

Creating Local Icon through Traditional Opera: Suroloyo Dance Fragment in Kulon Progo and Canggeuk in Seoul

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Recently, many regional areas have been trying to quantify the number of tourists visiting their regions. It is because the tourism sector has so many good impacts, not only economic impacts but also the sociocultural development of those in that area. One of the ways to be seen as unique by foreigners is by making a cultural icon in the region, just like what the government of Kulon Progo Regency in Yogyakarta did in June 2021. By causing the dance fragment Suroloyo Wrehaspati, it is hoped that more tourists will come to Kulon Progo Regency and consider it a unique cultural work. The research aims to compare the dance fragment Suroloyo to the traditional South Korean opera, changgeuk, both cultural icons in their regions. Some findings are found by interviewing the person in charge of the performances and literary reviews from journals, books, and internet sources. The research found that changgeuk in South Korea historically was not meant to be made as a cultural icon; it was naturally growing as a traditional culture that could be enjoyed both by locals and foreigners coming to South Korea. Meanwhile, the dance fragment Suroloyo is not yet known by the Kulon Progo people and the public. The performance was specially made by artists based on local myth, supported by the government, and purposely used as a tourist attraction. Hence, more campaigns are needed to make dance fragment Suroloyo Wrehaspati more globally recognized and bring the glory of tourism to Kulon Progo regency in Yogyakarta, Indonesia.

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Introduction

South Korea has been a trendy country for the last ten years. Many people are attracted to Korean culture after seeing Korean dramas or hearing Korean songs that fascinate many young people worldwide. Many young Asian audiences that want modern-flavored cultural items but feel uncomfortable with Western cultural material have been drawn to Korean popular culture because of its distinctive qualities. (Yang, 2012). In addition to being interested in modern or popular culture, many foreign nationals are also interested in traditional Korean culture, such as dance, songs, and

literature. *Hallyu* is neither a planned occurrence nor did it happen by chance. First, without the institutional and structural changes implemented in Korea and other East Asian countries throughout the 1990s, *hallyu* would not have formed. Because of neoliberal changes in the 1990s, the legendary Korean cultural market was opened to the rest of the globe, and huge corporations began to join the industry, transforming it from small and antiquated to competitive and modern. Since then, the Korean popular culture business has created high-quality cultural items that have captivated both domestic and international audiences (Yang, 2012). As a result, *hallyu* content may be somewhat conventional or particularly Korean, or it may be a hybrid (Yang, 2012).

One of the traditional Korean cultures that only a few people know about is the traditional Korean opera called *changgeuk*. The history of *changgeuk* begins in the twentieth century, for *changgeuk* is an art of the theater. Until the twentieth century, Korea had no public operas, unlike its neighbors China and Japan (Killick, 2002). In general, *changgeuk* performances consist of stories that contain songs and dances from the actors' stunning acting. Seoul, as a metropolitan city and the capital of South Korea, holds many Korean cultural icons. That is because the last dynasty of Korea was located in Seoul (formerly known as *Hanyang*), so Seoul has a lot of traditional Korean cultural heritage. Therefore, if tourists want to see a performance of a traditional Korean opera called *changgeuk*, they can see it mostly in Seoul, usually shown at the National Theater of Korea. *Changgeuk* is also usually performed on a smaller stage for a smaller audience. In Indonesia, especially in the Special Region of Yogyakarta, Kulon Progo district, there is a famous location called Suroloyo Hill, which has succeeded in becoming a tourist spot that attracts many tourists. The popularity of Suroloyo Hill and the story about Suroloyo Hill prompted the local government of Kulon Progo to make a Mahabarata Dance Fragment: Suroloyo *Wrehaspati*. The Dance Fragment was staged in March 2021 by regional officials and the surrounding community.

This paper aims to introduce Mahabarata Dance Fragment: Suroloyo *Wrehaspati*, originating from Kulon Progo, Yogyakarta, and the Korean traditional opera *changgeuk*. In addition, to find out why governments use the two local cultures to form their regional icons. This research is a comparative study with the formulation of the problem of how effective it is to use a performance like Suroloyo's opera to form the icon of the Kulon Progo area. Therefore, there is a question of why the traditional culture is used as a local icon and how effective it is to make a traditional performance as a local icon. The research is one of the activities of the community service program in Kulon Progo as the target area of Vocational College, Universitas Gadjah Mada, to help the development of Kulon Progo district in the Special Region of Yogyakarta. This research is expected to provide benefits for the parties involved in the fields of tourism, arts, and culture management. Related institutions such as the Tourism Office, the Education Office, and the wider community can understand more about traditional performance in Kulon Progo, Special Region of Yogyakarta, Indonesia. Besides that, the Kulon Progo government can learn the strategy of using local cultural assets as regional icons from the Seoul government. Hence, it can improve the tourism sector and foster a sense of pride in the local culture for residents in Kulon Progo. In this case, forming regional icons in South Korea and the Kulon Progo district is interesting to learn more deeply.

Many researchers have researched traditional dances and performances, especially in terms of art and culture. Kaeppler (2000) explains that dance is an essential part of life. Whether humans shape traditional or modern, dance carries various values. Therefore, dance is seen as more than just a form of entertainment. Anthropologically, dance contains values that reflect the society in the area. It means that behind a dance

performance, there are some values that we can learn from the society that creates that dance. There is meaning in every dance that reflects the beliefs, conditions, and also life of the society. Wise (2020) describes that dance or traditional performances can be used to form a policy. With traditional performances being shown in the community, people feel enthusiastic about participating in democracy. At that time, the government can insert the values of the policies. Therefore, traditional dance performances here play a role not only as a means of entertainment but also as a means of education where the government can insert the moral values of democratic policies into the dance. The community dance environment fosters practice by establishing inclusive, participative, and powerful places (Wise et al., 2020).

Method

The research approach used in this work is a qualitative analysis based on in-depth interviews with pertinent research participants and direct observation. The qualitative data was gathered from documentary files, social activities, and cultural entities (Moleong, 2017). Participative observation, thorough structured interviews, and documentary analysis gathered data. The perpetrator's words and acts constitute the primary data, while the secondary data comes from literary research. Furthermore, according to (Moleong, 2008), the coefficient of the link between data variables is expressed in words or descriptions rather than numerically representing the observed occurrences. This sort of qualitative descriptive study employs qualitative data to examine social events, phenomena, or situations. A qualitative descriptive study presents data results without any alteration or other treatment.

This research on Mahabharata Dance Fragment: Suroloyo *Wrehaspati* in Kulon Progo and *changgeuk* in Seoul begins by finding out more about the traditional Suroloyo opera in Kulon Progo and the traditional Korean opera called *changgeuk*. Data was obtained from various references such as books, journals, and information from the internet. In addition, interviews were conducted regarding the Kulon Progo local government's decision to use the Suroloyo opera as an icon of the Kulon Progo region. The interview was done with the Head of the Cultural Office in Kulon Progo Regency as the government representative and also with the creator of the dance fragment. This research was conducted simultaneously as a community service program in Kulon Progo district, Special Region of Yogyakarta. In the community service program, the Department of Foreign Languages, Arts, and Culture Management, Vocational College, Gadjah Mada University team assisted in the Mahabharata Dance Fragment: Suroloyo *Wrehaspati* performance. On this occasion, researchers carefully observed the implementation of the performance and the public's response to the performance, so the observation method was also carried out in this study.

Results and Discussion

Tourism has grown in many nations over the last three decades since it contributes significantly to national income and community welfare (Prayudi, 2020). This is visible in many places of tourism that are built, developed, and promoted on a large scale through various media and promotional tools by developing countries. Each country has various strategies to compete to win the competition by bringing tourists to tourism destinations in their country (Kasriyati, 2019). Tourism encourages efforts to preserve culture and customs, increases people's intelligence and physical and spiritual health, and reduces social conflict (Kasriyati, 2019). Tourism is also a set of symptoms and relationships that result from the interactions of tourists, businesses, and

governments in attracting and serving tourists and other visitors (Sutri, 2013). Tourism is an important sector in a country's economy. Tourism assets that can be used and managed properly are long-term investments that help a region's economy. The rapid growth of foreign tourism is expected to have far-reaching cultural consequences. This is especially true in Southeast Asia, where cultures are severely divided, and tourism has adopted culture as a primary marketing tool (Press, 1980).

Meanwhile, traditional arts development plans and the demands of the tourism sector, in particular the continuation of traditional arts in the age of tourism, face chances and problems. Opportunities for traditional arts, particularly music, in the tourism industry age, include increased creativity among artists or cultivators, as well as increased orders to do performances in response to market demand. Of course, the increasing number of orders encourages artists, particularly musicians, to stay dynamic and creative in their artistic development. Because of the enormous number of tourists, this would benefit both traditional arts performers and the local economy (Wimbrayardi et al., 2021). Furthermore, the challenges of developing traditional arts in today's tourism economy will have a greater influence on the local community's cultural identity and knowledge. The impact of globalization, particularly in the tourism industry, has harmed local culture and created an existential quandary for individuals who respect traditional arts.

Nothing can separate local culture, including traditional arts, in an era when all available social orders compete fiercely. Furthermore, no matter how tight the local culture is, the innovation process remains open; it requires fresh colors, shapes, patterns, and emotions to engage with tourists both inside and outside (Wimbrayardi et al., 2021). Local culture is formed by the activities and religious values that emerge naturally within a community group in order to adapt to its circumstances (Elfrida et al., 2020). Tourism is also a social activity, as it entails interactions between the host and the visitor. The relationship with local wisdom is that the host helps to provide tourism objects that tourists want. Consider how the host promotes natural tourism based on local culture in various ways. The local culture reflects and demonstrates human innovation, taste, and initiative (Wimbrayardi et al., 2021).

Kulon Progo Regency is located in the Yogyakarta Special Region province. Bantul Regency and Sleman Regency surround it to the east, Purworejo Regency, Central Java Province to the west, Magelang Regency, Central Java Province to the north, and the Indian Ocean to the south. Kulon Progo Regency covers an area of 58,627.54 hectares and is divided into 12 sub-districts. Kulon Progo Regency features a diverse landscape, with elevations ranging from 0 to 1000 meters above sea level. In general, according to the Kulon Progo government's official website, the topography of the Kulon Progo Regency is divided into three parts: the northern section is dominated by the Manoreh highlands and hills. This area is used for conservation, but the northern section is prone to landslides. The central part of Kulon Progo is hilly, with elevations varying from 100 to 500 meters above sea level. The middle section has undulating topography because it is a transitional area between lowlands in the south and steep areas in the north. The southern half is dominated by lowlands that range in elevation from 0 to 100 meters above sea level. In addition to the lowlands, the southern section contains a 24.9 km coastline.

With a varied topography, Kulon Progo Regency has a lot of tourism potential that can be developed, ranging from hills in the highlands, caves, reservoirs, beaches, arts, and culture to conservation tourism. In addition, Kasriyati (2019) and Prayudi (2020) stated that after the construction of the Adikarto port, steel factory, and Yogyakarta

International Airport (YIA) on the south coast of Kulon Progo, the tourism sector of Kulon Progo Regency has more significant opportunities to develop. Furthermore, the Head of the Yogyakarta Natural Resources Conservation Agency, Muhammad Wahyudi, said Kulon Progo, besides having good natural conditions so that it can be used as a tourist attraction, is also one of the areas with Menoreh Hills, which is being proposed as a Conservation Area—the world's biosphere to UNESCO along with Merapi and Merbabu mountains. In addition, the coastal area in Kulon Progo is a place for migratory birds and turtles to land and lay their eggs. Trisik Beach in Jatimulyo Village is a nesting place for the Lekang turtle (*Lepidochelys Oliviacea*), and this can increase tourism potential in Kulon Progo Regency.¹

Kulon Progo undoubtedly offers several attractions that might be employed as tourist attractions. Kulon Progo is located in the Province of Yogyakarta Special Region, one of Indonesia's most popular tourist destinations, both domestically and internationally, with significant tourism potential. However, the number of tourists visiting has not met expectations. Compared to other DIY regencies/cities, Kulon Progo Regency has the fewest tourists visiting tourism spots (Prayudi, 2020). Geographical factors are essential when considering tourism development (Sutri, 2013). Sujali explained that climate differences are one of the factors that grow and cause variations in the natural and cultural environment, so in developing tourism, an area's physical and non-physical characteristics are essential to be maintained (Sujali, 1989). The classification of tourism objects in Kulon Progo Regency refers to the classification of tourism objects by the Directorate General of Tourism of the Republic of Indonesia (1985) as natural, cultural, and artificial resources. The shape and form of *natural resources* attraction is natural scenery, such as tourism objects in mountainous environments, beaches, and the environment in flora and fauna. Kulon Progo has many natural attractions from the topography of various areas, such as the Pelut waterfall, Trisik Beach, Christian Cave, Manoreh Hills, and Jatimulyo Conservation Village. The forms and attractions of cultural resources, such as traditional dances, arts, traditional ceremonies, religious ceremonies, and funeral ceremonies, are more influenced by the environment and humans. Human efforts and activities strongly influence forms and attractions of artificial resources, such as museums, places of worship, and music players in tourist areas. In Kulon Progo Regency, Sermo Reservoir is also a famous artificial tourist attraction.

One of the cultural tourism Kulon Progo tried to create was by making the performance of a Dance Fragment called Suroloyo Wrehaspati. The purpose of performing Mahabarata Dance Fragment: Suroloyo Wrehaspati is to make the performance an icon of Kulon Progo district, just like *ketoprak*, as a traditional Javanese cultural performance which has become an icon of the Special Region of Yogyakarta province (Yudiaryani, 2010). Similar to Suroloyo Hill, which is already well-known and has become an icon of Kulon Progo Regency, Mahabarata Dance Fragment: Suroloyo Wrehaspati is expected to succeed in becoming an icon of Kulon Progo Regency. Hence, in the long term, if Prambanan is now synonymous with the Ramayana Ballet (*Sendratari—Seni Drama dan Tari*), Kulon Progo can be identical with Mahabarata Dance Fragment: Suroloyo Wrehaspati. Large-scale *Sendratari* is typically based on the Ramayana or Mahabharata. The "Ramayana Ballet," inspired by European ballet, was modeled after the same-named spectacular held in 1961 by a prince from Surakarta (Java), then Minister of Communications and Tourism, in the amphitheater built in front

¹ <https://kulonprogokab.go.id/>

of Prambanan Temple. The goal was to create a spectacle appropriate for a non-Javanese audience unfamiliar with the Javanese court's language and dramaturgical customs (Picard, 1990). The performance has the most money, is meticulously planned, and is the most elaborately presented (Picard, 1990).

Picture 1

Poster of Suroloyo Wrehaspati Performance

Source: <https://disbud.kulonprogokab.go.id/detil/460/fragmentari-suroloyo-wrehaspati>



The Suroloyo dance fragment is a series of dances inaugurated at the top of Suroloyo, Gerbosari, *Kepanewon* Samigaluh in Kulon Progo regency. Kulon Progo Regency Government, which continues to develop the regional tourism sector, on June 21, 2021, launched a fragment of the Mahabharata Dance Fragment: Suroloyo *Wrehaspati*. Mahabharata Dance Fragment: Suroloyo *Wrehaspati* is a dance fragment telling the story of the Mahabharata, namely the war between Bathara Guru or Sang Hyang Manikmaya and Andini the Ox. In this war, it is told that Andini the Ox wanted to control heaven, so they attacked *Bathara Guru*. The Mahabharata Suroloyo *Wrehaspati* dance fragment is the original work of a Kulon Progo native named Widodo Pujo Bintoro and the director named Herida Damarwulan.² In addition to the Mahabharata Dance Fragment: Suroloyo *Wrehaspati*, the Sri Kayun welcoming dance was also performed at the inauguration. Sri Kayun welcoming dance is used to welcome guests who come to Kulon Progo. According to the word used, "Sri" in Sanskrit means light, beauty, and prosperity, while in Indonesian, it means a beautiful daughter. Meanwhile, Kayun means sold out or sold well. Sri Kayun's dance depicts the beautiful Kulon Progo, who is depicted as a princess incarnate of *Dewi Padi*. *Dewi Padi* itself symbolizes prosperity and a charming heart. The dance fragment that is displayed at the top of Suroloyo is a step to preserve culture and a

² <https://kulonprogokab.go.id/v31/detil/8361/Sri-Kayun-Ready-Welcome-Tourists-In-Kulon-Progo>

step in the context of developing culture-based tourism. The Mahabharata Dance Fragment: Suroloyo Wrehaspati is also expected to become one of the iconic local cultural arts products of the Kulon Progo area.³ During the launch of the Mahabharata Dance Fragment: Suroloyo *Wrehaspati*, Sutedjo explained that this dance fragment would be socialized to the management of Kulon Progo tourist attractions so that it can be taught to the public and can become a unique cultural attraction of Kulon Progo after being introduced through places of Kulon Progo tourism (Tempo. co (22/03).

Picture 2

A scene from Suroloyo Wrehaspati Performance

Source: <https://harian.disway.id/readgallery/2347/pertunjukan-fragmentari-suroloyo-wrehaspati-serial-ciptaning-mintaraga>



People consider myths as stories about the origin of the world as it is today, talking about events that occurred in the world before the world as it is today. In addition, there are myths about previous kingdoms and *wayang* stories in Indonesia. The stories in myth, according to belief, really happen and are, in a certain sense, sacred (Roger, 1992, p. 106). Suroloyo Peak, the highest peak in the Manoreh mountains, is famous for its mystical aura. There are two known myths about the Suroloyo Peak. Suroloyo Peak is believed to be Java's center point or *pancering* (center of the four corners). This is because if a straight line is drawn from south to north and from west to east on the island of Java, the meeting point is at Suroloyo Peak. In Indonesia, guides and guidebooks commonly educate tourists that the battles in the dramas and dances they see symbolize a struggle between good and evil. However, one of their most compelling topics is the ambiguity of moral categories and the relativity of human values (Wood, 1980).

According to the *wayang* mythology, Suroloyo is the home of *Bathara Guru* (the Gods' leader in *wayang* stories) and *Ki Ismoyo* or *Ki Semar*, who look after *Petruk*, *Bagong*, *Gareng*, and the *Pandawa* knights. Mahabharata Dance Fragment: Suroloyo *Wrehaspati* talks about *Bathara Guru*, who protects his place in line with the myth that says that the peak of Suroloyo is where *Bathara Guru* is located. Furthermore, the peak of Suroloyo also has historical links with the Islamic Mataram Kingdom. In the "Book of *Cabolek*" by Ngabehi Yasadipura in the 18th century, it is narrated that Raden Rangsang, who walked from the Palace to the West, received enlightenment in Suroloyo. At the top of Suroloyo,

³ <https://kulonprogokab.go.id/v31/detil/8361/Sri-Kayun-Siap-Sambut-Wisatawan-Di-Kulon-Progo>

Raden Rasngsang or Sultan Agung Haryokusumo received the idea of imprisoning Suroloyo; this was done so that he could become a just and wise ruler. The place where Sultan Agung Haryokusuma is imprisoned is often used for the "Jamasan Pusaka Keraton" ritual at the beginning of the month of *Suro*. Therefore, on the first day of the Javanese calendar (1 Suro), this place is crowded with tourists from both Java and outside Java to participate in the *Suronan* ceremony.

Seoul, or the Special City of Seoul, is the capital of South Korea. Seoul is in the Northwest of South Korea and has an area of 605.2 sq km and 25 cities. The topography of Seoul is a highland area in the form of hills; the hills and mountains surround Seoul with an average height of 300 meters. Influenced by the topography, natural attractions like hills and mountains are easily found in Seoul. The Han River that flows in the center of Seoul, which divides the city into two parts, has become an icon of Seoul. The two areas divided by the Han River have a northern area oriented towards cultural and historical areas and a southern area, a business district.⁴ As the capital of South Korea, Seoul is the fourth largest metropolitan city in the world and the cultural, economic, and political center of South Korea.⁵ Before becoming the capital of South Korea, Seoul was also the capital of several major Korean empires, such as *Baekje*, *Joseon*, and the *Goryeo* Empire. This makes Seoul a cultural center because of the many relics from the previous Korean empire that still exist in Seoul today. In Seoul, there are five large palaces of royal heritage, including *Changdeokgung*, *Changgyeonggung*, *Deoksugung*, *Gyeongbokgung*, and *Gyeonghuigung*. With a long history of South Korea in Seoul, there are many history museums and modern art museums. Not only is tourism based on culture and history, but as a metropolitan city in the developed country of South Korea, Seoul also shows other fantastic tourist attractions such as shopping areas, adrenaline-pumping rides at theme parks, and Korean cultural festivals. With a variety of tourist attractions on offer, Seoul is one city with complete tourist destinations. For the fourth year, Global Traveler has recognized Seoul as "The World's Best MICE (MICE = Meeting, Incentive, Convention and Exhibition) City."

Picture 3

Changgeuk is Performed in the National Theater of Korea

Source: <https://artsandculture.google.com/story/2wWxPMrWyaoxIw?hl=id>



⁴ <https://travel.dream.co.id/destination/ternyata-ini-yang-bikin-seoul-so-liked-tourist-indonesia-1611072.html>

⁵ <https://www.britannica.com/place/Seoul>

In Seoul, the capital of South Korea, there is a famous Korean traditional opera called *changgeuk* that results from developing the traditional Korean art of *pansori*. *Changgeuk* is sometimes referred to in English as "traditional Korean opera," owing to its incorporation of elements from the older musical storytelling art *pansori* (Killick, 2001). *Pansori* is a traditional art in the form of a song performance. In the show, the singer sings a song sung by a traditional Korean singing technique called *pansori*. The basic technique of singing using *pansori* uses three basic techniques: the technique of singing in a hoarse voice accompanied by a firm character called (*ch'ang*), speaking style (*aniri*), and expressive facial expressions (*pallim or norumsae*) (Killick, 2001). From *pansori* art, Korean society has developed it into a show featuring several songs by more than one person. The songs performed in *changgeuk* usually contain according to the story being sung. The songs that are sung are also often in the form of story dialogues that are sung. Through the songs, the acting of the actors, and the scenes that are shown, the audience understands the storyline that is being sung. The stories presented in the *changgeuk* opera are traditional Korean stories such as "*Shimcheong-a*" and "*Chunhyang and Mongryong*." *Changgeuk* was first staged in 1903 at *Hyeopnyulsa*, the first Western theater in Korea. Furthermore, *changgeuk* opera continued to develop until 1933, when the Joseon Vocal Music Society was formed.

Picture 4

Scene of *Changgeuk* being Performed

Source: <https://skt.skku.edu/news/articleView.html?idxno=354>



According to Killick (2001), in the Republic of Korea, the art forms most likely to be treated as traditional, attracting both individual and institutional commitment to continuation with protection from change, are those that are considered truly "Korean"—that is, those that are believed to have reached something similar to their current form in Korea when Korea was an autonomous nation prior to the Japanese Protectorate Treaty of 1905 and the annexation of 1910. Since Korea was still a tributary state of China, which has long been regarded as the source of the majority of its "high" culture, art forms brought to Korea from China have been recognized as traditional. The group, which included senior exponents and professional scholars, was entrusted with gathering texts for *changgeuk* shows and establishing how they should be performed in order to avoid earlier pandering to public appeal and return *changgeuk* to its *pansori* origins as closely as possible.

Yudiaryani (2010) wrote about the usage of traditional culture as a regional icon in Yogyakarta, and he specifically analyzes the traditional culture of *ketoprak*. *Ketoprak* is a traditional performing art that has been in high demand among the public since ancient times. However, its existence is being destroyed by popular culture, such as

movies and soap operas. As a result, multiple stakeholders, particularly local governments and the community, must work together to reintroduce *ketoprak* into the community. *Ketoprak* is still presented on a regular basis in Yogyakarta, and the government is working to make it a cultural emblem in the Special Region of Yogyakarta.

Yudiarni (2014) stated that Indonesian society has a high diversity complex. The term multicultural society refers to societies with diverse characteristics. This diversity is reflected in the lengthy history of Indonesian theater performances, making theater in Indonesia a kind of multiculturalism. First, it incorporates aspects of regional theater. These ingredients combine in a certain way, with the possibility of creating a new blend that represents an Indonesian sensibility. Second, when interacting with Indonesians, Indonesian theater must address the issues that arise as a result of Indonesians being largely bicultural, that is, speaking within the context of Indonesian culture and area. Third, Indonesian theater portrays Indonesians' aspirations and sensibilities. Only Indonesians with (an) Indonesian sensibility can comprehend the issues confronting Indonesia, both as a nation and a state. The mandate of cultural heritage should be carried out with all efforts to preserve it, and active use is beneficial because it contains philosophical values, ethics, and moral messages that must be maintained and developed for the benefit of the Indonesian people as a whole, comprehensively and completely. Art and culture, therefore, are not static but may be modified and evolved.

Indigenous people have a difficult time managing cultural attractions and products. These include a lack of access to suitable management skills, issues with authenticity, commercialization, intellectual property rights, and communal ownership, as well as a disregard by tourism policymakers for indigenous concerns (McIntosh et al., 2002). Furthermore, indigenous tourism requires a high level of authenticity and cultural integrity in product development and marketing, as well as an acceptable and sustainable communication of indigenous uniqueness. Culturally significant attractions play a critical role in this regard. To deliver a meaningful visitor experience, cultural attraction managers must carefully display unique cultural identity and lifestyle characteristics while respecting and maintaining them for the benefit of the indigenous population.

While tourists are drawn to cultural attractions, the hotel sector, which offers food and housing, is at the heart of the tourism business (Wood, 1980). McKean's dance performance in Bali, Indonesia, demonstrates that the Balinese have successfully devised methods for isolating and strengthening cultural traditions. To prevent profaning these traditionally holy ceremonies, dancing performances for tourists are altered in subtle ways that alter their religious value, and proceeds are diverted into volunteer cultural associations (Wood, 1980).

According to Sovia and Erik (2020), a local icon is a symbol that resembles the original thing and what is portrayed. A regional icon is used to describe a certain place because it possesses a unique quality. Regional icons in Indonesia include buildings and traditional clothing, as well as indigenous plants, animals, and well-known tourist destinations. According to an interview with Niken Probolaras, the head of the Kulon Progo Regency Cultural Office, the invention of the Sri Kayun Dance and the Mahabharata Dance Fragment: Suroloyo *Wrehaspati* aimed to create local symbols, particularly for cultural tourism in Kulon Progo. As a result, more tourists will visit Kulon Progo, perhaps benefiting the local economy. Furthermore, the artist who made the dance and dance fragments of Sri Kayun hopes that the next generation of Kulon Progo Regency may enjoy and actively show local culture. Kulon Progo has a very promising future as a tourism destination, especially following the completion of the international airport. However, Kulon Progo Regency still needs to promote its culture and tourism.

In addition to traditional Korean opera or *changgeuk*, numerous Korean cultural assets have become symbols of Seoul; even today, the Korean government sells more popular cultural assets to global audiences, such as Korean Pop Music, Korean dramas, and Korean films. Nonetheless, traditional cultures such as dances, songs, literature, houses, and traditional clothing continue to be widely promoted to international tourists. Traditional practice is thus infused with a commitment to its continuation and the community that shares it, as well as a means for protecting its most valuable components from change (Killick, 2001). The government's interest in promoting tourism may influence studies into local culture (Wood, 1980). Furthermore, Killick contended that a positive emotional investment in the Korean nation's imagined community led to a desire to share a theatrical practice. When local culture is sold, the unique quality of international tourism is underlined even more (Wood, 1980). The government works with celebrities who have a large worldwide fan base, such as the boy band Super Junior and BTS, to promote Korean tourism. This is effective since K-pop fans are known for their loyalty, and many of them aspire to travel to Korea to see their idols perform live.

Picture 5

Kpop Idols Promoting Korean Traditional Cultures

Source: <https://www.soompi.com/article/1367060wpp/12-k-pop-songs-that-incorporate-elements-of-traditional-korean-culture>



The government and private companies in South Korea fully support promoting Korean traditional culture as a local or national icon. For the promotion and development of *changgeuk*, the artist involved with the performance is appreciated, paid a high salary, and is well respected by people. To gain attention from the young generation, they make promotions involving K-pop idols on a platform that young people frequently visit or see. By doing that, the young generation feels pride in their cultures and is willing to preserve them. There is no such thing as being poor by being an artist or being broke by preserving traditional culture. In the long run, tourism can gain benefits, and local people feel satisfied that their local cultures are preserved sustainably.

According to Suryani (2014), Indonesia might emulate South Korea's strategy of capitalizing on the Korean wave to achieve economic gains. This plan is one approach to optimize the role of culture in the country's economy. South Korea's achievement in promoting its culture has had a favorable impact on both its cultural identity and economy. Culture, particularly popular culture, is rarely mentioned while discussing the country's economics. However, the Korean wave demonstrates that culture has the power to boost a country's economy. Even though it is viewed solely as an entertainment

phenomenon, the Korean wave has become an important instrument that has not only increased Korea's popularity in the south, allowing it to be known in almost every corner of the world but has also had a positive impact on the country's economic development. As a result, there is no harm in Indonesia learning from South Korea and focusing more on the potential of Indonesian culture as a soft power tool in dealing with the challenges of modern globalization.

Conclusion

South Korea has become a popular destination for young Asian audiences, particularly those interested in modern and traditional Korean culture. *Changgeuk*, a traditional Korean opera, is a unique and popular cultural form. In the Special Region of Yogyakarta, Indonesia, the local government has created a Mahabharata Dance Fragment called Suroloyo Wrehaspati to promote local culture and tourism. Traditional dances and performances are essential for art and culture, reflecting the values of the community and promoting participation in democracy. The government can create inclusive, participatory, and empowering spaces by incorporating traditional dance performances into the community. This paper highlights the importance of tourism in increasing national income and improving community welfare. Traditional arts face opportunities and challenges in the tourism industry, with opportunities for creativity and foreign exchange. Globalization has eroded local culture and caused an existential crisis for individuals who value traditional arts.

The Kulon Progo Regency Government has launched the Mahabharata Dance Fragment: Suroloyo Wrehaspati. This dance fragment tells the story of the Mahabharata, the war between Bathara Guru and Andini the Ox. The dance fragment, created by Kulon Progo native Widodo Pujo Bintoro and director Herida Damarwulan, is expected to become a unique cultural attraction in the Kulon Progo area. The dance fragment is expected to become a cultural attraction and be socialized by Kulon Progo tourist attractions management. In Indonesia, myths and stories about past kingdoms and wayang stories are considered sacred. Suroloyo Peak, the highest peak in the Manoreh mountains, is known for its mystical aura and historical links to the Islamic Mataram Kingdom.

Seoul, the capital of South Korea, is a cultural center with numerous attractions and many relics from the previous Korean empires. *Changgeuk*, a traditional Korean opera, originated from the art of pansori, a traditional Korean singing technique. It features multiple songs performed by multiple actors, often containing stories and dialogues. The opera was first staged in 1903 and continued to develop until 1933, when the Joseon Vocal Music Society was formed. Traditional art forms in Korea are considered "Korean" and are considered to be authentic. In Indonesia, traditional theater performances are a form of multiculturalism, absorbing elements of regional theater while expressing Indonesian sensibilities. The preservation and development of cultural heritage are crucial for the benefit of the Indonesian people.

Indigenous communities require assistance managing cultural attractions and products due to a lack of management skills, authenticity difficulties, commercialization, intellectual property rights, and community ownership. Culturally based attractions play a vital role in providing a meaningful tourist experience while respectfully preserving indigenous uniqueness. In Indonesia, regional icons, such as the Sri Kayun Dance and Mahabharata Dance Fragment, promote local culture and tourism. The Kulon Progo Regency, a strategic area for tourism, has the potential to develop but still needs cultural and tourism promotion. South Korea's success in promoting its culture has positively

impacted the nation's cultural identity and economy. Indonesia can learn from South Korea's strategy of optimizing the role of culture in the country's economy. Despite the research result that has been attained, the number of respondents being interviewed is limited in this research. The interview was done only with the government and artists involved in the Suroloyo *Wrehaspati* performance but did not directly reach the person involved in the performance of *changgeuk*. Therefore, it is also suggested that some government representatives from Korea or *changgeuk* performers be interviewed for future research to gain more insightful data.

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