

***Dongkrek* Revitalization as a Cultural Tourism Development in Madiun Regency**

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ABSTRACT

Dongkrek art needs to get revitalized so that its existence still exist. One way to revitalize *dongkrek* art is to collaborate with tourism. This study aims to (1) know the art potential of *dongkrek* performances for regional strengthening and tourism development in Madiun Regency. (2) to know the efforts of the government, *dongkrek* artist and tourism actors of Madiun Regency in revitalizing the artistic potential of *dongkrek* performances for the development of tourism world. This research is a descriptive research. Data were collected through the collection of document sources, interviews with informants, and observations. The data has been collected and then analyzed and presented in the form of descriptive report. The results showed that the art of *dongkrek* can be empowered to become a cultural tourism attraction in Madiun Regency. In order to become a tourist attraction, then the art of *dongkrek* must get a touch of management and entertainmen. The world of tourism is a packaging world so that artist *dongkrek* must be aware that if the art wants to be accessed in the world of tourism, then they must pack well, so it can really be spectacle and entertaining guidance. That is why entertainment and performance management should be given to *dongkrek* artists, in addition to the need for professional, innovative and creative attitudes to be developed. In conclusion, *dongkrek* art has a chance to be revitalized and become an asset of cultural tourism attraction, which ultimately can improve the welfare of the artist.

Key Words: *dongkrek*, revitalisasi, culture, art, and tourism.

BACKGROUND

Dongkrek is a traditional art in the form of performing art that becomes the typical of *Madiun*. *Dongkrek* is taken from from a folklore of Mejayan village in Madiun that once attacked by a deadly disease epidemic. Then, Raden Ngabain Lo Prawirodipura who is the head of the village manage to shut the epidemic down by defeating the evil spirits in that area. Later, the story turns into a performing art idea named *Dongkrek* that is formed since 1867 (17th century).

Dongkrek is a sacred art and a ritual that is performed in the form of mask dance consisting the mask of an old person, the mask of princess, the mask of *genderuwo*, the mask of society and *gendongan*. The musical instruments used are *bedug*, *korek*, *kentongan*, *kenong*, *gong besi*, *gong kempul*, and *kendang*. Later, the musical instruments are developed as the result of the blending of Islamic, Chinese, and Javanese culture. Dance by wearing masks according to Macgowan and Melnizt is the oldest dance performance in the world (Narawati dan Soedarsono, 2011:1).

Sedyawati (1981:52) stated that performing art in Indonesia comes from a state where it is developed in an ethnical and custom environment or collective agreement which is taught from generation to generation which later becomes a great practice that supports the development of the art. *Dongkrek* begins with the sound caused by the accompaniment of two traditional musical instruments. The sound of *dong* comes from the drum and *kretek* comes from a musical instrument called *korek*. *Korek* is a square-shaped musical instrument made of wood. On its side there is a jagged wooden handle sounded *kretek* when it is rubbed. Later, the combination of those sound initiates the name of *dongkretek*. Unfortunately, *dongkretek* is not well-known nation-wide, even among Madiun people *dongkretek* is not popular though the story is taken from the folklore originated from Madiun.

This art has two distinctive messages, namely as an entertainment and also a guidance. As a show of art, it wants to give entertainment to the wider social world. As a guidance, this art presents a knowledge of some past tradition that is considered containing ethical and moral values that can guide human attitudes and behavior. To reach those goals, this art continues to adapt to the right now-era. (Sudarmo, 2000: 45). Starting from the actors, the form and performance time, other elements (costume, music, dancers, song/lyric, storyline), as well as the rules (*sajen*, mantras/prayers, wages/honorarium) are adjusted based on the right now-era. From the element of the actor, originally this art is only initiated by its innovator, R. Ngabei Lo Prawirodipuro. Then, based on the needs of the era, this art belongs to the community by involving various art actors, local government (from village head to cultural office), as well as students (elementary to high school) as the next generation (Walgito 2003: 54).

The revitalization of traditional *dongkretek* performances is one of traditional art conservation efforts. The conservation concept includes four main components, namely preservation, restoration/rehabilitation, reconstruction, and revitalization (Puspari, 1997: 196). Revitalization is an attempt to change a kind of custom art that is adapted to the development of society and new functions without eliminating the spirit of the art itself (Kutanegara, 2012). Revitalization of *dongkretek* aims to explore and give new meaning to the art without having to change the substance and the form. Art was formerly functioning mystically or as entertainment in the organization of local customs, then in the contemporary context the function needs to be adapted to the changing of era, for example, it is used as cultural attractions. Therefore, this research tries to explain about (1) how is the potential of traditional art *dongkretek* for strengthening regional identity and development of tourism in Madiun regency? (2) How are the government, *dongkretek*'s artists and tourism actors of Madiun regency efforts in revitalizing the potential of traditional art *dongkretek* for the development of the tourism?

METHOD

In line with the issues to be revealed, this research applies a qualitative research model and data collection technique that is implemented through some literature studies and interviews. The object of this research is revitalization *dongkretek* as an effort to develop tourism in Madiun regency. The main informant for this research is Mr. Ismono as Head of *Dinas Kebudayaan* and a *dongkretek* artist, and also the community of *dongkretek* art of Mejayan, Madiun. The data collection techniques used in this research are interview (interview), observation (observation), and document (documentation). While to analyze data, the researcher uses interaction analysis, it means that this analysis is done

in the form of interaction on three components, namely: data reduction, data presentation, and conclusion.

DISCUSSION

The revitalization process is one of the efforts of the Madiun district government to make the art of *dongkrek* as an icon of Kabupaten Madiun. According to Kutanegara (2012), basically a traditional performing arts product can be "sold" to some enthusiasts both from local visitors and foreigners. Therefore, performances is a creative activity related to the development of the content, show production, traditional dance, contemporary dance, drama, traditional music, design and fashion show, stage, and stage lighting. Performing arts are the result of culture. In order to preserve the culture, we need to continue preserving it by doing protection, development, and utilization. Utilization here includes the efforts to use cultural results for various purposes, such as to strengthen image of regional identity, for cultural awareness education, to make cultural industries, and to serve as a tourist attraction. Therefore, the utilization of cultural results through the development of tourism is a way to keep the culture and its products sustainable (Sedyawati, 1981: 76).

In order to make *dongkrek* as a tourism icon in Madiun, it requires the involvement of all components of society, such as artists, government, tourism actors, and academicians to develop it. Actually, the local government of Madiun through *Dinas Kebudayaan* has designed a strategy for the development of *dongkrek* so it can be a unique art identity of Madiun. As stated by Mr. Ismono, Head of *Dinas Kebudayaan* of Madiun, there are several activities that have been implemented by the local government for the sake of development of *dongkrek*, such as:

1. Requiring every kindergarten, elementary school, junior high school, senior high school and vocational school in Madiun to have at least one *dongkrek* group which later supported by the government in the form of providing *dongkrek* equipment for every school.
2. Motivating and giving facilities for *dongkrek* artists who want to develop their skills.
3. Improving the knowledge and performance creativity (the use of mask, song and music) of the artist by conducting *sarasehan* event.
4. Facilitating some *dongkrek* performances and festivals, such as in a big event celebrated nation-wide or to celebrate the day Madiun is decided as a regency.
5. Giving easy accesses for those who want to perform *dongkrek* in front of Madiun people.
6. Making *dongkrek* as an icon for Madiun so in every art festival, in regional or national level, the local government will delegate *dongkrek* artist to perform as the representatives of Madiun, such as in *Festival Kesenian Rakyat Jawa Timur* in Surabaya and *Ruwatan Nasional* in Taman Mini Indonesia Indah.
7. Holding *dongkrek* festival in Madiun regency.

Some efforts can be done to revitalize *dongkrek* as the icon of Madiun are as follow:

1. Repackaging *dongkrek* as a cultural performance by emphasizing in the local wisdom carried by *dongkrek* itself.
2. Providing alternative tourism attraction in Madiun.

3. Enhancing the quality of *dongkre* performances through education institution both formal and informal.
4. Developing certain tourism attraction based on *dongkre* attraction.
5. Preserving and developing any kind of *dongkre* performances in society avoiding the uniformity that is not productive and limit the creativity.
6. Managing the art building as the center of *dongkre* development.
7. Using both electronic and printed mass media such as managing website about *dongkre* with everything related to the performances and its history as an effective promotion.
8. Promoting *dongkre* through traditional arts performances to people that have a potency to be the future visitor of Madiun in some arts and culture center in some cities and countries.
9. Holding some events by involving integrated *dongkre* performances.

CONCLUSION

Dongkre can be said as a traditional arts that is still exist in Madiun regency. It is proven by the number of people who still perform in some events such as *hajatan, syukuran and bersih desa*. Furthermore, the local government especially *Dinas Pariwisata* holds some *dongkre* festivals so it can make people interested and preserve it. In the other hand, *dongkre* still needs supports and involvement from some stakeholders. Tourism is a great chance for the *dongkre* artist. If they want it to be accessed and appreciated, they have to provide a great performances so it is worth-watching and entertaining. Thus, the entertainment and management elements need to be given to the *dongkre* artist aside from profesionalism and creativity. By holding *dongkre* festival, it improves the knowledge and creativity of *dongkre* artist through *sarasehan*. It motivates and facilitates who want to develop their skills. It is an effort to preserve *dongkre* as tourism asset. Suppose all of the effort to preserve *dongkre* is done, its not impossible that it will be a life-changing moment for the artists since they will get more financial benefit, for central and local government it can make more devisa and it can stimulate the development of other traditional art.

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BIODATA

Erens Levian Rahman was born in Madiun, October 09, 1994. A graduate of Indonesian language education at State University of Malang is now continuing his master's studies at Sebelas Maret University and succeeded in obtaining a scholarship from Kemendikbud. The current job is a teacher at SMA Negeri 1 Mejayan.