

# MARGINALIZATION OF *PARWA* LEATHER PUPPET IN GIANYAR REGENCY IN GLOBALIZATION ERA

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## ABSTRACT

This present study discussed the marginalization of the *Parwa* Leather Puppet in Gianyar Regency in the globalization era. It discussed the form, the causing factors, and the impact of marginalization. The qualitative interpretative method was used to analyze the problems of the study. The data were collected using the techniques of observation, in-depth interview, documentary study, and library research. The data were qualitatively analyzed.

The results of the study showed that there were several forms of marginalization occurring to the *Parwa* Leather Puppet 'Wayang Kulit Parwa' (WKP) in Gianyar Regency. This was indicated by the change in the context of performance and indication of marginalization. The forms of the context of performance were made up of the facts that (a) the viewers shifted from the young generation to the old generation; (b) it used to be performed as an offering but now it was performed as a commodity or comodification; (c) technology played more important roles (the lighting, sound system, and the material for making the puppet), and d) the accompanying gamelan orchestra changed. Marginalization was indicated by (a) the fall in the frequency of performance, (b) WKP was getting less popular in the community; (c) fewer people were getting interested in WKP performance; and (e) WKP was getting less respected. The factors responsible for the marginalization of WKP in Gianyar Regency were the facts that less people were interested in WKP, the decrease in the WKP puppeteer's activities, the policy issued by the traditional institution was weak, and the supervision made by the local government of Gianyar was weak. In addition, WKP was less prospective; the current community needed more amusement than guidance, the rise in the impact of foreign cultural art, more and more sources of modern amusements were made available, and the impact of telecommunication technology. The marginalization of WKP in Gianyar Regency led to impacts and meanings. One of the impacts was that the puppeteers showed their resistances through creative, defensive, creative, innovative and transformative movements.

Keywords: marginalization, *parwa* leather puppet, globalization

## INTRODUCTION

The *Parwa* Leather Puppet is a multidimensional performing art which is highly great as it contains highly valuable aesthetic and philosophical values (Mulyono, 1975: 2). As a consequence, Indonesians including Balinese have been proud of it since a long time ago. In relation to that, it is not wrong that on 23 November 2003 UNESCO determined that the Indonesian puppet is a Masterpiece of the Oral and Intangible Heritage of Humanity; in other words, it is considered the World's Great Cultural Creation (Solichin, 2010: 14). This means that the puppetry art of Indonesia (Bali) is a great world's cultural heritage. Therefore, it needs to be

preserved and developed so that it is still in existence in the current global era. However, what was stated above is different from the fact in the field. The Balinese people in general and those living in Gianyar in particular are not interested in WKP any longer; it is not considered an art which is highly valuable any longer; they are not proud of it any longer. The facts that they are more interested in modern arts broadcast through television or other modern media proves this. That means that the great era of the puppet show is fading away (Haq, 2010: x).

It is this phenomenon which is occurring to WKP in Gianyar Regency; its existence is threatened as it is not taken into account in various activities. It is important to discuss this problem and to find what has been responsible for it; as a result, WKP in Gianyar Regency will not become marginalized in the current global era.

## RESEARCH METHOD

Qualitative interpretative method was used in the present study. The data used were the field data which were then interpreted in order to obtain accurate meaning. The study was initiated by determining (a) the research planning, (b) the research location, (c) the types and sources of data; the data used in the present study were qualitative data which were not in the form of figures; they were in the forms of oral and written data, pictures or other actions; the primary data were obtained by interviewing the puppeteers, cultural observers, and WKP observers; (d) the determination of informants; the informants were accurately selected based on their expertise, physical/spiritual health, age, memory, and their skill in story telling; (e) the research instruments; in the present study the instruments included the puppet show, those from whom information was obtained; (f) the technique of collecting data; the data were obtained using the techniques of observation, interview, documentary study, library research; (g) the technique of analyzing data; the attempt made to sort the data, how to organize them, how to order them into patterns, categories, and units of basic description; finally, the theme was discovered and work hypothesis was formulated as suggested by the data; and (h) the results of analysis were presented; in the present study, they were formally and informally presented. Informally presented means that the results of analysis were presented in a narrative manner, and formally presented means that the results of analysis were presented in the forms of pictures, tables, charts, and photos and then they were poured into a discussion.

## RESULTS AND DISCUSSION

The marginalization of WKP in Gianyar Regency started from what was initially and thoroughly observed in the field and then an accurate answer was searched out. The marginalization was indicated by several important occurrences.

The marginalization of WKP in Gianyar Regency was indicated by the form of the context of performance and the indication of marginalization. The form in the context of performance included the facts that (a) the viewers shifted from the young generation to the old generation; (b) it used to be performed as an offering but then it was performed as a commodity or commodification; (c) more roles were played by technology (lighting, sound system, and the material for making the puppet was changed), and (d) the accompanying gamelan orchestra was changed. The marginalization was indicated by the facts that (a) the decrease in the most popular WKP puppeteer's activities; (b) the fall in the popularity of WKP in the community; (c) less and less people were interested in getting involved in the performance; (d) the government paid less attention to WKP, and (e) WKP was less respected.

The factors causing WKP to be marginalized in Gianyar Regency in the current global era are the facts that (a) people were less interested in WKP, (b) the drop in the WKP puppeteer's activities, (c) the weak policy of the traditional institution, and (d) weak supervision from the local government of Gianyar. In addition, WKP was less prospective; people needed more amusements than guidance; the increase in the impact of foreign culture; the availability of sources of modern amusements, and the impact of telecommunication technology.

The impact of the marginalization of WKP in Gianyar Regency in the current global era included the resistances shown by the puppeteers as an attempt made to face the impact of global culture; they showed defensive resistance, creative resistance, innovative resistance, and transformative resistance. The WKP performing art was revitalized by the movements of preservation and innovation (renewal). Aesthetically, the modern aesthetic elements were bravely collaborated with traditional aesthetics. The social meaning appeared when diffusion took place between what was specific in WKP and various new forms which were introduced in the world's art in Gianyar regency with solidarity and tolerance. Solidarity is the attitude collectively taken by the puppeteers and society to resurrect WKP. Tolerance is the attitude of appreciation taken by the puppeteers and the society particularly the puppetry art lovers. By developing the two attitudes, it was expected that the society would take WKP into consideration in every activity; as a result, the marginalization of WKP could be avoided. The marginalization of WKP in Gianyar Regency affected the welfare of its supporters and society in general. That was initiated by making several innovative movements and various activities in WKP performing art. The

continued innovative movement caused the existence of WKP to be diverse in regard to how it is performed. The numerous new creations of WKP caused the society to take it into consideration in every activity. Then, it highly contributed to the increase in the puppeteers' income, the gamelan orchestra players accompanying the performance, and the people who earned a living by working as traders. Then, general economic rotation would take place if WKP were more frequently performed. Per capita income and the welfare of people in general and the puppeteers and their supporters in particular would improve.

## CONCLUSION AND SUGGESTION

*First*, the form of the marginalization of WKP in Gianyar Regency was initiated by the change in the context of performance and indication of marginalization. The change in the context of performance included the facts that a) the viewers shifted from the young generation to the old generation; b) WKP used to be performed as an offering but then it was performed as a commodity or commodification; c) more roles were played by technology (lighting, sound system, and the material used for making the puppet), and d) the change in the gamelan orchestra accompanying the performance. The marginalization was indicated by a) the decrease in the performing activities of the popular WKP puppeteers in Gianyar Regency; b) the decrease in WKP popularity in the community; c) less and less people were interested in getting involved in the performance/in becoming the supporters; d) less attention was paid by the government, and e) WKP was getting less respected.

*Second*, the factors causing WKP to be marginalized in Gianyar Regency are the facts that a) less and less people were interested in WKP; b) the activities of WKP puppeteers went down; c) the policy issued by the traditional institution was weak; and d) the supervision made by the Local Government of Gianyar was weak. As well, WKP was less prospective; people needed more amusements than guidance; the impact of foreign cultural art went up; the sources of modern amusements were more available, and the impact of telecommunication technology.

*Third*, the impact of the marginalization of WKP in Gianyar Regency was in the form of resistances shown by the puppeteers; they showed defensive, creative, innovative, and transformative resistances.

In relation to the study of the marginalization of WKP in Gianyar Regency in the current global era, it is hoped that the parties which are responsible for preserving WKP (the traditional institution, the local government, the cultural observers, puppet observers and lovers) should give opportunity and financial assistance to the puppeteers to perform WKP so that its existence will be developing. The other regencies in Bali should be aware that the marginalization of WKP in

Gianyar will not take place in their respective areas. Intensive supervision may be made to avoid the existence of WKP from being extinct.

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