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Genealogy Of The Inheritance of Grebeg Sabrang Mask Dance in Sanggar Asmorobangun in The Context of Identity Preservation

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Abstract

The motivation for this research is the gaps that frequently occur during the process of inheriting cultural arts, particularly among the younger generation, who are beginning to lose touch with traditional values in the face of modernization. From a genealogical standpoint, the objective of this research is to investigate the inheritance process of the Grebeg Sabrang Masked Dance in Sanggar Asmorobangun Kedungmonggo Malang Regency. With family and local community-based inheritance patterns, this dance has been passed down through generations since the era of Mbah Serun until the fifth generation. This research employs qualitative methodologies, including participatory observation, documentation, and in-depth interviews, as data collection techniques. The validity of the data was verified by conducting a triangulation of sources, methods, and theories. This studio was able to adapt to the demands of the times by innovating the duration and function of dance, both as a medium of education and tourism, in addition to ensuring the sustainability of the tradition, as demonstrated by the results. This preservation process entails strategies that are designed to preserve the traditional essence of the performance form, collaborate between generations, and adjust the performance form in accordance with local cultural values. This research's conclusion shows the significance of the genealogical approach in the preservation of traditional art as a local cultural identity and its relevance in the contemporary era.

Keywords: Grebeg Sabrang Mask Dance, Asmorobangun Studio, cultural preservation, genealogical inheritance, traditional art.

INTRODUCTION

Indonesia is a multicultural nation with a diverse cultural heritage, which is frequently understood as the archipelagic culture. The archipelago is a geographical region that is home to a variety of communities and cultures. These communities coexist under the principle of mutual respect, and their diversity is recognized as *a conditio sine qua non* of their unity (Susandro & Taruan, 2021).

This study focuses on Grebeg Sabrang Masked Dance, a traditional art form that is confronted with significant challenges as a result of the rapid pace of globalization and modernization. The research gap is the absence of studies that examine the ability of traditional arts, such as Grebeg Sabrang Masked Dance, to adapt to changing times without compromising their cultural identity. The Asmorobangun Art Studio, a cultural heritage institution facing globalization challenges, finds this particularly relevant. The holistic approach of this research is what sets it apart, as it not only investigates the aesthetic and historical aspects of dance but also investigates the practice of cultural inheritance, tradition management, and the adaptation of this art form to the contemporary cultural ecosystem. A significant contribution of this research is the provision of a model for the preservation of traditional art in local communities that can be used as a reference for other endangered traditional arts. The approach of this research is unique in that it emphasizes the sustainability of traditional arts by highlighting the strategic role of art studios that are rooted in the local cultural heritage of the Malang community. This study makes a significant contribution by offering strategic recommendations for the preservation of traditional arts. It incorporates local cultural values into non-formal education as a model of sustainable cultural preservation, in addition to concentrating on aesthetics and dance forms.

Kroeber and Kluckhohn (Novita & Lestari, 2021) who argues that culture consists of various patterns of steady behavior, thoughts, feelings, and reactions that are

acquired. Peursen (Akbar, 2019) culture also includes tradition, and tradition is translated as the inheritance or transmission of norms, customs, rules, and assets. Furthermore, the word "Culture" (Maro'atussofa et al., 2022) culture means the results of human activities and inner creation (intellect) such as beliefs, arts, and customs. The concept of culture is a system of ideas shared by its supporters. The Javanese culture is a set of ideas that are supported by Javanese society. This system includes beliefs, knowledge, and a general set of values that are considered good to do, strive for, and adhere to, as well as norms for different types of relationships between individuals in society (Widyanta, 2020).

Globalization is a process of spreading certain values and cultures throughout the world (global). Globalization may have both positive and negative impacts on traditional arts in Indonesia, according to (Kristianingsih et al., 2021). This can lead to an attitude that is critical of what they have and seeks to reconcile them with local cultural values, which includes the critical attitude of the Indonesian people toward their own possessions.

The traditional arts, which were once deeply ingrained in Indonesian society, are being eroded by the times, in addition to the extraordinary changes that contemporary life has undergone as a result of the advancement of information technology, which has been influenced by a flood of external factors. The diversity of traditional arts in Indonesia is a cause for concern, as noted by the rapid pace of globalization (Maro'atussofa & Kusumastuti, 2019) the influence of economic globalization that worries the future prospects of traditional arts, one of which is traditional dance.

A traditional dance is a form of dance that is primarily developed in a specific region and is broadly guided by the adaptation of habits from generation to generation that are embraced or embraced by the people who have the dance (Berutu, 2021). Traditional dance generally has a high historical value, broad guidelines, and is based on the adaptation of the

customs of the surrounding environment where it grows.

A sense of beauty that originates from within the human soul is conveyed through traditional art, which is a component of culture. The expression of a sense of beauty from within the human soul is not the only function, value, and meaning of art. The condition of Indonesian society, particularly Javanese society, has been impacted by the advancements in knowledge, resulting in changes and developments. As a consequence of the increasing modernization of education and technology, various arts and cultures that were previously prevalent in Javanese society have been abandoned, and individuals are now proud of the cultures of other countries. A few individuals continue to maintain and preserve the arts that belong to the Javanese community. One of them is the Grebeg Sabrang Mask Dance, a traditional Malang dance.

Grebeg Sabrang Mask Dance or also known as Malangan Mask Dance is a dance depicting the soldiers of the Sabrang kingdom led by Prabu Klono Sewandono. The character in this dance is a dashing son who is hard, *cakrak* and *tremginas*. According to Hariyono (Rahayuningtyas & Jazuli, 2019) Wayang Topeng Malangan performance developed in Kedungmonggo village.

Onghokham (Budiyanto & Syarif, 2019) revealed that the Malangan mask is called "Malangan" because it does have different characteristics from masks from Central Java or Bali. The mask worn by the Malangan mask puppet dancer/performer is held on the dancer's head by a string connected to the mask, rather than using a piece of leather bitten into the mouth. Unlike the "refined" style from Central Java, the Malang mask is made of thick, heavy wood, shaped with a square chin, high cheekbones, and rich carvings. The crown on the front of the head is also full of complex carvings (*isen - isen*). The moustaches of figures classified as "dashing figures," of which there are approximately 21, are always carved, while in Central Javanese masks they are either painted on or made of real or fake hair. The

mouths of Malang masks are typically closed, in contrast to the open mouths of Central Javanese masks. According to (Sawitri et al., 2019) The study examines the formalist aesthetics (intrinsic aesthetics) of Topeng Malangan in a research entitled "Aesthetic Study of Topeng Malangan". Traditional art is always inseparable from spirituality and religion, where these teachings are conveyed in the form of art symbols, which are then appreciated or interpreted contextually-intertextually (extra-aesthetic).

The author further explores the Grebeg Sabrang Masked Dance. This is in accordance with an initial observation that the author made in Malang Regency, precisely in an art studio called Asmorobangun Art Studio which seeks to inherit and preserve the form and value of Grebeg Sabrang Mask Dance, a traditional dance of the Malang Community (Campbell, 2019b).

Sanggar Asmorobangun is one of the non-formal educational institutions built as an effort to preserve the Grebeg Sabrang Mask Dance Tradition. Asmorobangun Studio is located in Kedungmonggo Village, Pakisaji, Malang Regency. Karimun, one of the heirs of R. Sungging Mubengkoro, who is still a descendant of Sunan Brawijaya VII (the last Majapahit King, 1498-1518) leads the Asmorobangun mask group or Sanggar Asmorobangun which was founded in 1931 in Kedungmonggo village, and began to be known to the wider community as a mask carver since the 1970s. Currently, Mbah Karimoen has passed away and was replaced by his son, Tri Handoyo, who became the retainer of Sanggar Asmorobangun (Schechner, n.d.).

METHODS

According to Miles dan Huberman in Rohidi (Nugroho et al., 2021) the data analysis procedure is divided into four stages: data collection, data reduction, data presentation, and data verification. As per Creswell, the research design used is a case study, as researchers investigate a particular

phenomenon (case) within a specific period of time and activity (program, process, institution, or social group) and collect detailed and in-depth data using a variety of data collection techniques over a period of time (Yousif et al., 2018).

The focus of this research included object, subject, time, and location. The topic of this research is the genealogy of Grebeg Sabrang Masked Dance inheritance. The actors who are the subjects of the research include dancers, trainers, managers of Asmorobangun Studio, accompanying musicians, and the surrounding community who are involved in the process of inheriting this culture. This research aims to understand how Grebeg Sabrang Masked Dance is passed down from generation to generation in Sanggar Asmorobangun, including the strategy of maintaining cultural identity through this art activity. Data were collected through direct observation, in-depth interviews, and documentation of activities in the studio. According to Sugiyono (Martino & Jazuli, 2019) triangulation is used to ensure data validity, which includes source triangulation, technique triangulation, and time triangulation. (Dewi & Cahyono, 2019). This approach is relevant to explore the relationship between the dance inheritance process and efforts to maintain local cultural identity.

RESULT AND DISCUSSION

History and Background of Sanggar Asmorobangun

Sanggar Asmorobangun has a rich historical foundation that originated in a small community within Mbah Serun's residence. Mbah Serun, the primary founder, acquired the art of dance from Mr. Gurawan and subsequently began instructing the residents of Kedungmonggo. This endeavor served as the precursor to an art community that has since expanded. This tradition was maintained by the subsequent generation, Kiman and Karyo, until it was essentially conveyed by Mbah Karimun.



Figure 1. Grebeg Sabrang masked dancer performance

In 1978, under the leadership of Mbah Karimun and Pak Taslan, the studio was recognized by the government as an ambassador of East Java arts. This momentum was the starting point for the government's attention to traditional arts in Kedungmonggo. Thanks to this support, in 1982 the government built official facilities for the sanggar, making it a more organized arts institution.

Peursen's theory of cultural inheritance (Akbar, 2019), which emphasizes the importance of passing on norms and traditions through the community, is very relevant in understanding the role of Sanggar Asmorobangun in maintaining the continuity of this traditional dance art. In addition, the concept of culture as a system of ideas that are shared, as explained by Kroeber and Kluckhohn (Novita & Lestari, 2021), explains why this community is able to survive as a center of local cultural heritage.

In 1978, under the leadership of Mbah Karimun and Pak Taslan, Sanggar Asmorobangun was recognized by the government as an art ambassador of East Java. This important moment is in line with the views of Maro'atussofa et al. (2022) who mentioned that institutional support plays an important role in maintaining the sustainability of traditional arts. Subsequently, in 1982, the government built official facilities for sanggar, making them more organized as art institutions. This shows that the existence of an institution like Sanggar Asmorobangun is not

only about preserving art, but also strengthening local cultural identity in the midst of modernization.

Grebeg Sabrang, one of the studio's flagship dances, has been popular since the time of Mbah Karimun. Derived from the story of a knight's journey from a foreign land to the battlefield, this dance symbolizes courage and strength. Its existence was further strengthened when it began to be taught in schools because of its simple and easy-to-understand movements. Over time, Sanggar Asmorobangun has not only maintained tradition, but also introduced innovation. The next generation, such as Pak Taslan and Handoyo, introduced *gamelan* and cassette recordings as learning tools. This step broadened the accessibility of dance, especially for the younger generation. However not all was smooth sailing. The loss of two important figures, Mbah Karimun due to an accident and Pak Taslan who passed away early, posed a major challenge to the studio's survival. The burden of leadership was then continued by the next generation, who remained committed to preserving this dance tradition.

Sanggar Asmorobangun continues to serve as the protector of Kedungmonggo's cultural heritage, despite the many changes that it has undergone. The studio's existence is indicative of the artistic traditions that are prevalent in the local community. The spirit to continue preserving culture in the face of the changing dynamics of the times also originates from this source.

The consistency in preserving tradition through this studio shows that dance is not only a cultural heritage, but also a means of strengthening the identity of the Kedungmonggo community. With a strong historical background, Sanggar Asmorobangun is a symbol of cultural preservation that continues to live in Malang Regency.

Transformation of Grebeg Sabrang Dance

Grebeg Sabrang dance has undergone significant transformation to adapt to the times, reflecting the theory of cultural adaptation

described by Maro'atussofa et al. (2022) regarding the flexibility of traditional arts in responding to the demands of modernization. This dance was originally part of a series of *gebyak wayang* that lasted up to nine hours. However, to meet the needs of education and tourism, the duration was shortened to 1-2 hours. This transformation not only illustrates the ability of traditional arts to adapt but is also in line with Peursen's (Akbar, 2019) view that emphasizes the importance of adapting cultural norms to contemporary needs.

Table 1. Transformation of Grebeg Sabrang Mask Dance performance

Year	Dance Duration	Transformation Context	Objective
1978-2000	1-2 hours	<i>Gebyak wayang</i>	Performances and the existence of Sanggar Pendowoli mo by the first generation, namely Karimun.
Sebelum 2010	9 hours	Part of the traditional wayang gebyak	Preserving the art tradition and the process of inheriting Sanggar Asmorobangun by the second generation, Taslan.
2010	6 minutes	For short performances and educational materials both formal and non-formal	Supporting education and tourism by the fifth generation, Handoyo

2018	4	Further	Attracting
	minut	customizati	modern
	es	on for	audiences
		tourism	and
		and	genealogy
		education	of
		show	inheritance
		packaging	

In 2010, a six-minute dance version was introduced, followed by a four-minute version in 2018 to meet the needs of short performances in the tourism sector. Both versions reflect the importance of maintaining the aesthetic value and philosophy of traditional art, despite the shortened duration. According to Kroeber and Kluckhohn's aesthetic theory (Novita & Lestari, 2021), the aesthetic value of art can still be maintained through essential elements, despite simplification.

However, this approach of compacting duration has sparked debate among artists. Some feel that trimming the duration reduces the authenticity and depth of the story being told. On the other hand, this approach is considered relevant to the preferences of modern society, which tends to favor short but interesting performances. This is in line with the findings of Kristianingsih et al. (2021), who stated that traditional arts must compromise with the expectations of modern society in order to remain relevant and in demand.

This dance is characterized by a dashing movement that exemplifies the strength of a knight. Grebeg Sabrang dance is distinguished from other dances, particularly in the East Malang region, by the wide-open hands and feet, which serve as a visual identity. This movement is also influenced by the pencak silat tradition, which prioritizes courage and assertiveness (Adnan et al., 2022).

Grebeg Sabrang dance is not only taught in the context of performance, but also at various levels of education. This dance is an effective method for the acquisition of cultural arts, from the elementary level to college. One of the most popular traditional dances, this dance is easy to learn for beginners due to the

simplicity of the movements (Maro'atussofa et al., 2022).

In addition to its educational value, this dance is frequently implemented as part of cultural tour packages. This approach is effective in attracting tourists and introducing the traditional arts of Kedungmonggo to the broader community. Consequently, the Grebeg Sabrang dance is a valuable economic asset in addition to being a local cultural heritage.

This dance transformation demonstrates that traditional art can endure in the face of evolving times provided that it can adjust to the societal demands. The duration and function of this dance are examples of innovation that demonstrate that tradition is not always rigid, but can evolve without affecting its essence.

Genealogy of Grebeg Sabrang Mask Dance Inheritance

The process of dance inheritance in Sanggar Asmorobangun takes place genealogically through five generations, reflecting the concept of cultural inheritance described by Widyanta (2020) in the study of systems of ideas and values that are passed on between generations. This inheritance began with Mbah Serun who founded Sanggar Pendowo Limo, where the Mahabharata dance originated. The second generation, represented by Kiman and Karyo, continued this tradition by developing new dances, including the Grebeg Sabrang Dance, which is also a form of adaptation of traditional art to changing times (Peursen, Akbar, 2019).

The third generation, led by Mbah Karimun, made a major contribution by popularizing the studio to the provincial level. Under his leadership, Sanggar Pendowo Limo changed its name to Sanggar Asmorobangun, a change that shows the group's ability to adapt to the demands of the times, as described by Kroeber and Kluckhohn (Novita & Lestari, 2021) in cultural evolution and adaptation context. The adoption of the new name signifies a new era in the development of traditional arts in Kedungmonggo, which are increasingly acknowledged by the community

and government. This transformation also demonstrates the importance of traditional arts in the context of modernization, without compromising the inherited cultural values.

After Mbah Karimun, the baton of leadership passed to his son, Pak Taslan. This fourth generation brought great innovations, such as the use of cassette recordings and the introduction of gamelan in dance performances. Unfortunately, the loss of this figure poses a major challenge to the sustainability of the studio.

The fifth generation is now represented by Mr. Taslan's children, such as Suroso, Ribut Haryati, and Handoyo. They not only maintain the traditions that have been passed down, but also create innovations such as new creation dance. With a high spirit of preservation, this generation continues to advance Sanggar Asmorobangun so that it remains relevant in the modern era. In addition, the active involvement of the extended family in various aspects of the studio shows the importance of family solidarity in maintaining the sustainability of traditional arts. Through a clear division of roles, each family member makes a significant contribution, whether in teaching, performing or developing new dances.

This genealogy of inheritance is indicative of Sanggar Asmorobangun's success in the sustainable preservation of dance. In addition to inheriting this tradition, each generation also contributes pertinent innovations. Thus, the Grebeg Sabrang dance continues to serve as a representation of the cultural treasures and identity of the Kedungmonggo community.

Tradition, and the Dynamics of Cultural Innovation in Grebeg Sabrang Mask Dance

The Grebeg Sabrang Masked Dance in Sanggar Asmorobangun Kedungmonggo, Malang Regency, is passed down through the process of socio-cultural inheritance, which encompasses enculturation and socialization. The first learning space is the family environment, where socialization inheritance

becomes dominant. In this instance, the Grebeg Sabrang Mask Dance is passed down through direct interaction between parents and children, ensuring that the values and skills are passed down from one generation to the next. The studio's elders, who also serve as dance instructors, endeavor to instill technical proficiency and aesthetic principles in the younger generation from a young age.

In the early stages, the inheritance of Grebeg Sabrang Masked Dance focuses more on mastering the basic movements of the dance. The children involved in this process were taught how to dance by directly imitating their parents' movements. However, the focus of inheritance in the first generation was more on practical aspects, without providing a deep understanding of the philosophy and history of Grebeg Sabrang Masked Ballet Dance and training the dance with a cappella accompaniment for hours due to limited recording media and Sanggar Asmorobangun did not yet have a gamelan due to lack of attention from the government. After performing as an art ambassador in Jakarta, Asmorobangun Studio was given special attention by the government and given a gamelan and Asmorobangun Studio was built.

Over time, the second generation began to receive more comprehensive knowledge. In addition to technical skills, this generation was also introduced to the philosophical meanings and symbolism contained in the dances. The studio elders including the first to third generations in the Sanggar Asmorobangun community intentionally teach these cultural values to their children, both girls and boys, who are expected to be the successors of the dance tradition in the family.

An important development in the inheritance of Grebeg Sabrang Masked Dance occurred with the arrival of formal training organized by the local government and local arts institutions. This training introduced new, more modern techniques, including movement improvisation and more dynamic dance patterning. The younger generation began to blend these techniques with older traditions,

creating dance forms that remained authentic yet relevant to the times (Budiyanto & Syarif, 2019).

Innovation in this inheritance is not only limited to techniques, but also to the media used. If previously the Grebeg Sabrang Mask dance was taught using a cappella accompaniment media, in this era it has changed to use original gamelan accompaniment as well as recorded accompaniment from cassettes or in the form of MP3 and MP4. This has a positive influence on the sustainability of the dance art.

The inheritance of Grebeg Sabrang Masked Dance is also significantly influenced by the utilization of social media. Digital platforms are employed by the younger generation to acquire dance skills, advertise their work, and expand their audience. This interaction accelerates the learning process and guarantees that the tradition is still acknowledged by individuals outside of the Malang region (Fischer et al., 2022).

In the evaluation of inheritance, the role of the studio elders is very significant. They assess dance technique, conformity to tradition, and creativity in creating movement variations. Constructive criticism from the elders helps the younger generation to continue to improve and develop their skills.

One things highlighted in the evaluation is the ability of the younger generation to maintain the continuity of tradition while innovating. This can be seen from how they created a new form of Grebeg Sabrang Mask Dance that still adheres to traditional principles but is more attractive to the millennial generation, namely the creation of the Grebeg Sabrang Mask Dance Short Package of 4 minutes and 6 minutes duration. The compaction of the duration has the aim of making it easier for students in Malang from elementary, junior high, high school, to college level to learn Grebeg Sabrang Masked Dance. The initial duration in the first generation was up to 9 hours long, of course this duration was very ineffective, therefore a form of Grebeg Sabrang Masked Dance Package of 4 and 6

minutes duration was made. In addition to the interests of formal education, it also functions for the interests of non-formal education at the Asmorobangun Studio and another goal is to package Tourism Packages by reducing the duration of this performance, but not reducing the essence of the dance and still highlighting the uniqueness of Grebeg Sabrang Masked Dance in terms of variety and especially in the variety of *singget* movements or connecting one variety and another variety which characterizes the Asmorobangun Studio and becomes a differentiator from other studios in Malang.

The difference between *singget*'s movements and Sanggar Asmorobangun's movements are characterized by movements that tend to be clean and neat in their counts because they are functioned and adjust to informal learning methods that must be structured in terms of counts and movement volumes that tend to be wide, such as hands that open wide and legs with high lifts. The dashing movements were also influenced by the first generation who came from Madurese descent who combined dance movements with pencak silat movements. Silat movements tend to be firm, broken and dashing. Therefore, the movements in Sanggar Asmorobangun are known to be clean, gallant, and broken.

Inter-generational collaboration is key to the success of this legacy. The younger generation learns from the experience of the elders, while the older generation gets inspiration from the creativity and enthusiasm of the new generation. This pattern of cooperation creates a synergy that strengthens the sustainability of Grebeg Sabrang Mask Dance.

Evaluation of the use of technology in inheritance is also carried out. The younger generation who adopted technology to document the dance learning process received appreciation. They use videos to record dance movements, create online tutorials, create learning applications, and disseminate this art through various digital platforms (Sugiarto et al., n.d.).

Improved efficiency in the production of dance equipment is also highlighted. The younger generation is taught how to better manage time and resources, such as in the making of masks and dance costumes. This allows them to meet market demands without compromising the quality of traditional art (Ossiannilsson et al., 2019).

Consistency of quality is one of the challenges in this legacy. The younger generation is taught to maintain high standards in every dance performance, from movement to costume and property presentation. This process is important to build public trust in the quality of Grebeg Sabrang Masked Dance.

The inheritance of cultural values through Grebeg Sabrang Masked Dance also includes the strengthening of local identity. Young dancers are encouraged to understand the philosophy contained in each dance movement, so that they are not only imitators, but also guardians of cultural heritage (Campbell, 2019a).

The interview results indicate that the local community's support is a significant factor in the inheritance process. The community offers the younger generation the opportunity to showcase their Grebeg Sabrang Masked Dance at a variety of traditional events and festivals, which serves to fortify their sense of pride in their tradition (Fromell, 2019).

The empowerment of both male and female descendants is also an important aspect of this inheritance. The heirs in the *sanggar* community have the main role in teaching cultural values to their children, as well as maintaining the continuity of this dance art through various creative innovations.

It is impossible not to consider the economic impact of this inheritance. The Grebeg Sabrang Mask Dance has gained popularity, and as a result, numerous families in the *sanggar* community have been able to generate additional income by manufacturing dance accessories, masks, and costumes. Although this inheritance process has been successful, there are still obstacles that must be surmounted, including inadequate funding for

additional training and the absence of formal documentation. The sustainability of this dance art necessitates the attention of the government and relevant parties.

The success of Grebeg Sabrang Masked Dance inheritance is also inseparable from the support of community leaders. They act as facilitators who connect the studio community with external parties, such as the government, academics, and art institutions (Taranggana & Sutiyono, 2018).

This inheritance process provides important lessons on how tradition can survive in the midst of modernization. The synergy between tradition and innovation is the main key in maintaining the relevance of Grebeg Sabrang Masked Dance in the era of globalization. Overall, the inheritance of Grebeg Sabrang Masked Dance in Sanggar Asmorobangun shows that traditional art can continue to live by integrating modern elements without losing its original values. With the right strategy, this art is not only part of the local cultural heritage but also a source of inspiration for future generations (Nunik Pujiyanti, 2013).

CONCLUSION

In conclusion, Grebeg Sabrang Masked Dance in Sanggar Asmorobangun Kedungmonggo has been successfully maintained through cross-generational inheritance based on family genealogy. The tradition that started from Mbah Serun to the fifth generation shows an adaptive and dynamic cultural preservation process. The transformation of the duration and function of dance, such as being part of education and tour packages, proves the ability of traditional art to remain relevant in the midst of changing times without losing its essence and values. The role of the studio as a local cultural center is very important in maintaining the continuity of the cultural identity of the Kedungmonggo community.

This research contributes conceptually to the understanding of the importance of genealogy in preserving traditional arts as part

of local identity. The results of this research have an impact on the development of cultural arts preservation strategies that involve intergenerational collaboration, educational institutions, and the tourism sector. In addition, this research confirms that innovation in traditional arts can not only maintain its relevance, but also strengthen its position as a symbol of cultural wealth that has economic and social value for local and global communities.

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