of complementing ceremonies,

wrapping sacred objects, and as traditional clothing of the Tenganan Pegringsingan community, now seems to be undergoing a shift. The development of tourism affects the Tenganan community which is supported by the stipulation of the Tenganan Pagringsingan Traditional Village as a tourist village in 2014 through the decision of the Karangasem Regent number 658/HK/2014 concerning the establishment of a tourist village in Karangasem Regency. Internal factors and external factors are influencing the Tenganan community, especially the gringsing double ikat weavers. In fact, kain gringsing is one of the ancient Balinese cultural heritage that still survives to this day (Juwono and Malchizedek, 2018). The word gringsing consists of the words gring which means 'sick' and sing which means 'no' so it can be interpreted that the gringsing cloth is a magical cloth that makes the wearer avoid harm (Aryandari, 2010). according to Nandaryani (2018: 191) and (Sakakibara, 2013:1) This fabric from Tenganan Village, Bali uses the double ikat technique and takes an average of five years to complete. The weaving process itself takes about two months, but the process of making the double ikat motif takes a long time.

In addition, what makes the gringsing cloth from Tenganan village unique according to Nurul Akriliyati (Lodra, 2016) is that the gringsing cloth is the only double ikat cloth originating from Indonesia. Furthermore, Nurul Akriliyati stated that the price of Balinese gringsing cloth is very expensive because in addition to its production which is quite difficult and not short, the availability of materials used to make gringsing cloth is also limited. In the process of coloring, gringsing fabric cannot have a thick and long-lasting color if it is not given the color produced by candlenut oil. The gringsing woven cloth is mentioned in Empu Prapañca's Kakawin Nagarakretagama, where it is written that the curtains on one of Hayam Wuruk's chariots, Sri Nata Wilwatikta, were made of gringsing cloth. Until today.

The presence of outside culture in the midst of customs, culture, encourages the growth of a commodified culture in line with the concept of preservation and development. Sudikan (2013: 41) mentions local intelligence (local genius) and local knowledge (local knowledge) in saving the environment, as well as the implementation of these values by the community as local wisdom. Furthermore, Piliang (2015) mentions that commodification is supported by a creative field and a field of expression with new ideas. Sutarto (2015) further mentions that the creative field is the basis for commodification that can grow derivative commodities called soft power or soft power that is able to face or in some cases subdue global culture.

In the course of later, in line with the progress of tourism, modernization, and globalization, gringsing weaving grows derivative commodities that are secular, this is a sign of the commodification of meaning, according to environmental conditions. While the use of gringsing weaving for secular purposes is still ongoing, signs of commercialization are also evident. The process of commodifying meaning by collaborating with the interests of the tourism industry, the growth of fashion culture with considerations of nature, customs, social, culture and the economy of the community (Sukmadewi, 2013). The commodification of meaning grows from the two interests shifting sacred values to being secular (profane). The commodification of the meaning of gringsing weaving in Tenganan Pegringsingan has an impact on the economy, cultural preservation, materialistic, welfare, and symbolic.

With this background, the focus of the problems to be studied are; how to commodify the meaning of gringsing cloth as an effort to anticipate the development of the culture industry and the fashion industry. Therefore, an in-depth study related to the form of commodification of double ikat gringsing Tenganan, Karangasem in the current era of globalization.

2. Research Methods

This research applied descriptive analytical method. According to Sugiono (2018: 3) it is a research method for obtaining in-depth data, a data that contains meaning and can significantly affect the substance of the research. Some social science research procedures were also applied to the data collection, such as interviews, observation, and literature study. The collected data is analyzed, verified and concluded in narratives, tables, photos, charts in the perspective of cultural studies. Meanwhile, Commodification Theory from Barker and Piliang, Postmodern Aesthetic Theory from Sachari and Piliang, and Semiotic Theory from Pierce were reviewed in order to give the perspective of analysis.

3. Research Results and Discussion

The discussion of the form of commodification of the Tenganan Karangasem double ikat gringsing woven fabric in the era of globalization uses postmodern aesthetic theory. Postmodern Aesthetic Theory as a discourse has experienced an important shift since the establishment of post-industrial society, modern culture shifted to postmodern culture. Aesthetic objects that were previously always associated with the phenomenon of modernization, in today's society, aesthetic objects are redefined with new codes, with new aesthetic language and with new meanings (Piliang, 1999: 2).

3.1 Commodification of Production of Tenganan Gringsing Double Woven Fabrics

The commodification of the Tenganan gringsing double ikat fabric production, discusses the commodification of the production process and the commodification of the Tenganan gringsing double ikat fabric form, Karangasem.

3.1.1 Commodification of the Tenganan Gringsing Double Ikat Woven Fabric Production Process

The production activity of the double ikat gringsing woven fabric is quite complicated and takes a long time to produce one sheet of double ikat gringsing woven fabric. The complexity is influenced by the many stages that must be passed from the provision of raw materials to the weaving process. These stages are; (1) supplying cotton, (2) processing cotton, (3) spinning, (4) binding motifs, (5) dyeing, and (6) weaving. All of these production stages will be described briefly to get an overview of the commodification of the double ikat gringsing woven fabric production.

1. Cotton supply, cotton processing and spinning

An interview with Putu Yudiana as the head of Tenganan Village for the 2014-2020 period as well as a gringsing double woven fabric entrepreneur said:

In the past, the process of preparing yarn for dyeing took 5-6 years, because of the process of drying old cotton, thinning it, until it became a skein of yarn and processing dyes to dyeing. Now the dyeing process is the fastest every 2 years, so it takes about 3 years to prepare yarn and dyeing. In the era of globalization, Balinese yarn and semi-manufactured yarn can be purchased in the market at an affordable price, Bali yarn 250.000/roll and semi-factory yarn Rp. 15.000/ roll. (Yudiana, January 31, 2021).



Figure 1. Balinese yarn (right) and semi-milled yarn (left)
Source: Dayu Sukma Document, 2021

2. Pattern binding and coloring

The first process of the coloring activity is white thread is soaked with candlenut oil so that the thread turns yellow. The yellow thread motif is filled with red plastic and green plastic according to the motif, then soaked in blue from taum leaves. The outer thread that was wrapped in plastic turned blue, then opened the red plastic, and dyed it red, the color inside the previous plastic turned red, while the blue color turned black. Next, open the green plastic which still has the yellow thread, as shown below.



Figure 2. The color of the yarn that has been dyed yellow and blue
Source: Cobby, Year 2020

Interview with I Putu Cobby Wiryadi, a Tenganan youth who helped manage a tourist village in Tenganan on May 16, 2020, said:

The Tenganan gringsing double ikat fabric is made of red, yellow and black threads. The dyes for Tenganan's double ikat gringsing woven fabric, such as candlenut, noni and kepunding tree bark, and taum leaves were obtained from the local forest in Tenganan Village. The yellow color is

produced by soaking the white thread in candlenut oil, the red color from the noni bark and the bark of the kepunding tree, and the blue color from the taum leaves which are soaked for 3-5 days to produce blue and thick water. Now the yellow and red thread dyes for Tenganan's double ikat gringsing fabric have been made, so they can be purchased to speed up the coloring process (Cobby, May 16, 2020).

3. Weaving

Tenganan gringsing fabric has a special feature in terms of weaving technique. The double tie technique requires the weaver to have sufficient skill and accuracy so that the color position on the warp and weft threads produces a clear decorative pattern. The tool that plays an important role when weaving is the clamp. The weaving process with the double tie technique can be described as follows. Yarn that has been considered mature (leleng) in the sense that the yarn has gone through a dyeing process with a minimum standard quality level can be prepared. The dihi yarn is stretched in such a way and all the equipment is installed so that the weaving stage can begin. The weft thread that has been coiled with pellets is inserted into the tundak, then the space between the warp threads formed by the ridge and when the guhun is lifted, causes the dihi thread to rise and fall and at the same time form a new space between. When the weft thread is launched and tightened towards the stomach of the weaver and when the guhun is lifted it causes the dihi thread that was originally at the bottom to be on top. Then it is sealed with the pressure of the tongue which causes a new space between. Weft thread is launched again. The process is repeated until it becomes a gringsing cloth. To finish a double ikat gringsing woven cloth takes quite a long time, besides that it is also because the weaving is done as an additional work (interlude). Then it is sealed with the pressure of the tongue which causes a new space between. Weft thread is launched again. The process is repeated until it becomes a gringsing cloth. To finish a double ikat gringsing woven cloth takes quite a long time, besides that it is also because the weaving is done as an additional work (interlude). Then it is sealed with the pressure of the tongue which causes a new space between. Weft thread is launched again. The process is repeated until it becomes a gringsing cloth. To finish a double ikat gringsing woven cloth takes quite a long time, besides that it is also because the weaving is done as an additional work (interlude).

3.1.2 Commodification of Forms of Gringsing Tenganan Double Woven Fabrics

Tenganan gringsing double ikat fabrics can be distinguished by size and color. Based on the size of the area, the Tenganan gringsing double ikat fabric can be divided into (1) petangdasa, the type of gringsing double ikat fabric that has the widest size. This width is not absolute and it depends on the time of the binding process. The looser the bond distance means the larger the picture or decorative pattern, the wider the width. (2) wayang, including medium size. (3) patlikure, a size smaller than the size of the puppet. (4) Belts, light and loose are among the smallest sizes.

Types of double ikat gringsing Tenganan according to color can be divided into two, namely (1) gringsingselem (black gringsing). It is said to be gringsingselem (black) because during the coloring process the bonds are not removed, so the black color combines with the red color, resulting in a dark black color. The types of gringsingselem are: wayang kebo, wayang princess, patlikur fill. (2) gringsingbarak (red gringsing), in the coloring process for red gringsing, the ties are removed to obtain red color so that three colors are equally dominant, namely: light yellow, black and red, as well as on the edges of this red gringsing There are also three colors. The types of gringsing barracks (red) are: gringsing lubeng, cecempakan and others.

There are two motifs of Tenganan gringsing cloth, namely: (1) Mesemayut, namely in one sheet of cloth there are two motifs, such as the puppet motif with the cemplong motif, the cecempakan motif with teteledan; (2) Prembon, in one sheet there are more than two motifs, such as: anteng / bodily belt

consisting of wall ai, sigading wall, cecempakan and teteledan motifs. The motifs used in the gringsing Tenganan double ikat fabric are 27 main motifs, 10 of which are new motifs. The various motifs of ancient gringsing cloth in Tenganan, which are left behind and known until now, are known by the following names.

Table 1
The motif of the Gringsing double ikat woven fabric in Tenganan in 2015

No	Motif Name	Information	No	Motif Name	Information
1	Puppet Kebo	Gringsing Selem	16	Ridiculous Ready	Gringsing Barracks
2	Puppet Princess	Gringsing Selem	17	Sigading Wall	Gringsing Barracks
3	Temple Puppet	Gringsing Barracks	18	Patola Patlikur	New Pattern
4	Princess Wall Ai	Gringsing Barracks	19	Talidandan Chakra / Patlikur	New Pattern
5	smack	Gringsing Barracks	20	Gringsing Temple	New Pattern
6	Exemplary	Gringsing Barracks	21	Yudha	New Pattern
7	make up	Gringsing Barracks	22	Padma	New Pattern
8	Patlicure Fill	Gringsing Selem	23	Padma Sari	New Pattern
9	Shaking	Gringsing Barracks	24	Gringsing Pitara	New Pattern
10	Pepare	Gringsing Barracks	25	Gringsing Lanang	New Pattern
11	Sitan Pegat	Gringsing Barracks	26	Ombo Jero Luh	New Pattern
12	Cemplong	Gringsing Barracks	27	Ombo Jero Gede	New Pattern
13	Lubeng	Gringsing Barracks			
14	Sanan Empeg	Gringsing Barracks			
15	Batun Tutung	Gringsing Barracks			

Source: Putu Yudiana 2020

The double ikat gringsing woven fabric which was originally static because it was surrounded by the cultural territorial area of Tenganan Pegringsingan Village, has now developed far beyond its cultural boundaries. If the Tenganan double ikat gringsing woven fabric produces the same types of weaves and motifs from time to time, the modification of Tenganan's double ikat gringsing woven fabric produces slightly different woven results from the previous motifs. In terms of "cultural territory", the production of Tenganan gringsing double ikat fabric is no longer only produced by cotton land owners because it is related to cotton cultivation and processing, but also by almost all adult women in the village of Tenganan Village.

An interview with Ibu Kembang, a weaver of double ikat gringsing cloth in Tenganan Village, said:

There are also people who come from outside Tenganan and marry into Tenganan Village called krama gumi return who can weave double ikat gringsing, because they have lived for a long time and double ikat woven fabrics such as yarn, dyes can be purchased at the market and from agents. who come to Tenganan Village, so they don't have to have enough cotton fields (Kembang, January 31, 2021).

With regard to the motifs and decorations in the modification, the Tenganan gringsing double ikat fabric, no longer displays the structure and meaning of the motifs that are limited to fauna, flora, wayang and temple motifs as inherited from the ancestors which are closely related to the existence of the Tenganan people's philosophy of life. The motifs that often appear on the results of the double ikat gringsing weaving of the Tenganan community today are the patola motif, the chakra motif, the yudha

motif, the pitara motif, the lanang motif, the ombo jero luh motif, and the ombo jero big motive which are intended for the benefit of cultural rites. the wider Tenganan consumer society.

This process of change by Maunati is referred to as commodification, namely culture is turned into a commodity and reproduced by the market to meet the consumption needs of tourists. In addition, commodification can represent complex social forms and distribution of knowledge both regarding the price and "authenticity" of commodities negotiated through tourism (Appadurai in Maunati, 2004: 233).

3.2 Distribution Commodification of Gringsing Tenganan Double Woven Fabrics

There are two distributions of Gringsing Tenganan double woven fabrics, namely in the production area (outlet) and outside the production area (outlet).

3.2.1 At Aerial Production Place (outlet)

Distribution has the meaning of placing products into appropriate outlets or how to deliver products from producers to consumers, including decisions regarding warehousing and inventory control and decisions about the channels that will be used in distributing products (Griffin, 2006: 281). Traditionally, the distribution of the Tenganan gringsing double ikat fabric is never clearly visible. Consumers who wish to buy the Tenganan gringsing double woven fabric product must come to Tenganan Village, meet directly with the weavers and negotiate and check directly the availability of the goods (woven) to be purchased.

3.2.2 Outside Aerial Place of Production (outlet)

The development of the Tenganan gringsing double ikat fabric which leads to faster and more production from time to time has encouraged new ideas for weavers not to rely on one form of distribution. Various possible forms of distribution were then tried with the hope that the more types of distribution used, the more Tenganan double ikat gringsing woven fabrics that were sold to consumers, also had implications for the benefit of the community.

Several methods in product distribution are referred to as distribution mix methods, namely the use of various different channels to bring products from producers to consumers/customers or known as end users of a product. The mix methods are (1) intermediate; individuals or companies that help distribute products, (2) wholesalers; intermediaries who sell products to other companies, for resale to final consumers, (3) retailers; intermediaries who sell products directly to consumers, (4) distribution channels; inter-company networks through which products pass from producers to end users, and (5) direct channels; distribution channels used by products from producers to consumers without any intermediaries (Griffin, 2006:336).

An interview with Dewi, entrepreneur of Gringsing double ikat fabric and owner of an art shop in Tenganan Village, said:

The distribution of double ikat gringsing woven products is usually sold directly to tourists visiting Tenganan Village by being displayed in the traditional houses of the Tenganan community, sold in artshops and sold online, as well as to friends. Besides selling themselves, there are also buyers who come to Tenganan Village to resell, so that sales can be smoother than before (Dewi, January 31, 2021)

Interview with Angga Krama Tenganan Village on January 31, 2021, said:

The distribution of the Gringsing Tenganan double ikat fabric is carried out directly by the weavers by displaying the woven products in their respective traditional houses. The woven products are sold directly by the weavers to tourists who come directly to Tenganan Village, and several parties who deliberately buy Tenganan gringsing double ikat fabrics for sale. There is a distribution of double ikat gringsing Tenganan cloth outside Bali, but the percentage is small (Yudiana, 22 February 2021).

3.3 Commodification of Consumption in Local Cultural Activities

Consumption is the process of spending or transforming the values that exist in an object, and the arena is seen as a process of objectification, namely the process of people externalizing and internalizing using objects as medians. Externalization of values through the process of objectification means creating values in certain objects, while internalizing values means giving recognition and accepting these values into themselves (Piliang, 2010: 146).

Gringsing cloth is believed to have magical powers, can protect the wearer from calamity and distress. In traditional and religious ceremonies, gringsing cloth is usually used as a decoration or decoration. In addition, gringsing cloth is also used for offerings, ransan, ider - ider and penganggo (clothing) at tooth-cutting ceremonies, weddings, and other religious ceremonies. In the death ceremony gringsing also functions as ampok - ampok (pubic cover) and as rurub kajang (Parimatha, 2009:43).

Besides its use as a complement in cultural rites that are more sacred in nature, the double ikat gringsing woven fabric is also used by the Tenganan community in general in special and unique activities, such as receiving special guests from religious leaders, government and other guests. other distinguished guests.

3.4 Commodification of Consumption of Gringsing Double Woven Fabrics in Tourism

This woven product is commonly used by men and women. Double ikat and single tie woven fabrics can also be used by tourists, if there are tourists who want to use the Tenganan people's wedding clothes. In addition to the traditional double ikat gringsing woven fabric, there are also single ikat fabrics that are used by the community as daily clothing. Both double ikat and single ikat woven fabrics are modified woven fabrics using the Tenganan people's wedding attire.

An interview with Mrs. Kembang, one of the weavers as well as a seller of double ikat and single ikat woven fabrics, said.

Sometimes there are tourist couples who want to have wedding photos using the wedding clothes of the Tenganan people. I usually do my makeup straight away by wearing a single ikat kamen for the bottom layer, on top of it a double ikat gringsing woven cloth and scarf, as well as silver jewelry, so that it looks luxurious and is the same as the wedding clothes of the Tenganan people (Kembang, January 31, 2021).

Although some woven products with traditional nuances for the benefit of the cultural rites of the Tenganan people are still being maintained, the motifs are generally simpler and the numbers are much reduced when compared to various modified woven products that are deliberately produced to serve as objects of tourist consumption. Some woven products of ancestral heritage which are considered as heirloom items have been used as objects of consumption by selling them to heirloom hunters at quite promising prices.

An interview with Putu Yudianta, one of the entrepreneurs of Tenganan gringsing double ikat fabric, said:

The double ikat gringsing woven fabrics that I sell usually use semi-factory threads because the yarn prices are cheaper and weave faster and the results are more tightly woven so that the woven fabric looks better and is in great demand by consumers. The double ikat gringsing woven fabric that my family and I use only uses Balinese thread, the process takes longer, but the colors are getting sharper and antique. There are some tourists who want the double ikat gringsing woven fabric, which was made by the Tenganan people, because it has a history and is sacred (Yudianta, January 31, 2021).

Based on the interview above, it can be explained that the commodification of the consumption of double ikat gringsing woven fabric in tourism, causes the double ikat gringsing woven fabric to become an object of consumption because its existence is no longer bound by place and the production cycle, functional uses and symbolic meaning of double ikat gringsing woven fabric. Consumption of double ikat gringsing woven cloth in addition to local communities in ceremonies in Tenganan Village, can also be used by the wider community, including tourists visiting Tenganan Village.

3.5 Consumption of Gringsing Double Woven Fabric Consumption in Fashion

From the aspect of the place where the object of consumption is used, the double ikat gringsing woven fabric is no longer only bound by the cultural territory of the Tenganan community but has expanded to reach the global cultural area with the spread of the object of consumption of the double ikat gringsing woven fabric, both traditional and modified by tourists, investors, as well as hunters for heirlooms to be traded. With various justification arguments, the parties have tried to expand the reach of the object of consumption of double ikat gringsing woven fabrics beyond geographical and cultural boundaries.

Double ikat gringsing woven fabric as an object of consumption, is now growing and leading to various fashion activities within the scope of global commodities, such as being a costume for wedding clothes outside Tenganan Village, modern fashion, bags and so on. Thus, the role of the double ikat gringsing woven fabric, which was initially only tied to cultural interests, later developed into a multidimensional object of consumption. Reality shows that in order to expand the function of the double ikat gringsing woven fabric as an object of consumption, the products of the double ikat gringsing woven fabric have been further packaged into modern clothing products and distributed through the market.

In addition to being used in the fashion world, the double ikat gringsing woven fabric is also used for crafts such as wallets and bags with Pegringsingan characteristics by sekaha teruni teruni in Tenganan Pegringsingan Village. This can help tourists who can't afford to buy double ikat clothgringsing which are expensive, you can buy a wallet or bag that has a characteristic and also has an elegant ethnic impression at a price of Rp. 200,000 – Rp. 500,000.

Walter Benjamin (Ritzer, 2001) pays great attention to places of consumption such as rows of shops and gallery spaces or exhibitions of paintings that he described as "a place of pilgrimage for the worship of commodities." According to him, changes in knowledge and/or technology (such as the arrangement of shop windows and art exhibitions) will produce new places of consumption (including the goods offered) and also make these places more fantastic called phantasmagoria (Ritzer & Smart, 2001).

An interview with Made Asih, one of the weavers who directly sells his woven products at the Tenganan Traditional House, said:

Weaving activities in Tenganan Village now are not like they used to be. In the past, the weaving activity was only carried out by a few people who happened to have cotton gardens and the process was very long from the cotton being dried, cleaned and ready to become quality yarn. The weaving process is also done in their homes, so not many people know about the weaving process (Asih, January 31, 2021).

In relation to the discussion about the consumption process of double ikat gringsing woven fabrics, the appearance of new places of consumption through production activities and display of the products of double ikat gringsing woven fabrics in open areas as well as various forms of distribution used, is a one form of promotion to attract consumers (tourists) in consuming various products of double ikat gringsing woven fabric. Of course, this consumption does not occur automatically, but through the process of observing various existing products (traditional and modified) which have implications for the urge to buy them (real shopping) and consumed for various purposes.

The results of consumer observations at a glance and thoroughly on the products of the double ikat gringsing woven fabric, either directly or indirectly, will usually be internalized back into the consumer of the double ikat gringsing woven fabric which is associated with the benefits obtained and the financial ability to buy it. The direct observation process occurs when consumers consciously observe various objects of consumption of gringsing double woven fabrics. Meanwhile, indirect observations occurred because the object of the gringsing double woven fabric was placed as an inseparable part of the main object, namely Tenganan Village.

CLOSING

The forms of commodification of double ikat gringsing woven fabrics in Tenganan, Karangasem in the era of globalization, namely commodification of production, commodification of distribution and commodification of consumption of double ikat gringsing woven fabrics of Tenganan, Karangasem. Production commodification consists of process commodification and form commodification. Process commodification occurs from cotton supply, cotton processing, spinning, and dyeing. While the process of forming motifs and weaving are still the same. The commodification of shapes is related to the existence of new motifs and the size of the modified gringsing fabric. The commodification of shapes, in ten new motifs, such as: patola motif, cakra motif, temple motif, yudha motif, padma motif, padma sari motif, pitara motif, lanang motif, ombo jero luh motif and ombo jero gede motif.

Distribution commodification is commodification of place and type of distribution of Tenganan gringsing double ikat fabric. Commodification of place, in addition to direct distribution at the place of production (outlets), distribution is also carried out outside the area of the place of production (outlets), such as art shops, websites, Facebook, Instagram, salons, shops and markets. culture, tourism and in fashion.

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