

Hermeneutics fusion of horizons hans georg gadamer in understanding graffiti motif pucuk kapal jung Lampung

M Dimas Yudi Witjaksono^{1*}, *Juju Masunah*¹, and *Nanang Ganda Prawira*¹

¹Universitas Pendidikan Indonesia, Bandung, Indonesia

Abstract. This research examines the phenomenon of art in Bandar Lampung coffee shops in the form of graffiti art expressions. The main question in this study is: what is the process of graffiti artists creating Jung's ship's ship motif works in placing the framework of local wisdom as their graffiti work? with the aim of understanding graffiti texts in proportion to Hans Georg Gadamer's hermeneutic idea of horizon fusion which is applied to the graffiti text with the Jung Lampung ship's top motif. The phenomenon of graffiti in urban public spaces has become a vital urban cultural marker, visual graffiti has developed far from its roots in New York and Philadelphia, evolving from a signature (tag) to sharpening a creative expression. However, in today's urban environment, the practice of graffiti gives rise to contradictory effects and responses that can create criminal threats or artistic business opportunities. The method used to analyze graffiti data is using a cultural approach by interpreting the expressions of graffiti artists through the hermeneutic method. Based on this analysis, an intersection was found in the horizon fusion as a meeting of the past and present in the process of understanding himself (the artist) with the culture of the Lampung coastal community to create the identity of the graffiti work in the Bandar Lampung coffee shop.

1 Introduction

So far we have seen the contribution of hermeneutics as a basic human activity process to interpret meaning in life situations which is closely related to understanding. Many hermeneutics argue that hermeneutics involves interpretation that integrates with understanding the complete meaning in signs or events. Hermeneutics is often connected in Greek mythology with the figure Hermes whose task was to convey divine messages to humans. Before delivering the message, Hermes readapted the contents of the message through a process of contemplation. This contemplation process involves the concept of understanding, the concept of understanding is connected with hermeneutics because the core activity of hermeneutics is understanding or more specifically understanding the text [1]. Understanding refers to the process rather than the results, for example why the

* Corresponding author: mdimasyudiwitjaksono@upi.edu

contents of the book I read are not absorbed by my own mind. This requires an effort, namely the "process of understanding" for interpretive purposes. And we also know that understanding is something that goes beyond what we know as the essence of knowledge. Not just receiving messages, understanding is ontology in a deep sense. In its early development, hermeneutics was busy with the interpretation of texts, philological texts and holy books. Modern hermeneutics then no longer limits itself to methods of interpreting scriptures but instead becomes the social sciences of humanity, art, literature, philosophy, culture, theology and law.

In Josef Bleicher's perspective [2], there are three typologies of contemporary hermeneutics, namely theoretical, philosophical and critical hermeneutics. Theoretical hermeneutics is represented by Schleiermacher and Dilthey, philosophical hermeneutics is represented by Heidegger and Gadamer, meanwhile, critical hermeneutics is represented by Habermas. The author does not thoroughly explain the contemporary hermeneutical thinking of the figures mentioned, but rather the author borrows Gadamer's hermeneutical approach which has been filtered to understand graffiti texts.

Gadamer's hermeneutic concept with its fusion of horizons, did not originate from Gadamer but was used by Nietzsche at the end of the 19th century which was then developed by Husserl in his phenomenology and in his phenomenological conception the horizon is related to the intentionality of consciousness [1]. In Gadamer's perspective, horizons are concrete situations that influence how individuals view, assess, consider and understand something [3].

The author borrows the hermeneutical concept of horizon fusion, which was initiated by Gadamer, to explain how to understand, view, and consider the intersection of Lampung coastal culture in the creation of graffiti with a pucuk kapal jung motif used by young artist Wicak Spotch in the Kubo coffee shop in Bandar Lampung. Horizon fusion is interpreted as an encounter between the past originating from history and tradition and the present Prasetyono [3]. Before proceeding, it is necessary to first mention the concept of the pucuk kapal Jung Lampung which is used by graffiti as a motif.

The pucuk kapal Jung is basically a traditional Lampung Saibatin woven fabric motif which resembles a sarong. This fabric is dominated by ship motifs and the overall shape of the motif on the ship fabric has stiff, angled lines and forms an angular arrangement [4].

The Lampung people have many traditional woven works, including woven cloth from the coast which is often called ship tray cloth, pelepai, and tatibin. The ship's fabric depicts the environment and marine world which is closely related to the pattern of coastal communities in Saibatin Lampung.

The intersection that the artist connects to the graffiti ornament with the tip of a kapal Jung motif adopts the encounter of past horizons originating from the Lampung Saibatin coastal tradition to produce the novelty of his graffiti work.

The hermeneutical idea of fusion horizons offers a process of building, creating, an intersection between "tradition" and "the present". In short, in the artist's encounter as an interpreter, the artist projects himself into the horizon of the past, namely tradition, with the horizon of the present which enriches and completes something new in the graffiti work. By going beyond traditions from the past to the present, in this simple article, the author will explain the discussion below.

2 Research methodology

Art as an area of study is not closed, meaning that this area is open to entry by various scientific disciplines as a basis for analysis [5]. This research examines the phenomenon of art in Bandar Lampung coffee shops in the form of graffiti text expressions by reflecting on the meaning and interaction of Lampung symbols on the Saibatin coast.

The method used is a qualitative research method, by seeking an in-depth understanding of a symptom or reality. The symptom or reality can only be understood if the researcher explores it in depth and is not limited to surface views [6], the object of this research can not only be observed visually, but there is value and meaning behind the form of graffiti. The location of this research was on Jalan Ryacudu No. 48, Way Dadi, District. Sukaramé, Bandar Lampung City, Indonesia.

The participants in this research are young artists from the Lampung street art community called Wicak Spotch. Data collection was carried out by means of interviews, observation and documentation studies. The interview instrument was used to obtain data about the Lampung coast of Saibatin and the graffiti pucuk kapal Jung motif created by the young artist Wicak Spotch, namely, how to find and understand the meaning of the artist's expressions to connect the hermeneutical understanding.

Observation instruments were used to observe the process of making graffiti at the Kubo coffee shop in Bandar Lampung. Meanwhile, the documentation study is to analyze the form of graffiti presentation through video and image media resulting from the work of young graffiti artist Wicak Spotch. Analysis of graffiti data uses a cultural approach by interpreting the expressions of graffiti artists through hermeneutical methods.

3 Results and discussion

3.1 The existence of graffiti as a creative product in the Kubo coffee shop in Bandar Lampung

Recently, graffiti and street art have become central issues for discussion in urban phenomena. Graffiti acquires a bit of the contradictory complexity typical of urban life. The new forms of graffiti writing that are mushrooming in urban areas become hot in the context of discussions about what has developed from graffiti. The widespread development of graffiti has shaped the aesthetic expression of young artists to create works that generate creative economic potential.

Some graffiti that no longer just damages and stains urban walls has now spread to private spaces that can be enjoyed aesthetically. The new era of graffiti has entered a post-graffiti era, although graffiti that was once seen as evidence of a strong gang presence is starting to be seen as an indication of an artsy lifestyle and a fashionable transgressive sensibility [7], part of this shift is the result of graffiti being increasingly understood as the production of white, art school educated, middle class, men and women of high social, and cultural capital [8]. With the shift in meaning and new media beyond old conventions, graffiti in some forms is more acceptable as a form of creative industry with focused talent. This phenomenon shows that graffiti which has begun to open up into private spaces can be enjoyed just like established fine art in general.

The creative breath on the city walls of Bandar Lampung is marked by established independent communities with their graffiti, solitary and communal activities outlining the spirit that grows from the streets. Wicak Spot with Lampung Street Art (LSA) creates graffiti in several places such as cafes, shops and restaurants. This phenomenon shows that graffiti has begun to open itself to the interests of the creative economy,

Graffiti is a role that concerns the artist's need to preserve his own work and increase his reputation as a street artist in formal places, not always doing it on street walls. With the development of the world of creative industry, places have been created to gather many people, not just to eat or drink coffee, but to have discussions. This new intensity is what produces the uniqueness and characteristics of a street artist's work.

3.2 Contribution of horizon fusion to the creation of graffiti works with pucuk kapal jung motifs

The starting point for Gadamer's hermeneutics is a critique of the hermeneutical thinking developed by Schleiermacher and Dilthey. Gadamer with his hermeneutic ideas as put forward by Hardiman [1], distances the romanticism of Schleiermacher and Dilthey's historicism by stating that readers cannot go back to the past to rediscover the original meaning intended by the author of the text, our consciousness is not outside of history, rather, it moves within history, so that our understanding is also shaped by history, in other words, our understanding is within a certain horizon.

Fusion of horizon is the concept of understanding to combine texts from the historical past, tradition with the present, through fusion of horizons an interpreter places the openness of his mind with the hermeneutic method. Open thinking in achieving self-awareness starts from awareness by placing the nature of being willing to listen, not controlling, and insight that is conditioned by the situation. This characteristic is what marks it as authentic awareness with hermeneutic awareness which is in a person's open-mindedness. An open mind opens up possibilities for oneself to put experiences from history, culture, tradition and the present.

According to Hardiman [1], Gadamer's concept of horizon is a central concept for contemporary hermeneutics with what is called a "hermeneutical situation", horizon is a prejudice contained in tradition, and such prejudices can be changed only by other prejudices, so in this sense a horizon widens.

The widening horizon is in the context where mutual understanding activities occur in tradition and history which is influenced by the artist's prejudices against tradition, with this the artist throws himself and projects himself into the prejudices of tradition so that the fusion of horizons occurs before and after the understanding activity occurs, the Tradition itself is a broad horizon, and within the horizon of tradition our horizon of knowledge lies [1].

Supena [9], also argued that, tradition as an entity, has a world of its own, requiring someone to understand all dimensions of tradition. Thus, our understanding within a certain horizon will ultimately give birth to new understanding.

So how to explain the process of fusion of horizons at work in the creation of the graffiti kapal Jung Lampung and how the graffiti artist projects himself into the horizon of the past, namely tradition, with the horizon of the present to understand each other?

First, the fusion of horizons moves according to a hermeneutic circular pattern, according to Warnke [10], Gadamer's hermeneutic circle is part of the continuum of a tradition, so in this sense the meanings that we revisit in our interpretations are the result of history which is already the result of previous interpretations.

By reading the text and tracing a motif of a kapal jung, the artist, who started from his initial understanding of history and tradition, traced the patterns and structures of woven fabrics to the present day, woven fabrics depicting the coastal environment and maritime world of the Saibatin community show their function as a tribute to their ancestors.

The ship is described as a vehicle to transcendental nature with symbolic content on the ship's fabric that connects various meanings of carrying out traditional ceremonies throughout the life cycle of the Saibatin community, symbols that are thick with philosophical terms closely related to the life of the Lampung coastal Saibatin community, where the ship is a vehicle that carries the journey of life humans from birth to death.

The function of the ship's cloth as one of the traditional ceremonial equipment with various procedures for using the location of the ship's cloth suggests that the ship's cloth determines sacred conditions. So can the ship cloth motif used by the artist in his graffiti still be called sacred? The artist answered this by starting from the historical text on the development of traditional woven cloth from the Lampung coast. The artist sees the Lampung area as quite strategic as a shipping route, from the past until now it has been known as a trade route, this indicates that the Lampung Saibatin coastal community has been in contact with the outside world.



Fig. 1. Pucuk kapal motif ornament.

It cannot be denied that the Lampung coastal area is quite busy and visited by trading ships from outside such as: China, the Netherlands, India, Arabia. By looking at historical texts, the artist can make this situation into inspiration for his work in creating kapal Jung motif designs, as creations from his imagination which are expressed in graffiti on the walls of the Kubo coffee shop in Bandar Lampung. Thus, it is believed by the artist that the sacred terms of the kapal jung motif become profane when adopted in his graffiti. An initial understanding of the artist leads to reading historical texts, the Lampung Saibatin tradition. With the artist's interest in reading traditional texts, the artist can see the intended value of kapal Jung motif.

According to Prasetyo [3], the hermeneutic circle of horizon fusion in understanding activities works holistically and comprehensively without ignoring the role of the parts

in composing the whole understanding. The artist as an interpreter with a hermeneutic circle that moves as a horizon places himself as if living in the midst of history and tradition, past and present with a causal and open relationship between the general and the particular. As noted by Gadamer in [1] by placing the process of understanding neither outside nor above the horizons, but instead moving within them.

Interpreting the ship's fabric means understanding the ship's fabric in the light of the traditions upon it and the interpreter's contemporary approach to reaching it. Understanding past texts is not because past texts present past understanding, but also try to illuminate the text in the light of people's current conceptions. All these efforts are nothing other than the result of merging the artist's contemporary horizon as a reader, but also merging the artist's horizon with texts from the past.



Fig. 2. Pucuk kapal motif graffiti.

4 Conclusion

Artists as interpreters helps realize how a culture and tradition of the past can be sought and discovered directly from a model of mutual understanding. The concept of mutual understanding has a significant contribution to interpreters as understanding. Understanding means a form of intersection between the interpreter and the culture and traditions of the past and present, which makes the horizon merge with itself. Thus, the original meaning intended by the author (historical text) cannot be reproduced because the interpreter also interprets it, with this the interpreter imprints the patterns of traditional ship's hull motifs in his graffiti work.

By drawing the conclusion that understanding a historical text and tradition cannot be separated from mutual understanding activities to reach understanding, by placing meaning not outside but involved in history and tradition.

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