Transformation of the Profane Meaning of the Cirebon Mask: a Creative Industry

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Abstract

This article aims to examine and analyze the transformation of the profane meaning of the Cirebon mask in the creative industry. The mask transformation has significantly changed the economically supporting community, while for the government, the changes have provided foreign exchange for the country. The meaning of profane masks in the creative industry has made a positive trend for artisans; this is in line with changes in the social structure of Cirebon society and globally. Change has made its capital in the practice of cultural products by artisans. But from another perspective, the issue of cultural products in the creative economy concerns the emergence of capitalist practices and their strengths, especially by some artisans who remain loyal to the original value of masks. Departing from this point gave rise to internal turmoil and conflict in the Cirebon mask-supporting community. A paradox, the change issue is very complex, complicated, and full of contradictions. On the other hand, the current existence of masks can indirectly reinforce the sovereign integrity of masks in cultural dynamics. The writing of this article uses a qualitative method to be able to describe and analyze mask changes. The practice of transforming the meaning of masks is divided into three parts, Cirebon Mask, the transformation of profane meaning, and creative industries.

Keywords: Cirebon Mask, Transformation, Profane, Creative Industry, Culture.

Abstrak

**A. INTRODUCTION**

The Cirebon mask is an inheritance system for cultural products created by art that is still integrated with supporting the community. In general, masks in Indonesia existed before people recognized writing in their civilization. Masks also were part of the life and culture of the archipelago’s people long before Indonesia was formed. This statement is supported by Emile Durkheim, as written in the book "The Elementary Forms of the Religious Life," that the existence of masks has been believed to exist throughout the history of civilization in human life and culture.¹

Cirebon mask defines a particular type of dance. Here, mentioning the word mask means a specific type of dance where the variety of masks with their characters are customized based on their role and the story each dancer will perform. The mask itself in Cirebonese is called "Kedok." A mask is visually a form of property with an essential element in the Mask Dance. The shape and variety of types of masks make the difference, between one mask and another, in different values and meanings, which are adapted to the mask’s character. These factors create a myth that has power over the dancers and the mask itself; this condition can be seen when dancers use masks in dancing. At this point, the mask began to be trusted and believed by the supporting community as something with religious values and strengths.

The journey and dynamics of the Cirebon Mask have fluctuated, but it always shows dynamic development when we examine and analyze it holistically. As an illustration, at the beginning of its creation and journey, the Cirebon Mask was a ritual performance in mythological, traditional, and very religious beliefs used to spread Islam. Masks were also forms of education in human behavior and made masks a reflection of character in each individual. As culture changes, and as time goes on, masks continually transform towards harmony. Hence, masks become an entertainment art, which is functional yet still provides educational value, cultural values, purposefully, and philosophies contained while performing it.²

In terms of form, the visualization of the Cirebon Mask has high aesthetic value, meaning, and symbols behind the mask. The mask is one of the icons attached to the people of Cirebon. The Cirebon mask is also better known as the "Topeng Panca Wanda," with its peculiarities and uniqueness. It later became the difference between the Cirebon mask and other masks in Indonesia. Five characterizations of the Panca Wanda Mask, consisting of 1) Panji Mask, a clean white face symbolizing the purity of a newborn with a white mask color symbol; 2) Samba Mask (Pamindo), Children's masks with cheerful faces, funny and agile; 3) Mask Rumyang, his face depicts a teenager; 4) Mask Patih, this mask depicts the face of an adult who has a firm face, has a responsible personality; 5) Mask Kelana (Rahwana) depicts the face of someone angry.³

The mask dance is divided based on the scene. One scene represents a particular character according to the mask worn. In the Cirebon Mask Dance, there are many mask characters, and every movement presented symbolizes every human

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character. Therefore, this art is not just a performance but also a reflection of every character that exists in humans.

The shape of the Cirebon Mask also depicts humans with various attitudes and behaviors, representing good and bad character issues. The history of the Cirebon Mask trail is a media of preaching and education that invites people to behave well and is used to spread Islam. The Cirebon mask was created by Sunan Kalijaga in 1586, imitating the shape of the gedhog puppet (Wayang Gedhog). This can be seen from the countenance of each character of the Cirebon mask. The character of the Cirebon people, who are known for their religious, Islamic culture, this portrait is depicted in the visualization of masks that have philosophical meaning, which depicts a character in human life to obtain safety in life and hereafter.

Written in the book Chronicle of Cirebon Carang Status. On one occasion, Raden Fatah as the sultan of Banten, using a subtle guise, raden danced at the location of Mount Lawu when the dance was witnessed by the King of Majapahit, namely King Brawijaya. The sultan's dance invited the king's admiration and curiosity. Who is the character behind the mask? The dance, harmoniously with the rhythm, becomes a complete dance mask unit. Tuan Raja Brawijaya then tried to interpret and interpret every movement that the sultan demonstrated when dancing, from one movement to another, which became a series that was so harmonious. Starting at this time, then King Brawijaya began to study and eventually converted to Islam. History records that after embracing and entering Islam, Majapahit submitted and became part of the Kingdom of Demak, which was the center of the spread of Islam. In the context of the Author's thought, the dance mask is a propaganda medium for spreading Islam.

A mask is indeed a form of an object that is sensed, but when it has been delivered as a form of dance presentation, it has value and meaning. Masks are cultural products that have two characteristics, namely, the tangible nature and the intangible nature. Tangible cultural products are those that can be touched in the form of concrete objects, which are generally in the form of objects that are manufactured and made to meet specific needs. In contrast, intangible cultural products are the opposite of the nature of matter, that is, that which cannot be touched. The Author assumes that masks can be categorized and have both of the above characteristics, namely as cultural products that are tangible and intangible.

Masks are tangible cultural products, meaning that masks as art objects result from human creativity, which can be sensed visually, touched, and touched. Masks as intangible cultural products can be interpreted as art objects closely related to the background and philosophical values contained therein. This context can explain, in appearance, masks are not merely objects in form of masks, but behind the nature of these materials, the existence of masks is full of meaning and philosophy.

As an inheritance of cultural products, the Cirebon mask in the initial concept and creation process refers to conformity with the era's needs. This culture prevailed and developed at that time. Artworks created by artists do not stand alone on the single breath of religious concepts and doctrines but have been elaborated with local cultural

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needs and local geniuses of the people they live in. In line with this perspective, this argument is strengthened by the opinion explained by Fang Wu-Tang that the craft (including the mask), the mask should not be static; the mask and the society supporting the mask must have the motivation and ability always to be dynamic, innovate, and be able to adjust and adapt at different time conditions. Transformation does not always have a negative meaning; it is even a form of adaptation to current or modern conditions.

As explained, The forms of adaptation are essential for the continuity of the Cirebon Mask amid globalization and technology. The flexibility of Cirebon mask artisans in capturing signals of change, as well as the government’s political spirit in the creative industry, this synergy needs to be supported by all parties. As a note, the creative industry has developed in various countries by utilizing social networks and technological convenience in the 4.0 technology era; this has allowed for a change in the Cirebon Mask.

This industrial revolution will surely be a challenge for artisans. The changes, whatever their form, will always present a response to different assumptions and conceptions in response, and this is something that already is part of the dynamics of change, and this occurs in the context of the Cirebon Mask. The transformation of the profane meaning of the Cirebon Mask to the creative industry that is currently happening, of course, cannot be separated from the debate. Cirebon Mask is a cultural product in the inheritance system. Everything concerning cultural products often cannot be separated from traditional values or forms. This change creates a complex debate in the intra-aesthetic and extra-aesthetic realms.

Cirebon mask is synonymous with a dance performance. To avoid ambiguity in this article, the Author limits it to the propanization of the form of mask visualization. Cirebon masks are indeed catachresis, a product that has norms, is full of values and meaning in its social nature, can be transformed or constructed into a new form or norm, becomes an innovative product with the obscuration of the original meaning value, replaced with imagery, the product is created for the pursuit of more significant financial gain.

The emergence of a creative idea for Cirebon mask artisans to propagate masks in pursuit of more significant financial gain oriented began with the rise of domestic and foreign tourists. With the number of questions and requests from tourists for souvenirs with the identity of the Cirebon Mask, the Cirebon Mask began to be packaged as a profane mask. For the record, Cirebon is one of the tourist destinations in great demand, mainly from cities other than Cirebon.

The primary motivation which later inspired the Cirebon Mask artisans initially came from seeing the enthusiasm of questions from tourists, the increasing intensity of religious tourism and tourists who wanted to see the natural beauty of Cirebon and its surroundings, the history of the palace and others, made more and more requests for souvenirs. As part of the identity of Cirebon and Cirebon masks, many tourists are not satisfied with simply documenting mask dance performances, both during ritual or traditional performances, as well as performances in the community, whether as a celebration event, haul, or event agenda, events organized by the government, unique performance venues, museums, or specific places. Tourists always ask where to get or

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to buy souvenirs, a typical souvenir of Cirebon handicraft products, especially masks or kedok.

Since the momentum that occurred then, the artisans began to explore the creativity of mask products. Discussions about masks in the era of change began to bloom. They became discourse and an interesting discussion, from simple personal talks between artisans to stages at a deep level. These were discussed by involving artisans, the community, and the people supporting the masks. So since then, the Cirebon mask has begun to be packaged as a profane mask or become a mass product (souvenir) oriented to meet market needs or tourism consumers and gain more significant financial benefits.

Mass products in the profanization of Cirebon Mask tend to put forward imagery, and obscured meanings, by turning them into pseudo-idealism in their standards. Based on tradition, the production of Cirebon masks is for the consumers of the Cirebon people in particular. For mask puppeteers or dancers, dance studios, home decoration, or buildings they play in, such as hotels or offices in Cirebon. Profanization implies that distribution becomes more dynamic and tends towards the global market, making masks a tourism souvenir product. This implication then leads to changes in the production process, which previously tended to be passive, is now more active in innovating, both in the selection of media, techniques, production tools and materials, market share, and distribution.

The writing of the article on the Transformation of the Meaning of the Cirebon Mask Profan in the context of the Creative Industry draws close to Foucout's (2007) commodification theory which is supported by several other theories, such as Bourdieu's theory (2010) and Polanyi's exchange (2006). To analyze the research in this article, the Author also refers to the analysis of Fairclough (1995), who argues that capitalism, with its capital power, has been able to transform an object into a quality that is full of meaning and value, into a commodity. Mass culture, which is then assumed to share responsibility for cultural consumption, is essentially a tendency to be chosen or determined by the masses. The emergence of consumer culture caused arising from mass consumption. Three forms of power control consumer culture in the pillars of power that move behind the scenes: capital, producers, and the media or the masses.  

Globalization and the free market have penetrated the boundaries of space and time. Robertson explained that globalization is the concept of intensive narrowing of the world and increasing human awareness. The narrowing of the world is understood in the context of modernity. In the Author's analogy, the opening of the world market door can no longer be denied, and vice versa, the context of globalization can certainly open space, especially in the creative industry, where the era of the industrial revolution has arrived, and providing conveniences with technology, such as access to communication technology. This media is speedy and easy to access worldwide, so a cultural product that is presented can afford to spread so widely. According to Rohidi, globalization is a phenomenon worldwide in scope. It becomes a unit of reference framework or a particular system of ideas based on the principles of modern thinking,

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9 Barker, C., Cultural Studies: Teori & Praktik (T. Nurhadi [ed.]). (Yogyakarta: Kreasi Wacana, 2004). p. 113
which is based on highly prestigious science and technology based on positivistic thinking.\(^{10}\)

Globalization of culture as a positive current is understood as a consensus order in terms of science and technology that changes the world by measuring productivity, mastery of nature, and other human masters. Then there has been suppression of spiritual values and traditions that are pluralistic. Even life will be trapped in impersonal interests seen in economic, industrial, and bureaucratic life. In today's global society, many upper-class people like old cultural products such as masks, wayang, and keris by masters as exciting and meaningful personal collections and displays. So it is common for private museum collections to disappear and for antique collectors to trade and collect many antique works.\(^{11}\)

The global culture we all face is full of contradictions and conflicting issues raised by some thinkers. Global issues are tensions between tradition and modernity, global versus local, universal and individual, perpetuity and renewal, and community and individuality. Previously, traditional art belonged to a collective, prioritizing togetherness in art. The current condition is developing contemporary art that is individualistic. The cultural condition is due to the meeting of two values due to worldling in all fields, which at its peak creates tension between the spiritual and the material.\(^{12}\) The influence of globalization has resulted in the shifting of spiritual and symbolic art to works of art that are purely profit-oriented. Works of art are created more oriented to practical needs based on economic needs.

The Cirebon mask has been transformed and exploited and cannot be separated from the global changes in various countries. Everything related to changes in technological developments cannot be denied to be dammed, which in the end, can influence each other. The emergence of issues, both on a local, national, and global scale, such as how masks face the challenges of the free market in industry 4.0 with their creative economy, explained Airlangga Hartarto (Minister of Industry of the Republic of Indonesia) that the industrial revolution 4.0 is something that cannot be avoided. Still, it is also a new opportunity, so Indonesia needs to prepare for it.\(^{13}\) The context of this statement describes an early warning, emphasizing people's readiness to face globalization, which can be likened to a swift current (which is most likely to gain more opportunity). It requires a wise attitude, not closing space, and an appreciative attitude towards all elements. What is the attitude of the government in the role of public policymakers, especially in the spirit of politics as a symbol of power, planning a strategy, preparing fresh ideas and plans, conceptualizing and building them, so that the product of the inheritance of mask culture in the creative industry era can provide positive benefits for the community who was supporting the mask.

According to the 2025 Creative Economy Development Plan,\(^{14}\) the creative economy is an industry that originates from utilizing individual creativity, skills, and


\(^{11}\) Rohidi, T.R., *Kesenian dalam ... p. 40


\(^{13}\) Rahayu, N. *Apa Itu Revolusi Industri 4.0*, 2018 (online). https://www.wartakonomi.co.id/read205173/apa-itu-revolusi-industri- 40.html

talents to create prosperity and employment through the creation and utilization of individual creativity and creativity. From the definition, it can be concluded that the creative industry is an industry that utilizes creativity and innovation with the aim of channeling skills and talents so that jobs can be created through creativity and innovation; based on the illustrations described, it is evident that the government in the relevant departments has made a strategy adapted in this era of globalization, both in the short, medium term and sustainable economic development plans. A creative economy is also seen as necessary as a strategy for society, as an effort to reduce unemployment and explore sources of cultural products.

The Cirebon mask phenomenon that emerged and developed in this transformation was the change in masks in several production modifications as a translation of the dynamic development of cultural dynamics for commercialization. Based on the reality and facts, the problems identified as gaps have forced changes and are identified as factors causing these changes. The discussion of this mask will also be limited to the issue of how the visualization design concept of the Cirebon mask crafts before and after transformation. How can the buffer society maintain authentic values while another group still wants and maintains the philosophical values of the mask? How the response to changes for the people of Cirebon, the impacts and problems that arise in the transformation, will be explained thoroughly.

B. RESEARCH METHOD

This research article uses a qualitative descriptive method to find the formula to solve the problems that had already been determined so that it is expected to be able to find the answer for the problems and be described meaningfully. The description is explained in detail and depth (thick description). Data sources are grouped into two sections about the symptoms and their correlation.

Firstly, primary data sources in this study were direct interviews with the participants, including impressions, expressions, behavior, and documents from established mask makers, learner makers, tourists, mask gallery owners, and resellers or retailers. Ministry of Industry and Trade, Ministry of Creative Economy, Ministry of Tourism, Regional Government of Cirebon Regency/City, and Micro, Small, and Medium Enterprises (MSMEs).

Secondary data includes data that comes from information indirectly. The data referred to are sourced from work archives, personal documents, photographs, and other relevant records to answer research questions: 1) Cirebon elders/Cultivators, 2) Cirebon Mask observers and collectors, 3) Gallery and museum managers; 4) Journals about Cirebon masks; 5) Exhibition Catalog; 6) Reporting on the Cirebon Mask Exhibition; and 7) Cirebon Mask Collections from palaces, offices, hotels, museums, and individual collectors. This research also positions the researcher as the main instrument (human instrument).

Background setting in this study purposively. That is adjusted to research needs, which include the Cirebon Mask artisan community and several personal artisans, both from lineage and vice versa, around the Cirebon area. Sources and data collection techniques are carried out through observation, in-depth interviews, and

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documentation. The problem concerns the validity of the data, namely using triangulation, which uses four aspects. Methods, sources, theories, and researchers.\(^{16}\)

Simultaneously with the data collection process, data analysis was carried out by reducing and classifying through a domain, taxonomic, and componential analysis, as well as finding themes to thoroughly describe and display the intention of the research focus, which ultimately pays attention to interactions from an emic-ethical perspective or vice versa.\(^ {17}\) Data analysis includes data reduction, data presentation, and drawing conclusions whose activities are carried out in an interactive form with the data collection process as a cyclical process.\(^ {18}\)

This study aims to discover the transformation of the meaning of the Cirebon Mask profane in the context of the creative industry. What is the original shape of the Cirebon mask before and after profanization, and how does the impact arise due to the transformation?

C. RESULT AND DISCUSSION

Overview of Research Locations

The overall research takes primary and secondary location settings. Selangit Village, Klangenan District, Cirebon Regency, was chosen as the primary location, a secondary location, namely the area of mask artisans, or the Cirebon Mask community center in several areas in Cirebon City and Regency, including special groups or palaces (Kasepuhan Palace and Kanoman Palace).

Cirebon Mask

Mask visualization is a symbol or a symbol of character in human nature with all the different traits. Artisans believe that the Cirebon Mask has a sacred value, with a high aesthetic symbol that the people highly trust. A mask, more than just a face covering, reflects a worldview. For the people of Cirebon, masks are also used to understand themselves, the universe, and God. The Cirebon mask is also meant to actualize its belief in the existence of a power beyond human power. Through certain symbols in religio-magical rites, masks are believed to be a bridge to the oneness of God.\(^ {19}\)

The people of Cirebon have a tradition of performing mask dances. In dance performances, a dancer usually wears one of five masks tailored to the play and role. The five masks consist of Topeng Panji, Pamindo, Rumyang, Path or Tumenggung, and Klana, each with philosophical meaning. As explained earlier, This type of mask has become more popular than the Five Wanda Mask.


\(^{17}\) Syakir, “Seni Perbatikan ...”


The form of the Cirebon mask from time to time is very static, bearing in mind that the mask is dogmatic with standard rules and regulations, repetition of forms, and mimesis, meaning values highly respected and trusted by the mask-supporting community. These factors then make the mask considered an ancient, traditional, conservative cultural product, which later generations are less able to appreciate the Cirebon Mask; in this condition, the mask is only limited to romantic, nostalgic values and is slowly being forgotten. This condition is very concerning, considering that the Cirebon mask is one of the cultural heritage products. On the other hand, people, especially artisans, are afraid to change these designs because of the psychological burden and fear of speculating in the market.

The creation of Cirebon Mask resulted from a representation of the artist's experience in society and its era, on experiences captured through visual additives. The creation of works by artists is a portrait of presence in the background, influenced by the social life in the community. Dogmatic values and conventions are cultural structures or patterns and rules in a stringent social system that is enforceable to be obeyed.

Explanation of the description of the problem of Cirebon Masks, understanding of the straightforward nature and character of culture, is very concerned about the future development of masks. Before the emergence of the era of transformation of the profane of the Cirebon mask, which was initiated by artisans for various reasons, had submerged the Cirebon mask and was very vulnerable in the development in this global era. The problems become more complex and complicated due to the loss of interest and motivation of the artist or craftsman inheriting from the lineage.

Government policies in the creative industry have made artisans return to new passion and enthusiasm. Profane masks in the context of the creative economy have

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brought about many changes, forming new businesses, both individuals and communities. The facilities and conveniences offered to artisans, both those carried out by artisans who are already established and previously worked as mask artisans, in this case, are based on an inheritance system hereditary, which the people of Cirebon call Dalang Topeng, performers of mask artisans inheritance, usually well-established in skill, experience and maintain its existence that is not affected by market fluctuation and masks' demands on the market. This group is formed from its habitus. Having capital (social, cultural, and symbols) and mastering the arena through years of experience. Artisans usually make mask makers or artisans with a lineage of Vertical Transmission. Good inheritance, or Vertical Transmission, is an inheritance system that occurs through genetic mechanisms passed down from time to time across generations. It involves passing on cultural characteristics from parents to their offspring. Parents pass on values, skills, beliefs, cultural motives, etc., in good inheritance to their offspring. Therefore, good inheritance is also called Biological Transmission, a biological inheritance system. The transformation of the Cirebon Mask in a profane sense has produced as well as emphasized the integrity of sovereignty, the cultural product of the Cirebon Mask and society.

A change is never apart from various internal and external conflicts in the supporting community. In current conditions, Cirebon masks have become one of the handicraft sub-sectors developed in the creative economy. Recognition of the Craft is increasing in the broader community as a branch of art continuously transforming. The transformation in the craft world is an exciting reality to discuss. The reason for the change is both on the intra and extra-aesthetic side of the craft. In terms of internal, the craft has many phenomenal physical changes.

Meanwhile, in terms of extras, one of them is in terms of its role. As emphasized by Bruce Metcalf, contemporary curators, and artisans believe that craft changes just as society changes. Humans can only design what and how the craft is defined according to their specific wishes and desires. Related to the era of the creative industry, what is happening to the craft today greatly influences and is influenced by creative industry players in the craft sector itself. Because the cultural products that emerge are innovative and distinctive, this condition correlates with the increasing productivity of profane masks and income for the artisans.

Cirebon Profane Mask

The history of the journey of the Cirebon Mask has recorded that the commercialization of masks has occurred and has been ongoing in Cirebon since the colonial era; it's just that the shape is still very conventional. The artisans only made simple masks without design or planning concepts in the commercialization process. In marketing handicraft products, vendors only sell them without dedicated outlets like at traditional markets, overhangs of buildings, crowds at celebrations, or from village to village, by carrying them on their shoulders. There was no form of business strategy and without proper management. The portrait of ups and downs in the dynamics of mask commercialization has formed the masks' artisans and sellers over

time. Commercialization has taught many artisans to survive, not only for the supporting community but also for the mask’s existence.

Changes in the socio-cultural structure of Cirebon and global society have made capitalist power that, with its capital, they can eliminate the quality and the value of the masks’ symbol to become profane. Masks full of sacred values and religious teachings have complied with the demands of the power of capital and global change. The transformation of the profane meaning of the Cirebon Mask from a cultural product with a noble value has shifted into products for profanization demands, which are market-oriented and adapted to consumer demands.  

The transformation of the profane meaning of the Cirebon Mask has enabled the transformation of masks into mass cultural products. These products target the consumer by market segmentation for profitability factors. The transformation of Cirebon mask production into the profane, into something commercial with mass production. Products that aim to enlighten people have shifted to profit-oriented products. Through profane products, masks have offered many varieties and choices. The profane goal is to attract market interest in the Cirebon Mask as a cultural product.

The structure of art is presented and related to the cultural structure of the environment. The presence of a form of creativity is often presented consciously or otherwise without realizing it. Every work of art, more or less, reflects the setting of the society in which the art was created. A work of art exists because the artist creates it. As revealed, the artist always comes from and lives in a particular society.

The profane meaning in the Cirebon Mask is a change in values toward commercialization in a market-oriented creative industry. The presence of profane masks has given a new color and awakened motivation and enthusiasm for creating cultural products. The flexibility of culture is well understood by the Cirebon Mask artisan community, so that in its journey, it is very conducive, full of responsibility from each subject or agent, so that it can form a relationship between those involved, both as sole agent, groups, and the representative of the social institutions.

Even though profane masks have lasted as a commodity product, in reality, original products that have been deemed and no longer following the demands of change, with high aesthetic value and distinction, are still made and maintained, especially for a specific occasion in the context of the traditional and religious, for its dancers.

At the beginning of the transformation of profane meanings, mask makers tended towards freedom as an artistic expression, especially concerning creativity. Even though it cannot be separated from the perspective of profane mask craftsmen as something that can make a solution to the craftsman’s life, he still views the crucial issues and the need for cultural products made for "art tourism" products, namely as souvenir products, to fulfill market demands, especially the art tourism market.

Currently, the tourism industry in Cirebon has synergized with artisans in the creative economy, making several cultural products, such as Batik, Glass Paintings, and others, including the Cirebon Mask, has transformed into profane meanings. Making it a cultural product into a product capable of being a commodity. So the products created by artisans mask cultural products and become a product that both local and

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foreign tourists are looking for. For tourists, profane mask product has aesthetic and socio-cultural values that can provide inner satisfaction to consumers. On the other hand, profane masks have provided economic benefits for the mask makers.

**Picture 2.** The fact that the mask has been transformed into a profane meaning

Source:
https://www.google.com/search?q=topeng+panca+wanda+cirebon+gambar&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjTqN

Besides being able to consume Cirebon masks to meet the needs of domestic consumers, on the other hand, the presence of tourists is a blessing for the artisan community. The tourism sector can be translated as investors who have significant capital and are in an extensive network in the global industry. With the power of capital owned, the global industry in tourism can change objects in the product trends, determine quality standards, and change the symbols into commodity products. The tendency of consumer orientation to the market is grouped into two parts, namely local consumers and global consumers. Local consumer segmentation is in the form of pastiche products to decorate holy places, homes, office buildings, and hotel buildings.

Meanwhile, global consumers are in the form of souvenirs and self-imaging. The transformations of masks keep changing following the market's demands. The tourism industry has become a source of income for mask makers. The mask profane understands and fulfills the market demands, with its pattern and characteristic where consumers respond positively to the cultural products offered.

Concepts of changes to take advantage of market opportunities began to become the public's attention of artisans. Artisans' professionalization of cultural products is appreciated as a form of expression of creativity that displays reality conditions. Creativity results from the representation of experience, the continuous emergence of new ideas, and interactions with other human beings and the natural environment.

In a consumer culture, there are three main aspects behind production and consumption: capital power, producer power, and media/mass power. In this context, commodification transforms the mask profane into goods sold in the

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Obscuring the original meaning of profane, Marx, with phytic said that commodities originate from exploratory relations, as stated in the excerpt below, citing the theory "commodification is a broad concept that does not only concerning on production issues and commodities in the narrow economic definition on goods that are traded but also concerning how these goods are distributed and consumed." Phytism has eliminated the identity of goods sold in the market with the origin of the goods and the identity of production. This blurring is often found in the commodity market for cultural products because the various products are created in a beautiful and imitative form, creating an image that Adorno calls a commodity that deifies money.²⁹

Money due to the commodity practice of commercializing profane masks is revered and celebrated as a successful mass product with souvenir products to express the success of the popular culture industry. Borrowing a term from China, famous for Deng Xiaoping's slogan "To be rich is noble," has created a social environment of money worship throughout the country.³⁰ Barker also said that commodification is a vast and very dynamic concept. Commodification is not only related to commodity production but also related to distribution and consumption. This context can be used as a comparison. Although the meaning of profane places more emphasis on changing the value of the meaning of masks into a form of market commercialization and sustainable development, masks still allow for commodification as an even more dynamic opportunity.

Commodity product cultural meaning profane mask results from product simulation production with a pseudo aesthetic touch to get a new product with high competitiveness, attractive, practical, simple, and functionally flexible. This profane product is calculated with strict estimates at the level of difficulty and ease in manufacturing, applying economic motives to get considerable profits. It is considered able to dominate the market with high selling values to get higher profits.

The profane process applies standardization with mass reproduction, uniformity, unlimited collectivity, imaging, and obfuscation of its meaning, a product of pseudo-idealism. The main objective of the profane idea is to reflect consumers' desires and turn them into products the customer wants. The parties involved in the process of distributing market products are (1) the government, (2) the investor, (3) the media, and (4) local communities.³¹

Changes in the structure of society occur because of the concept of social structure and social relations that develop in society Couteau & Wiryatnaya.³² Art and cultural dynamics will always be in harmony, leading to development as dynamics, adjusting to the context of the times, and adjusting the interests of relationships. This adaptive process is part of how art and change are seen as a relationship, which is interrelated with aspects of response to certain conditions such as economic, social,

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²⁸ Barker, C., Cultural Studies: ... p. 137
³⁰ Strinati, D., Popular Culture ..., p. 78.
political, and other conditions. A change in a culture is a dynamic. Society or creative artists always want to give new forms as part of the identity of existing cultural patterns. The process of form being created and expressed in the inheritance of cultural production in the profane context is part of the expression of internalizing the world outside into our society. An open culture allows change to adapt to several aspects of conditions. The professionalization of masks is a creative change that is brought closer to the context of the times.

The fact that culture develops shows that habits adapted to the environment's specific needs as an adaptive strategy. Cultural changes also occur because of adjustments and responses to situations and interests, such as economic, social, political, and other conditions. Peursen said this cultural change occurred because humans always give new forms to existing cultural patterns as a sign to reinforce identity. This factor later interprets profanization as an adapted form by mask makers. Because humans or individuals are creative beings, creative humans live and exercise their absolute freedom.

According to Bennet (1998), Cultural production or certain cultures are formed and operated, including identity and contemporary cultural forms related to cultural production. The Cirebon Mask's profane emerged because it adapts and responds to situations and interests, such as economic, social-political conditions, and the creative industry. Total commitment from the community and political spirit given by the Cirebon and central government to the creative economy in Industry 4.0 was welcomed by the artisan community with full enthusiasm. The creative industry has opened economic opportunities for Profan's mask artisans.

Creative Industry

After Indonesia experienced a monetary crisis, the creative industry became one of the frontlines in rebuilding Indonesia's slumping economy. Concepts in the creative industry are also projected to grow gradually, as well as present new breakthroughs with all the conveniences provided by the government, both in exploring local cultural potentials and the development of innovative products. The creative industry in Indonesia has made many contributions to improving the artisans' economy and employment. The creative economy has provided as many opportunities as possible to all elements and society. For mask makers, this condition has stimulated their motivation to participate in creative industry programs while making changes due to creativity in self-expression.

The creative economy is a concept in the new economic era which prioritizes information and creativity by relying on ideas and knowledge from human resources as a factor of production. In economic studies, it is known that there are four production factors: natural resources, human resources, and orientation or management.

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34 Ranjabar, J., *Sistem Sosial Budaya* … p.147
35 Ye, Y. *Being Modern Miao* … p. 23
The creative economy aims not at the issue of economic recovery; on the one hand, but on the other hand, the creative economy is expected to accelerate national economic growth. This correlation becomes a positive discourse in the growth and development of mask profanization. Masks in the creative economy do not stand alone but synergize with various parties, both artisans in the community, between sub-sectors, in this case, the tourism industry, supporting communities, and the government, so it will produce a high-quality mask that can meet market demands and can compete in the market locally and globally, without leaving the essence of the cultural foundation of the mask.

From time to time, symptoms of growth and development in the life activities of Cirebon mask artisans can be seen and felt. The value of mask sales transactions continues to increase, both in the local area of Region III Cirebon and globally, both in conventional activities and vice versa. This scene is certainly in stark contrast to the previous period. Especially after the financial crisis, the increase in production in the current productivity of the Cirebon profane mask is a symptom that can be readily observable. The increasing demand for mask products and the emergence of a new community in the mask business are two of many symptoms. The professionalization of masks carried out by artisans and the business community has indirectly created a new culture. Utilizing technological conveniences gained from the Industrial Revolution 4.0 era, such as social networks, in building and utilizing businesses, this condition makes new practices and discourses in Cirebon masks and Indonesian masks in general in the creative economy.

The presence of the creative industry has been able to inspire and motivate mask artisans and communities because it can generate and increase economic income and create jobs. The creative industry has created creative ideas with its innovations. A creative economy emphasizes exploring and exploiting ideas that bring economic and social performance in innovation.39


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39 Wahyuningsih, S., & Satriani, D., “Pendekatan Ekonomi Kreatif ...” p. 37
40 Wahyuningsih, S., & Satriani, D., “Pendekatan Ekonomi Kreatif ...” p. 39
Based on the results of the UNESCO/ITC International Symposium in Manila 1997. Handicraft is an industry that produces products, either as a whole, by hand, or using standard tools. Mechanical equipment may also be used as long as the contribution of the artisans remains more substantial in the components of the final product. Handicraft activities are creative activities related to the creation, production, and distribution of products made and produced by artisans starting from the initial design to the product completion process, which includes handicrafts made of precious stones, natural and artificial fibers, leather, rattan, bamboo, wood, metal (gold, silver, copper, bronze, iron), glass, porcelain, marble, clay, and lime.

Exposure to skills, techniques, media, tools, and materials is not a problem for established mask artisans. The vital point in the creative economy is how artisans can maximize ideas in creativity, then how to manage creativity outside the intra-aesthetic realm, such as market creation and distribution of products. The creative economy will have potential if three things support it, they are Creative Knowledge, Skilled Workers, and Labor Intensive (labor strength) so that it can be used in so many spaces in the creative production industry that continues to develop in Indonesia, such as crafts, advertising, publishing and printing, television and radio, architecture, music, design, and fashion. A strategic point, the product of profane masks and artisans in the context of the creative economy then plays a role in helping efforts to recover and grow the nation's economy which has fallen due to Indonesia's prolonged economic crisis.

The impact of government on the creative economy policies has been positively felt by its benefits and results, such as reducing unemployment, poverty alleviation, and foreign exchange for the government. The creative economy has indirectly restored artisans' confidence, especially mask makers. The rapid growth of the creative industry in Indonesia, especially the Cirebon mask, is inseparable from the development of new media, including social media. Through technology in the digital era and the convenience of the creative industry that the government has designed, the creative industry has contributed many positive things to the transformation of the Cirebon Mask.

The creative industry and the government have provided many positive benefits in the transformation of the Cirebon masks, and the stretching of the market for cultural products as tourism products, especially masks, has been widely felt by artisans. A step on a very strategic concept so that the creativity of a cultural product is no longer interpreted as something static. The form of the government's role can be illustrated as a vital role, with symbols of power and significant capital, making something difficult easy, or impossible. The government is a facilitator, stimulating and motivating the community. These roles can be illustrated by facilitating uncomplicated licensing, domestic promotion of cultural products, malls, and exhibition venues, overseas promotions, revitalizing raw materials, and intensifying venture capital assistance.

The creative industry has involved all elements of society, including the government, in collaboration with scholars or art academics. This role is undoubtedly a form of education. It can be exemplified by conducting training in design, technology, production, entrepreneurship, marketing, export and import, and

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cultivation sectors related to materials or raw materials. The creative industry also forms a unit in developing business units, self-development, and developing business capacity by participating in outreach, and attending workshops on design, production, commercialization, & financial mechanisms, by doing a locomotive system of wagons from big to small entrepreneurs.44

D. CONCLUSION

First, changes in the social structure of the Cirebon people in the era of globalization and technology 4.0. The political spirit, and the government's symbolic power in the creative industry and agency, have forced the presence of new forms on the Cirebon Mask. The Cirebon mask, full of meaning and symbol, has experienced a movement through the transformation of the profane definition of the Cirebon mask in the context of the creative industry, which has become a paradox. On the one hand, the profanization of masks has reduced poverty and unemployment, as well as foreign exchange for the country. On the other hand, the government also puts credibility on the issue of cultural heritage, especially masks, as a system of cultural inheritance that must be maintained for authenticity and originality so that there is no cultural decadence.

Second, the transformation of the mask's definition of the supporting community is not without internal conflict. On the one hand, they still want to maintain their noble values, remain loyal, and present the high aesthetics expected of a distinguished group. On the other hand, they want flexibility in culture's elucidation in a system of inheritance of Cirebon Mask cultural products by resistance groups who want to glorify and liberate creative change. The conclusion is that the transformation of the Cirebon Mask's profane has provided a new way to affirm the identity and the sovereignty of the Cirebon Mask.

E. REFERENCES


