

REVITALIZATION OF MASK PUPPET IN MANGUNDHARMO HOUSE OF ART TO BECOME A PRESENTATION OF PERFORMANCE ART AT BROMO-TENGER TOURISM STRIPE

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ABSTRACT

Moch. Soleh Adi Pramono has collaborated with some art workers in Mangundharmo House of Art to do a revitalization on presentation of Malang Mask Puppet (*Wayang Topeng Malang*). However, this effort is hampered by technical issues, and one issue is concerning with presentation production. This issue is then understood through developmental method with qualitative perspective. Research on revitalization of mask puppet presentation in Mangundharmo House of Art has used data from several sources. Some have been obtained from interview with key informants, such as: Moch. Soleh Adi Pramono, Buari Saputra, and Supriyanto. Data are also gathered from observation on Performance Art of Kunjarakarna Story. Mangundharmo House of Art holds documents relevant to data derived from interview and observation, and these documents are expropriated as data through documentation. Result of review has found three constraints. *First* constraint is the lacking of structures-infrastructures to please the tourists. *Second* is that the existing art works do not have cultural connection with tourism goal at Bromo-Tenger Tourism Stripe. *Third* is that there is no a synergy in the collaboration between Mangundharmo House of Art, local government institutions, and travel agents in organizing their activity at Bromo-Tenger Tourism Stripe.

Keywords: Revitalization, mask puppet, tourism art.

BACKGROUND

A lot of tourists start to use Malang Regency other than Pasuruan and Probolinggo Regencies as their alternative road to reach Bromo-Tenger Tourism Stripe. Structures-infrastructures have been conditioned to support tourism stripe in Malang Regency. Transportation modes are set out to depart from Arjosari Bus Station. Variety of urban transports would carry passengers to several transit stations in Tumpang. After arrival, it is continued by renting jeep vehicle to go to Bromo. Airline also serve tourists by landing them at Abdul Rahman Saleh Airport. The arriving passengers would ride on taxi to go for Tumpang before they use jeep to the direction of Bromo. In Penanjakan, tourists mostly look for strategic spots waiting the moment of sunrise. The road from Tumpang to Penanjakan, or the reverse journey, is a traditional path made by vegetable farmers for transporting their cabbage and potato harvests. Such road is not yet organized institutionally by governmental institution on tourism but communities have improved and used this infrastructure to coordinate their tourism business.

Tourists go to Bromo-Tenger mostly to enjoy sunrise sensation. It is not surprising to say that there is only one goal for having a tourism trip to Bromo-Tenger, and that is sunrise scenery. Some travel agents for tourism are conditioning foreign travellers to go to Bromo-Tenger since their arrival both at Juanda-Surabaya Airport or Abdulrahman Saleh-Malang

Airport. Usually, passengers do check-in to transit hotel from the airport at 19.00 pm, and they take a shower and have a dinner before preparing themselves for the trip to Tumpang. The preparation itself is done more or less from 23.00 pm to 01.00 am. They use jeep to carry them to Bromo-Tengger. More than five hours, they do nothing, either shopping or even enjoying entertainments. Such passiveness shall not give economic benefit to communities and Local Government of Malang Regency.

Hereby, the author decides to set up early deduction, based on outline above, that cultural aspect is not yet considered into priority. Some cultural infrastructures, however, have been available, such as Wendit Tourist Resort as a tourist destination offering natural bathing place, and *Candi Jago* and *Candi Kidal* which both represent the heritage of ancient history. Besides these cultural objects, there is also an art preservation complex, called Mangundharmo House of Art. This House of Art was founded by Moch. Soleh Adi Pramono in 1997 aiming to arise the potentials of performance art that has been pioneered by his grand-grandfather. As the author assumes, the effort by Moch. Soleh Adi Pramono is potentially meaningful that can be synergized with the extension of destination map to complement tourists' list of spots to visit before they go for Bromo-Tengger.

The author attempts to explore few problems faced by Moch. Soleh Adi Pramono. Three problems comes up: *first*, What are structures-infrastructures that must properly exist to condition the tourists?; *second*, How should be performance art products that have cultural connection with Bromo-Tengger Tourism?; and finally, *three*, What is factor constraining the conditioning of Mangundharmo House of Art's members as professional art workers.

METHOD OF RESEARCH

Method of this research is qualitative model with functional approach. It means that research would analyze the function of art institution and the activity of art workers in this institution (Mohammad & Soenyono.,2004:11). Thing to emphasize would be the problems constraining creative process done by Moch. Soleh Adi Pramono (63 years old), Buari Saputra (58 years old), and Supriyanto (36 years old), as dance instructors at Mangundharmo House of Art. The activity of collecting data, including verbal and non-verbal data, is using interview and observation (Pali, 1996:1). Some data that cannot be obtained from these both techniques would be captured through documentation and review of literatures. The latter two help the author to explain the activity of informants. Data analysis utilizes interpretation (Moleong,2004:245) to get a picture about the connection of creative process, real condition on field concerning with community interest to take tourism trip to Bromo-Tengger, tourism program organized by local government, and the desires of travel agents and jeep rental entrepreneurs. The relevance of each to another would be read loud similar to reading usual texts until motivation behind relationship is found. Such interpretation helps the author to make apparent the position of Moch. Soleh Adi Pramono's effort to revitalize puppet mask presentation at Mangundharmo House of Art.

DATA EXPOSITION

In 1997, Moch. Soleh Adi Pramono built the House of Art on his ancestor's land in Tulus Besar Village, Tumpang Sub-District, Malang Regency. This construction was aimed to develop a bridge between traditional spiritual necessity of Tulus Besar Village community and their ancestor, respectively the elders (*pundhen*) of Mangundharmo Village (Hidajat,

2015:24). It was told that the grave of *Mbah Mangundharmo* was located at Kemulan Hamlet, Tulus Besar Village, Tumpang District.

What has been done by Moch. Soleh Adi Pramono as a chief of Mangundharmo House of Art is possibly related with his status as community motivator, and he insists on building community participation in the development of art-based traditional culture. He may be successful in reviving some ritual activities such as *bersih desa*, harvest party, and *ruwatan*. It must be noted that Moch. Soleh Adi Pramono is a respectful person because his grandfather is a legend who preserves the art of *Mask Puppet (Wayang Topeng)*. People have summoned his grandfather with a call *Ki Tirtowinoto* or *Mbah Tir* (Supriyanto & Pramono, 1997: 8).

In 2000s, Moch. Soleh Adi Pramono successfully convinced the House's members to develop creative process to produce performance art that would be presented on ceremonial events and parties held by invitor institutions, either private or government. His art products are mostly dance drama but some are contemporary dance for entertainment goal. Some others are aimed for conservation and it is done by revitalizing several traditional dances such as *Srimpi Lima*, *Beskalan Lanang*, and *Wulanjar Luru Kemiri*. *Srimpi Lima* Dance is a ritual dance performed for *ruwatan*.

Revitalization on mask puppet dance is conducted by reviving the repertoires of the Story of Panji (*Lakon Panji*), and giving a great emphasis on the Story of Panji Reni, which is a part of the Story of Panji's cycle written by Purbatjaraka. The Story of Panji tells about the love journey of the descendants of Daha and Jenggala Kingdoms. Their engagement and the romances around are described on book *Panji Dalam Perbandingan* (Poerbotjaraka, 1968: 3-4). The Story of Panji Reni is telling about the engagement made by Panji Asmarabangun with Dewi Anggraeni, a merely village girl. His engagement was not blessed by his royal family, and therefore, to upset this engagement, Panji Kartolo was sent by the royal to kill Dewi Anggraeni. However, the order was leaked and she heard about it. When the assassin came to see her, she suddenly drew Panji Kartolo's dagger and committed suicide by stabbing her chest. Her death was striking the fire to the fury of Panji Asmarabangun. He travelled through every corner of many Kingdoms to wreak his yearning for Dewi Anggraeni. He killed every warriors or knights who unfortunately had a clash with him. At last, Panji Asmarabangun met a woman who successfully overpowered him. When she opened her disguise, she had a face resembling Dewi Anggraeni, and her name was Dewi Sekartaji (Pramono, interview on 21 July 2017, Supriyanto, 1995:43-45).

The resurrection of the Story of Panji Reni is done by performing the story in the model of people puppet (*Wayang Orang*) but players wear the mask (Hidajat, 2017:78) . Presentation stage is not anymore using arena type but instead utilizing complete proscenium with realistically painted background depicting palace, forests, villages or houses. People start to show high attention to this new art, and some officers from sub-district and district levels begin to realize the existence. The appearance of puppet mask is truly attractive. Even certain sub-districts and districts take initiative to organize the performance on open stage, but somehow, such stage becomes useless because it is more useful for ethnic performance art, such as *jaranan* or *bantengan*, but not for dance drama.

In 2014, Moch. Soleh Adi Pramono made a collaboration with Tourism Department to present a performance with historical theme and also to promote the existence of historical site of Candi Jago. He managed to rekindle a mythical story carved on the temple, and this selection was given on the Story of Kunjarakarna.

Indeed, Moch. Soleh Adi Pramono started to learn anything about this story by examining the graft on Candi Jago's relief for more or less than 10 years. This story tells about a man named after Kunjarakarna who did asceticism on the valley of Mahameru Mount (Semeru). Kunjarakarna prayed before Budha Wairocana to become a handsome man if he was permitted to reborn. Before his pray was blessed, Kunjarakarna was allowed to visit the hell, where Betara Yama resided. During his time there, he heard pitiful news that his friend, Purnawijaya, would be passed away and tortured in the hell.

Hearing this bitter news, Kunjarakarna was very sad. He asked permission to Budha Wairocana to inform his friend Purnawijaya about the news, and he was allowed. After Kunjarakarna told what he found at the hell, Purnawijaya was shocked by information about his death and his torturing in hell, and he managed to communicate this issue with his wife. However, Purnawijaya died anyway and must be put on hell, but he was given pardon by receiving torture for only 10 days. When the torturing days were over, Purnawijaya went hastily to go to Mahameru Mount's valley to accompany Kunjarakarna on his asceticism (Pramono, interview on 2 August 2017).

ANALYSIS

Data exposition about creative activities done by Moch. Soleh Adi Pramono and members of Mangundharmo House of Art is obtained from information given by informants, result of observation on creative activities, and documentation of any relevances on the field. These data are then analyzed using theories of development and function. The author generates some very underlying aspects. *First* is proper structures-infrastructures to support creative process. *Second* is support from governmental institution. *Third* is tourism performance art products that are compatible to Bromo-Tengger culture. *Fourth* is about how to condition Mangundharmo House of Art's members as professional art workers.

1. Structures-Infrastructures to Support Creative Process

Moch. Soleh Adi Pramono admits that he needs proper structures-infrastructures to support his creative process to produce a promising tourism performance art. The supports are explained as follows.

a. Infrastructure Issue

Moch. Soleh Adi Pramono makes available this infrastructure by establishing Mangundharmo House of Art. This House is laid upon his ancestral land in width of more or less than 300 square meters. In 1997, it started as simple building with bamboo wall and palm fiber for the roof. The House was early aimed to accomodate community aspiration to have the special place for creative process, but over times, it became an important site to conserve ancestral heritage by positioning the House as the center of mask performance art (Pramono, interview on 21 July 2017). This condition shall mean that work and motivation to reawaken traditional performance art are truly genetics. The ancestor who inspires obsession of Moch. Soleh Adi Pramono is Ki Tirtowinoto.

Buari Saputra (40 years old) explained that Mangundharmo House of Art can develop continuously because it always tries to complete the facilities needed for creative process. Main building was then supported by side sections and *pendopo* (audience hall), and *gamelan* was deployed to help rehearsal. All of them successfully attracted many youngsters and art workers to blend themselves into art work processing at Mangundharmo House of Art. This place should be more than enough to be reliable.

b. Structure Issue

Main structures to support Moch. Soleh Adi Pramono's creative process are leather puppet (*Wayang Kulit*) performance art and mask puppet (*Wayang Topeng*) dance. Creative process conducted at Mangundharmo House of Art has resulted a distinctive mask puppet with Tumpang characteristic (Saputra, interview on 25 July 2017). This creative process structure has a long-term goal, respectively to build existence of art in Tulus Besar Village, with Tumpang as one of relevant destinations for cultural tourism.

Supriyanto (36 years old), adoptive son of Moch. Soleh Adi Pramono, conceded that creative process structure must help art workers to boil up repertoires for mask puppet performance, and this process is supported by members who have reliable art technique. Youngsters and community members in Tulus Besar Village are usually main players in certain performance, and they are assisted by mask puppet dancers from Dewa Gelagahdawa, Duwet, Jabung, and Pakisaji. The creation of Mangundharmo House of Art has been widely known in America. For few times, Moch. Soleh Adi Pramono was invited to show his puppeting mastery (*dalang*) in Los Angeles. Mask puppet choreography with a title *Panji Nusantara* was once presented in 2004 at Taman Candra Wilwatikta in Pandaan, East Java. The popularity of Moch. Soleh Adi Pramono was truly an important capital to realize mask puppet revitalization because he considered this revitalization as his moral responsibility. It is supported by the fact that the community in Tulus Besar Village has perceived Moch. Soleh Adi Pramono as a man with a capacity to initiate a cultural transformation.

2. Support from Governmental Institution

Tourism performance art created by Moch. Soleh Adi Pramono has received institutional support. It must be a promising step although it is not yet to be called as a synergic cooperation.

As explained by Moch. Soleh Adi Pramono (63 years old), creative process infrastructures that facilitate the production of performance art are indeed the driving force to the establishment of Bromo-Tengger Tourism Stripe. In general, transportation infrastructure has been culturally built by cabbage and potato farmers. The road they construct becomes main access from Tumpang to Penanjakan. Some infrastructures with historical characteristics may include Candi Jago and Candi Kidal. Transportation business is then initiated by a group of youths who sell transportation service for tourists or travellers who need ride for Tengger Summit. The journey from Tumpang to Tengger Summit to watch the moment of sunrise would cost tourists for IDR 800–900 thousands. It is quite expensive price if compared to Bromo-Tengger travel agents who escort passengers to Tengger Summit by Nangka Jajar Region and only charge more or less than IDR 300-400 thousands per car carrying more or less than 6 passengers.

Tourism Department of Malang Regency still finds difficulty to increase the competitiveness of tourism journey to Bromo-Tengger by Tumpang. If tourists must visit some spots, including Candi Jago and Candi Kidal, and also spend few times to observe Mangundharmo House of Art, then total cost would be excessive. Meanwhile, hotels or travel agents that serve tourists with a trip do not have yet positive contact with Tourism Department and Mangundharmo House of Art (Pramono, interview on 21 July 2017)

Data above show that synergic relationship is not yet found between local government, Bromo-Tengger travel agents, and Moch. Soleh Adi Pramono's creative products.

3. Tourism Performance Art Products Compatible to Bromo-Tengger Culture

Moch. Soleh Adi Pramono has created products with distinctive value compatible to Bromo-Tengger culture, and it is manifested into dance drama. Such dance has once been presented at Mangundharmo House of Art or on the yard of Candi Jago. The dance is early aimed only for tourist attraction, but there is a progressive step to make it as a periodic presentation agenda in every November. However, the organizer does not have yet strong contact with Bromo-Tengger travel agents. Therefore, Moch. Soleh Adi Pramono must organize the presentation in self-supported way at Mangundharmo House of Art, and occasionally, present his creative products on August which is also the month of birth of the House. The precise date of birthday was 27 August, and for celebrating the anniversary in 2017, Mangundharmo House of Art has enlisted a synergic support from dance art workers in Malang. This agenda shall be potential to attract a lot of tourists. A presentation titled *Asmaradahana* has been performed on July 2017 at *Festival Topeng Nusantara* held in Yogyakarta. This presentation is planned to be performed again at *Pertemuan Budaya Panji* held in Kediri. The appeal of *Asmaradahana* itself is aimed to assert a fact that “romanticism” (love and compassion) is an energy which drives the world to a certain point, grows humanity, and increases powers to weld together deities and humans.

As shown by data above, the effort by Moch. Soleh Adi Pramono has been aimed toward revitalization of performance art in order to create cultural tourism destination in Tumpang. Taking this matter into account, then it can be said that the potential capacity of Moch. Soleh Adi Pramono as resilient art worker shall be undeniable because his competence has been confirmed by the world.

4. Constraint against The Development of Tourism Performance Art

The constraint against the effort of Moch. Soleh Adi Pramono is his lacking of managerial competence to develop a synergic relationship with government institutions. As noted by Supriyanto, what is absent is a reliable negotiator to facilitate a harmonious relationship between Moch. Soleh Adi Pramono and government institutions. The cooperation, if any, is only limited to incidental event, especially when local government must organize national activities. Meanwhile, the cooperation with immediate village government still fails to attain a harmonious meeting point. The immediate local governments, in this case, the officers at sub-district and district levels, still prefer more to use art center in their own jurisdiction, and as result, the facilities at Mangundharmo House of Art are not in their priority in creating cooperation.

Bromo-Tengger travel agents do not set up periodic agenda to visit events held by Mangundharmo House of Art. If the House organizes presentation of art products, the schedule of performance is not fitted in with the journey schedule of Bromo-Tengger travel agents (Supriyanto, interview on 25 July 2017).

Other constraint against tourism performance art created by Moch. Soleh Adi Pramono is his lacking of negotiation skill. It really influences his managerial competence in taking care of Mangundharmo House of Art. There should be third party who would mediate the effort of Moch. Soleh Adi Pramono and the external support to achieve revitalization of tourism performance art in Tumpang Region.

CONCLUSION

The art products created by Moch. Soleh Adi Pramono are representing his revitalization effort to increase performance art potentials in Tumpang Region. This region offers many possible characteristics to become a part of Bromo-Tengger Tourism Stripe because it has historical heritages, archeological sites, and performance arts. Moch. Soleh Adi Pramono has worked hard to produce creative products by taking source from mask puppet. The products are actually quite potential to attract tourists to visit Mangundharmo House of Art. However, these products do not receive a strong support from governmental institution and tourism travel agents. The meeting point is not yet attaining a synergic collaboration despite the fact that Tumpang has developed into one destination for cultural tourism, historical trip, and performance art that may support tourism business along Bromo-Tengger Tourism Stripe.

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