

Communication Strategy To Preserve Gendruwon Ayon-Ayon Folk Arts In Local Wisdom-Based Acculturation In Tuban Regency

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Abstract : *Tuban is known as an area that has given birth to many folk arts, where the culture born from the people has a very strong and deep-rooted character. One of the legendary folk arts to this day is Gendruwon Ayon-ayon. Gendruwon Ayon-ayon is a traditional art that is also interspersed with jaranan dance. It is said that Gendruwon Ayon-ayon was brought by a cultural and artistic figure from Blora, Central Java. Gendruwon Ayon-ayon is not a native folk art from Tuban, but in Tuban, Gendruwon Ayon-ayon has experienced acculturation and presentation, Gendruwon Ayon-ayon is now interspersed with Reog. Therefore, it is very important to preserve this folk art so that it does not become extinct in the middle of modernization era through the right communication strategy. The purpose of this study is to determine the Communication Strategy for Preserving Gendruwon Ayon-Ayon Folk Art in Acculturation Based on Local Wisdom in Tuban Regency. In addition, it is also to determine the inhibiting and supporting factors. For key informants, we took Gendruwon Ayon-Ayon art activists because they are considered to be the most knowledgeable about this folk art. This study uses the Miles and Huberman Model data analysis technique, while the data validity technique is in the form of source triangulation, namely comparing or rechecking the degree of trustworthiness of information obtained from different sources.*

Keywords: Strategy, Communication, Gendruwon Ayon-ayon

Introduction

Culture is everything related to the senses, creativity, will, and works of society. Basically, culture is taken from Sanskrit, namely budhayah which means reason [1]. Thus, culture means an effort or business activity related to the reason of society. Culture itself is complex, this is supported by Taylor's theory [2] stating that culture is a complex collection in it, namely there is knowledge, law, belief, morals, art, norms, and other abilities, a habit that is usually carried out by humans in everyday life. National culture depends on various types of regional cultures as the wealth and identity of the nation that distinguishes it from other countries. Indonesia has various ethnic groups that have their own characteristics so that the development of culture in it also produces various types of special arts ranging from traditional dance, traditional music, and traditional drama.

Gendruwon Ayon-Ayon is a performing art that is classified as folk art that is presented in certain events such as entertainment and celebrations. Performing art is a cultural expression to express and convey regional cultural values [3]. Gendruwon ayon-ayon art has several artistic elements including music, dance and theater. In addition to these elements, folk art can be characterized by characteristics such as using local language, spontaneous, simple and communicative which are usually performed on a stage in the form of an arena. The name Gendruwon Ayon-Ayon is taken from the figures of Genderuwo and Ayon-Ayon. Genderuwo (in Javanese pronunciation: Gëndëruwå) is a Javanese myth about a

type of genie or supernatural creature that takes the form of a human like an ape with a large and sturdy body with reddish black skin, his body covered in thick hair that grows all over his body [4].

Then, gradually, the Gendruwon Ayon-Ayon art developed and spread to several sub-districts in Tuban Regency. Based on the field data that has been obtained, the distribution of Gendruwon Ayon-Ayon artist groups includes Kerek, Montong, Singgahan, Poreng Districts. All of them are still active in preserving Gendruwon Ayon-Ayon and some groups already have a fixed practice schedule. From there, an interesting cultural phenomenon began to emerge. Every practice, the village government and local residents donate cakes for practice dishes, some even use the proceeds from selling chicken to buy the dishes. Indirectly, it indicates that the artists or their supporting communities together want to continue to exist and become part of the typical arts of Tuban Regency. However, along with the development of the era, the famous traditional performing arts of gendruwon ayon-ayon as an art that has high quality (excellent) in the current era must compete with modern performing arts. This has resulted in a decline in public appreciation of the traditional gendruwon ayon-ayon performance, especially the change in public attitudes due to the effects of modernization and globalization. To overcome these problems, the traditional performing arts of gendruwon ayon-ayon as a cultural object needs to be communicated to protect its existence as a national identity. Communication and culture are two concepts that cannot be separated. In order to be understood by all parties, an appropriate communication strategy is needed as an effort to preserve traditional arts in the industrialization era. In response to this phenomenon, efforts must be made to maintain, preserve and develop the folk art of gendruwon ayon-ayon so that it does not become extinct and can later become an educational tour of folk arts in Tuban Regency.

Problem formulation:

- How is the communication strategy of gendruwon ayon-ayon as an effort to preserve local cultural traditions towards educational tourism of folk arts in Tuban Regency?
- What are the supporting factors of the communication strategy of gendruwon ayon-ayon?
- How is the difference in the existence of gendruwon ayon-ayon before and after the communication strategy is implemented?

Method

In this study, the researcher used an interactive data analysis model from Matthew B. Miles and Michael Huberman to analyze the research data. Activities in qualitative analysis research are carried out interactively and continuously.

Interactive data analysis model from Matthew B. Miles and Michael Huberman

The steps taken by researchers in conducting research can be described as follows:

1. Data Reduction Collecting data at the research location by conducting and documentation about gendruwon ayon-ayon is reduced by summarizing, selecting and focusing data on things that are in accordance with the research objectives through taking documentation from the Pokdarwis archives and the local government

related to the Pelang sago garden tour. At this stage, the researcher reduces data by sorting, categorizing and making abstractions from the results of interviews and documentation.

2. Data Presentation (Data Display) Data presentation is carried out after the data has been reduced or summarized. The data obtained from the results of interviews with gendruwon ayon-ayon art activists and documentation are analyzed and then presented in the form of interview notes and documentation notes. The data that has been presented in the form of interview notes and documentation notes will be given a data code to organize the data, so that researchers can analyze it quickly and easily. Researchers make an initial list of codes that are in accordance with the interview and documentation guidelines. Each coded data is analyzed in the form of reflection and presented in text form.
3. Conclusion, Drawing or Verification (Conclusion Drawing/Verification) From the presentation of data that has been arranged, the last step in the analysis of interactive qualitative data model is drawing conclusions from verification. Based on the data that has been reduced and presented, the researcher makes conclusions supported by strong evidence in the data collection stage. The conclusion is the answer to the formulation of the problem and questions that have been expressed by the researcher from the beginning [9]

Informant Determination Technique

The informant criteria used by the researcher are as follows:

- Mastering and understanding the art of gendruwon ayon-ayon
- Knowing the communication strategy of gendruwon ayon-ayon as an effort to preserve local cultural traditions towards educational tourism of folk arts in Tuban Regency

Some of the informants interviewed:

Key informant: Gendruwon ayon-ayon art activist

Informant: Gendruwon ayon-ayon art enthusiasts

Data Collection Techniques

a. Semi-structured interviews

This study uses a semi-structured interview technique. This is because the researcher still has a structure of questions that have been prepared previously. However, the interview activity will remain unstructured and flexible, so that the arrangement of questions and the arrangement of words in each question can be changed according to the needs and conditions during the interview with activists and lovers of gendruwon ayon-ayon art.[10]

b. Documentation

Photos, data archives owned by Gendruwon Ayon-ayon art activists.

Data Validity Techniques

The assessment of data validity in this qualitative research occurs during the data collection process and data interpretation analysis. This study uses a type of research based on trustworthiness, namely testing the truth and honesty of the subject in revealing reality according to what is experienced or imagined. Trustworthiness includes two things:

1. Authentic, namely expanding the personal construction expressed by the source. Researchers provide opportunities and facilitate the disclosure of more detailed personal constructions, thus influencing the ease of deeper understanding. At this stage, researchers give the source the opportunity to tell a long story about everything related to the Gendruwon Ayon-ayon communication strategy.

2. Triangulation Analysis Is a technique for checking the validity of data by utilizing something else, and is used as a comparison or checking of data found in the field, by comparing it through triangulation of sources, methods and theories. Where triangulation of sources means comparing and checking the degree of trustworthiness of information. Researchers can obtain comparisons through: a. comparing interview data with observations through this method, researchers can match (verify) data, whether the data obtained from the interview results are in accordance with the reality in the field. b. comparing a person's circumstances and perspectives with various opinions and views of people such as ordinary people, highly educated people, people who have more knowledge about what is being studied or people in government. From this method, it can be seen what the informant's understanding of the research theme is like even though they have different backgrounds and the expectations of the informants can also be seen from various points of view. c. comparing interview results with related documents one of the pieces of evidence to find out things that are not directly experienced by researchers in the field is through document checking. Through data from existing documents, researchers can match the interview results with the reality in the field.

The methods used by researchers in this method include asking various variations of questions, checking them with various data sources, and utilizing various methods so that data trustworthiness checks can be carried out. In this study, researchers conducted interviews as a means of testing trustworthiness. When conducting interviews, researchers tried to dig deeper into the answers given by informants. Researchers used language that was adapted to the informants, namely everyday Indonesian, so that it could provide comfort for informants to interact with researchers [11].

Research Results

The results of an interview with Mr. Eko (Gendruwon Ayon-ayon Art Activist) who stated that: "We are trying to introduce the Gendruwon Ayon-Ayon art to the wider community by packaging it into an interesting show and arousing the audience's desire to watch. In addition, our communication strategy when holding a show is also by interacting directly with visitors who watch, such as providing an explanation of the history of Gendruwon Ayon-Ayon from

the beginning until now. We also convey the journey and how the development of the Gendruwon Ayon-Ayon art so that the audience knows and understands this art and wants to help preserve it."

The same thing was conveyed by Mr. Kasiman who is also one of the community leaders of the Gendruwon Ayon-Ayon art movement who stated: "In an effort to understand, we always tell the youth to develop the art of Gendruwon Ayon-Ayon as much as possible so that it becomes a beautiful or interesting spectacle. And we give freedom to the Paguyupan to be creative with the art of Gendruwon Ayon-ayon."

Interview results with Mr. Rahardjo (Gendruwon Ayon-ayon Artist): "When we meet and chat, from discussions, from trainings like that, we are motivated and finally we find programs or steps related to the development of Gendruwon Ayon-Ayon art." Mr. Rahardjo also said: "Alhamdulillah, there has been good development in terms of quantity, participation, and quality, community capabilities. This development cannot be separated from the chairman of the Gendruwon Ayon-Ayon art association and the attention of related agencies, especially from DISPARBUDPORA Tuban" From the results of the interview, it can be seen that the communication strategy carried out can be effective if the communication strategy is able to attract attention or arouse the attention of the audience. Meanwhile, based on the results of the questionnaire on the communication strategy of Gendruwon Ayon-Ayon art, it showed that there were 85 respondents or 93.5% who stated that Gendruwon ayon-ayon art activists in carrying out communication strategies were effective, while 25 respondents or 27.5% stated that Gendruwon Ayon-Ayon art activists in carrying out communication strategies were less effective. While 0 respondents or 0% stated that Gendruwon Ayon-Ayon art activists in carrying out communication strategies were ineffective. Thus, it can be stated that the efforts made by Gendruwon Ayon-Ayon art activists in carrying out communication strategies were effective, there were no obstacles whatsoever and were even supported by the Tuban Regency Tourism Office.

Conclusion

From the results of observations, interviews and questionnaires, it can be seen that the art activists of Gendruwon ayon-ayon have been effective in preserving Gendruwon Ayon-Ayon in the community. This is felt by the community of Gendruwon Ayon-Ayon art lovers in Tuban where its development has increased significantly so that Gendruwon Ayon-Ayon has become one of the Icons of Tuban Regency's Pride.

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