



Traditional Art of Cupak Gerantang: Between Cultural Preservation and Tourism Development in West Nusa Tenggara

Taufik Mawardi^{1*}, Baiq Larre Ginggit Sekar Wangi², Muharis³, Guruh Virgiawan Dwi Kukuh⁴, Basuki Rahman⁵

^{1,2,4} Program Studi Seni Pertunjukan, Universitas Bumigora, Indonesia

³ Program Studi Pariwisata, Universitas Bumigora, Indonesia

⁵ Program Studi Pendidikan Bahasa Indonesia, Universitas Mataram, Indonesia

*Penulis Korespondensi: opikviking8@gmail.com¹

Abstract. *This study analyzes the potential of the traditional performing art Cupak Gurantang in supporting cultural tourism in West Nusa Tenggara (NTB), Indonesia. Cupak Gurantang is a distinctive folk theater from Lombok that conveys moral and social values through the conflict between Cupak, a cunning character, and Gerantang, an honest one. Through this narrative, the performance functions not only as entertainment but also as a medium for moral education within the community. The study employs a descriptive qualitative approach using interviews, observations, documentation, and literature review as data collection methods. Analysis is conducted through a SWOT method and a participatory approach to explore the cultural functions, preservation challenges, and development strategies. The findings indicate that Cupak Gurantang plays a significant role in preserving local cultural identity and strengthening moral values among society. However, several challenges persist, including limited regeneration of young performers, financial constraints, and the marginalization of traditional arts within a tourism sector that tends to prioritize natural attractions. The study recommends community empowerment, youth training, innovative performance presentations, and the use of digital promotion and integration into cultural tourism packages. With these strategies, Cupak Gurantang holds substantial potential to become a sustainable cultural tourism attraction in West Nusa Tenggara.*

Keywords: *Cultural Tourism; Cupak Gerantang; Performing Arts; Sasak Culture; Theatre.*

1. INTRODUCTION

One form of performing art that is an essential part of the heritage of the people of Lombok is Cupak Gerantang. This art holds a unique position in Sasak culture because it is the only traditional folk theatre that has been passed down through generations. The story of Cupak Gerantang is rooted in the tale of two brothers, Cupak and Gerantang, representing the battle of moral values in human life: the greed and deceitful nature portrayed by Cupak, contrasted with the honest, just, and noble nature displayed by Gerantang. This folktale is then combined with dance art, traditional musical accompaniment, and theatrical dialogue, thus forming a unique performance. Its existence is not only a means of entertainment, but also a medium for value education and moral reflection for the community.

In modern dynamics, Cupak Gerantang faces serious challenges as the orientation of tourism development in West Nusa Tenggara (NTB) changes. The flow of cultural globalization and the dominance of popular entertainment have made it increasingly difficult for traditional arts to compete in the public sphere (Hobsbawm & Ranger, 2012). Over the past two decades, local governments, in collaboration with the central government, have emphasized the "New Bali" branding, prioritizing the excellence of natural destinations,

including beaches, the Gili Islands, and the Mandalika region (Susanti, 2020). Consequently, traditional performing arts, including Cupak Gerantang, are more frequently performed in ceremonial contexts and cultural festivals as a symbol of local identity (Wahyudi, 2019). However, these performances have not been strategically managed to support sustainable tourism. This situation narrows the space for artists' expression, hinders regeneration, and reduces the interest of the younger generation in learning the art. Without intervention, Cupak Gerantang risks being marginalized, or even disappearing, from the Sasak social space (UNESCO, 2003).

In fact, from a performing arts perspective, Cupak Gerantang holds great potential. Schechner (2013) emphasized that performances are not merely spectacles, but rather social practices that encompass values, identities, and power relations within society. Within this framework, Cupak Gerantang is not only a part of tradition but also a means of communicating Sasak cultural values to the next generation and to the broader community. The story of Gerantang's kindness being consistently defeated by Cupak's cunning, for example, can serve as a moral reflection relevant to contemporary social challenges, ranging from issues of justice and leadership to social ethics.

When linked to tourism, Cupak Gerantang's potential becomes even clearer. Butler (1980), in his Tourism Area Life Cycle concept, emphasized that a destination's appeal cannot rely solely on natural features but must also develop cultural attractions to sustain the tourism cycle. Richards (2018) even stated that modern-day tourists tend to seek authentic experiences that provide added personal value, known as the experience economy. In this context, Cupak Gerantang can fulfill tourists' needs for unique, different, and culturally meaningful experiences. The integration of Cupak Gerantang into tourism packages not only enriches the variety of attractions but also strengthens Lombok's cultural identity amidst global competition for destinations.

2. LITERATURE REVIEW

Several previous studies have examined the cultural and educational values of Cupak Gerantang. Mawardi, Jufry, and Renda (2021) highlight the role of performance in instilling character education in the younger generation. Puspawati and Suastika (2021) discuss the symbolic meaning of the performance as a representation of the moral and social values of the Sasak people. These studies demonstrate that Cupak Gerantang is rich in moral messages; however, the focus of research remains limited to descriptive aspects and symbolic analysis. Therefore, it can be said that there are not many studies that directly link Cupak Gerantang

with cultural tourism development strategies and local community empowerment. Hence, the development and empowerment strategies of Cupak Gerantang are what differentiate and enhance this study from previous research.

This research uses a combination of cultural content analysis, SWOT analysis, and participatory approaches. Cultural content analysis (Krippendorff, 2019) is employed to identify the moral, social, and aesthetic values embedded in the Cupak Gerantang performance. The SWOT analysis helps identify the strengths, weaknesses, opportunities, and threats associated with integrating this art form into the cultural tourism sector. Meanwhile, the participatory approach enables the involvement of the arts community, local communities, and tourism stakeholders in developing effective strategies. This combination allows for the production of recommendations that are not only academically sound but also applicable to regional development.

UNESCO (2003), through the Convention on Intangible Cultural Heritage, emphasized that preserving traditional culture requires the active participation of the communities that hold that heritage. This is particularly relevant to the situation at Cupak Gerantang, where traditional artists play a crucial role in maintaining the continuity of the performance. However, without policy support, institutional support, and the attention of the younger generation, preservation is challenging to achieve. Mahawira's (2023) research in Senaru Village shows that the foundations of traditional institutions and community support have a significant impact on the sustainability of cultural attractions. These findings reinforce the assumption that preserving Cupak Gerantang can only be achieved with the direct involvement of local communities.

Furthermore, this study also attempts to position Cupak Gerantang within the framework of institutional innovation through the Triple Helix approach (Etzkowitz & Leydesdorff, 2000). From this perspective, collaboration among the government, the arts community, academics, and the tourism industry is necessary to design a sustainable strategy. The local government can provide regulatory and funding support, while the arts community plays a role in preservation and regeneration. Academics provide theoretical foundations and research results, and the tourism industry plays a role in distributing performances as part of tour packages. This collaboration enables Cupak Gerantang not only to survive but also to thrive as a leading attraction in NTB.

Thus, this study aims to compile a comprehensive profile of Cupak Gerantang, identify inhibiting factors and opportunities for its development in the context of tourism, and formulate community-based strengthening strategies. The research makes two contributions: it theoretically enriches interdisciplinary studies of the performing arts and cultural tourism, and

provides practical policy recommendations for local governments, arts communities, and the tourism industry. Furthermore, this research is also expected to provide direct benefits to the Cupak Gerantang arts community as a basis for capacity building, regeneration, and cultural advocacy.

In the long term, integrating Cupak Gerantang into the tourism ecosystem is expected to extend tourists' stays, enrich their cultural experiences, and encourage the sustainable preservation of traditional arts. Furthermore, strengthening Cupak Gerantang demonstrates that conventional performing arts are not merely cultural symbols but a vital part of equitable and sustainable tourism development rooted in local identity.

3. METHODS

This study employs a descriptive qualitative approach to explore the potential of the traditional performing art of Cupak Gerantang in supporting cultural tourism in West Nusa Tenggara (NTB). A qualitative approach was chosen because it allows researchers to understand the meaning, values, and socio-cultural dynamics inherent in a traditional art practice contextually and naturally (Creswell & Poth, 2018). With this approach, the study not only describes the form of the performance but also examines how Cupak Gerantang can be positioned as a tourist attraction that has economic value while also functioning as an instrument for cultural preservation.

The research location was determined in Sembalun Bumbung Village, Sembalun District, Lombok Island, NTB, an area where traditional arts have flourished and developed. This location was chosen because in this village, a strong conventional theatre preservation form still exists; it is said to be one of the villages that maintains wayang, a traditional theatre with various stories. In addition, this location is rich in local practices, and performances are preserved in rituals and community events, which hold representative status for ethnographic studies, allowing for the collection of rich ethnographic data on daily life practices.

The research subjects included Cupak Gerantang artists, the Sasak cultural community, audience members, and tourism industry players such as destination managers, local governments, and the private sector. Subjects were selected using purposive sampling, a method that involves selecting informants who are directly related to the research object and can provide relevant information (Patton, 2015).

Data collection techniques were conducted in four ways. First, participant observation of Cupak Gerantang performances, both in formal events held by arts groups and in local cultural contexts. Observations included dramatic structure, actor roles, accompanying music, and

audience interactions, while also examining the performance's placement within the tourism agenda (Spradley, 1980). Second, in-depth interviews were conducted with artists, cultural figures, tourism managers, and audience members using a semi-structured format, which allowed for the exploration of informants' experiences and perspectives (Kvale & Brinkmann, 2009). The interviews also included tourists' perceptions, thus gaining an understanding of the performance's appeal from the audience's perspective. Third, documentation was used to collect archives, historical records, photographs, videos of performances, and policy documents related to performing arts and tourism in NTB. Fourth, a literature review was conducted to strengthen the theoretical framework, particularly in relation to the performing arts, cultural tourism, and community-based strategies.

Data analysis used three approaches. First, cultural content analysis was employed to interpret the values in the Cupak Gerantang performance, including the story's themes, symbols, and moral messages (Krippendorff, 2019). Second, a SWOT analysis was conducted to identify the strengths, weaknesses, opportunities, and threats associated with developing Cupak Gerantang as a tourist attraction, encompassing both internal factors, such as the richness of cultural values, and external factors, including the dominance of modern entertainment (Gürel & Tat, 2017). Third, a participatory approach was employed by involving the arts community and local communities in the formulation of development strategies. This approach emphasizes that the success of preserving traditional arts cannot be separated from the active involvement of cultural owners (Chambers, 1994).

To ensure data validity, this study employed triangulation techniques of sources, methods, and theories. Source triangulation was conducted by comparing information from artists, audiences, and tourism managers. Method triangulation was achieved through a combination of observation, interviews, documentation, and literature review. Theoretical triangulation was conducted by comparing field findings with theories of performing arts, cultural tourism, and strategic analysis to obtain a comprehensive interpretation (Denzin, 2017).

The ethical aspects of the research were also strictly adhered to. Informants were provided with an explanation of the research objectives and asked for informed consent before the interviews were conducted. Participants' identities were kept confidential, in accordance with the ethical principles of social research (Orb, Eisenhauer, & Wynaden, 2001). Furthermore, the researchers respected the local cultural values and customs relevant to the Cupak Gerantang performance. Thus, this research not only yields academic findings but also provides practical benefits to the arts community, supporting the preservation of local culture.

4. RESULTS AND DISCUSSION

Results

This research yielded several significant findings, obtained through in-depth interviews with artists, direct field observations, documentation, and literature reviews. The findings described below provide a comprehensive overview of the current state of Cupak Gurantang, including its socio-cultural role, symbolic meaning, and the challenges it faces in the context of its preservation and development. All of this will be described in three main sections: the results of interviews, performance observations, and secondary documentation and articles.

Results of Interviews with Cupak Gurantang Artists

This research found that the Cupak Gurantang performance is still alive and actively practiced in Sembalun Bumbung Village, East Lombok, although the number of performers is increasingly limited. Based on interviews with five central figures, it can be concluded that each actor has an emotional and ideological attachment to their role.

Amaq Kurnah, the leading actor playing Cupak, said that this role has become part of his identity. He stated:

"Cupak is a resourceful character, sometimes cunning, and sometimes able to make people laugh. But behind that, Cupak actually teaches us that cunning never brings true victory. I've played Cupak since I was young, and to this day, it's still hard to separate me from that character." (Interview, August 15, 2025).

The statement above shows that the character of Cupak is not merely understood as a fictional character, but has become entwined with the actor's personal life. Cupak's cunning yet humorous role emphasizes a moral ambivalence that can serve as a point of reflection for society.

Furthermore, Amaq Pen, who plays Gerantang, emphasized the importance of morality and courage. He believes Gerantang is a role model for the younger generation:

"Gerantang is a brave, honest young man who always stands up for the truth. When I play Gerantang, I feel a great responsibility, not only to entertain the audience, but also to remind them that honesty and courage are still important today." (Interview, 2025).

This illustrates how the performing arts serve as a medium for character education, where the role of Gerantang embodies the values of honesty and courage.

Another actor, Amaq Rui, frequently switches between Gerantang and Panakwan roles. He emphasizes the importance of humor in the performance. He said:

"Sometimes I play Gerantang, sometimes Panakwan. Panakwan's role is lighter, with a lot of humor. But that's the interesting part, because it allows the audience to connect with me. They laugh, but behind that laughter lies a satire about everyday life." (Interview, 2025).

The Panakwan character is understood as an element of entertainment as well as social satire, which bridges the story to everyday reality in society.

Amaq Dayat, who plays Prabu, highlights the historical dimension and the responsibility of preservation:

"We play Cupak Gurantang not just for tourists, but primarily for the community itself. This is our ancestral heritage, and if we stop, it will simply disappear. Young people need to know this story so it doesn't die out." (Interview, 2025).

This view underlines the collective awareness among artists that the Cupak Gurantang performance is a cultural heritage whose sustainability must be maintained.

Amaq Kandar, who plays the comedy character Amaq Bangkol, added an entertainment aspect that also contains a moral message:

"When I play, people usually laugh because Amaq Bangkol's behavior is ridiculous. But make no mistake, there's a message there, too. It makes people aware: don't be too greedy, don't only think about yourself." (Interview, 2025).

Thus, the interview results show that each character in Cupak Gurantang has its own moral significance. The actors recognize their role as guardians of tradition and conveyors of values to the community.

Observation Results of Performances in Sembalun Bumbung Village

In addition to interviews, this research also conducted direct observations of the Cupak Gurantang performance, which was performed at a village cultural event. The performance took place in the village hall, with a simple stage setup, minimal lighting, and traditional musical accompaniment, including drums, flutes, and small gongs.

The actors' costumes are colorful, featuring traditional Sasak headdresses, songket cloth, and simple accessories. The Cupak character wears flashy clothing and exaggerated facial expressions, emphasizing his cunning and humorous nature. In contrast, Gerantang appears in a more refined costume, depicting an honest and brave character. The Panakwan and Amaq Bangkol characters capture the audience's attention with their lively humor, often interspersed with commentary on the local socioeconomic conditions.

The audience included not only older people but also young people, although not in large numbers. They seemed enthusiastic when the humorous scenes appeared, and calmed down when the storyline featured the conflict between Cupak and Gerantang. This demonstrates that the show continues to hold emotional appeal for the public.

Researchers also found that the performances were quite lengthy, lasting two to three hours, with flexible storylines that depended on the performers' improvisation. The interaction between performers and audience members was fluid, with the audience often responding to humor with laughter or spontaneous comments. This atmosphere suggests that Cupak Gurantang continues to function as a communal entertainment space and a medium for social reflection. However, field notes also revealed challenges. Several empty seats indicated a decline in public interest, particularly among the younger generation. Furthermore, performance facilities were limited and often relied on the village community's self-help efforts.

Documentation Results and Secondary Articles

Secondary documentation supports field findings that Cupak Gurantang holds a significant place in Lombok's cultural heritage. Hobart (2018) noted that folk performances in Lombok serve as a means of social communication, conveying moral values through symbols and stories. This aligns with Richards' (2018) assertion that traditional performing arts appeal to tourists because they offer an authentic experience unlike any other destination.

Furthermore, a 2017 UNESCO document on intangible cultural heritage emphasizes that performing arts such as Cupak Gurantang constitute an intangible cultural heritage that requires sustainability through local community involvement. This aligns with interview findings, which indicate that artists recognize their role as guardians of ancestral heritage.

Articles from the NTB regional government also indicate that traditional performing arts have not yet been fully integrated into tourism strategies. The focus of NTB's tourism development remains centered on natural destinations such as Rinjani, Mandalika, and Gili Trawangan. As a result, performing arts like Cupak Gurantang are only featured at festivals or official ceremonies, not yet regularly accessible to tourists. Therefore, it can be said that, based on the documentation, this traditional art form is marginalized in the tourism industry, despite its significant potential as a cultural attraction.

Overall, the research findings reveal three critical points. First, interviews with performers demonstrate that Cupak Gurantang is not merely entertainment, but also a means of moral education, social reflection, and a symbol of local identity. Second, Cupak Gurantang theatrical performances remain popular with the community, despite facing challenges of

regeneration and limited facilities. Third, secondary documentation and articles support these findings, while also highlighting that this performing art form has not received adequate attention in NTB tourism policy.

Based on the overall results obtained through interviews, observations, and documentation, it can be concluded that Cupak Gurantang continues to play a crucial role as a medium of cultural expression, a means of communal entertainment, and a conduit of moral values for the Sasak people. However, the reality on the ground also shows serious challenges, especially related to the regeneration of performers, limited economic support, and the position of this performing art, which has not been optimally integrated into the regional tourism strategy. This factual picture serves as a basis for further discussion, as it analyzes the research results through a theoretical perspective and a cultural tourism development framework, allowing for a realistic strategy to be identified for the preservation and utilization of Cupak Gurantang within the context of sustainable tourism development.

Discussion

Based on the research findings presented, we can provide a factual picture of the condition of the Cupak Gurantang performing arts in Sembalun Bumbung Village, both through interviews with performers, performance observations, and documentation. The data show that Cupak Gurantang is not just a traditional art form, but a cultural expression that embodies moral, social, and educational values while facing real challenges in economic regeneration and sustainability. Therefore, to understand the broader implications of the field findings, this discussion section presents an in-depth analysis using the theoretical framework of the performing arts, the concept of intangible cultural heritage, and the community-based tourism perspective.

Cupak Gurantang Performing Arts in a Socio-Cultural Context

Cupak Gurantang, as one of Lombok's traditional performing arts, is not merely a spectacle but also part of a value system that binds the community. Research indicates that the primary narrative, which portrays a conflict between the cunning Cupak and the honest Gerantang, embodies a moral dichotomy that can serve as a guiding principle in everyday life. This performance enables the Sasak people to articulate their worldview, particularly in relation to concepts such as honesty, courage, and greed. Within the framework of performance anthropology, this art form serves as a vehicle for internalizing inherited social values, while simultaneously affirming the cultural identity of the local community.

Furthermore, the characters played by the actors, such as Cupak, Gerantang, Panakwan, Prabu, and Amaq Bangkol, serve distinct roles in shaping the performance's dynamics. The cunning but intelligent Cupak serves as the antithesis of the honest and dashing Gerantang. Panakwan offers a humorous outlet for subtle social criticism, while Amaq Bangkol provides laughter and a moral message that advises against greed. These different roles enable Cupak Gerantang to reflect the social complexity of the Sasak people, enabling the audience to learn through the symbolic representations presented in the performance.

The Relevance of Symbolic Values for the Younger Generation

The performers demonstrated a strong awareness of the moral role of each character they played. Amaq Kurnah, who played Cupak, emphasized that cunning never brings true victory. At the same time, Amaq Pen saw Gerantang as a symbol of honesty and courage that remains relevant in the contemporary context. From this, it can be seen that the Cupak Gerantang performance has great educational potential, particularly in shaping the character of the younger generation. Traditional performing arts serve not only as entertainment but also as a pedagogical medium that instills collective moral awareness.

However, the younger generation's interest in this art form is waning. As Amaq Pen noted, children are more interested in digital technology than in learning Cupak Gerantang. This phenomenon illustrates a shift in cultural orientation due to modernization. This situation poses a significant challenge, as without regeneration, the performing arts face the threat of stagnation or even extinction. This highlights the necessity for a targeted approach to integrate the values of Cupak Gerantang into both formal and informal education, ensuring they are recognized and appreciated by the younger generation.

The Function of Entertainment and Catharsis in Performances

A critical dimension of Cupak Gerantang is its role as a means of public entertainment. The characters Panakwan and Amaq Bangkol introduce elements of humor that serve as a form of social catharsis. The audience not only laughs at the antics of these characters but also receives the moral message conveyed through comedy. In Southeast Asian performing arts traditions, humor is often a powerful medium for communicating social criticism without creating tension. Likewise, Cupak Gerantang consistently demonstrates this practice.

This cathartic function is crucial because it bridges the gap between the stage and the audience. The performance not only presents a classic story of good and evil but also invites reflection on the realities of everyday life. The presence of humor with a didactic dimension is what allows Cupak Gerantang to maintain its relevance in society, even as other forms of performance begin to lose their appeal.

Cupak Gurantang as a Cultural Heritage and Local Identity

Cupak Gurantang is not just a spectacle, but an ancestral heritage that must be preserved. Amaq Dayat, for example, stated that this performance was first presented to the community itself before being shown to tourists. This perspective aligns with the principle of community-based preservation, which emphasizes that the sustainability of cultural heritage must be rooted in the needs and commitment of the local community. This performing art serves as a village identity and a symbol of pride; its loss would sever the chain of cultural knowledge between generations.

UNESCO emphasizes that intangible cultural heritage has a value that cannot be measured economically, but is crucial for the continuity of a community's collective identity. In this context, Cupak Gurantang can be seen as part of the Sasak people's intangible cultural heritage, which has the potential to serve as a tourist attraction while retaining its authentic meaning. This authenticity is the main attraction for tourists seeking authentic experiences.

Regeneration Challenges and Economic Support

Despite its cultural value and significant tourism potential, Cupak Gurantang faces several serious challenges. One of these is the ineffective regeneration process. The lack of interest from the younger generation, as evident in interviews, suggests that this tradition is facing a crisis of heritage. If not addressed promptly through training programs, education, or integration into the curriculum, this tradition could potentially decline. Regeneration requires an approach that incorporates technology to help young people feel closer to their ancestral traditions.

Furthermore, economic constraints are also a significant factor. Most Cupak Gurantang performances are performed voluntarily or within the context of traditional ceremonies, without providing substantial financial benefits to the performers. This makes sustainability difficult, as artists must seek alternative sources of income. Within the tourism industry, traditional performing arts remain marginalized compared to more frequently promoted natural destinations, such as Rinjani and Gili Trawangan. However, if appropriately managed, cultural performing arts can extend tourists' stays and enrich their experiences.

Potential for Cultural Tourism and Experience Economy

In the era of the experience economy, tourists tend to seek unique and authentic experiences. The traditional art of Cupak Gurantang can play a vital role in meeting this need. By integrating performances into tour packages, tourists not only enjoy the natural beauty of West Nusa Tenggara but also have the opportunity to interact directly with the local culture.

This can increase the competitiveness of West Nusa Tenggara tourism at the national and international levels, as it provides a clear differentiation from other destinations.

The authentic experiences offered by Cupak Gurantang have the potential to enrich tourists' interactions with the local community. Tourists are not merely passive spectators but can be invited to participate, for example, through performing arts workshops, dialogues with artists, or involvement in stage preparation. This participatory approach aligns with the concept of community-based tourism, which places local communities at the forefront of tourism management, ensuring that they directly benefit from the economic and social benefits.

SWOT Analysis and Development Strategy

The research also shows that Cupak Gurantang's main strengths lie in its authentic cultural values, relevant moral stories, and the consistent commitment of artists to preserving traditions. Its weaknesses lie in limited regeneration, minimal financial support, and suboptimal promotion. There are ample opportunities for the development of cultural tourism and an increasing interest in authentic experiences among tourists. The main threats are modernization, which could displace the interests of the younger generation, and the dominance of nature-based tourist attractions in NTB.

Based on this analysis, the Cupak Gurantang development strategy should focus on integrating performances into regional tourism programs, enhancing the capacity of artists through training, and strengthening financial and institutional support. The local government can collaborate with the arts community to create regular performance spaces, while promotion can be conducted through digital media to reach a broader tourism market. With this strategy, the traditional art of Cupak Gurantang can become a sustainable flagship attraction while strengthening the cultural identity of West Nusa Tenggara (NTB).

5. CONCLUSION AND RECOMMENDATION

This research shows that the traditional performing art of Cupak Gurantang has excellent potential to be developed as one of the pillars of cultural tourism in West Nusa Tenggara (NTB). This potential is evident in its rich aesthetic values, social functions, and role as a medium for moral education, rich in local wisdom. Based on observations and field studies, Cupak Gurantang is not only a mere entertainment spectacle but also a guide that reflects the social dynamics of the Lombok community. This aligns with Schechner's (2013) view that the performing arts serve as a space for dialogue between tradition, the audience, and the surrounding social context. Thus, Cupak Gurantang is not only an intangible cultural heritage

but also a strategic means to strengthen regional cultural identity while providing added value to the tourism sector.

Another important conclusion is that the sustainability of Cupak Gurantang as a cultural tourism attraction depends heavily on the extent to which collaboration between various actors can be well-established. Local governments, tourism stakeholders, artists, local communities, and academics must collaborate to position Cupak Gurantang not merely as a cultural artifact but as an integral part of the tourism experience. Without the support of a solid ecosystem, this traditional art form risks being marginalized by the currents of modernization and the dominance of popular entertainment. The results of this study reinforce the Triple Helix theory (Etzkowitz & Zhou, 2017), which posits that innovation and sustainability can only be achieved through synergy among government, industry, and academia, complemented by the role of the community.

From a tourism perspective, Cupak Gurantang has a unique selling point because it presents an authentic local narrative, differing from the often-uniform commercial performances. The unique story of the battle of values between Cupak and Gurantang can attract tourists seeking an authentic experience (Richards, 2021). However, research also confirms that the lack of an adequate packaging strategy makes it difficult for this performance to compete with modern attractions. For example, aspects of show management, digital promotion, and integration with tour packages are still limited. This indicates a gap between the vast potential and its implementation on the ground.

Theoretically, this research emphasizes the importance of viewing traditional performing arts as part of the cultural ecosystem service within cultural tourism. Cupak Gurantang should not be preserved solely as a heritage site, but also given space to evolve according to the needs of the times without losing its essence. In this context, the research confirms McKercher and du Cros's (2020) argument that cultural tourism can only succeed if managed with the principle of balancing preservation and innovation.

The first suggestion is the need for a community-based revitalization strategy. Local arts communities, particularly studios that are still actively performing Cupak Gurantang, should be supported through performance management training, digital capacity building, and access to tourism networks. This aligns with the findings of Rahmani et al. (2021), which demonstrate that studios play a crucial role in preserving the traditional performing arts in East Lombok. Local government support, in the form of policies, grants, and facilities, is also necessary for this revitalization to continue.

The second suggestion is the need for innovation in performance packaging. Without sacrificing traditional values, Cupak Gurantang can be developed through creative adaptations such as short performances for tourists, the use of multimedia, or integration with local cultural festivals. This adaptation is crucial to make the performance more accessible, understandable, and appreciable to both the younger generation and international tourists. Such innovation does not mean abandoning authenticity, but instead broadens the reach of traditional art, as Richards (2021) points out regarding the importance of repackaging cultural products in the tourism industry.

The third suggestion is the need for stronger integration between Cupak Gurantang and leading tourist destinations in West Nusa Tenggara (NTB). This performance could be included as part of a cultural tourism package in areas such as Sade Tourism Village, Mandalika, or the Ampenan heritage area. This way, tourists not only enjoy NTB's natural beauty but also gain an authentic cultural experience. Such a strategy could increase the added value of NTB's tourism and provide direct economic benefits to local communities.

The fourth recommendation concerns the importance of digital-based promotion. In the information technology era, social media, video platforms, and the official NTB tourism website should be more active in showcasing Cupak Gurantang. Documenting the performance with high-quality audiovisuals, engaging narratives, and multilingual presentations will enhance the international visibility of this performing art form. This is not only a marketing strategy but also part of cultural diplomacy that can strengthen NTB's image as a leading cultural tourism destination.

Finally, the fifth recommendation is the need for further, in-depth research into the economic, social, and cultural impacts of Cupak Gurantang's development on cultural tourism. Interdisciplinary research that incorporates the performing arts, tourism, the creative economy, and anthropology would help provide a more comprehensive picture. Thus, the development of traditional performing arts will not be based solely on assumptions but also on strong empirical data.

Overall, the conclusions and recommendations from this study confirm that Cupak Gurantang is a cultural asset with significant potential to support tourism in West Nusa Tenggara (NTB). However, this potential will only be realized through ongoing revitalization, innovation, integration, and promotion efforts involving various stakeholders. With these strategic steps, Cupak Gurantang will not only remain a vital part of the local community but also become widely recognized as an icon of West Nusa Tenggara's cultural tourism, capable of competing on a global scale.

REFERENCES

- Aji, R. R. (2022). Pemanfaatan modal budaya dalam mendukung pariwisata: Studi di Desa Wisata Pentingsari, Yogyakarta. *Jurnal Desain dan Kepariwisata, Universitas Sebelas Maret*. <https://doi.org/10.20961/desa-kota.v5i2.56932>
- Alawi, A., Sosianika, A., & Setiawati, L. (2022). Tourist experiences in creative cultural attractions: A demographic perspective. *Journal of Marketing Innovation*, 2(1), 77–88. <https://doi.org/10.35313/jmi.v2i1.3358>
- Armini, N. N., Puspawati, N. M., & Suastika, I. N. (2013). Eksistensi cerita Cupak Gerantang di masyarakat Bali dan Lombok: Studi komparatif. *Semantic Scholar PDFs*.
- Brandon, J. (1997). *On thrones of gold: Three Javanese shadow plays*. Harvard University Press.
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). SAGE Publications.
- Goodwin, H., & Santilli, R. (2009). *Community-based tourism: A success? ICRT Occasional Paper*, 11, 1–37.
- Hanan, D. (2020). *Cultural specificity in Indonesian film: Diversity in unity*. Springer.
- Hobart, M. (2018). *Rethinking Balinese dance*. Routledge.
- Hutcheon, L. (2016). *A theory of adaptation* (2nd ed.). Routledge.
- Mahawira, I. G. (2023). Peran hukum adat dalam menjaga budaya di Desa Senaru. *Jurnal Hukum dan Kebudayaan Nusantara*, 12(2), 45–59.
- Mawardi, T., Jufry, M., & Renda, I. (2021). Pendidikan karakter melalui seni pertunjukan Cupak Gerantang. *Jurnal Seni dan Budaya Nusantara*, 5(1), 23–34.
- Puspawati, N. M., & Suastika, I. N. (2021). Nilai-nilai budaya dalam seni pertunjukan Cupak Gerantang. *Jurnal Kajian Seni*, 8(2), 112–128.
- Richards, G. (2018). Cultural tourism: A review of recent research and trends. *Journal of Hospitality and Tourism Management*, 36, 12–21. <https://doi.org/10.1016/j.jhtm.2018.03.005>
- Schechner, R. (2013). *Performance studies: An introduction* (3rd ed.). Routledge. <https://doi.org/10.4324/9780203715345>
- Smith, L. (2015). *Uses of heritage*. Routledge. https://doi.org/10.1007/978-1-4419-0465-2_1937
- Suansri, P. (2003). *Community-based tourism handbook*. Responsible Ecological Social Tour (REST) Project.
- Timothy, D. J., & Nyaupane, G. P. (2009). *Cultural heritage and tourism in the developing world: A regional perspective*. Routledge. <https://doi.org/10.4324/9780203877753>

- UNESCO. (2017). *Intangible cultural heritage and sustainable development*. UNESCO Publishing.
- Utami, N. L. P. (2020). Pariwisata budaya dan pelestarian seni pertunjukan lokal. *Jurnal Pariwisata Budaya*, 4(2), 56–70. <https://doi.org/10.25078/pba.v2i1.833>
- Wijayanti, R. (2022). Digitalisasi seni pertunjukan tradisional sebagai strategi promosi pariwisata. *Jurnal Media Budaya*, 10(1), 88–102.
- Wulandari, S. (2019). Regenerasi seniman lokal dalam seni pertunjukan tradisional. *Jurnal Seni Pertunjukan Indonesia*, 7(1), 45–60.
- Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). SAGE Publications.
- Yuliani, D. (2020). Peran masyarakat dalam pengembangan pariwisata berbasis budaya. *Jurnal Ilmu Sosial dan Humaniora*, 9(2), 33–47.
- Zakaria, F., & Suprihardjo, R. (2014). Konsep pengembangan kawasan desa wisata di Desa Bandungan. *Jurnal Teknik ITS*, 3(2), C245–C249.
- Zulkarnain, A. (2021). Strategi promosi pariwisata budaya Lombok. *Jurnal Pariwisata Nusantara*, 2(1), 14–28.