

Conference Paper

The Spirit of Ethnical Art as an Esthetical Domain in Managing Tourism Attraction in Malang, East Java

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Abstract

This research is an excavation of Wayang Topeng performance art as one of the ethnical wealth of Malang, East Java. The main target is the aesthetic domain, which is intensively studied for its potential as a tourism art by various groups, including the efforts of the Malang local government. This research aims to understand the local wisdom that can be performed as tourism arts offered at various events, one of which is at the presentation of the 2018 MCC (Malang Culture Carnival), which carries unique themes, one of which is wayang topeng (mask dance). The research method uses qualitative descriptive with a single case study approach, namely the appearance of MCC 2018. Data collected in the form of words and actions and document review, which emphasizes on key informants, Ida Ayu Made Wahyuni, SH, MS (Head of Malang City Tourism Office), Tri Handaya, S.Kom (Chairman of the Asmarabangun Wayang Topeng Association). The analysis used is a holistic single-case study. The results of this study are as follows: (1) The presentation of the theme of the work is local and historical, (2) the performance is sourced from the form and technique of the Wayang Topeng tradition, (3) the costumes and supporting devices for processing the characteristics locality and ethnicity. The ethnic spirit element raised is the aspect of locality and is offered as a display that is modern, exotic, and spectacular.

Keywords: Mask, ethnical spirit, tourism art, locality

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1. Introduction

Local wisdom is the cultural wealth of a society that deserves to be preserved, developed, maintained, and cultivated. The existence of local wisdom in a particular community group is very dependent on the usefulness and spirit, and the extent to which the values contained therein are considered to be appropriate and beneficial for the people in the environment. If deemed not useful anymore, the spirit of maintaining it can be abandoned and or replaced with values that are considered to be more appropriate or better. It may even be replaced by a culture that comes from outside (foreign culture),

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which at first glance, is deemed to look better or more attractive. In contrast, local wisdom will be a strength (Strengths) for us the Indonesian people in presenting the diversity of local wisdom in the domestic and foreign arena.

It would be more worrying about the condition if the loss of the local wisdom is due to being unknown to a generation, or lack of socialization to the broader community. It is the starting point, opportunities for foreign cultures that enter the local area so that it will become a threat for local wisdom itself, from unknown, even undocumented to extinction.

The threat of extinction can be triggered by several factors, both internal and external. Internally these are 1) the enthusiasm of artists in maintaining the existence of the studio members, 2) the absence of a regeneration system within the studio itself, 3) the absence of effective and efficient studio management. Externally, it could be caused by 1) the attitudes and interests of the supporting community; 2) the attention of institutions and related agencies; 3) the attention of the regional, provincial or central government that is not evenly distributed in coaching or other matters, 4) lack of socialization or so much penetration of foreign values that enter and are considered superior to the values of the nation itself, or other factors.

The State University of Malang, Dance, and Music Education Study Program is one of the Higher Education Institutions that always strive and develop local potential as one of the cultural strengths that deserve to be maintained in the form of the study program curriculum. Among them are the traditional performing arts of Malang Puppet Mask in dance and music. Students learn and explore the art of Malang tradition in the form of regular lecture activities and in the form of apprenticeship at the studio.

In addition, the study program also collaborates with several agencies, tourism providers, education offices, and traditional studios in the effort and development that they do, in various events that are carried out in a scheduled and programmed manner. Among the activity that was participated was Malang Night Culture and Art 2018, held on November 17th, 2018, in Simpang Balapan Ijen, Malang. The event was carried out with collaboration between various parties such as the State University of Malang, Department of Tourism and Culture Malang, Wayang Orang Klentheng Community, Various Dance and Jaranan Studios, Indonesian Travel Agency Association, as well as Regional Board of Tourism Promotion (BPPD).

1.1. Ethnic Art as a Character of Local Wisdom.

Indonesia is well-known for its diversity of ethnic cultures, which are highly varied and rich in patterns, including traditional arts with local creativity. Caturwati Endang (2008: 99) stated that in various regions of Indonesia, the performing arts genre has emerged as a result of the process of reinterpretation, selection, and experimentation. With this activity, creative works originating from local wisdom (Pudjasworo Bambang, 2004: 3) are born. Such creativity encourages ideas representation, which is not only displayed in arenas or performance buildings but also in the form of processions, even on the edge of rice fields, lakes, and so forth.

Ethnic art referred to in the study of the results of this study is limited as a traditional performing art that has a pattern/benchmark (standard or not) that grows and develops in one region and passed down from one generation to the next. Thus, it can be said that traditional art departed from a different ethnic situation (Sedyawati Edi, 1981: 52). Traditional art usually comes from the palace and already has a criterion/standard that can not be changed. In contrast, traditional arts often have non-standard criteria but have elements that must always be there.

All of these arts have different ethnic characteristics, both from a variety of movements, costumes, makeup, vocals. All of that is part of the totality of community life, from a cultural sphere, which grows and develops due to the supporting factors of the community and is closely related to the development and growth of the local community's living order (Suwandono, 1984: 40). The aspects contained therein contain the values of beauty (aesthetics) as expressions of an individual's soul/feeling; they are also the actualization of culture (identity, ethnicity) socially, spiritually, and environmentally.

As a traditional art, the big challenge that must be faced is the existence of functions that are not necessarily eternal, as stated by Anya Peter Royce (1980: 57). It means that when the art has a primary role, namely as a means of the ceremony, as a personal expression, and as an aesthetic presentation (RM Soedarsono, 2001: 170) and the secondary role that is associated with multifunction such as the bond of togetherness, communication media, interaction, prestige, business arena, and livelihoods. The nature of the function will not always be permanent but may change according to the social system where the traditional arts are growing.

To face the challenge of a shift in the function that could lead to extinction, a collaboration between institutions, governments, investors, and related institutions is needed. As the results of James Brandon research (1967: 188) that the performing arts in Southeast Asia, including Indonesia, concluded that the performing arts could be

developed if there is a cooperation of various parties that support the existence of a strong social contract (contract) in the form of government support, commercial support, and communal support. We all should think globally but not leave localities

Suwandono (1984:39) states that a traditional art which contains local ethnical wisdom may need to be developed through the following ways: 1) traditional element-based processing that is given a new breath but does not reduce or eliminate the value of tradition according to the level of community development; 2) dissemination so that it can be enjoyed and permeated by the wider community.

The limitation on ethnic art in the research conducted is a traditional art, which departs from the local art in Malang, including performing arts. In the field of dance, many dances have local ethnic characteristics, both in the form of character dances, single dances, and in the form of drama owned by Malang, which is famous as an education city, tourist city, and cultural city. It can be mentioned here that some of them are: 1) Beskalan; 2) Remo; 3) Dramatari Wayang Topeng; 4) Jaranan; 5) Bedayan; 6) Serimpi Lima; 7) Bapang dance; 8) Topeng Patih; 9) Klana; 10) Grebeg Sabrang and others 11) Malangan Macapat; 12) Banthengan; 13) Malang Kaputren,

1.2. Aesthetic Ethnic Art in the Context of Tourism Development

The presence of the tourism industry has a significant influence on the development and growth of traditional arts, including traditional performing arts. Unlike other branches of art, tourist performances must be explicitly created to become a tourism commodity, such as by removing its sacred value, compaction, given another face (Soedarsono RM, 1999: 35-36), and certainly not expensive and easy to find at tourism organizers such as tourist attractions, hotels, and restaurants

The arrival of domestic and foreign tourists in one particular area will undoubtedly take a toll on many things, both the positive and negative sides. But Soedarsono argues that the presence of the tourism industry in Indonesia has an outstanding impact rather than the negative side seen from different sides (Soedarsono R.M, 1999: 111). From an economic standpoint, an increase in tourists will increase foreign exchange, with an increase in economic turnaround will indirectly improve the welfare of the people in the area. Tourists who come to an area certainly want to get to know and enjoy everything related to tradition, including traditional art. Wahab (1986: 65-67) states that people from Western Europe and North America mostly prefer to visit areas of Africa and Asia, including Indonesia.

These attractions include the existence of tourist attractions, including natural attractions and artificial attractions (Isdarmanto, 2016: 14-15). Artificial attraction can be in the form of the cultural uniqueness of the people in the tourist attractions, one of which is the traditional arts, both performing arts and other arts, which are different in each region. That difference is the main attraction because it contains ethnic aesthetics, which is an attraction for tourists. As Isdarmanto's statement (2016: 93) that: "Local wisdom-based cultural attractions of an area that has become a custom for generations and has a certain schedule, will be a cultural event that is much in demand by tourists"

2. Research Method

This research employs a qualitative method with a holistic single-case study approach due to the characteristics of the studied subject, which are: 1) an important activity; 2) unique; 3) the disclosure of an event carried out by an organized group of people (Yin 1997: 46-50). This research intends to track phenomenal events that cannot be manipulated. Such circumstance means that the data obtained are from real events and not experiments.

Data collection techniques in this study used multiple sources (Yin, 1996: 121), namely: 1) interviews, 2) observations, and 3) document studies. The key informant in this study are 1) Head of Malang City Tourism Office, Ida Ayu Made Wahyuni, SH, M.S., and chairman of the Asmara Bangun Puppet Association, Tri Handaya, S. Kom. Whereas the researcher in the event was the coordinator of the Malang State University Preserver Team, who presented the New Masked Dance Work Based on Malang Mask, Mass Beskalan Putri, and 5 Carnival Culture costumes. The selection of informants was based on 1) role in the event and 2) understanding of tourism development based on tourist attractions.

The procedures carried out are: 1) conducting interviews with key informants/persons in the form of structured or unstructured questions carried out in-depth; 2) make observations on the implementation of Malang Night Culture & Art 2011 and 3) study documents from the documentation obtained when organizing the event.

3. Result and Discussion

3.1. The Orientation of the Theme in Tourist Attractions

The tourist attractions in question are all things that have an appeal to tourism activities, both physical and non-physical. Tourist attractions should be managed as an attractive asset for tourists, so they want to visit our area. Tourist attractions in the form of performing arts should be focused on empowering local wisdom because they have unique and exciting ethnic characteristics to watch. It is as stated by Isdarmanto (2016: 31) that “the attraction is a performance or spectacle (performance) that enjoyed for a moment in tourism is intended as an attraction of various existing tourism assets that can be enjoyed forever “.

In an interview with Ida Ayu (June 2018), it was said that the Malang has a lot of art that can be developed into tourist attractions, including one that is related to the performing arts, based on local wisdom. Furthermore, Ida Ayu said:

“Malang Night Culture and Art carry the mission of preserving art and culture, especially those which native to Malang. Under its principles, the Office of Cultural and Tourism has the obligation and authority to protect art and culture. Among them are coaching to exploring related works produced by artists”

A spectacle show, including a tourist presentation, must be the theme of the work so that the performance is directed and specific following the purpose of the event. So the idea of the Malang Night Culture and Art activity is Malang’s distinctive art that was developed and presented in various forms and forms, according to the creativity of the artists involved.

The meeting of the two domains, namely the tourism industry and the arts, in this case, traditional performing arts, will be something beneficial for both economy and its existence. The tourism industry is of economic value, while art has aesthetic value. But as stated by Greene (1967: 37), the meeting between the two domains should not be detrimental to each other but should be set out in the form of a Wimsatt diagram (in Soedarsono, 1999: 95)

Fear of the impact of tourism on art was also raised by Salah Wahab (Wahab, 1989: 105)) that tourism could be devastating to the original characteristics of the nation’s personality and lifestyle, even hospitality is often a commercialized commodity. For this reason, Maguet (in Soedarsono, 1999: 98-99) said that there must be a distinction

between pure art made for the people (art by destination) and art made explicitly for others, in this case, tourists (the art of acculturation).

The first concept, for example, is the performance of Malang Mask Dramatari by Sanggar Asmarabangun in the “Bersih Desa” event that is routinely held in Kedungmangga Pakisaji Malang Regency, by presenting traditional and conventional-based Drama Tari offerings. In contrast, the second concept can be exemplified, for example, a key chain in the form of a miniature mask Malang. In this case, Tri Handoyo has made miniatures of various shapes and sizes. Another example is a dramatic performance in a compact package (Pratamawati et al., 2013). Therefore the orientation of the theme of the event was determined to raise the original and historical traditional Malang art as well as the Malang Mask.

3.2. Performances Sourced from the Form and Technique of Malang Mask Puppet.

The Malang Night Culture and Art event, which was held in collaboration with various parties, is an effort to preserve traditional arts (interview with Ida Ayu, November 2017). On the other hand, Tri Handaya said (interview November 2018) that the implementation of the event could be categorized as an effort to develop traditional arts. It is done by processing main elements and supporting dances, and providing new forms that were adjusted to the interests and tastes of the community, without eliminating ethnic characteristics and aspects of tradition.

Under the theme of “Culture”, the presentation of tourist attractions by the State University of Malang team departs from the form and tradition of Malang Mask Puppets, which are packaged and presented in the form of 1) a colossal dance work titled Grebeg Braja Kencana; and 2) developing the costume of a Javanese Mask figure, Klana Mask in the form of a Carnival costume. Besides that, they also designed Beskalan, Jaranan, and Malang Kaputren costumes in the form of Carnival costumes.

The development of the colossal dance form and the carnival costume is intended to teach the community as material for appreciation, diversification, and dissemination of traditional arts. The process of enjoying traditional arts can be carried out in various forms of presentation while simultaneously serving as dissemination. This is in line with Suwandono (1984: 39) which states that dissemination can be done in multiple ways namely: 1) making it content of local curriculum material; 2) creating so that it looks different from the original but with breath and distinctive characteristics; or 3) create it as a cultural tourism dish. On the other hand, Rahmah Anisya (2018: 1243-1255) states

that the change in format or form of art presentation from the old to the new format that suits the needs, tastes, time, and place of the bar is called reform.

3.3. Costumes and Supporting Devices for Local and Ethnic Characteristics Processor

There are two main elements in a dance presentation, main aspects and supporting aspects. The main feature is the dance moves, while the supporting feature consists of costumes, makeup, stage settings, property, themes, stage design, dramatic design, lighting, sound, and floor patterns.

Research results show that the presentation of colossal dance works from the State University of Malang presents works based on Malang Mask. The product title is Grebeg Braja Kencana, depicting 50 warriors with masks and armed with chakras, who are training themselves to ward off and fight the coming of the enemy. The story that was delivered was a “carangan” story that was sourced from the Epic of Panji. While the costume, makeup, and accompaniment of live music were also developed under the theme of the Malang Style concept. The dance was presented in fifteen minutes while still displaying the ethnic characteristics of Wayang Topeng Malang. At the end of the dance presentation then followed by the appearance of Javanese Mask and Klana Mask figures using carnival costumes. The following is a documentation of the work presented in Malang Night Culture and Art in 2018.



Figure 1: One of the performers costumes in Malang Night Culture and Art 2018. Source : Jawapos

As a tourist attraction, the production team, led by researchers, displays very short duration packages. It is following what Soedarsono (1999: 35-36) has said, that the concept of art tourism is one of them is compaction by removing its sacred value, but still considering its aesthetics. Typically, masks are worn on dancers' faces and are used as dancing properties from beginning to end. But in this work, not all masks are worn on the faces of dancers. Some dancers wear it on their heads to decorate “jamang”

with other additional attributes. It was done as a step of renewal or reform, as Rahmah Anisya (2018: 1243-1255) argues, to attract spectators and tourists who came to the event.

4. Conclusion

1. The attractiveness of tourist attractions in a tourism destination (culture) must be considered from the aspect of time/duration, aesthetics, and exoticism of traditional arts as the charm of cultural tourism. So each presenter presents work on works originating from traditional arts but developed according to the purpose of the event. In this way, the oration of the arable theme is local and historical.
2. Referring to the purpose of the event, namely preservation, fostering, and dissemination of traditional arts, the theme of the work of the State University of Malang Team presents a form of development that is based on the form and technique of the Wayang Topeng Malang tradition.
3. The reforms carried out by most of the event participants, including the Malang State University Team, displayed a set of costumes and supporting equipment by processing local and ethnic characteristics.
4. Basically the ethnic spirit element raised is the aspect of locality and is offered as a display that is modern, exotic, and spectacular.
5. Successful implementation of events related to tourism must involve the community, institutions, and related institutions, so that management is effective and efficient.

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