

## Art wisdom's culture and language (linguistics viability) may be experienced in the setia darma mask and puppet house in kemenuh village of Indonesia

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### Abstract

*The House of Masks and Puppets Setia Darma (RTWSD) which is situated in Banjar Tengkulak Tengah, Gianyar Regency, Bali Province, preserves tens of thousands of masks and puppets from Indonesia and other regions, including Asia and Africa. RTWSD was constructed on a 1.4-hectare plot using Balinese architectural concepts. Additional traditional structures include joglo, bend lulang, and limasan. The lovely ambiance of this mansion with its tropical gardens, rice farms, and grasslands. In high demand among cultural researchers are ethnographic research paradigms, because ethnography can provide not just a comprehensive study of culture, but also novel cultural discoveries. A cultural observer and businessman founded RTWSD in 2006. Its mission is the preservation of education, enjoyment, and the growth of the mask and puppet arts. Within seven years, he amassed an assortment of masks and puppets. RTWSD has documented 1200 masks from Indonesia, Africa, and Japan, in addition to 4,700 puppets from Indonesia, China, Malaysia, Thailand, Myanmar, and Cambodia. At least these youngsters are aware of the art, language and culture. Because of patience, loyalty, and filial piety, masks, and wayang are created, and subsequently, cultural values and linguistics viability are respected.*

*Keywords: Art, Bali, Cultural, Education, Local language.*

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## INTRODUCTION

The country has more than 240 million inhabitants Speaking regional languages and Dialects and practice many Major world religions trade grew in this area in the early seventh Century. During Srivijayan rule (CE 700 – 1300) and later Majapahit (CE1293-1500) Empires, Indonesia traded With China and India (Mei Lin, 2011). Language and culture in Asian countries have strong connections, and nobody cannot imaging separation of these two elements, especially in Indonesian cultures (Anderson, 1990; Leisch, 2002).

Culture-language connection is currently growing in tandem with human progress, hence there is no such thing as a static culture (House et al., 2020).

Culture is something that the community and people who conserve and exploit it should value (Sneed et al., 1997).

The richness and variety of traditional arts

One strategy to conserve culture is to establish an information center about traditional arts and culture that may supply the general public with knowledge, education, and data about the art of masks and puppets (Thornbury, 1997). This cultural preservation may also be used to preserve, promote, and develop the art of masks and puppets by providing space for an information center that offers education, knowledge, entertainment, and relaxation (Kusbiyanto, 2015).

As an information or cultural center that serves as a repository for different kinds of masks and puppets, as well as a venue for displaying masks and puppets that have historical, educational, and aesthetic significance and merit the attention of the general public (Da Silva, 2010).

Mask House and Wayang Setia Darma are not only educational and alternative learning resources but also prospective tourism destinations (Yamashita, 2003). This Mask House can educate visitors via the artifacts on display. They decided to create a room to store, collect, preserve, and educate the public about the art of masks and puppets due to the lack of attention, awareness, and appreciation for the loss of traditional art of local culture from various regions in Indonesia. As a result, Mask House was opened to the public in 2006.

The Setia Darma Mask and Puppet House is very different from other collections or museums in Bali, because visitors are not charged to visit the Mask House, but are voluntary (Kusbiyanto, 2015).

This implies that the local cultural empowerment carried out by the founder of the Mask House is also classified as social voluntarism as

evidenced by his awareness of independently collecting his collections to build the Mask House. Local cultural empowerment in Mask House is providing information for free. Although initially defined as the act of helping or assisting free of charge, in this context the help in question is more on cultural heritage preservation activities carried out independently by the owner, which is an ancestral heritage that must be maintained and preserved.

Local Cultural Empowerment is conducted autonomously for the preservation of local culture. According to Scrafia (Amin et al., 2015), a profession whose primary area is engaged in structured social service activities where the goal is to serve and improve connections in the environment for the benefit of all parties participating in the social environment. One of the objectives of local cultural empowerment at Setia Darma Mask and Puppet House is to establish a traditional arts and culture information center that can be utilized to impart knowledge.

In terms of its function, the Masked House is optional since it does not charge admission. When seen from the perspective of the Mask House's collections, it has numerous forms of traditional art from several locations in Indonesia and several other nations. Nonetheless, it may be classified as a form of the creative sector that will be financially lucrative, and there are many jobs and types. In light of the above short explanations, it is intriguing to investigate this further from a socioeconomic standpoint. This is the reason why the author wants to do more research for a thesis entitled Empowerment of Local Culture in the Administration of Setia Darma Mask and Puppet House.

## **LITERATURE REVIEW**

As part of a literature study, the author uncovered several research. First, Madika's study titled "The Role of Arma Museum and Bali Bird Museum in Empowering Local Culture and Society" demonstrated that the fight between local culture and global culture has not ended in the present period of globalization. According to the study, cultural components are not commodities. In actuality, however, culture is packaged to become a profit-generating commodity.

In Yanuartuti, (2015) study, entitled "Revitalization of Wayang Topeng Jati Duwur Jombang Lakon Patah Kuta Narawangsa," describes revitalization through using the notion of conservation or preservation of art in the context of development. This rejuvenation is one method for bolstering the community's forms and performances. Since revival originates from something that previously existed, it generates extinction, destruction, and death. Consequently, the purpose of this

rejuvenation is to preserve, revive, or enhance items that are deemed essential.

The third research is by Mari (Kusbiyanto, 2015) and is titled "Efforts to Prevent the Loss of Wayang Kulit as a Cultural Expression of the Nation's Cultural Heritage." This research explains that art practitioners play a vital role in the existence of wayang kulit culture in Java and that if an art practitioner does not earn enough money to support his family, he will quit his job. Preservation of wayang, which is a cultural legacy that is easily forgotten if not properly preserved, as the two methods of preserving wayang, namely conserving culture by going straight to a cultural garden and preserving culture by establishing a traditional art culture information center.

The fourth research by (Sulistyo, 2011) and is titled "The Role of Bima Studio in Efforts to Preserve Traditional Wayang Kulit Arts." This research aims to develop and preserve traditional wayang arts beginning with the emergence of awareness about culture as one of the nation's music and of which it must be proud, so that puppet artists pioneered by the dalang have the idea to give and pass on their knowledge to those who want to learn. This research and the research to be conducted both focus on preserving the traditional art of wayang by providing voluntary learning of knowledge. The difference between this research and the research to be conducted is that this research focuses on the role of puppeteers in an attempt to preserve the traditional art of wayang (Kurniadi, Mulyani, & Maolani, 2021).

Typically, a town's local culture is supported by the community and its surroundings. The link between local cultural empowerment and the community's environment and environmental circumstances is quite tight. The notion of empowerment represents the most recent stage in the evolution of Western civilization and culture. Effective empowerment requires an attempt to comprehend the contextual backdrop that gives rise to divergent opinions.

With the advent of the Setia Darma Mask and Puppet House, local culture has been empowered via the use of the arts, such as masks and puppets, in the field. In addition to masks and puppets, the Mask House also displays many collections of Barong from Bali. The private ownership of the Setia Darma Mask and Puppet House is contingent on people or communities that want to maintain Balinese culture. The masks, puppets, collections, and barongs from Balinese and Indonesian cultures that are on exhibit at the Setia Darma Mask and Puppet House represent an effort to conserve and advance Balinese traditional arts. This mask house's function in fostering social connections between people and communities has contributed to the local cultural, economic, and environmental growth.

## **METHODS**

In this study, a quantitative research approach was used. The research methods used are descriptive and explanatory (Sugiyono, 2017). This descriptive study is deemed relevant because it tries to describe the significance of the Setia Darma Mask and Puppet House as a source of cultural empowerment for the local community. And it is crucial to use this sort of study since it may explain the degree of its involvement and management as a form of local cultural empowerment.

The Setia Darma Mask and Puppet House in Kemenuh Village, Sukawati District, Gianyar Regency, Bali Province, was the setting of this study. The Setia Darma Mask and Puppet House was selected as a study site based on the Mask House's position as a cultural empowerment Local resulting from its creation.

The author uses quantitative data as the primary data type and quantitative data as supplementary data. The author then utilizes both primary and secondary data sources throughout the research process. In identifying informants, the author will divide them into three categories: important informants, primary informants, and supplementary informants (Moleong, 2007). This study utilizes observation, interviews, and documentation to acquire data. In addition, the approach for data analysis will use four techniques: data gathering, data reduction, data presentation, and conclusion drawing (Hamidah et al., 2020).

## **RESULT AND DISCUSSION**

### **Setia Darma Mask and Puppet House: An Overview**

Mask House has a series of Joglo homes and Limasan houses filled with thousands of Indonesian and foreign masks and puppets. Joglo is a typical wooden Javanese home (Musman, 2017). Depending on the era, the Joglo House may be held by different social strata. Climate change caused by many factors. One of the factors that influence climate change is building (Munawaroh et al., 2022). Yet, the growth of the Joglo House's role is now falling. In the present period, there are Joglo Houses that are still used as residences, but there are also many that have been altered by their owners, such as this Topeng House. At the Setia Darma Mask and Puppet House, hundreds of masks and puppets from Indonesia, Africa, Mexico, Italy, Japan, Cambodia, Burma, Korea, Malaysia, and China share the Joglo House. Each of these Joglo Houses has distinctive qualities, beginning with its history and antiquity. Boma Joglo House, Plumpang Joglo House, Senori Joglo House, Keben Joglo House, Bojonegoro Joglo House, and Blora Joglo House are the titles of the Joglo Houses.

Masks and puppets are a part of the cultural history of the customs and traditions of the Indonesian people; however, as modernization progressed, these customs and traditions started to be abandoned by the Indonesian people themselves. Masks and puppets are regarded as holy in Bali since they are utilized as a part of rituals and in every significant celebration. The expansion of globalization has led to a decline in interest in masks and puppets among many individuals. The effect of globalization leads the community to forget traditional culture more and more. This Mask House offers a variety of masks and puppets, including masks from Bali, the art of I Wayan Tangguh and the Rama Mask. The Rama Mask figure is included in the "Wayang Wong" Dance Drama performance, which is based on the Ramayana Epic.

#### The Function of the Setia Darma Mask and Puppet House in the Maintenance of Traditional Culture

A home in Tengkulak Tengah, Kemenuh, Gianyar provides a nurturing environment for the human workers Mask and Puppet, which is replete with life-affirming qualities. Mask House is a cultural park of 1,4 hectares of land with plants and lawns, Bali architecture, and Javanese traditional structures, where the past is studied for the wisdom of the present and the grandeur of the future.

The numerous collections of masks and puppets each have their particular allure that draws in travelers. Mask House is the idea of Mr. Hadi Sunyoto, a businessman and cultural enthusiast who has been collecting masks and puppets from Bali, Java, and other regions of Indonesia for the last many years. Worried by the lack of appreciation and understanding of the traditional art forms of Mask and Puppet in Indonesia, he resolved to establish a repository for collecting, preserving, and disseminating information about these art forms.

**Figure 1: Setia Darma Mask House**



Based on its historical significance, Joglo House has the potential to become one of the Java Island cultural heritage sites that must be conserved. Being a significant aspect of history, science, and culture in social life, cultural heritage is regarded as a symbol of human existence and has a significant significance as a component of cultural riches. Initial preservation efforts at Joglo House were motivated by a love of collecting old and unusual artifacts unrelated to masks and puppets. After four years of collecting masks and puppets, the collection consisted of between 600 and 700 masks and puppets in total. Since the collection of masks and puppets is rather extensive and needs a location to be displayed.

The collection of masks and puppets is rather extensive, and there is no other location to show them. Hence, the Joglo House is used to display the full collection of masks and puppets. This Joglo House is well suited for displaying all of Mask House's masks and puppets due to its compatibility with their traditional art. This Mask House serves a vital purpose for both tourists and the surrounding neighborhood.

Mask House and Wayang Setia Darma are distinct in the cultural setting compared to Mask House and Wayang Setia Darma was created to collect, preserve, and disseminate knowledge about the traditional art forms of masks and puppets in Indonesia. The term "house" is used in Mask House dan Wayang Setia Darma to indicate that this location is a venue for activities, similar to a home. Although being a private cultural center, access to the space and collection has been made accessible to the public from its establishment, resulting in the regular organization of several exhibits and programs.

Mask House and Wayang Setia Darma as a place to collect, record, and care for and preserve objects of cultural heritage, both collections from the past to the present, is one of the most important tasks and missions that have been attached to the responsibility of handling cultural resources in this case as objects of good collection by owners and managers, as well as the availability of funds that support and methods used for cultural preservation. Cultural preservation with the idea of Joglo House, which is utilized as a location for collections in Mask House, is also intended to conserve the joglo home, for which there are presently fewer lovers.

One of the causes contributing to poor attendance is the misconception that conventional arts and culture museums are solely intended to hold historical and antique things. Visitor engagement with cultural heritage sites and works of art is often passive. Information regarding historical artifacts in Mask House has been communicated in a very comprehensive way when examined in further detail. In addition to the inscriptions or explanations that have been put around the mask and puppet collection artifacts, visitors may

also get knowledge by following guides around the Mask House and the Joglo House display space. Based on Wah and his discussion, he was surprised to find evidence of the studies developing Islamic economics and its principles, welfare, and economic democracy based on Pancasila (Guritno et al., 2023).

Several Setia Darma Mask and Puppet House connections are historically significant. In this instance, Mask House serves as a location of education and may motivate individuals to learn about the culture of the past as it relates to a present and future existence. Mask House serves not only as a repository for mask and puppet collections from Indonesia and other countries but also as a home that disseminates knowledge and information about the art form of masks and puppets to the general public. In addition, Mask House and Wayang Setia Darma is a tourist destination because it promotes, preserves, and develops all types of mask and puppet art. Sentiment analysis is a way to automatically understand and process text data to figure out how someone feels about an opinion sentence (Rijal et al., 2023).

#### In Setia Darma Mask and Puppet House, Local Cultural Empowerment in Community Development

The importance of local cultural traditions in fostering a feeling of community and identity cannot be overstated. These customs include local heritage and history (Ife & Tesoriero, 2008). These Local cultural practices are susceptible to deterioration from outside forces, necessitating prudent communal efforts for their preservation. The community must identify the distinctive and important aspects of its cultural history and select which aspects it desires to preserve (Ife & Tesoriero, 2008).

For cultural development to be successful in the larger context of community development, cultural heritage must be seen as an integral element of community life and not as a distinct entity. If this is accomplished, local cultural practices may become focal points for social interaction, community involvement, and wide participation, as well as a vital feature of community development in other areas (Ife & Tesoriero, 2008).

Maintaining and appreciating local culture, such as valuing the presence of masks and puppets that are now underappreciated, particularly when the number of individuals who keep them decreases. Starting with amassing many collections of masks and puppets now housed at the Mask House, with the aim that their presence would be widely recognized. The Indonesian government is confronted with several issues relating to developing tourism regions, both domestic and international (Andiyan & Cardiah, 2021).



It is anticipated that the community development challenge of strengthening local cultures would assist preserve the integrity of cultural variety while exploring methods to integrate diverse cultural traditions into local communities and expand existing cultural knowledge. The diversity of cultural traditions, tastes, historical conflicts, and competing ideals is expanding (Ife & Tesoriero, 2008). For community development, it is essential to be aware of the ethical and practical principles of community development and to refrain from assuming superior knowledge while interacting with community members. Community development must acknowledge that the community knows best about its issues, needs, and surrounding resources, whether they are natural resources, human resources, or Local knowledge. Community development must interact effectively with local inhabitants, leaders, and government to tap into these local resources. Then, community development must be astute in its analysis of data gathered from citizens, leaders, or the Local administration, and be able to devise actions that suit the requirements of the community.

#### Setia Darma Mask and Puppet House's Media Selection for Cultural Empowerment in Community Development

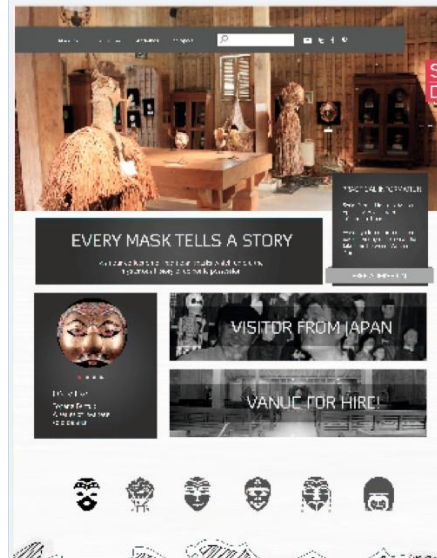
##### Main Media

The website is an interactive medium that is accessible over the Internet, a vast network since it can be viewed from anywhere. In addition, since the Internet is a non-static medium that is very communicative and informational, it is essential for constructing the museum's image and for conserving the cultural art of masks. The research concludes that the internal critical values, innovation, mindset, and moral enforcement inherent in sharia accounting are appropriate for anti-corruption accounting schemes (Arwani et al., 2022).

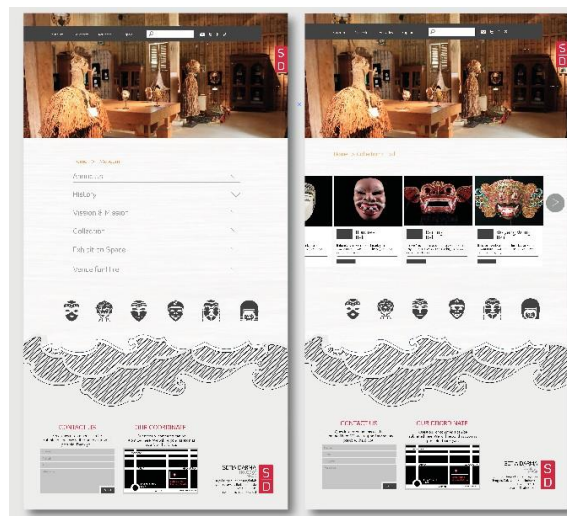
##### Reason for selection:

Setia Darma Mask House delivers its format online, so that it may be accessible from anywhere and by anyone, especially by its target audience, in light of the rising usage of the Internet among Indonesians, particularly adolescents, for receiving rapid and practical information. Cloud computing is a service level computing that provide various service to the customers in order to establish an effective customer Relationship management (CRM) (Kumar et al., 2022).

**Figure 2. Homepage of Setia Dharma Mask House Website**



**Figure 3. Several Setia Dharma Mask Home Website Gallery pages**



## Supporting Media

### a. Web Banner

Web banners are a kind of advertising shown on websites and other online media. There are both static and dynamic banner types. A Banner is a digital advertising medium consisting of graphics of a certain size that are put on a website page and include links to the promoted website page. This advertisement will appear on websites frequented by adolescents, such as [www.youtube.com](http://www.youtube.com).

**Figure 4. Web Banner of Setia Dharma Mask House**



**b. Promotion Card**

This media includes promotional material that is printed on paper. This card is advertising material for Setia Dharma Mask House's website. SCOR (Supply Chain Operations Reference) model is a tool for diagnosing Supply Chain Management (SCM) that allows users to understand all processes in a business organization (Rosyidah et al., 2022).

**Figure 5. Promotion Card of Setia Dharma Mask House**



c. T-Shirt

T-Shirts are advertising materials for the website and uniforms for the Setia Dharma Mask House tour guides. T-Shirts are also available as items at the museum's Gift Shop.

**Figure 6. Setia Dharma Mask House T-Shirt**



d. Poster

This poster will be put in the corners of the museum as a promotional medium.

**Figure 7. Setia Dharma Mask House Poster**



e. Pin

Pins are part of the promotional media that are fastened with the website's URL so that they can be read by the intended audience, and may be bought from the Setia Dharma Mask House.

**Figure 8. Setia Dharma Masked House Pin**



f. Calendar

The calendar is one of the appropriate merchandising options if it is customized to the current, highly mobile, and dynamic lifestyles of the target audience. It is envisaged that the target audience would be able to plan a trip to the Isle of the Gods while visiting the Setia Dharma Mask House museum, since the calendar may display the dates, months, and years of holidays.

**Figure 9. Setia Dharma Mask House Calendar**



## Conclusion

Based on the findings of the study's analysis, which explores the role of the Setia Darma Mask and Puppet House in conserving traditional culture via local cultural empowerment, the following recommendations are made. Based on the formulation of the previous problem, researchers have concluded, namely that the Setia Darma Mask and Puppet House is an information or cultural center that exhibits various collections of masks and puppets that have historical, educational, and artistic value and merit the attention of the general public. Mask House dan Wayang Setia Darma is an Indonesian mask collector with thousands of collections in an attempt to conserve and appreciate them.

Cultural empowerment is anticipated to contribute to the preservation of cultural variety by finding methods to incorporate diverse cultural traditions into local communities and enhancing current cultural experiences. Local cultural empowerment is essential for increasing people's awareness of their issues, needs, and available resources, including natural resources, human resources, local knowledge values, and cultural traditional arts.

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