

# Construction of Kuda Lumping Art Identity in Supporting Tourism Villages

TS Florentinus\*, BH Putra, J Wiyoso

Faculty Languages and Arts, Universitas Negeri Semarang  
Kampus Sekaran Gunungpati, Semarang 50229, Indonesia

\*totoksumaryanto@mail.unnes.ac.id

**Abstract**—The purpose of this study is: understanding and analyzing the construction of Kuda Lumping art identity, which includes (a) an important phase in the Kuda Lumping art journey that shows its existence historically, (b) Potential and artistic conditions of Kuda Lumping art in Malon village and (c) This study uses a qualitative research method by looking for clarity of meaningful descriptions. The explanation is carried out in depth (thick description) regarding the symptoms and relationships between them. The data source is direct and researchers as the main instruments (human instrument). The research background covers the Kuda Lumping art community that takes place in Malon village, Gunungpati Semarang sub-district. To obtain data in this study, the method used are observation, interviews, and document study. Research Results show that the origin of Kuda Lumping art in Malon village began with seeing festivals/reog performances elsewhere. The Kuda Lumping has ever been designed on its own and every night Kuda Lumping training is carried out with great enthusiasm. Gamelan was once owned but now it no longer exists. This Kuda Lumping Art is used by the community as the cultural identity of the Malon village which emerge from the works of local people who have their own culture. Suggestions that can be conveyed are (1) this Kuda Lumping art can be used to build art culture and tradition so that people will gain the benefit, (2) this art can be used as a framework model for constructing cultural identities that exist in Malon village communities

**Keywords**— *construction, Kuda Lumping Art, identity, tourism*

## I. INTRODUCTION

Traditional art is a cultural product that grows and develops in the community and is one of the characteristics of its regional identity. Traditional art is an art born in the feudal era that is still alive and developing until now as a result of a culture that belongs to it and becomes the identity or personality of a region. Thus, traditional art in its growth is closely related to the physical and socio-cultural environment [1]. One of the traditional arts that are gradually forgotten by the younger generation is Kuda Lumping art. The rapidity flow of art that has hit various angles has narrowed the space for traditional art. Modern art now gives a lot of choices so that many are replacing the Kuda Lumping art scene or Kuda Lumping art in traditional community performance events.

Kuda lumping art is one of the identity elements of the people of Central Java and is able to arouse a sense of solidarity to unity. Kuda lumping art has a significant role in

the life and development of culture, especially to form cultural construction. Therefore, continuous efforts are needed to preserve and develop the Kuda lumping art, because the noble values of humans today have been eroded and suppressed by the culture of global consumerism [8]. Therefore, the art of Kuda Lumping must be maintained and preserved so as not to experience extinction.

Afif [2] states that there are integrated elements in building a cultural identity that can differ from one another. First, this identity construction becomes very important in traditional arts, including the art of Kuda Lumping. Second, what are the characteristics of the expression of Kuda Lumping in Gunungpati Subdistrict, especially in Malon Nature Village which has been designated as thematic and integrated with the Semarang City Tourism Village ... in the Malon nature village, there are art groups located in Ilir-ilir art studio with various art activities in support of the existence of Malon village as a natural and cultural tourism destination.

This study aims to: Understand and analyze the construction of Kuda Lumping art identity, which includes (a) an important phase in the journey of Kuda Lumping art that shows its historical existence, (b) Potential and artistic conditions of Kuda Lumping in Malon village and (c) Art depictions of Kuda Lumping as a praxis of local products that support the existence of a tourist village.

The theoretical benefits of this study are expected to produce concept / theory findings of the identity construction of Kuda Lumping art in the context of a tourism village. The practical benefit of this research is to develop and preserve Kuda Lumping art in Ilir-ilir art studio in maintaining its existence and supporting the nature village of Malon as a tourism village. In addition, it is also beneficial for UNNES in accordance with its vision to become a university with international conservation and reputation, especially the conservation of Art and Culture.

Previous research studies showed that, first, Kusumastuti [3] says that this article result of the research discusses dancing education in early childhood is an educational means to develop a positive child's personality in achieving maturity. In the process of achieving maturity, children also experience the process of cultural transfer as a model of knowledge, values, and beliefs. Cultural transfer process includes the process of socialization, enculturation, and internalization.

Second, Dini et al [4], in this article, discusses art as an educational institution, in certain regions according to the capacity, substantially, has a great opportunity and role in realizing the preservation and development of nation or community cultural values. When art is used or functioned as a means of education to convey, introduce, and instill aesthetic values from the results of nation culture, then in this context, art education has a conservative function, namely as a media for cultural values enculturation.

Third, Tjintariyani in her study entitled "Mass Ruwatan through Leather Puppet Show" is a research on the function of wayang kulit performances used in Ruwatan, as well as the elements contained in wayang kulit performances. This research provides information about the elements contained in wayang kulit performances.

Various writings related to research as described above, no one has studied or researched specifically about the construction of the identity of the Kuda Lumping traditional art in supporting Kampung Malon as a tourism village in Gunungpati sub-district in Semarang.

Traditional art develops from generation to generation, it has elements of belief and interpretation of community traditions, generally becoming a special characteristic of traditional arts. Art is the identity of the owner. If the art is at the regional level, then art is the property of the region. Clark [5] explains that art is one of the elements of universal culture, is an element that can highlight the nature, character, and quality, thus art is the most important element in Indonesian national culture.

Culture emerges as an impulse in humans which is essentially always wanting to reflect on its existence as a moral, mindful and artistic creature. The fulfillment of aesthetic needs is done by humans through their culture, especially through their art. Art, in this case, is an integrative element that binds and unites different acting guidelines into a round, comprehensive and operational design and can be accepted as a tool that reflects the configuration of the design [6].

The diversity of traditional arts is one of the cultural potentials that need to be fostered and developed to maintain its sustainability. The development of art generally follows the process of change that occurs in the culture of a society. Art is a manifestation of a culture that has a particular role for the supporting community. The presence of art has colored the life of the supporting community because its nature is universal and can develop in accordance with the demands of the times. Changes to the arts, due to the nature of art as a cultural element that is always creative and dynamic.

Powel [7] states that identity is a characteristic that exists in cultural representation. Thus, the construction of identity is the building of identity, showing who we are and how they are similar to a number of people and what distinguishes them from others. Marshall [1] calls it "the integration of complex configurations which are cultures in individual personalities which are their cultural identities.

In line with Hastanto's [8] view of interpreting cultural identity as something which is produced, not the essence that is constant and permanent. Thus, cultural identity always processes, and always forms representation in the context of 'cultural identity. This means that identity

continues processing, continues being constructed in a process.

## II. METHODOLOGY

The approach to this study is interdisciplinary. an interdisciplinary approach can be interpreted as taking concepts and / or theories from other scientific disciplines, which are arranged in a system of thinking in the form of explanatory or measurement theory units that guide or become a methodological foundation in conducting research. thoroughly and can be interpreted as a body of knowledge [9]. The approach that researchers take to examine the problem is using anthropological, ethnographic, and educational science approaches.

This study took place in the Kuda Lumping art group in Ilir-ilir art studio, Malon Village, Gunungpati subdistrict, Semarang city. This location was chosen with the following considerations: (1) Malon Nature Village has been designated as a thematic and cultural village as a natural and cultural tourism village, (2) Ilir-ilir art studio in the Malon village, Gunungpati Subdistrict, has carried out enculturation of traditional arts through activities of traditional arts as a preserver of nation culture.

Data collection techniques use observation, interview, and document study techniques. Techniques for checking the validity of data is by using criteria for examining data trustworthiness (credibility) and data source triangulation techniques and Theory [10].

Data analysis technique is an attempt to process data obtained from observation, interviews, and documentation. After that, the data are reduced. Moreover, the results of the reduction then are presented. At last, the data are concluded and verified to get the correct data conclusions [11].

## III. RESULT AND DISCUSSION

### A. Art History of Kuda Lumping in Malon village

According to the interview result with Pak Rohadi (Community Leader), He told that Malon Ilir-Ilir art studio was established in 2013, which was previously in pucang gading in 2010. The art studio had regular recitation activities on every Sunday Kliwon which was attended by Maulid islamic group. In every month Syuro this studio holds regular leather puppet show and regular recitation activity. In addition, it also organizes routine Javanese arts activities such as Keroncong, Karawitan, and so on.

Based on the results of discussions with community leaders, youth groups and the Kuda Lumping art players in the Malon village, it was stated that the facilities and infrastructure considered still lacking (for example, gamelan, kuda lumping) which sometimes had to rent or borrow if there were activities. The achievements of Malon village in Gunungpati Village (Ilir-Ilir Malon) have just won in the Village Development Evaluation Contest representing the city of Semarang in Central Java and won 1st place. With the existence of Kuda Lumping art that still exists in Ilir-ilir studio, Youth enthusiasm is very high on kuda lumping art in the Malon Village. Other art activities of Ilir-ilir studio are every Saturday wage in the Semarang Peace House, it is their turn to fill Uyon-uyon and old school culinary events.

In connection with the existence of Kuda Lumping art in Malon village in Gunungpati Semarang, that youth organization often ask for a visit (to be visited), so that the spirit of practice and work remains consistent. Because all this time in practicing Kuda Lumping is only learning from youtube / internet. Youth organization wishes that if it is already running, a special organization will be formed to accommodate the Kuda lumping group, to be more solid and organized.

Description of Kuda Lumping Art History in Ilir-ilir Malon (Youth of Malon) has started running since 2015. However, due to the bustle of each personnel (working), the Kuda lumping had lost its existence. The Kuda lumping was originated from the little desire of the youth organization, who was guided by Mbah Rohadi and had ever performed at an islamic boarding school. It also often shows as Welcome Dance. The spirit of Youth organization is very high in the interests of arts and culture, especially Kuda lumping. One of the disadvantages of the dance is that it is still monotonous in its movement.

Kuda lumping art activities have been reduced lately, because personnel are married and have their own jobs, Infrastructure facilities are poorly supported, Kuda lumping movements need to be reorganized and tidied up, connection to be able to perform outside activities are lacking, hoping can be helped for publication so that it can perform in activities outside the Malon village.

The origin of the Kuda lumping art in Malon village began with seeing festivals / reog performances elsewhere. Then once the youth organization made Kuda lumping design on their own and every night they practice Kuda lumping with high enthusiasm. Gamelan was once owned but now it was no longer having. Gamelan and dancing started from practicing at Nongko Sawit and there was one of the members bein Kuda lumping member in another place (Bergas) which had been running well, then it was applied at Malon Kuda lumping. The number of performers consists of 12 personnel (gamelan players and dancers).

#### *B. Construction of Kuda Lumping Art Identity of the Malon village*

The identity of Kuda Lumping art in Malon village is related to the function in the customs and traditions of its people. First, this art is functioned to describe the habits or social order of the community. Second, this art is functioned as a medium of expression for both secular and religious communities. Third, Kuda lumping art is used as a means of social entertainment or recreational activities. Fourth, Kuda Lumping art is used as a place to channel the spiritual. Fifth, Kuda Lumping art is used for the aesthetic activities of the supporting community. Sixth, Kuda Lumping art is used as a means to increase the economic activities of the community [2].

Based on the findings above, there is a relationship between tradition as part of a cultural system that is the basis for acting and acting by the Malon village community. Furthermore, this can be used to continue the habits that can be seen as a means of preserving local culture as a tourist attraction.

The art of Kuda Lumping in Malon village has a difference with the Kuda Lumping art in other village or regions in Central Java. The difference can be seen from the composition of the motion, the accompaniment of the gamelan, the makeup, and clothing. The difference is used to see Malon's Kuda Lumping art as the folk art of the Malon village.

This Kuda Lumping Art is used by the community as the cultural identity of the Malon village which departs from the works of local people who have their own culture. Kuda Lumping's art relationship with the social identity of the Malon village community and the art culture of the intended owner. In that context, there are many cultural and educational values that can be used to foster communities that relate to the values contained in the Kuda Lumping art itself [1].

#### IV. CONCLUSION

The identity of the Kuda Lumping art in Malon village is related to its function in the customs and traditions of its people. there is a relationship between tradition as part of a cultural system that becomes the basis for acting and acting by the Malon village community.

We recommend that every element of society develop Kuda Lumping art as a traditional art that needs to be preserved. Kuda Lumping art can be used as a framework model for building community identity in the form of Kuda Lumping art.

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