

DOLANAN MABARONG-BARONGAN PERFORMING ARTS OF BADUNG REGENCY AT THE BALI ARTS FESTIVAL XXXII (2010)

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ABSTRACT

Dolanan is a childrens game which is done while singing in order to have fun. As one of the cultural heritage, *dolanan* contains great national values which can be imparted into children as the foundation of character building thus having a platform and a strong identity. Nowadays *dolanan* is marginalized because children are more fond with various types of imported games which is packaged with sophisticated technology that makes them increasingly kept away from its own cultural roots. This reality is really concerning because we can lose an effective tool in imparting cultural values which is important for character building. Based on that reality, a research is conducted entitled "*Dolanan Mabarong-barongan* Performing Arts of Badung Regency at the Bali Arts Festival XXXII in 2010". The problem that is the focus of this research is the factors that led to the creation of representation of *Dolanan Mabarong-barongan* of Badung Regency in the XXXII Bali Arts Festival in 2010. This research is a qualitative research, viewed from cultural studies perspective. To dissect the problem, the social practices theory of Pierre Bourdieu is used.

The result of this research is that the factors that led to the creation of the representation of *dolanan mabarong-barongan* are the Bali Arts Festival, the ideology of the artist, the creativity of artists, community, arts education institutions, government policies, and globalization.

Keywords: performing arts, dolanan mabarong-barongan, Bali Arts Festival.

BACKGROUND

In ancient times, dolanan lived and flourished in the community traditionally and was carried down through generations, but is now less popular in the community. *Dolanan Mabarong-barongan* is a children's game by imitating the Barong dance movements done while singing in order to have fun. As one of the cultural heritage, *dolanan* contains noble values of national culture that can be imparted into the children as the foundation of character building so that they have a platform and a strong identity.

Today *dolanan* is increasingly marginalized because children prefer imported games that are packed with sophisticated technology, therefore more and more children are "kept" away from their own cultural roots. This reality is very worrying because we could lose one of the effective means to impart cultural values which is very important for the formation of their character. Based on the explanation, the research on *dolanan* entitled "*Dolanan Mabarong-barongan* Performing Arts of Badung Regency at the XXXII Bali Arts Festival in 2010" is conducted. The problem in this study is the factors that led to the creation of the *Dolanan Mabarong-barongan* Performing Arts of Badung Regency at the XXXII Bali Arts Festival in 2010.

RESEARCH METHOD

This research uses qualitative approach and reviewed from the perspective of cultures studies. The data were collected using a document study, interviews, recordings, and literature reviews. Methods and techniques of data analysis that includes three activities, namely data reduction, data presentation, and drawing conclusion (verification) to finally get the new findings. This research aims to study and understand in more depth the factors that led to the creation of *Dolanan Mabarong-barongan* Performing Arts of Badung Regency at the XXXII Bali Arts Festival in 2010". The benefits of this research are theoretical and practical. Theoretically for the development of science and practically it will benefit the choreografer.

RESULT AND DISCUSSION

Dolanan Mabarong-barongan Performing Arts of Badung Regency at the XXXII Bali Arts Festival in 2010 is a new work of art that is a transformation from traditional *Dolanan Mabarong-barongan* to performing arts as a form of the practice of meaning. This work of art is accompanied by Children's Gong Kebyar Rare Angon from SMP Negeri 2 Abiansemal, Badung, and performed at the XXXII Bali Arts Festival in 2010.

The theory used to analyze the problem above is Pierre Bourdieu's theory of social practice, which is $(\text{Habitus} \times \text{Capital}) + \text{Field} = \text{Practice}$ (in Richard Harker et al., Ed., 2009: xx). This theory is used to examine how the artists look at the *Dolanan Mabarong-barongan* performing arts as a social practice; that the artist has a "habitus" in order to produce a new work of art (*dolanan*); they require "capital" in the form of creativity, experience, skills, knowledge, and economics. In addition, the artist also require a "field" in the form of objective network position, namely the academic community, artists, culture experts, audiences, and government.

The factors that led to the creation of the new art works are as follows.

(1) Bali Arts Festival

Bali Arts Festival was implemented for the first time in 1979. As a new idea by Prof. Dr. Ida Bagus Mantra, the Governor of Bali at the time, Bali Arts Festival received tremendous reception and support, proven by the overflowing of audience watching each event. Today the Bali Arts Festival is an annual event based in the Art Center in Denpasar. Bali Arts Festival is an important space for creativity for the development of art and cultural life in Bali. In the XXXII Bali Arts Festival in 2010 the *Dolanan Mabarong-barongan* Performing Arts of Badung Regency was created.

The government through its policies issued the Bali Regional Regulation No. 07 Year 1986 about Bali Arts Festival (Pangdjaja, 1997: ix) created development programs of art and

culture, one of which is to create regulations regarding arts festival. The goal, in addition to keep, maintain, and develop the full potential of local art and culture, is also to give a room for Balinese artists in developing their art creativity locally, nationally, and internationally.

The government's efforts can be seen from the XXXII Bali Arts Festival in 2010 that have reached the age of thirty-two years. An achievement that should be appreciated because in the history of art and culture performances in Indonesia, presumably only in Bali that a cultural event in the form of a festival has held it for thirty-two years and ongoing.

(2) The Ideology of the Artist

The ideology of the artist as a creator becomes crucial because functionally it has a very important role in the creation process of representation of *Dolanan Mabarong-barongan* of Badung Regency. In this regard, the artist with the ideology is known as one of the agents of change. Sztompka (2010: 225) explains that the agent was fully human and social which consists of humans in the context of individual and humans as a collective agent. Therefore, what is presented by Sztompka is basically making it clearer that the process of modernization, the role of the artist as "individual agents", basically has a social network with other arts communities. They are musicians, dancers, culture experts, stage manager, audience, art educational institutions and the government, which in this context is referred to as "collective agent".

Sumardjo (2000: 265) states that ideology of an artists is imaginary. Its presence is strongly influenced by the artists socio-cultural background. Furthermore, J.S. Badudu (in *Kamus Umum Bahasa Indonesia*, 1996: 525) states that ideology is a credo, bow or ideological dogma. In this regard, ideology can be interpreted as an credo or doctrine done by the artists for its occupied arts. If it is associated with the *Dolanan Mabarong-barongan* performing arts then the artwork is essentially representing two ideologies (acculturative): the ideology derived from traditional values and ideology derived from modern values.

(3) Creativity of the Artist

Julius Chandra (1994: 17) in his book *Creativity* revealed that creativity is the mental ability of different types of typical human skills that can give birth to a unique, different, original, completely new, beautiful, efficient, effective and appropriate disclosure. Referring to the above opinion creativity in this study means the artists with its creativity is able to create the representation of *Dolanan Mabarong-barongan* art performance that is different from the others, new, original, and contains the value of beauty.

The birth of the creativity of the artists is actually determined by the ideology owned by the artist itself. From this ideology then it is known the destination and orientation of the artists in creating works of art. Ideology which then affects the creativity of the artists as

mentioned above, basically is also implemented in the process of creating the *Dolanan Mabarong-barongan* Performing Arts of Badung Regency in the Bali Arts Festival XXXII in 2010.

(4) The Community

The community has a huge role in creating a change in the art performance of *Dolanan Mabarong-barongan* Badung Regency. This is proven through their participation in realizing the *dolanan*. As an agent of "social collective" the community has the task to assist "individual agents", which is the artist itself in creating the art works that are created. Without the active participation of community then it's likely the existence of *Dolanan Mabarong-barongan* Performing Arts of Badung Regency will not be realized as expected. This reality can not be separated from the collective nature contained in the creation of *Dolanan Mabarong-barongan* performing arts. The creators of this new art work are three artists, but when seen from the creativity process up to the performance, the role of other parties such as supporting artists, culture experts, cultural critics, audiences, and others is enormous. All of these elements are referred to as agents of "social collective", whose job it is to help the artists or so-called "individual agent" in performing the works they create.

(5) Arts Education Institution

Arts education institutions, both in the scope of vocational education and higher education such as Indonesian Arts Institute, essentially is a "space" of learning. According to Massey (in Barker, 2005: 358), the meaning of space is not something "empty" but culturally produced by social relations.

Supanggah (2000: 12) explains that the art institution in Indonesia has dimensions: on one hand as an institution of higher education that teaches the science and art practices, but on the other hand is also a preservation and innovation institute (laboratory in creating new works) and a research institution that studies arts intrinsically and extrinsically. Therefore, as the multifunctional education "space", the involvement of arts education institutions in creating the progress and development of the arts in Indonesia, can not be doubted.

This is proven by the increasing number of arts graduates who are able to develop their ability (skill) and knowledge in the community. This reality proves that it is no exaggeration that the existence that *Dolanan Mabarong-barongan* performing arts of Badung Regency can not be separated from the art institution's involvement in creating an art learning "space" for the community. Art educational institution mentioned here are non-formal institutions and formal institutions that gave birth to "academic arts community" and "non-academic arts community" or often known as natural artist.

(6) Globalization

According to Muhammad Jazuli (2012), globalization is translated as the picture of the world becomes more uniform and standardized through technology, commercialization, or Western-influenced culture synchronization. As a result of the globalization process, all aspects of culture, such as belief systems, livelihood systems, social organization systems, technological equipment systems, knowledge systems, art system, and language system undergoes a transformation such as changes in shape, appearance, and the characteristics of the culture itself.

In line with the above explanation, essentially the socio-cultural environment in Badung Regency which at first is traditional has now transformed becoming modern, obviously influencing the produced art work. This is reasonable if the traditional *Dolanan Mabarongan-barongan* of Badung Regency eventually evolved to follow the progress of time or as a result of the influence of globalization.

CONCLUSION AND SUGGESTION

Based from the research results, a conclusion can be drawn that the creation of the *Dolanan Mabarong-barongan* Performing Arts of Badung Regency at the Bali Arts Festival XXXII in 2010 was caused by several factors, which are the Bali Arts Festival, the ideology of the artist, creativity of the artists, community, arts education institutions, government policies, and globalization. Furthermore, it is suggested that all competent authorities should take concrete steps in an effort to explore, develop, and expand *dolanan* as an asset and identity of the nation.

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