



Commodification and authenticity: a paradoxical paradigm of older and younger generations on the preservation of mask art in Bobung Yogyakarta



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ABSTRACT

This study aims to examine the paradigms of the younger and older generations regarding the commodification process of mask art in Bobung, Yogyakarta. The research was conducted through a descriptive qualitative approach with a multiple case study design. Data sources included informants, locations, events, and documents/archives collected through in-depth interviews, participatory observation, and content analysis. Data validity was tested using triangulation techniques and informant reviews. Interactive data analysis techniques were employed, involving data reduction, data display, and verification stages. The study findings indicate that the older and younger generations have different perspectives on the preservation and inheritance of mask art in Bobung, Yogyakarta. The older generation believes that the effective preservation of mask art should not alter the cultural order inherited from ancestors over generations. The younger generation, on the other hand, views successful preservation of mask art as needing to adapt to the developments and demands of the times, thus requiring a commodification process. The opposing paradigms, both in practice and theory, can serve as references and foundations for society, academics, practitioners, and the government on how to preserve cultural arts in an ideal and sustainable manner.



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1. Introduction

Culture is an inseparable aspect of human life that evolves with the times. Technological, industrial, social, and political advancements naturally bring about cultural changes, as observed today. Human culture is diverse and multifaceted, with each culture influencing others. The strong influence of one culture can sometimes erode and even obliterate another culture. This aligns with the views of Purbonuswanto and Darmowiyono who state that traditional cultures are increasingly eroded due to rampant technological development [1]. Technology offers speed and convenience in solving human problems, thus shaping societal behavior, thinking patterns, and culture to adapt to the evolving times. Technology is created to facilitate human tasks and has become a primary need for humans [2]. Technological advancement can be likened to a double-edged sword, where one side can have positive impacts while the other can have negative consequences. Humans must be able to discern and select wisely in utilizing various technologies in this modern era to steer towards a positive civilization in the future. Indonesia has a diverse cultural heritage, including regional arts passed down from ancestors to the present day. Mask art, particularly the Panji Mask in Bobung, Yogyakarta, is one such cultural art form that still exists today, although its prominence has diminished

compared to the past. Interest in arts and culture among the younger generation in Bobung is waning, with digital-based games being more popular [3]. Efforts to preserve mask art in Bobung, Yogyakarta, have been undertaken by the local community, though the results are still far from expected. The mask art in Bobung, Yogyakarta, has undergone transformations in form, meaning, and function due to commodification processes carried out by the local community. Commodification refers to the phenomenon of cultural manipulation in which culture is transformed into an object with exchange or market value through the cultural industry and services as commodities [4]. Commodification is done to meet the demands of modern times and the pervasive influence of information technology. Although commodification is often associated with the loss of cultural authenticity, it can also serve as a means to preserve and sustain the existence of a culture [5]. These efforts aim to preserve the mask art to prevent its extinction and ensure it is not forgotten by the younger generation. Mask art has been modified from being mere ritual and dance props to becoming crafted products, souvenirs, and cultural tourism attractions.

The preservation process of mask art in Bobung, Yogyakarta, has not been smooth. Differences in perspectives between the older and younger generations regarding the preservation efforts have created new problems. This division hampers the preservation process as each generation adheres to its views. Consequently, the mask art faces the risk of becoming extinct. The community remains preoccupied with debates over the best form of cultural preservation. The problem is exacerbated by the younger generation's lack of interest in their own culture, perceiving the mask products as monotonous and meaningless [3]. The younger generation has been significantly influenced by technology, experiencing rapid and dynamic changes in the information they receive from various parts of the world. This rapid technological change contrasts sharply with the development of traditional mask arts, which are often perceived as static and monotonous by younger audiences. Immersed in modern values, the younger generation views the cultural values embodied in traditional mask arts as irrelevant to their contemporary context. They consider traditional mask arts to be outdated and no longer aligned with current trends. In the era of digital technology, modern arts—such as music, films, and online games—are readily accessible through media platforms like television and gadgets [6]. The rise of social media further contributes to the younger generation's shifting focus and diminishing interest in regional performing arts, particularly traditional mask performances. The development of modern technology and social media has had a significant impact on the practice and appreciation of traditional arts, particularly mask art. Technology, mass media, and social media have affected traditional arts, which often do not receive the same level of exposure as modern or popular performances [7]. Although technological advancements and social media have been utilized by some to promote traditional arts, the results remain less prominent and less popular than modern performances. Simbolon *et al.* further note that global popular culture tends to dominate, diverting public interest away from traditional mask arts toward more popular modern entertainment [7]. This raises concerns about the potential loss of local cultural heritage. Therefore, efforts are needed to find solutions for preserving the art of traditional masks amidst the dilemmas posed by increasingly modern times.

Given the background above, it is necessary to conduct studies on the perspectives of the older and younger generations regarding the preservation and inheritance of mask art in Bobung, Yogyakarta, to understand the existing problems and find common ground. The purpose of this study is to explore the paradigms of both generations concerning the preservation and inheritance of mask art in Bobung, Yogyakarta. The findings are expected to provide solutions for preserving mask art in Bobung, Yogyakarta, and other places with similar or nearly similar issues. The community must recognize that everyone has their own perspective on cultural preservation, but these differences should not be divisive; thus, solutions need to be sought. Previous studies on mask art preservation have been conducted by researchers. Pratama, *et al.* examined local government efforts in Tegal Regency to protect the local mask dance art [8]. Rochmat studied the inheritance of Dermayon style mask dance, focusing on the Rasina style case study [9]. Yanuartuti explored building creative art products in Jombang Regency to preserve wayang mask [10]. Suprihatin and Pratamawati investigated

conservation strategies to maintain the existence of local mask imagery [11]. Rizqi and Putra studied the efforts to preserve Klana Mask Dance in Slarang Lor Village, Dukuhwaru District, Tegal Regency [12]. Dana examined the conservation of classical mask art at the Sonobudoyo Museum, Yogyakarta [13]. Nurcahyo and Yulianto explored the preservation efforts of Warno Waskito masks in Diro Pendowoharjo Sewon Bantul, Yogyakarta [14]. Alfarisi investigated the role of women in preserving the Slangit style Cirebon mask dance in Slangit Village, Klangean District, Cirebon Regency [15]. Based on these studies, research on the inheritance and preservation of mask art in Bobung, Yogyakarta, has not been conducted. Previous studies focused on specific regions and particular case studies. They did not explore the paradoxical perspectives of the older and younger generations on how to preserve and inherit mask art effectively without losing cultural values and meanings. This aspect is newly examined in this study, highlighting its novelty. The focus of this new research is expected to provide insights and new perspectives on the scientific knowledge of cultural arts, particularly mask art. This phenomenon of differing perspectives can also provide insights for the government and relevant stakeholders involved in strategic policies to preserve local cultural arts without causing generational conflicts. The government and certain parties sometimes already have strategic programs for the revitalization, preservation, and inheritance of local culture, but existing conflicts can prevent the planned programs from being implemented.

2. Method

This research was conducted in Bobung, Putat Village, Patuk Subdistrict, Gunung Kidul Regency, Special Region of Yogyakarta Province. The study employed a qualitative approach with a multiple case strategy. Qualitative research is also known as naturalistic research, as it is conducted in a natural setting without intervention or manipulation, thereby providing an accurate depiction of the phenomena being studied [16]. Naturalistic research allows researchers to gain a deep understanding of social, cultural, and historical contexts. The research subjects were selected using purposive sampling techniques based on criteria relevant to the research objective, which focuses on the sustainability of mask arts across generations. The older generation includes Generation X (born 1965–1980) and Baby Boomers (born 1946–1964), while the younger generation comprises Generation Y (born 1981–1996) and Generation Z (born 1997–2012). Participants were chosen based on their active involvement in the preservation of mask arts and the representation of each generational cohort. A total of 20 informants were selected for the study, consisting of 10 individuals from the older generation (5 from Generation X and 5 Baby Boomers) and 10 individuals from the younger generation (5 from Generation Y and 5 from Generation Z). The data sources for this research included informants, places and events, as well as documents or archives, collected using in-depth interviews, participant observation, and content analysis techniques. Open and in-depth interviews were conducted on themes related to the preservation of mask arts, the roles of each generation, and perspectives on traditional arts. Observations involved examining interactions, communication patterns, and activities among different generational groups in the Bobung area that were relevant to the research topic. Additional data were gathered from community archives, historical village records, photographs, and old videos. The data collection process was supported by tools such as video recorders, audio recorders, cameras, and notebooks. The validity of the collected data was tested using two techniques: data source triangulation and informant reviews. Data source triangulation involved comparing information obtained from interviews, observations, and documents to ensure consistency. Informant reviews were conducted by reconfirming preliminary findings with informants for validation. Data were analyzed using an interactive analysis technique consisting of three stages: data reduction, data display, and verification or conclusion drawing. This technique was chosen because the research employed a multiple case study strategy. Data were identified through an inductive process involving a thorough re-reading of the data, followed by a coding process comprising open coding, axial coding, and selective coding.

3. Results and Discussion

The art of mask-making in Bobung, Yogyakarta has undergone a process of development, preservation, and inheritance passed down from previous generations to the present. The intention behind this preservation and inheritance is to prevent the mask-making art in Bobung from becoming extinct and to ensure its continued existence in the future. However, the journey of inheritance and preservation has not been smooth. Many opinions and viewpoints exist regarding the ideal form of inheritance and preservation to ensure that the mask-making art does not become obsolete. The differing views between the older and younger generations have sparked a heated debate in this century about how to preserve the mask-making art so that it remains relevant and timeless.

3.1. Paradox of Mask Dance Performance Preservation Paradigm

The mask art in Bobung, Yogyakarta, primarily consists of the Panji mask dance-drama (sendratari). The elements of movement, sound, narrative, and visual representation are the fundamental components of Panji mask dance-drama performances. This art form integrates two disciplines: performing arts and visual arts, which are combined in a harmonious manner. The performance merges dance, drama, and visual art, with the storyline and characters focusing on the romantic tale of Panji Asmarabangun and Dewi Sekartaji. The preservation of the mask dance-drama performance aspects has sparked debates between the older and younger generations. These intergenerational debates on the preservation of Panji mask dance-drama performances are summarized in Table 1.

Table 1. Paradigm of Mask Dance Performance Preservation

Aspect of Preservation	Paradigm of Mask Dance Performance Preservation	
	Older Generation	Younger Generation
Mask Dance Movements	Traditional Movements	Modified Movements
Mask Dance Performers	Traditional Dancers (Specific)	Anyone Can Perform
Function of Mask Dance	Traditional Ceremony (Ritual)	Entertainment and Tourism
Meaning of Mask Dance	Traditional Meaning	Contemporary Meaning
Time of Mask Dance Performance	Specific Time (Tradition)	Anytime
Place of Mask Dance Performance	Traditional/Ritual Place	Anywhere

Dance movements are a contested aspect between the older and younger generations regarding the efforts of preservation and inheritance. The older generation believes that the traditional dance movements of the masks in Bobung, Yogyakarta should be preserved according to the traditions of their ancestors. Mask dance conveys messages through its movements and music, holding noble meanings in human life [17]. The older generation argues that these original dance movements must be preserved and that altering them is forbidden. Implicitly, the mask dance performance involves a process of transferring life values to the community through movements, speech, and sound aspects [18]. On the other hand, the younger generation believes that the mask dance should evolve into more modern dance movements. Mask dance can be incorporated into modern dance performances, which are generally more appealing to young people. This view aligns with Fitriawati *et al.* who state that today's younger generation prefers modern dance movements like K-pop dance or social media dances such as those on TikTok and Reels [19]. This presents an opportunity to introduce the mask dance art of Bobung, Yogyakarta to the younger generation. Gen-Z has their own world, and to help them understand the mask dance art, we must use platforms and media that fit their habits and daily routines. According to the younger generation, the mask dance can be creatively reinterpreted and uploaded to social media platforms (TikTok, Instagram, YouTube, Twitter, *etc.*). These digital platforms have a rapid spread, making it possible to introduce the mask dance to a wider audience.

Classical mask dance performers in Bobung, Yogyakarta are specialized dancers who undergo special rituals and treatments, see Fig. 1. Mask dancers come from dalang (puppet master) families and are taught through a hereditary process within their own family [20]. The life of a mask dancer is one of fasting, abstinence, and often sleeping in sacred cemeteries [20]. The older generation believes that only these individuals should perform the mask dance to maintain its essence, meaning, and purity. On the other hand, the younger generation believes

that restricting mask dancers negatively impacts the recognition and learning of mask dance by subsequent generations. The general community does not have the opportunity to learn and perform the mask dance. The younger generation wants the mask dance art to be accessible and learnable by everyone, including local communities and visiting tourists. Changes proposed by the younger generation regarding the preservation of mask art undoubtedly impact the continuous alteration of its function and meaning. The older generation wishes to retain the traditional function of the mask dance as it was passed down by their ancestors. Nurhidayah adds that in the past, mask dance performances were only held during traditional ceremonies or rituals to commemorate certain days and events [21]. The meanings embedded in the mask dance are related to aspects of rituals, protection from misfortune, prayers, and hopes for prosperity. Conversely, the younger generation believes that while the traditional mask dance as a ritual should be preserved, its performances should also serve as entertainment for all community members. The younger generation views traditional mask dance as cultural tourism. The presence of cultural tourism attractions attracts tourists to come, watch, and even learn about local cultural arts [22]. The aim is to preserve traditional mask dance by introducing it to all communities, whether local, regional, or international, through cultural tourism efforts.

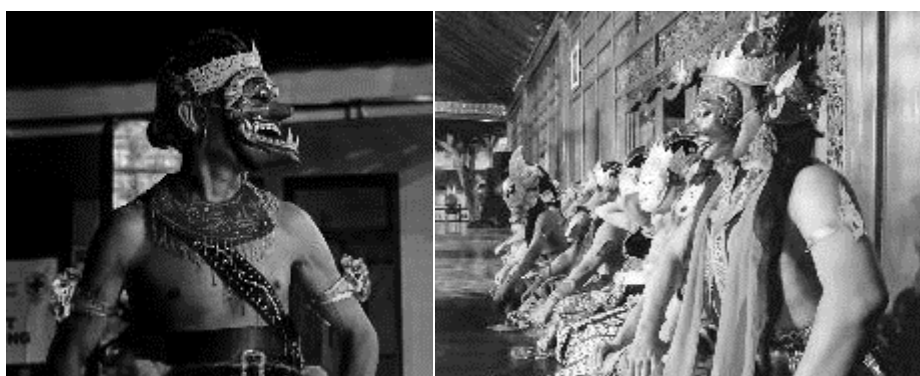


Fig. 1. Classical Mask Dance in Bobung, Yogyakarta

The timing of mask dance performances is also a point of contention. The older generation desires that mask dance performances only occur at specific times related to rituals and traditional ceremonies. The timing of mask dance performances must be based on the Javanese calendar and calculations [23]. The younger generation, however, wants mask dance performances to occur at any time as part of cultural tourism. Visitors, including tourists, can watch mask dance performances without waiting for specific ritual days or times. The younger generation believes this is a more effective way to preserve the mask dance art in Bobung, Yogyakarta. The core of the debate about the inheritance of mask dance art in Bobung, Yogyakarta is that the older generation wants preservation without altering its form and meaning, while the younger generation seeks change, creativity, and innovation. This is in line with Djuhara's view that the older generation typically wants to maintain old cultural values, arguing that the culture that has endured in their time is considered stable [24]. In contrast, the younger generation desires that the accepted culture adapts to contemporary developments [24]. These differing views with each generational shift impact the form and meaning of cultural arts, particularly mask art in Bobung, Yogyakarta. The debate between the younger and older generations about the preservation of the Panji mask dance performance actually serves as evidence that both generations still care about the continuity of regional arts. The absence of debate is sometimes considered good; however, it may also indicate either stability or a lack of concern within the community. A middle ground needs to be found in the debate between the younger and older generations to prevent prolonged conflicts that could threaten the survival of mask art. The older generation will eventually be replaced by their younger descendants, so the perspectives on the ideal form of cultural preservation will gradually be replaced by the viewpoints of the younger generation.

3.2. Paradox of Mask Form Preservation Paradigm

Masks hold a significant role in the Panji mask dance-drama (*sendratari*) performances in Bobung, Yogyakarta. The term "mask" here refers to the three-dimensional visual art form. The

visual symbols of the masks are not merely abstract designs; rather, each visual element embodies specific meanings, purposes, and character traits. The preservation of the mask's form itself is subject to differing views between the older and younger generations. Table 2 presents data on the debates between the older and younger generations regarding the proper and ideal preservation of mask forms.

Table 2. Paradigm of Mask Form Preservation

Aspect of Preservation	Paradigm of Mask Dance Performance Preservation	
	Older Generation	Younger Generation
Visual Form of Masks	Traditional Form (Panji)	Modified Form
Mask Making Process	Master Mask Maker (Empu)	Craftsmen/Community
Function of Masks	Traditional Ceremony (Ritual)	Souvenirs & Tourism
Meaning of Masks	Traditional Meaning	Contemporary Meaning
Time of Mask Making	Specific Time	Anytime
Place of Mask Making	Closed Place	Open/Public Place

Based on the data in Table 2, it is evident that the perspectives of the older and younger generations regarding the efforts to preserve and pass down mask art in Bobung are contradictory or paradoxical. The masks in Bobung, Yogyakarta, traditionally had a visual form known as Panji masks, where every symbolic aspect had specific rules and meanings. Classic Panji masks have distinctive visual structures, starting from the shape of the *jamang*/crown, eyebrows, eyes, nose, mouth, mustache, beard, to the color of the mask's face. The *jamang* or crown on a classic Panji mask comes in forms such as *jamang rujen*, *rujen buto*, and *sada sakler* [25]. The eyebrows on a classic Panji mask adhere to certain conventions: single-pointed eyebrows (*nanggal sepisan*) symbolize gentleness, and antler-like eyebrows (*manjangan ranggah*) symbolize strength and prowess [25]. The eyes of the mask also have structured forms, including half-closed eyes (*leyepan* or *kedhelen*) and wide-open eyes (*plolot*). Half-closed eyes are usually found on refined mask characters, while wide-open eyes are found on bold mask characters. The nose on a classic Panji mask has structured forms: *walimiring*, which is realistic, and *pangotan*, which is large and long [25]. The mouth shape of the Panji mask follows conventions such as closed lips (*mingkem*), smiling lips (*prengesan*), and open mouth (*gusen*). Some classic Panji masks have mustaches and beards, though certain characters, especially refined and female characters. The main distinctive feature of classic Panji masks lies in their colors, consisting of white, red, yellow, and blue. These colors symbolize the nature and character of each figure, see Fig. 2.



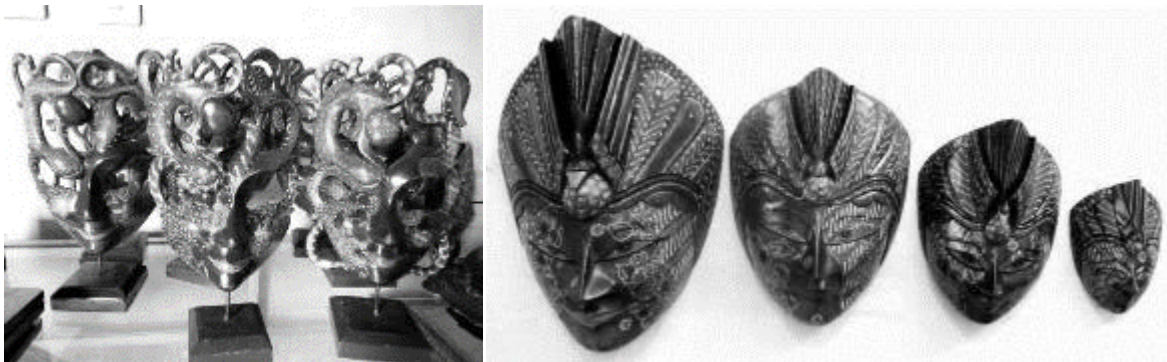
Fig. 2. Classic Panji Mask in Bobung, Yogyakarta

The older generation believes that the visual form of masks in Bobung, Yogyakarta, must be preserved based on the visual conventions mentioned above. The heritage of classical traditional art is considered to have values and symbols in the life of the community [26]. Their hope is that the values contained in the symbols and visual forms of the masks are not displaced and eroded by time. Symbols in traditional cultural heritage hold significant value and are crucial for supporting character education for the nation's youth [27]. For the older generation, it is forbidden to alter the cultural arts inherited from their ancestors, passed down through generations. Most of the older generation disagrees with the younger generation, arguing that

such changes would alter a cultural art form that has been passed down through generations. They believe that modifying what is already well-established could lead to changes in the values and meanings it embodies [28]. This opinion contrasts sharply with that of the younger generation, who believe that mask art should be commodified and creatively adapted to suit the times. The current generation tends to be attracted to pop culture, which is fast, instant, unique, and dynamic. If the mask form is not creatively adapted to the times, there is concern that the younger generation will not be interested in mask art, see Fig. 3. The lack of interest in mask art among the current generation will certainly impact the continuity of the preservation and inheritance of mask art in Bobung, Yogyakarta. The younger generation believes that mask forms need to be creatively adapted into different, contemporary crafts that hold entertainment, economic, and tourism value. This aligns with the opinion of Lubiz & Azhar that modernizing and making cultural art less monotonous can significantly increase direct interaction with the younger generation [29].

Fig. 3. Creative Batik Mask

Classic masks in Bobung, Yogyakarta, were made through special processes involving certain



rituals and were only allowed to be made by specific individuals. In the past, classical mask art (*Panji*) could only be created by someone from a certain lineage [30]. Classic masks were also made at specific times, and the creation process could not be observed by anyone other than the master mask maker. This is reinforced by Subiyantoro, *et. al*, who state that mask making had to be done in a closed, quiet place, and the process could not be witnessed by others [30]. If someone happened to see it, the mask-making process had to be stopped. The creation of classic masks began with fasting, prayers, and certain mystical rituals. According to the older generation, this process must be preserved without any modification. Preservation outside the existing conventions and rules would shift the traditional values of mask art in Bobung, Yogyakarta. This viewpoint contrasts with the younger generation's perspective, which prioritizes innovation and creativity in the preservation efforts of mask art in Bobung, Yogyakarta, while still maintaining its existence. The younger generation believes that masks should not only be made by master mask makers but can be created by the broader community using technology, allowing the masks to be widely known. Mask products can be developed and combined with batik techniques, resulting in new and unique products such as wooden batik masks. This commodification process benefits the economic advancement of the local community. Available technology can be utilized to create souvenir products based on masks. These souvenirs can be sold as unique Yogyakarta gifts to local and international tourists. Agusta *et al.* assert that the commercialization of masks transforms them from something sacred to a cultural tourism industry aimed at enhancing the local community's economic value [31].

The older generation desires that mask art in Bobung, Yogyakarta, functions as it did in the past, serving rituals and traditional ceremonies. Classic masks maintain their traditional forms and functions as media for rituals, traditional performances, or ceremonies [32]. The older generation believes that failing to preserve mask art as it is will result in disasters befalling the community. As mentioned earlier, the older generation always uses masks in traditional ceremonies to achieve protection and safety. This view differs from that of the younger generation, who believe that the traditional mask art of *Panji* must be preserved, but it also

needs innovation to be recognized by all generations and eras. There needs to be a commodification of mask art into economically and tourist-valued products. Visitors can come to Bobung, Yogyakarta, to tour, learn, or buy creative mask products, making them widely known regionally, nationally, and internationally. This also drives economic progress, creates jobs, and generates new livelihoods for the local community. Consequently, the community's income sources are not limited to agriculture and plantations. The Panji mask art in Bobung, Yogyakarta, adopts the Panji romance, which once existed and spread throughout the archipelago during the Majapahit Kingdom. Panji masks are a cultural art transformation from the love story between Panji Asmarabangun and Dewi Sekartaji, facing various obstacles [32]. The story in the Panji narrative contains values about how a true man sacrifices everything he has for the woman (wife) he loves. The woman (wife), symbolized by the character Dewi Sekartaji, serves as the ideal example of how to be a gentle, faithful, and honorable woman. Moreover, many other characters in the Panji mask story can also be used as examples and guidance on how to live as a noble human being in this world.

The Panji masks in Bobung, Yogyakarta, feature a wide array of characters, with some of the main characters including Panji Asmarabangun, Dewi Sekartaji, Klono Sewandono, and others. Each character has different visual characteristics according to their traits. The older generation hopes that these Panji mask characters can be known to future generations. In contrast, the younger generation believes that character innovation in masks is necessary, where classic masks can be developed into more unique and modern ones. Masks can be creatively made into specific characters such as peacock masks and flower masks. Combining batik techniques is also an excellent idea in mask development, merging two cultural arts: classic masks and batik art. This innovation allows cultural art to develop more creatively without losing its essential value. The debate continues until the older generation can no longer control the younger generation's drive to innovate. In the past, all reflections of values were governed by tradition, but now it is the reflection of tradition that is governed by the local community. This means that the community can maintain, reconsider, adopt while preserving existing values, or even completely change the values [33]. The older generation is dwindling and aging, gradually eroded by the younger generation's ideals. This is evidenced by the emergence of many innovative and creative wooden batik mask craftsmen in Bobung, Yogyakarta. Some craftsmen have even managed to market their commodified mask art products internationally. Bobung, Yogyakarta, is now becoming a cultural tourism village based on Panji mask art, which will continue to be developed. The local government supports the development of this cultural tourism village, hoping that the existing mask art will continue to be preserved and known worldwide. Essentially, both preserving a culture in its original form and modifying it have positive values. Preserving cultural heritage as it is maintains its authenticity in terms of form, meaning, and function. On the other hand, modifying culture might strip it of its original authenticity, but it is necessary to make it relevant and accepted by an evolving society. Cultural modification involves altering its structure, form, function, and meaning, yet the most crucial aspect is to maintain the essence and values of the existing culture. Modifying culture might result in the creation of new cultural forms, but the existence of the old culture must still be preserved.

4. Conclusion

Based on the discussion above, it can be concluded that the views of the older and younger generations on the preservation and inheritance of mask art are highly paradoxical. The older generation believes that preserving mask art involves maintaining its form, creation process, function, characters, and movements in accordance with existing traditional conventions. Making changes to cultural symbols that have been passed down through generations will result in the alteration and loss of the values and meanings embedded in ancestral cultural heritage. The older generation believes that the traditional arts, as they exist and have been created, serve a specific purpose, and any modifications are thought to bring about misfortune. On the other hand, the younger generation believes that the preservation of mask art needs to be modified to keep up with the times without abandoning its cultural essence. The current and future generations have different and evolving tastes in art, and if mask art does not adapt to the times,

it risks becoming obsolete. Mask art in Bobung, Yogyakarta, can be developed into products with economic and tourism value, thereby promoting and increasing the income of the local community. This indirectly serves as an effective and sustainable means of introducing and passing down mask art. The midpoint of the two debates above is that cultural arts preservation can be achieved by maintaining traditional arts without alteration, while also developing them in line with the progress of the times. This means there will be authentic traditional arts and modified traditional arts evolving side by side. Neither the views of the older generation nor the younger generation are wrong, what is wrong is the failure to preserve traditional cultural arts, leading to their extinction. This research focuses on examining the perspectives of the younger and older generations in the context of inheriting mask art in Bobung, Yogyakarta. Further research is needed to explore other aspects of mask art from various perspectives, including art, culture, social, economic, political, technological, and informational. Future research should also focus on applied studies that have a direct impact and benefit for the community. As a result, the community will not only understand the theory and concepts of mask art but also reap the benefits in efforts to develop masks in economic, social, political, technological, and cultural fields.

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