

Culture Ministry Meeting G20 Cultural Carnival as an Introduction to the Value of Borobudur Temple Relief

Rio Fernandez Tamba^{1)*}

¹⁾ Magister Tata Kelola Seni, Pascasarjana, Institut Seni Indonesia Yogyakarta, Indonesia

*Corresponding Author

Email : riofernandeztamba255@gmail.com

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ABSTRACT

The implementation of the Cultural Carnival at the 2022 G20 Culture Ministers Meeting Series was carried out by taking values from the Jataka of the Borobudur Temple. Not from the implementation of the Cultural Carnival using 20 Jataka reliefs by combining dances, costumes, props, and ogoh-ogoh to be performed. Jataka reliefs is a medium to introduce and instill the value of Jataka reliefs in everyday life. This study uses an approach of processing research data in a descriptive way to explain how to instill the value of the temple's jataka reliefs in implementing the G20 Cultural Carnival. Implementing the CMM G20 Cultural Carnival can be carried out well by presenting performances from 20 villages in Borobudur District using performances in the Cultural Carnival. The results of this study explain the planting of values from the Jataka Reliefs of Borobudur Temple in implementing the production of the Cultural Carnival. This activity gains a positive perspective from character by developing the abilities of local communities and increasing creativity so that it becomes a new type of art that instills value from the Jataka reliefs of Borobudur Temple. The values depicted from each of the fable reliefs of Borobudur Temple are expected to become cultural icons of the community in welcoming tourists visiting Borobudur Temple, Central Java, Indonesia.

KEYWORDS

*Culture
Performing Arts
Carnival*

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INTRODUCTION

Borobudur Temple is the largest temple in Indonesia, an area of the National Authority in Indonesia for developing tourist destinations. The temple has six square terraces on which there are three circular courtyards on the temple walls decorated with 1460 reliefs. The reliefs on Borobudur Temple depict life during the Buddha's lifetime, which also tells of life in the ancient Mataram kingdom. The reliefs on the walls of Borobudur Temple are divided into four main stories, namely Karmawibhangga, Lalitavistara, Jataka, and Awadana.

Indonesia has the potential for diverse natural resources, cultures, races, ethnicities, and religions. This diversity makes Borobudur Temple listed in UNESCO World Heritage Sites. UNESCO is an agency of the United Nations that handles World Heritage sites used as tourist attractions. The development of tourism objects can develop the Indonesian economy. These attractions can contribute to introducing the value of natural beauty and cultural richness in Indonesia.

This cultural diversity can increase foreign tourist visits through good promotions, in this case, the Indonesian Ministry of Education and Culture in the implementation of the G20 Culture Minister Meeting series, which is the agenda of the G20 Forum (Group of 20) in 2022 which is the gathering of twenty Ministers of Culture. With the implementation of these activities, Indonesia builds multilateral diplomacy in cultural recognition and development,

which becomes a tool for the Indonesian state to carry out its mission and interests in the international world. The G20 Culture Minister Meeting, held on 12-13 September 2022, made Indonesia introduce cultural introductions by holding a place for diplomatic activities at Borobudur Temple, Magelang, Central Java.

Structurally speaking, the Indonesian government, through the Ministry of Education and Culture, the implementation of the G20 Culture Minister Meeting and carried out several series of activities to make the cultural diplomacy activities a success. Several activities were carried out during this implementation, namely Indonesia Speaking, Cultural Carnival, Giant Meeting, Workshop on the Balcony of Des Ngargogondo, G20 Orchestra Borobudur, and Ruwatan Bumi. Two thousand five hundred communities and artists from Indonesia and various countries were involved in implementing these activities. A culture is a form of tradition that is believed by the community as a product of cultural products (Syam, 2009), so this series is expected to attract the international community to world culture. Following the G20 theme, "Recover Together, Recover Stronger," it is hoped to inspire enthusiasm to recover and rise by working together and implementing sustainable living.

The G20 Cultural Carnival was held to welcome the G20 Culture Minister Meeting, which involved 20 villages in the Borobudur District. The Directorate General of Culture initiated this activity to become an innovation in Culture, spur economic growth in the community, and invite tourists to get to know Borobudur Temple more. The theme of the G20 Cultural Carnival has the theme "Nyawiji Nunggal Rasa" which means the togetherness spirit of the Borobudur people to work hand in hand to restore nature fully.

The entire implementation of this Cultural Carnival is curated by RM Altiyanto Henryawan, who will carry out the activities of the Bangun Tuwuh rite at Pawon Temple, which will be the starting point of the Cultural Carnival followed by the Mulih Pulih ceremony as the process of the cultural carnival and the implementation of the Giant Meeting themed Nyawiji as the last process of the Cultural Carnival, which is one of the ideas that the Director General of Culture will present at the G20 Culture Minister Meeting.

The implementation of this cultural carnival displays the creation of twenty Jataka reliefs taken from the Borobudur Temple. The entire performance of this Cultural Carnival was carried out by dancing by choreographer Anter Asmorotedjo which would be performed along the road from Pawon Temple to Lumbini Park as a floor dance. The use of costumes and art installations that are unique in the implementation of this cultural carnival use natural materials around and processed recycled waste so that they become the attraction and uniqueness of the implementation of this cultural carnival. Local wisdom is built by social and cultural conditions, which contain cultural treasures that respect the natural surroundings and are arranged steadily in the values of a society's standard order (Indrawardana, 2012).

Based on this background, studying the G20 Cultural Carnival from the perspective of cultural values from the appointment of the Jataka of Borobudur Temple as the identity of 20 villages in Borobudur District is considered. The definition of cultural art is a activities in expressing ideas and aesthetic thinking and taste, the then expressed in life a group of humans born as exercise reason and mind. Art can be inherited from generation to next generation composed of many religious elements, politics, customs, norms of belief, and capabilities of the people (Permata, 2021). This research needs to be carried out because it involves the production process of the Cultural Carnival and the introduction of values from the Jataka of Borobudur Temple. Indirectly, this Cultural Carnival is carried out to introduce and instill the value of the Jataka reliefs of Borobudur Temple.

METHOD

This study uses qualitative research methods that use data collection in words or sentences as the results of interviews with the informants concerned (Moleong, 2013, p. 4). The research approach used is qualitative to obtain information and phenomena that occurred in implementing the G20 Cultural Carnival. This research uses two types of data sources, namely primary and secondary. Data collection in this study is by using observation and documentation data collection. In observation activities, researchers interact with research key informants by covering documentation which becomes supporting data. The primary sources in this study were the Curator of the Cultural Carnival, RM Altyanto, Dance Choreographer Anter Asmorotedjo and the Village Head of the Village in Borobudur District. By conducting in-depth interviews with key informants, the research could provide valid information about the production process of the Cultural Carnival and the emergence of values in the introduction of the reliefs of Borobudur Temple.

The research results were analyzed into descriptive data (Moleong, 2012: 248). The technique of this data analysis uses the first stage of collecting data in this study by searching for information, recording the data found, secondly reducing the data obtained in the field, third presenting the data, and fourth concluding and verifying the data in this study to check the data collected and obtained by researchers.

RESULT AND DISCUSSION

Culture Minister Meeting G20 Culture Carnival in Borobudur District

The Cultural Carnival, in welcoming the G20 Culture Minister Meeting, was held with the theme "Nyawiji Nunggal Rasa." The determination of this theme carries the spirit of togetherness for the people of 20 villages in Borobudur District to fully restore them to a state of harmony with nature. The determination of the theme is by the theme of the Presidency of the Group of Twenty (G20), which carries the theme "Recover Together, Recover Stronger," which will be the main topic of diplomatic activities of 20 developed countries internationally.

The implementation of the G20 Cultural Carnival was carried out by raising the potential of villages in the Borobudur District, which have cultural wealth, namely art products, traditional foods, folk crafts, and the incredible natural potential of the Menoreh Mountains. All of this cultural wealth will be packaged by the village community through a creative process to foster a sense of cooperation and turn local products into artistic and cultural products of high economic value, aesthetically and spiritually. In maximizing this potential, the Curator of the G20 Cultural Carnival packaged art forms into four types of works, namely Art Installation Works (Ogoh-ogoh), Costumes (Mascots from each village), Dance Movements, and local Culinary Products.

These artistic products are produced using the natural potential that is processed and unprocessed into an Art Installation, Costumes, Property, and processed food packaging from each village. All supporters of the Cultural Carnival are used and modified with new creations to support the entire concept of dance movements in implementing the Cultural Carnival. Participants participating in the Cultural Carnival were 100 people per village, and the total number of carnival participants from 20 villages became 2000 people carrying out these activities. The division of tasks from the 100 people in the order of the Cultural Carnival is 50 people as dancers, one person carrying the village nameplate, one mascot, ten marshals, 10 carrying Art Installations, 15 pairs of cross generations, 6 carrying jodang, five people broom the universe and five logistics carriers.

The determination of the 20 Village icons in Borobudur District uses the Jataka Story carved on the reliefs of Borobudur Temple, which inspires each village to create installation works of various fauna in Borobudur District. The determination of Fauna Relief fosters the philosophical and spiritual values of fauna icons to become part of the community to rise in artistic activities. The Cultural Carnival consists of four segments, namely the Waking Tuwuh Ceremony at Pawon Temple, the "Malih Pulih" Cultural Carnival, the "Nyawiji" Giant Meeting, and the "Golong Gilig" Art Parade (Interview with Mr. RM Altiyanto on September 13, 2022).

The "Wake up Tuwuh" ceremony is the opening ceremony of the Cultural Carnival and Giant Meeting. The service at the ceremony was in the form of a joint prayer held by 20 Elders from 20 Villages, Belief in God Almighty (KMA), Interfaith Leaders, and Nusantara Figures which became symbols of people's hope for a new beginning to be better. In the "Wake Tuwuh" ceremony held on September 12, 2022, at 08.00 WIB, 20 villages in the Borobudur sub-district brought plant seeds which are local plants from each village that will be prayed for and brought home to be planted as symbols of the prosperity of the community.

The Cultural Carnival "Malih Pulih" is a journey from the Cultural Carnival, which will be held on September 12, 2022, at 09.00 WIB from Pawon Temple to Lumbini Park with a trajectory of 1500 meters, the entire series of Cultural Carnival trips is carried out for one hour and thirty minutes. The entire track became a floor dance of 2000 people with various dance movements and creations of each village with the composition of Tri Utami music.

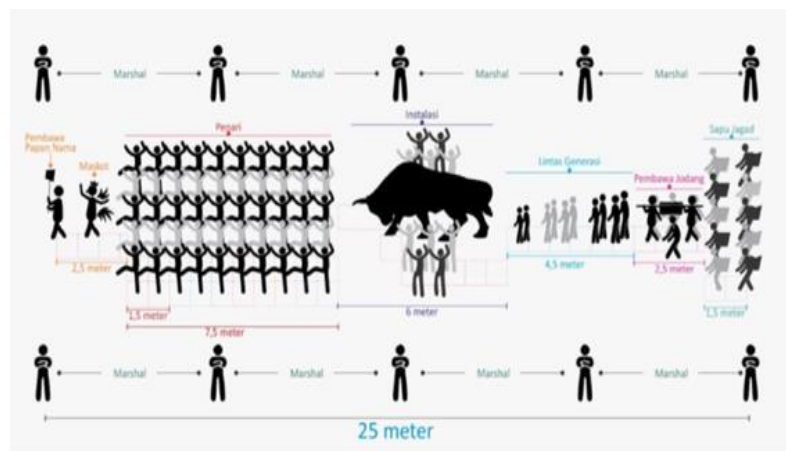


Figure 1. Order of the G20 Cultural Carnival

1. G20 Cultural Carnival Production Preparation Process

The activity carried out by Cultural Carnival committee is holding a village meeting, namely a discussion group forum on 21-22 July 2022 at Balkondes Tuksono, Borobudur, with village movers, choreographers, art installations, property, and costumes to determine the village's potential to be carved out (interview). With RM Altiyanto on September 13, 2022). The village meeting process was carried out by gathering 20 representatives from villages in Borobudur District and determining tasks for 60 village assistants with three people per village to assist the community in carrying out the creative process and supervision in welcoming the G20 Cultural Carnival. The implementation of this creative assistance includes material on the distribution of fauna species in the Jataka reliefs of Borobudur Temple. It conveys material from the entire series of Cultural Carnivals.



Figure 2. Curator, Choreographer, Village Representative, and Village Facilitator of Kirab Budaya

The following process in preparation for the G20 Cultural Carnival is the process of training and making installations and costumes to support the smooth process of the Cultural Carnival. Every choreographer, artist, or dancers have a unique creative process according to experience and background cultural background. The art emerges from like-minded artists. Myth will bring traditional motion which has mythical and spiritual value. Art for them is a medium for interaction with outside forces, bigger and stronger. Mythical peoples also use cognitive skills to strategize relationship with nature, for one with ritual and art (Mangoensong : 2020). Each village and the creative assistants have ten meetings to carry out the preparation process for the Cultural Carnival, so each village has limited time to produce creative works for each village. The determination of the Jataka reliefs includes not only fauna but also the mythological fauna that exists in the stories of people's lives around Borobudur Temple. Some mythological faunas are the Dragon and the Sembrani Horse (Flying Horse). The distribution of fauna species is also carried out by adjusting to regional conditions and the local character of the village in Borobudur District (interview with Mr. RM. Altiyanto on September 13, 2022).

Table 1. List of Jataka Temple Relief Distributions and Village Creative Assistants

Village	Jataka Template Reliefs	Dance Companion	Installation Assistan	Costume & Property Companion
Kembanglimus	Elephant	Yusko Arif	Cipto	Jalu S
Wanurejo	Golden Deer	Deddy K	Diana	Juna
Kebonsari	Bull	Ilham Tri	Ajar	Tama
Bumiharjo	Buffalo	Suhari Ratnoko	Alex	Dwi Pras
Candirejo	Lion	Aceng	Asep	Ciu
Tegalarum	Wolf	Hanif Joaniko	Haryanto	Nina
Majaksingi	Crocodile	Subekti	Mangyani	Brily
Borobudur	Rhinoceros	Putra Jalu P	Arif	Bayu
Ngadiharjo	Tiger	Hendy H.	Fiko	Rio
Kenalan	Sea Turtle	Bima Arya Putra	Piyu	Kresna
Ngargogondo	Wild Boar	Widi Pramono	Eko	Aldo
Sambeng	Eagle	Tri Anggoro	Dhani	Andri S
Wringin Putih	Peacock	Dwi Widodo	Roni	Becak
Karanganyar	Swan	Lintang Ayodya	Supono	Novena
Tanjung Sari	Monkey	Lucky Wisnu	Adi	Aji S

Bigaran	Woodpecker	Anang Wahyu	Panjul	Rohadi
Tuksongo	Rooster	Irwanda Putra	Timbul	Irkhas
Karangrejo	Dragon	Hernawan Sinung	Gendul	Ferry
Giritengah	Sherman Horse	Wisnu Dermawan	Agung	Gepeng
Giripurno	<i>Giraffa</i>	Ganggas Hatama	Arok	Joko
	<i>Borobudur</i>			

2. G20 Cultural Carnival Training Process

The implementation of training and preparation for each village from the Cultural Carnival was carried out in ten meetings from July 31 – August 31, 2022 (Interview with Mr. Anter Asmorotedjo September 18, 2022). The implementation of this preparation is carried out by coordinating with village assistants, so that village assistants and production coordinators can adjust the materials used in making art installations, costumes, and props. This assistance can use all the local potential of nature and village crafts that will make the creativity of the 20 villages.

The exercises carried out by the dance companions are carried out by adjusting the motion to the fauna, thereby adding to the creativity of the artistic impression of the fauna that the committee has selected—confirmation of this movement by adding iel-iel to enrich the dance choreographer. The dance movement system uses a walking and dancing accompaniment pattern according to a predetermined musical accompaniment. All these movements are also used to add motion according to the arts in each village from the Borobudur District. Some local arts from the village include Topeng Ireng, Kopro Siswo, Ndayaan, Karawitan, Jathilan, Ndayakan, Gatolojo, Lengger, Kuda Lumping, Ketoprak, Ndolalak, Brodut, and Wayang Orang. The incorporation of local art and faunal movement compositions can instill a predetermined faunal value so that these creations can make people who live in Borobudur Temple able to tell about the functions and values of the Borobudur Temple Jataka Reliefs.



Figure 3. Tuksongo Village Exercise with Rooster fauna movement pattern

Installation Art in carrying out preparations by initiating installations by the fauna determined by each village. The concept of installation art pays attention to the framework, motion kinetics, shapes, and materials used to compose the installation art. The use of raw materials from natural resources in the village, such as bamboo, banana midrib, deer horn leaves, pandanus, mulch plastic waste, coffee leaves, fibers, coconut fiber, and banana leaves. For the kinetic pattern of the animal, it is used in the pattern of the foot, head, and tail movements of the fauna so that it can emphasize the motion of the dance that has been determined by the Curator and choreographer of the Cultural Carnival.



Figure 4. Elephant Fauna from Kembanglimus Village

In the use of costumes and props in the implementation of the Cultural Carnival, village assistants and the village production team also use the local potential of the area as the identity of a village that will be exhibited at the Cultural Carnival. The use of primary materials from the local potential of the village is almost the same as the materials used in art installations but with less use and has a firmness as the mascot of the village later (Interview with Mr. RM. Altiyanto September 13, 2022). Costumes and props also support dance movements by adding the impression of uniformity between dancers using fauna motifs from the Jataka reliefs of Borobudur Temple. The identity displayed in the dance at the Cultural Carnival emphasizes how the fauna is in everyday life so that it can become a symbol in preserving the value of the fauna that has been determined.



Figure 5. Fauna Boar Costume from Ngargogondo Village

3. Implementation of the G20 Culture Minister Meeting 2022

a. Rite of Waking Up Tuwuh

Implementing the Rite of Waking Tuwuh is a procession of the G20 Cultural Carnival by carrying out a joint prayer ceremony by representatives of twenty representative villages in Borobudur District, representatives of religious leaders, and traditional leaders from the archipelago. The Rite of Waking Tuwuh ceremony was held at Pawon Temple, near Borobudur Temple. The implementation of the rite carries out praying for the entire community's hopes for a new beginning. Representatives of 20 villages brought plant seeds which are local plants from each village which would be prayed for and brought back to their respective villages to be planted in the hope that they could thrive with the prosperity of the community's life.

The local potential of the village is the main spotlight as an icon for each village to be brought in carrying out the Bangun Tuwuh rite by utilizing the value of their natural products

into a product that has an economic, aesthetic, and spiritual value that the community can use. The values contained in the implementation of the Bangun Tuwuh rite are carried out to appreciate the diversity of all religions and beliefs in Indonesia and the richness of Indonesian Culture.



Figure 6. Implementation of Interfaith Joint Prayers and Traditional Leaders of the Archipelago

b. Recovering Culture Carnival

The Mulih Pulih Cultural Carnival was held along the road from Pawon Temple to Lumbini Park with 200 residents from 20 villages in Borobudur District. The Cultural Carnival starts from 08.00 WIB to 11.00 WIB with 50 dancers, one nameplate bearer, one mascot, ten installation carriers, six jodang carriers, ten logistics people, and ten cross-generational representatives. All villages carried out the Cultural Carnival enthusiastically by bringing performances from their respective villages using the Jataka reliefs of Borobudur Temple.

The composition of the dance combines elements of local art from villages in Borobudur District and fables from the Jataka reliefs of Borobudur Temple so that it is a new uniqueness of the Cultural Carnival at the G20 Culture Minister Meeting. Carnival of Culture uses the theme "Mulih Pulih" symbolizing strength, saving, and tolerance from the whole series of people's lives in Borobudur District. All the preparations for the Cultural Carnival resulted from cooperation, which became a performance presented by the central theme of the Revival Cultural Carnival. Etymologically a series or procession is a sequence of activities in a ceremony or tradition; a procession can also be interpreted as a row or procession. (Nina Herliana, 2020:25).



Figure 7. Implementation of the Recovering Culture Carnival

The implementation of the G20 Cultural Carnival was able to display new works successfully and have an excellent impression with a combination of works of processed

waste and plants, which are the local potential of their village. The activity succeeded in attracting the attention of representatives from the presidency who participated in the G20 series, becoming a new icon of Indonesia's rich Culture. The Cultural Carnival was attended by the Minister of Education and Culture, Mr. Nadiem Makarim. They appreciated the activity as a sign of the recovery of the Indonesian people's movement in the field of Culture and the restoration of humanity. He is also of the opinion that he is optimistic that global Culture can be created sustainably with the Free Cultured Movement.

4. Introducing the Relief Value of Borobudur Temple in the Implementation of the G20 Cultural Carnival

Instilling value in the implementation is a social structure built between the determination of a Jataka relief of Borobudur Temple as a village icon in the implementation of the G20 Cultural Carnival. The determination of fables in the Jataka of Borobudur Temple is carried out by recognizing the local potential of the village in collaboration with the Director of Manpower Development and Cultural Institutions, Directorate General of Culture from the Ministry of Education and Culture.

The harmony was built according to the concept of the Curator of the Cultural Carnival by Mr. RM Altiyanto by choosing the objectification and suitability of the area's local arts. Ethnographically, Borobudur District has a guide and guidance in daily life to maintain harmony with nature's potential. This knowledge grows in the people's daily life of Borobudur Village with the whole series of stories in the Jataka of Borobudur Temple. The story of the Jataka temple is a trace of people's lives in the 4th century BC which became a Buddhist teaching to various community groups that gave birth to a vital value teaching including ahimsa (non-violence) and karuna (compassion).

The background of the Jataka of Borobudur Temple has a positive value without violence and compassion, which makes these two values a unity between humans with different backgrounds or traditions. These are essential values in applying the Jataka values of Borobudur Temple in implementing the Cultural Carnival. In the rapid development of the era, human life today is very different from the past, guiding all these behaviors by learning from the reliefs of the temple's jataka. The behavior change is in the form of being unselfish and not caring about others, which threatens the development of daily life.

The value of good manners in the reliefs of Borobudur Temple can be by developing reason, thinking, or character so that in carrying out work that has good character carrying out behavior that can be a reflection of goodness in life. This message can be found in the entire series of Borobudur Temple jataka reliefs with various stories containing religious values, heroism, and compassion. The message from the Jataka relief was carried out in the process of implementing the Cultural Carnival through a workshop on the preparation of the Cultural Carnival on 21-22 July 2022 at Balkondes Tuksongo. The material presented by the Curator of the Cultural Carnival is so that in preparation for the training and production of supporting properties of the Cultural Kirab, they can harmonize all the values of cooperation and combine elements that exist in today's society.

The preparation of the G20 Cultural Carnival was carried out for approximately two months so that the assistance from the executor of the activity was actively involved in the daily life of the people of every village in Borobudur District. The process is used as a medium for delivering messages and indirectly carrying out character and personality education of the community. A story of the actions of the Buddha, who was born Prince Siddhartha, tells of the actions of the Bodhisattva that set him apart from other beings. One of the reliefs is about the kindness of a rabbit who lives in the forest and is kind enough to

have many friends, including beavers, wolves, and monkeys. To his friends, he likes to advise about kindness, including how to respect and serve guests. Lord Cakra wants to test. The hare disguised himself as an old brahmin and approached the hare and his companions. The four beasts provided a comfortable place like a brahmin, and each made offerings. The otter gave seven fish, while the wolf gave a lizard and a cauldron of milk porridge. The monkey presented a ripe mango. The rabbit did not get anything to offer to the brahmin, so he was willing to sacrifice himself for the fire to be eaten by the brahmin.

The moral message of the Jataka story can take the moral value of respecting and serving guests with complete sincerity. Humans must do good by being generous to all creatures and willing to sacrifice for fellow humans. This story can also instill this character in others and not only think about yourself but also others. *Character* is an attitude characteristic of individual or community behavior that has a good impact on the environment and is imprinted in oneself and then manifested in behavior (Yanuartuti et al., 2021).

The results of the interview with Mr. Garto, the Head of Wringinputih Village, the community was very enthusiastic about implementing the G20 Cultural Carnival from all community elements. They instill a value by the name of the village of Wringinputih, a tree where peacocks stop. Peacocks are the most beautiful birds that have different colors but make a unity of beauty found in Wringinputih Village. The peacock becomes valuable in combining all village communities with a diversity of life in their daily lives.

The above is a series of embodiments of values from implementing the G20 Cultural Carnival, which instills values and guidelines in everyday life. These values are not only derived from the Jataka Reliefs of Borobudur Temple. However, they are an extension of the sustainability of these values so that they are not only reflected in the reliefs on the temple. With the G20 Cultural Carnival activity, the people of the Borobudur District can become a unit with the spirit of cooperation and character and as a picture of the natural Jataka Temple reliefs that can be introduced to tourists who visit a World Cultural Heritage of Borobudur Temple.



Figure 8. Wringin Putih Village

CONCLUSIONS

The G20 Cultural Carnival was held as an introduction to Indonesia's cultural diversity at the G20 Culture Minister Meeting at Borobudur Temple. The implementation is carried out with assistance from the Ministry of Education and Culture through the Directorate General of Culture. The entire implementation of the G20 Cultural Carnival was prepared by managing the local potential of villages in Borobudur District by determining the fable

from the Jataka reliefs of Borobudur Temple, which became the village icon and making a guideline for using dance movements, costumes, props, and ogoh-ogoh to be used.

The Cultural Carnival was prepared by training, making costumes, and making art installations in each village. The process of carrying out the preparation has a concept curated by Mr. RM Altiyanto and mentoring 60 dance companions, costumes, and installation artists who become creative companions from the community to match the concept of the Cultural Carnival. The implementation of the Cultural Carnival was carried out from Pawon Temple to Lumbini Park, Borobudur Temple, and made along the road dance floor for the Cultural Carnival.

The entire value planting of the Borobudur Temple Jataka Reliefs is carried out using stories on the Candi Jataka reliefs so that they can be understood and interpreted by the entire village community in Borobudur District. The values contained in the Jataka Reliefs of Borobudur Temple describe all the values of character, guidelines for living with others, and sincerity as humans so that they do not think about themselves. The values in each determination of the Jataka Candi relief fable can be used to introduce Indonesian Culture to tourists visiting Borobudur Temple, Borobudur District, Central Java, Indonesia.

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