

SIMBOLIC MOTIVATION AS EDUCATION TOURISM CAPITAL OF PURA MANGKUNEGARAN SOLO

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ABSTRACT

Tourism development initiated by the Government of Solo City has put Mangkunegaran not only regarded as cultural tourism but also worth educational tour. This study is a qualitative since the objects concern data in the form of words. Primary qualitative data obtained through the process of direct observation in Pura Mangkunegaran Solo, interview to the abdi dalem or guide. The transcendental phenomenology approach is used to describe the experience of participants involved in the study. This study uses the symbolic interaction theory of George Herbert Mead and Herbert Blumer. In this theory symbols are used to interpret something else. This symbol will produce meaning that occurs through the process of interaction and will result in action based on how individuals, communities, groups defined the symbols. In relation to this study, the theory of symbolic interactionism is used to analyze the physical symbol of historical objects and buildings and non-physical symbols are cultural activities interpreted differently by tourism manager and palace tourists.

Keywords: *symbolic interactionism; symbolic motifs; tourism, Pura Mangkunegaran*

INTRODUCTION

The city of Solo has a beautiful and magnificent palace, namely Pura Mangkunegara which means palace or kingdom. The city of educational tourist attractions in Indonesia has begun to be glimpsed by early eco-tourism inspectors in the 2000s (Hastanto, 2002). This symptom received a tremendous response because on the one hand it became a new hope in the world of tourism which weakened drastically until the early 2000s (Hamengkubuwana X, 1992). The beginning of the 21st century is indeed the phenomenon of the rise of the spirit of reconstruction of local cultural values increasingly can not be dammed again (Beilharz, 2002). The reconstructors emphasized that the effort was solely to increase the empowerment of cultural products (Zainudin, 2012). Reconstruction of creative cultural values has a basic understanding: (1) cultural reconstruction must be based on and grow from specific cultural patterns that are conditioned by living at a particular time and place, (2) culture is a dynamic process that constantly evolves, (3) humans as cultural actors shape and polish their culture so that they can be optimized for human growth and development (Gutek, 1994).

There are several factors driving the birth of creativity in the arts. The first factor, emerged from the creator of art as the first agent of an artistic process. Creators are related to the second factor outside themselves, namely infrastructure, institutions / organizations / institutions, and various external influences, namely infrastructure and various other supporting facilities (De Kadt, 1979). The third factor concerns the climate of creation and development of perception, appreciation, and community participation in accepting and developing creative products themselves (Gertler, 1992).

The city of Surakarta is known by many as a city of arts and culture, especially Java. Solo, another name for Surakarta, is a source of Javanese culture (Hastanto, 2002). The adaptive ability of art workers in art studios in Surakarta is strongly supported by the work system and management of organizations / studios / institutions. Factors strengthening the studio and/or organization that support each creative work are very important which includes the management and management capabilities of creative work, the development of necessary resources, and the production and marketing processes of creative products produced (Beilharz, 2002). In this context creative products can meet the needs of the industrial world.

Pura Mangkunegaran is a separate note, especially in its pioneering example in developing local cultural arts to advance the world of tourism in the city of Solo. Pura Mangkunegaran orbits a famous art studio, the Surya Sumirat dance studio Pura Mangkunegaran (1982) which was founded by GPH Herwasto Kusuma (Hastanto, 2002). Initially, Surya Sumirat dance studio called Sanggar Dipra. However, it gradually changed its name and became famous as Sanggar Surya Sumirat Mangkunegaran. Pura Mangkunegaran is a capital of cultural and artistic centers, as well as valuable collections for tourists.

METHOD

This study uses qualitative research methods (Miles & Huberman, 1984) and Sutopo (2008). The use of qualitative methods is deemed appropriate because it is able to give a rich and holistic picture (Merriam, 2008). The decision to use this method relates to the characteristics of research problems, data sources, and research data (Marohaini Yusoff, 2004). This research was carried out in stages within 2 years, respectively in 2018 to 2019. The first year research was exploratory on various information that was able to reveal the depth of the conditions and the existence of Karaton art so far. To realize this goal, a search will be made to various existing data sources with planned steps.

DISCUSSION

Pura Mangkunegaran also supports the Paseban Siwi Dance Art Studio which is very well known by the world community. Indeed, Paseban Siwi is a pioneer art organization that is popular with children. The teachers and coaches of this studio always strive to foster students to dare to appear, express their respective creativity. In addition, there is also a dance studio Candra Kirana which also has a line of struggle, an activity program, and a very good vision and mission (Dorodjadi, 2012). The Pawiyatan Budaya Dance Studio Keraton Surakarta, was founded in 1930, but since 1972 there has been a decline in activity because the masters died. In 1996 it was reactivated by G. R. A. Koes Murtiyah and in 1998, its activities were centered in the Smarakata Ward in the Surakarta Kasunanan Palace complex. The number of students is 125 people with 5 trainers. The students are not charged fees and all fees are subsidized by the Surakarta Palace. The dance material taught is Surakarta style dance, including Bedaya and Srimpi dance.

Surakarta City is rightly used as a research location to find a model for developing educational tourism. Two sources of cultural development, namely the Kasunanan Palace and Mangkunegaran Temple are historical assets that are very beneficial for the region. In addition, the Indonesian Institute of the Arts (ISI) Surakarta also became the initiator and

researcher, and the developer of Karaton's extraordinary cultural arts (Hastanto, 2002). The ISI alumni (formerly known as the Indonesian Arts College or STSI) turned out to have established many studios in Surakarta, including (1) Kembang Setaman Foundation Studio, (2) Sarotama Dance Studio, (3) Candra Kirana Lively Dance Studio, (5) Sang Rama Dance Studio, (6) Among Beksa Dance Studio, etc. Surakarta City also has groups and places of creativity (cultivation / creation) of both traditional and modern dance, including: Sono Seni Kemlayan Padepokan; Mojosongo White Weapons; Mugiyono Dance Company, Solo Dance Company, Taksu Study and Sahita Studio. Dance studios outside Surakarta also developed well and in general still made Surakarta style dance the subject matter. For example, in Karanganyar there is the Krisna Cultural Dance Studio; in Sukoharjo, there is Sanggar Tari Santi Budaya, Asri Budaya, Sekar Santi Budaya and Iyan Wahyuning Budaya; in Blora there are Patria Ria Dance Studio, Krido Lestari, Adya Gurita and Kembang Sore; in Kudus there is the Puring Sari dance studio; in Purbalingga there is a Cultural Image Dance Studio and Pertiwi Image; in Purwakerto there are Dharmo Yuwono Dance Studio, Cultural Knight, Barata Ajibarang and Sekar Wilis; in Cilacap there are Kusuma Dance Studio, Giyon Lakchita and Krida Kusuma; in Pemalang there are Pertiwi, Serimpi and Handayani dance studios and in Semarang there are Lindon Panon, Greget and Yasa Budaya dance studios. Surakarta-style dance is often performed in the event of a wedding ceremony and for a tour, especially at the Kasunanan Palace and Pura Mangkunegaran. However, in the past two years the frequency of dance style shows. Organizations and communities in Surakarta City are currently affiliated with larger institutions. Preliminary data indicate that some of the art institutions in Surakarta are still oriented to the Grand Art of the Royal Palace, but many have developed themselves in such a way. These organizations or institutions have built synergies and networks. which is increasingly widespread. However, there are quite complex problems, especially concerning the development model of the Karaton arts and culture for the development of local wages. This study sought to find a model of Karaton cultural arts empowerment using the concept of Educational tourism. Whatever existing karaton art forms are strategic social capital to build potential cultural tourism in Surakarta (Kedaulatan Rakyat, 2008). The handling will have a systemic impact on the development of institutions / institutions / arts organizations themselves. And it has a very hard impact on the management model, the existence and function of the organization or institution towards the surrounding culture (Benas, 2008).

Puro Mangkunegaran

The city of Solo has a beautiful and magnificent palace, namely Pura Mangkunegara, which means palace or kingdom. Pura Mangkunegaran is a center of culture and art, as well as valuable collections from the kingdoms of Majapahit and Mataram. This kingdom was founded in 1757 through a long history.

At the Mangkunegaran Temple there is a vast expanse of yard and find European-style buildings that read Kavalierie-Artillerie to be a place of cavalry, Javanese-European style pavilion architecture commonly used for dance and puppet shows, usually accompanied by a set of gamelan called Kyai Kanyut Mesem. The pavilion with square wooden pillars supporting the joglo roof is taken from trees that grow dialas kethu, a forest owned by

Mangkunegaran in the wonogiri hills. The whole building was built without using nails. The yellow and green color that dominates the pavilion is the color of anom pari which is a distinctive color of the Mangkunegaran family. The brightly decorated pavilion ceiling symbolizes Hindu-Javanese astrology and this ceiling hangs a row of antique lights. After passing the pavilion towards the central part of the Mangkunegaran temple behind Dalem Ageng, namely the pringgitan where the royal family lives. This place has a calm atmosphere like a country house owned by nobles.

The inner garden is covered with flowering trees and ornamental shrubs, is also a nature reserve with cages containing birds, classic statues, and fountain pools. Overlooking the open garden there is a beautiful candle holder. From the veranda to the inside it looks like a dining room that depicts natural scenery on Java. Then there is Rekso Pustoko, a collection of royal objects. One of the tour packages offered and a favorite of foreign tourists is Mangkunegaran Royal Dinner, which is to enjoy dinner at the Palace with a guest tour package a day can enjoy specialties of the palace, such as *garang asem*, *bledek fried sambal*, *pecel pitik*, photos with the king and get souvenirs from the king. These items are held according to the visitor's request. (Source: <http://travel.tribunnews.com/2017/11/07/wisata-solo-mengenal-pura-mangkunegaran-istana-pangeran-sambernyawa-bergaya-jawa-dan-eropa>)

Pura Capital from Mangkunegaran (1) Local Cultural Value Reconstruction, The term reconstruction has been widely known or understood by many people. Construction means building or returning something based on the original event, where in the reconstruction contained primary values that must remain in the activity of rebuilding something according to the original condition. For the sake of rebuilding something, whether it is an event, the phenomena of past history, to the conception of thought that has been issued by previous thinkers (Giddens in Beilharz, 2002). Giddens intends to maintain the understanding put forward by the three traditions, while finding ways to overcome various shortcomings and bridge the discrepancies between the three. The design includes reconceptualization of the concepts of actions, structures and systems with the aim of integrating them into new theoretical approaches. Reconceptualization of the concept of action, structure and system begins by looking at social practices that continue as the most important analytical aspects.

(2) Contribution of Preservation of Cultural Values The ability to organize, manage and manage the creative work of arts organizations in Surakarta needs to be revitalized, explored, and developed so that it can be used as a basis for the development of comprehensive policies to strengthen the social security of Javanese in the Asia-global era. Such research is very urgent for the strengthening and preservation of national assets and can enrich the repertoire of cultural values (Gutek, 1974).

Cultural values in local culture guide and train children to be able to think independently and critically in the frame of the game that has procedures, song poetry, notations, and movements of their manifestations. That is, children's songs can be used as a means of delivering lessons, effective media of social communication, liberation of souls from the confines of the times that force children to be included in the "package and menu of life" that has been specifically designed to be chosen (Kivi et al. 2013). A child is given the opportunity to move and play freely according to his mind and "world" in accordance with the reality of his time.

(3) Educational Value Reconstruction, Various forms of children's toys are didactic, pedagogical, competitive, sporty, and recreational. Dolanan children encourage the formation of children's character based on Javanese culture, fostering and developing spirit and spirit, and personality that is oriented to the spirit and values of cultural nobility that surrounds it (Sani, 1997). This research seeks to rearrange the existence of national assets for the strategic importance of education through transformation (Brandon, 1997) and the cultivation of children's cultural values.

(4) Cultivating the Value of "Social Capital", this children's study will be able to reveal the basis of the social relations of the Javanese community, namely guiding rukun, mad-sinamadan, daya-dinayan, etc., which are the most formidable development social capital (Borley, 1992) It is hoped that this research can be used as input to policy makers in making development decisions that favor the wisdom of local culture as a foundation (De Kadt, 1997).

CONCLUSION

The tour package offered and a favorite of foreign tourists is the Mangkunegaran Royal Dinner, which is to enjoy dinner at the Palace with a guest tour package a day can enjoy specialties of the palace, such as garang asem, bledek fried sambal, pecel pitik, photos with the king and get souvenirs from the king . These items are held according to the visitor's request.

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