



The Aesthetic Taste Representation of Coastal Community

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Abstract

Aesthetic tastes of a person to an art form are determined by the knowledge and experience that comes from the culture of the community. In this regard, this study aims to determine the aesthetic tastes of coastal communities as reflected in the collaborative packaging of the traditional art of Barong Ngesti Wargo Budoyo. The method used was a qualitative research method with data collection techniques, observation, interviews and documentation, then the data were analyzed based on interactive data analysis which the flow were data reduction, data presentation, drawing conclusions and verification. The results showed that the collaborative packaging of the traditional art of Barong Ngesti Wargo Budoyo received tremendous appreciation from coastal communities, it was shown that every performance of this art was always full of audiences of all ages. The audience in the show as if there is no distance, the audience can also interact with players. The phenomenon that occurs in collaborative performances of traditional arts, indicates that the collaborative packaging of traditional arts represents the packaging of shows that suits the aesthetic tastes of coastal communities. Community tastes based on their characteristics can be categorized into popular taste.

Keywords: Collaborative Packaging; Aesthetic Tastes; Coastal Communities

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INTRODUCTION

The area of Weleri, Kendal Regency, precisely in Penyangkringan area has a potential traditional art, it is *Barong (Barongan)*, namely *Barong Art Group "Ngesti Wargo Budoyo"*. The existence of this art is quite widely known by the Weleri and surrounding communities. The indications are that each time the group performs, people flock to watch the performance. Community members from children to adults mingle with one another to watch this artistic attraction.

Barongan is a group dance that uses

a large mask as an embodiment or depicts four-legged animals, in Bali known as *Barong Ket*, *Barong Celeng* and *Barong Landung* (Soedarsono, 2002) *Barongan*, in Blora, is the mask used is in the form of a tiger, this is related to the Blora people's belief that the spirit of the tiger is as the most powerful spirit in maintaining safety (Slamet, 2003). Therefore the movement also mimics the movement of the tiger. While the tiger dance movement that was developed, contains a special meaning, specifically representing and describing the life of Blora Regency agricultural community in Indonesia (Budy, 2017).

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In general, *Barongan* is in the form of group dances, which mimics the might of a giant lion. The role of Singo Barong in the totality in the presentation is a very dominant figure, in addition there are several inseparable figures, namely: *Bujangganong*, *Pujonggo Anom Joko Lodro*, *Gendruwo Pasukan Berkuda*, *reog Noyontoko Untup* (Andri, 2017). *Barongan* in *barongan* art is a tool that is made to resemble *Singo Barong* or a big lion as a ruler of a haunted forest and very fierce. The Singobarong character in the *barongan* story is also called Gembong Amijoyo, which means a large tiger in power.

Barong art in the Weleri Penyangkringan area, turns out to be different from the art *barongan* illustrations mentioned above. Barong art in Weleri is unique in the format of the show. This uniqueness occurs as a result of the Barong art performance material that collaborates on how many traditional arts in one show. Traditional arts that are packaged into one performance include *Barongan*, *Buroq*, *Dawangan*, *Jaran Kepang*, *Balinese Dances*, and *Balinese Barong*.

The presence of an art presentation package, of course, cannot be separated from the role of the community as its supporters. Therefore, collaborative packaging as happened in the Singo Barong Ngesti Wargo Budoyo Art group, can be received or get a positive response from the community certainly cannot be separated from the tastes of the community itself. Collaborative packaging offered will be accepted and supported if the packaging is suitable or meets the wishes of the community as recipients. As mentioned at the beginning, the presence of this art which form of collaborative packaging has received a positive response from the north coast communities of Java, especially in the Kendal region. The community was very enthusiastic to watch each time the group performed.

Previous studies related to *Barongan* Art have been carried out, such as Andri (2017), the results reported that the existence of *Barongan* art in Pati experienced

a shift in function towards mere entertainment. Septiyan (2018), the results reported that the form of *Barongan* Samin Edan was a typical dance of Blora which mimicked the movements of animals namely tigers. Movement in *Barongan* Samin Edan has a special meaning; specifically representing and illustrating the life of the farming community in Blora, Indonesia. Dewi (2016), the results report that there has been a change in the function of the Barong dance, which initially had more religious value but after being commodified changed functions to commercial values. Karyono (2013), reported that the *Barongan* children's performance model can be used as teaching material for *Barongan* children's learning in schools or as a form of *Barongan* learning model in sanggar or in *Barongan* groups.

Some of the previous studies with the theme of *barongan* art above, their relevance to the research carried out are both related to *barongan* arts, the difference is the focus of their studies. Research conducted by previous researchers is more focused on the form of performance and material changes, while the research conducted examines the fun of the *barongan* based on the perspective of the aesthetic tastes of those supporting the arts.

Furthermore, previous research on aesthetic tastes was done by Sitowati (2012), the results reported that people who have classical music tastes as both appreciators and those who study them are citizens who belong to the upper classes in social strata. Purhonen (2017), the results report that there is a connection or relevance between culinary tastes, musical tastes and political attitudes in Finland.

The research above, its relevance to the research conducted is the same topic about aesthetic tastes, the difference is the focus of the study. The research conducted by Sitowati focuses on the case of the classical music community in Yogyakarta, then Purhonen's research focuses on the relationship between culinary tastes and music tastes and political attitudes. While this research is focused on the aesthetic tastes

of the north coast communities of Central Java as a supporter of a performance at the Singo Barong Ngesti Wargo Budoyo Art Group in Weleri, Kendal Regency, Central Java.

Even though there have been several previous studies with the same topic, this research is still feasible, because this research problem has never been investigated before. Of course this study is complementary to existing research specifically about people's aesthetic tastes. It is hoped that the results of this research will contribute to the study of special arts from the perspective of the aesthetic tastes of the community. Related to this, the focus of this research is how the form of collaborative performance packaging and how the aesthetic tastes of coastal communities represented in the packaging of the show.

Literally the word taste is one of the meanings of passion. While the word aesthetic has the meaning of something related to the beauty of art and nature. Based on the literal meaning of aesthetic taste can be interpreted as a favorite about beauty, both beauty that comes from nature and beauty arising from the work of art. Based on the literal meaning of aesthetic taste can be interpreted as a favorite about beauty, both beauty that comes from nature and beauty arising from the work of art.

Beauty is one of the needs of human life which is abstract, beauty cannot be touched with hands nor can be tasted with the tongue, beauty can only be felt by the senses. Humans sometimes are willing to sacrifice both material and time, in order to meet the need of beauty. All humans basically have the desire to enjoy beauty wherever and whenever they are. Enjoying beauty can reduce stressful thoughts, provide entertainment, and make a youthful appearance, because that activity can affect emotions and the human brain as an organ center that can affect the work of other organs (Pujiati, 2017).

People have different taste of beauty, both natural beauty and beauty of art. This is in line with the opinion of Hadiyatmo (2017) which explains that art tastes lead to

one's temperament, both artists and connoisseurs of art. This temperament is of course not determined by education and knowledge (which can determine the understanding of the flow of art), but by life experience and innate talent. Then Raditya (2013) argues that aesthetically based on people's tastes, while people's tastes are based on cultural patterns that are built.

Kant (2000) argues that more personal tastes are the basis of a person to make decisions about beauty, therefore his judgment is more subjective. So that the assessment of beauty based on subjective tastes is more universal, Kant as quoted by Suryajaya (2016) divides the decision of beauty into four aspects, namely aspects of quantity, quality, relations and modality. The four aspects of the beauty decision can be summarized as follows.

Decision of taste is the ability to give decisions without influence and non-conceptual about an object that inevitably produces decisions universally and inherently contains a goal, but is evaluated without regard to these goals (Suryajaya, 2016).

According to Home, quoted by Suryajaya (2016) tastes are composed of two stages, namely the perception and affection stages. The perception stage is related to the absorption of the quality of a work of art, while the affection stage is related to the feeling of goodness or badness of a work of art. Furthermore Leibniz in Suryajaya (2016) states that tastes are perceptions of disaggregated ideas.

Taste according to Bourdieu as quoted by Haryatmoko (2003) is not neutral and natural, but is determined and organized by the position of social class in society. Taste as a cultural activity cannot be separated from the systems of typical representation of a social group, from a position in society, and from the desire to place themselves on an authority. One way a person distinguishes himself from social classes outside himself is through three structures of consumption, namely food, culture and appearance. Taste is a form of cultural consumption structure. Furthermore Bourdieu in Sitowati (2010) shows

social patterns in the forms of tastes associated with basic social divisions such as social class, gender, rural and urban, and between higher education and lower education. Taste is used to indicate differences in the level of social class of the community. Each social class has their own tastes and struggles in the community (field) to determine and enhance their class in social life.

Bourdieu divides the class of tastes into high and low tastes. Classes with 'high' tastes are called legitimate tastes, or aristocratic tastes. While those who have low taste are called popular tastes). Legitimate or aristocratic tastes are tastes that are formed or developed through art subjects in schools or educational institutions. It can also be said that through an education it has formally understood about a complete art concept include the ins and outs. Therefore these legitimate or aristocratic tastes are tastes that have been habitualized (Pramudya, 2012).

This legitimate taste is actually a 'pure' perception which practically confirms objective and natural conditions. Natural objects or objective situations are no longer seen and perceived naturally, but aesthetically. A moment when a natural object becomes an object of art (aesthetic) is a moment that prefers form (perspective and form) over function (Pramudya, 2012).

Low taste or common taste (popular taste), usually develops 'naturally' due to contact with daily life. It could also be said that this taste is a continuity between art and life. Therefore, reading and understanding based on the tastes of ordinary people are always associated with the context of their daily lives. So the beauty of an art is not seen as sublimating the art itself as intended by Kant, but as long as it is connected with the life experienced. Bourdieu said, ordinary tastes always prioritize function over perspective or form. *"Everything takes place as if the "popular aesthetic" were based on affirmation of continuity between art and life, which imply the subordination of form to function, (Bourdieu, 1979)*

METHOD

The method used in this study is a qualitative research method, which is a method that presents the results of research in the form of narration or words. Research data obtained through three techniques namely observation, interviews and documentation. Observations were made on the performance of the show to determine the audience's response and the enthusiasm of the public to watch the show. Interviews were conducted with community members as spectators of the show to find out the reason they came to present the show, while documentation was carried out to complete the data obtained through observation and interviews. Furthermore, data analysis refers to the analysis of interactive model data with data reduction paths, data presentation and conclusions as well as data verification.

RESULTS AND DISCUSSION

Collaborative Packaging "Barongan Art"

The packaging of traditional art "Barongan Art" of Singo Barong Ngesti Wargo Budaya group, Penyangkringan Village, Weleri District Kendal Regency, in the form of collaboration or combining of several different arts. Furthermore, this collaborative packaging is presented in one show that divides into some stages. The first is the Singo Barong attraction, in this attraction featuring three barongs consisting of black barong, yellow barong and small barong. The second is *Dawangan*, showing the attractions of two giant dolls that are moved by humans. The third is *Buroq*, showing the attraction of two dolls resembling a buroq animal and an elephant moved by people. The fourth is Jaran Kepang combined with a number of Balinese art icons. Broadly speaking, the order of presentation of the collaborative packaging of the Singo Barong Ngesti Budoyo group is as follows.

Beginning with the Black Barongan comes out the stage, then do some attractions by moving its body mimicking a lion

that occasionally open his mouth. After a while doing the attraction followed by the exit of the *Yellow Barongan*, then the two barongan doing the attraction together on the stage. Both of them walked around in circles in the arena of the performance. After a few moments of mutual attraction, the *Yellow Barongan* does the attraction of eating humans by swallowing one of the audiences through his mouth. After the attraction swallows humans, then the two barongan do attraction again in the arena of the show. A few moments later the yellow barongan performed the attraction of giving birth, then the child/small barongan also took part in the performance arena. So that in the arena there are three barongan that do attraction together. At the time of the three barongan attractions there is a kind of *saweran* from the audience by putting money into the mouth barongan. Barongan attractions give birth as a sign that the first performance will end. After a few moments the three barongan perform attractions together, the presentation of the first round ended marked by the entry of the three barongan out of the arena. The presentation of the first part is approximately 20 minutes.

The next performance is *dawangan*, this performance is signed by the coming out of two big dolls similar to *ondel-ondel* moved by a person. The *dawangan* doll one has a scary face and the other has a handsome face. The attraction of these two dolls is by moving his body, such as jumping around, spinning around, shaking his hands. Sometimes spooky dolls chase after children who watch this show. After a few moments of attractions in the arena, the two dolls came out of the arena as a sign of the end of the show. In this second presentation is approximately 20 minutes.

After *Dawangan*, it is continued with *Buroq* performance. This presentation is marked by the coming out of an animal which is like Buroq or a pretty winged horse and an elephant doll. Both doll are together to do an attraction on the stage by walking around and moving their bodies. Sometimes, in this scene, there are children

who want to ride Buroq. After the attraction, the dolls leave the stage, and the performance ends. This presentation is about 15 minutes.

The last presentation is *Jaran Kepang* collaborated with Balinese Dance. This presentation was marked by the entry of a group of *Jaran Kepang* dancers to the performance arena, after a while doing attractions with group dance, entered a dancer who wore a Balinese dance costume *Topeng Tua* handed a whip to one of the *jaran ke pang* dancers then left the stage. Then entered two female dancers in the Bali Cendrawasih dance costume demonstrating the Balinese dance, after acting for a while the two dancers exited the stage. Next came two dancers in Balinese dance costumes, the type of *Leyak* or *Rangda*, to the performance arena, teasing the dancers who still pose on stage. After a while in action the two dancers exited the stage. Furthermore, the sitting *Jaran Kepang* dancers continue their attraction by dancing together till end. After the *Jaran Kepang* performance was completed, two female dancers appeared in Balinese dance costumes resembling *Condong* Dance performing attractions imitating Balinese dance movements followed by *jaran ke pang* dancer who brought a whip, after a few moments in action the two dancers dressed in Balinese dance came out onstage. Next came three Balinese dance exhibits of 2 *Rangde* or *Leyak* and 1 *Barong Ket* to the performance arena performing attractions like a Balinese *Barong* dance accompanied by a dancer of *Jaran Kepang* carrying a whip. After some attractions, the *Barong Bali* performers come out the stage and continued with *Jaran Kepang* Dance till the end stage of the performance.

This collaborative packaging is presented or staged in an open arena, there is no special stage as a performance arena, the arena or venue is held in a field, performers and the audience as if without limits. Or in other words the show was held in a crowd of spectators. The audience watched the performance forming a formation around the arena of the performance,

so that the audience with the performer merged. The audience watched this show so relaxed and informal, it was seen from their free position, they are standing, sitting, the children running and chasing the performers, people gave *Saweran*, etc. The audience really enjoyed the show, it appeared from the look on their faces that looked cheerful and sometimes also laughed when the attraction was funny. Spectators come to watch voluntarily and are free of charge.

The collaborative packaging presented by the Barong Ngesti Wargo Budoyo art group appears to be based on the desire to capture the audience or pursue purely entertainment aspects. This kind of phenomenon also occurs in Subang, as reported by Setiawan (2013) that the collaboration of performing arts that takes place in Subang tends to place more emphasis on entertainment aspects. Or in other words, the main purpose of collaborative performance is solely to get audiences. The phenomenon of collaborative performance that is mainly focus on entertainment aspect, according to Maquet in Soedarsono (1999) is categorized as *art of acculturation*.

Representation of Aesthetic Tastes of the Communities

Based on the performance material presented, this group took the initiative to integrate several traditional arts into one performance package. This effort can be said to be a creative and innovative in order to keep traditional art in demand by the public. It seems that the creation of the Singo Barong Ngesti Wargo Budoyo Art group is not in vain, it can be said that because the collaborative packaging they offer, turns out to get appreciation and good reception from the community. Evidently this group is often asked to perform in Weleri and surrounding areas in various activities, such as a celebration, celebrating holidays, celebrations and other activities and always filled with spectators.

The positive response of the public to the packaging of this art can be seen from the enthusiasm of people of all ages co-

ming to see this art performance on stage. The presence of community members in a group watching a performance, is an indication that the show material offered is in line with the tastes of the community where the performance was held. It was said so because people voluntarily came to see the show, which he also knew, so one of the motivations that moved them to come was the matching of people's tastes with the show material.

Based on the above analysis it can be said that the collaborative packaging displayed by the Singo Barong Ngesti Wargo Budoyo Art group represents the tastes of the community where the packaging is displayed. This arts group has a range of performances in the north coast region of Central Java, especially in Kendal and Batang regencies around the north coast of Java (pantura). Therefore, it can also be said that the people who support the collaborative offerings of the Singo Barong Wargo Budoyo Art group are part of the coastal communities, especially the north coast of Central Java. Thus the collaborative packaging in the Singo Barong Ngesti Wargo Budoyo Arts group represents a performance package that meets the aesthetic tastes of the coastal community.

Referring to the theory about aesthetic tastes by Bourdieu, it is stated that people's aesthetic tastes can be divided into legitimate tastes, and popular tastes. For classes that have aesthetic tastes legitimate taste, appreciate an artwork prioritizing perspective and form and put aside in terms of function, while popular aesthetic tastes in appreciating an artwork prioritize function rather than perspective and form. Based on this theory, the tastes of coastal communities supporting the collaborative packaging of Singo Barong Ngesti Wargo Budoyo Art can be categorized as aesthetic tastes in the popular taste category. Categorized as such because people who come to watch Singo Barong Ngesti Budoyo performing arts, are citizens who need fresh entertainment and can immediately enjoy without having to have special provisions to enjoy their artistic performance. Or

in other words, they prioritize their functions more than the form of their presentation. They can be directly involved with the show, can give *saweran* (some money), can take a Figure 1 together or take a selfie with the presenter during the show, their children can ride one of the Buroq dolls displayed, they merge with the show. This shows or indicates that the public came to watch not because of the consideration of the form or quality of the packaging of the show, but more concerned with the functional aspects for him. The interaction of the audience during the performance can be seen in the following Figure 1.



Figure 1. A child rode a Buroq doll.

The Figure 1 shows that the audience can interact directly with the performers during the show by raising their child on one of the Buroq dolls, they also took a photo via cellphones.



Figure 2. Audiences take Figure 1s together with Dawangan Dolls

The Figure 2 shows that the audience interacts with the players during the performance by asking for a photo together with the performers.



Figure 3. The audience waving money to give *saweran*

Figure 3 shows that the viewers really enjoyed the show when they teased one of *Dawangan* doll to give a saw, their faces were very happy to interact with the performers.



Figure 4. The audiences put *saweran* into Dawangan's clothes

Likewise Figure 4 shows the audience was so happy to be able to *nyawer* (give some money) by putting money in Dawangan's clothes.

The phenomenon that occurs in Singo Barong Ngesti Wargo Budoyo art performance above also reinforces the argument about the aesthetic tastes of coastal communities supporting the arts into the popular taste category. As Bourdieu said that aesthetic tastes in the popular taste category develop naturally and intersect with life so that in appreciating art, it is more the function rather than the form. Bourdieu said (1979), "Everything takes place as if the "popular aesthetic" were based on affirmation of continuity between art and life, which imply the subordination of form to function,..." Based on the show events il-

illustrated above, showing that the audience emphasizes the function rather than the form of the presentation, they do not care about the packaging of the show, the main thing is that they can instantly enjoy the performance of the show even involved in the show.

CONCLUSION

The show material, which was packaged in a collaboration of several traditional Barong, Dawangan, Buroq, Jaran Kepang and some Balinese art icons, was the choice taken by the Singo Barong Ngesti Wargo Budoyo Art Group. This package is presented in one show which is divided into four parts or rounds. It starts with Barongan attraction, then Dawangan, continued by Buroq and ends with Jaran Kepang combined with several Balinese art icons such as Barong Ket, Rangde, Pendet Dance, Old Mask, Cedrawasih Dance. The packaging offered turned out to get a good appreciation from the community, the indications that this group is often asked to appear in the community in various activities, and always crowded with people who want to watch the show.

Willingness of the community to voluntarily watch a performance, as an indication that the material displayed is in accordance with the wishes of the community, or in other words according to the tastes of the community in terms of performing arts. Based on the event, especially the audience's response to the show, it indicates that the aesthetic tastes of the people supporting the packaging are included in the popular taste category based on the Bourdieu classification. This is based on indications that occur in the show, the audience is not so concerned with the form of the packaging of the show in terms of quality, but more concerned with the functions that can be felt directly, or direct involvement in the performance.

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