

## **MARGINALIZATION OF GENGONG TRADITIONAL ART, BATUAN SUKAWATI VILLAGE IN THE GLOBAL ERA**

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### **ABSTRACT**

The popularity of performing arts in Bali shows that there is an imbalance between classical art and profane art in the global era. Genggong performance art is one of the classic art heritage works that was born in 1973 in Batuan Village. An alarming condition occurs due to the low opportunities available. The imbalance of function resulted in the condition of the Genggong art being fragile.

The issue of moving cultural heritage that is important for regional identity is often not able to touch the problems that occur in the Genggong Village, Batuan performance art. On the other hand, the rise of other traditional arts activities that are more majestic are sticking out in several prestigious arenas. The imbalance of attention that increasingly triggers the opportunity for inequality in opportunities has been proven by the scarcity of Genggong art present as part of the cultural property of the people of Batuan and Bali in general.

Through this study, we try to make a qualitative approach because the data used for the study are primary and secondary. Batuan is a center of cultural arts in which the community has traditional artistic talents that are well known to the wider community. Through the theoretical approach of power Boerdieu tried to analyze the occurrence of marginalization in the performing arts by looking at people's behavior as actors, owners, having deviated from the order of old traditions.

The conclusion of this study shows that globalization influences the culture of the community in Batuan Village, placing the Genggong art as a form of profane art, professionally making changes to the system to be able to develop following global culture.

Keywords: Marginalization, Genggong Performing Arts, Batuan Village, Global Era

### **BACKGROUND**

Traditional performing arts for people in Bali have a very important meaning in maintaining culture in addition to forming community characteristics. The importance of maintaining cultural arts is related to the impact of the influence of people's behavior because the value they have is able to be a potential that can have a positive influence on the behavior of the community and the arts. Being able to be a media to show identity and also shield for the influence of foreign culture which is very easy to influence behavior through global culture. The existence of Genggong art is also an expression for art practitioners and the community owners. People who have and are able to maintain cultural arts are proven able to attract visitors, including cultural observers, to work together in synergy.

Genggong performers seem to have to swallow and endure prolonged disappointment. That is because the conditions that are expected to be able to maintain the continuity of the Genggong performance are not as expected. Cultural conditions that have been polluted by current global currents have stolen a golden opportunity for Genggong artists to gain performances by tourists visiting Bali.

In Batuan Village itself, the village tourism program has been running for almost five years. The Tourism Village managed by the traditional village community of Batuan seems to make the holy place as a tourist attraction giving economic opportunities to run smoothly while increasing the function of the temple. On the other hand the study of changes in sacred functions to profane functions from the function of the holy place is still hidden. The benefit from the activity of the tourist village in Batuan does not seem to create a new problem for the

community that places the temple as a place that is considered a ritual to change its function as a tourist site.

Precisely what raises the issue in the village community in Batuan is the presence of village tourism should be able to provide a new space that can be utilized by artists to show rare art (Genggong performance art) that has been considered rare to show their existence to tourists present. The fact that the condition of Batuan Village seems to have had no effect on the rise of the Genggong performance art.

Besides that, community activities that are concentrated on social activities often utilize traditional arts as presenter of entertainment performed at the end of each ceremonial event. Some traditional arts that are often used to fill entertainment programs or guardians are very dependent on the habits of the village community. In Batuan Village, when the ceremony is performed at a time and place in connection with the ritual ceremony, the traditional art performance that is staged is based on the concept of a spectacle that guides besides the sacred value it contains.

At the beginning of the emergence of Genggong art, its function for social purposes was still utilized in religious ceremonies. Since the global era has influenced the life of the people, habits that occur gradually become less common. Even lately it only happens when a large ceremony is performed by the community. That not only makes the conditions experienced by Genggong art practitioners become isolated, both by the interests of social communities that make their existence almost wasted. There is a kind of assumption that Genggong art is a touristic art that is created because of the mere entertainment needs of tourists so that the existence of Genggong art is not involved in Hindu social religious events in Bali.

This fact not only makes it difficult for Genggong performing arts to develop, actors who carry out their professions are noteworthy. Protection is given so that there is a balance with the products of a more established tradition. Leaving artworks that are classified as rare seems to be detrimental to the next generation. Development and adjustments are the first steps needed to adjust the current situation.

Several notes discussing Genggong performance art which marked Genggong art activities in Batuan Village attracted the attention of cultural observers. The notes referred to are the results of research that are more focused on analyzing positivistic studies. Even so, the power issue that is being held as the basis for the marginalization of the Genggong performance art has not been revealed yet.

The findings of this study are not only expected to provide renewable data, but also to improve academic quality. Making data results for the basis of further studies on further research is also a consideration going forward. In general, these findings also hope to provide a record for policy holders to be able to see the development of rare arts as a reference.

## **DISCUSSION**

The study of the issue of marginalization of the Genggong performance art took place in Batuan Village, Sukawati, Gianyar. This election was carried out with the thought that Batuan was included as a Tourism Village but on the other hand it should have been able to provide opportunities for Genggong performing arts which were lacking attention at this time had yet to occur. This study approach prioritizes qualitative data in the hope of deepening a more focused study.

Marginalization according to some expert notes writes that marginalization is a condition that causes stress and poverty as a result of the existence of unequal treatment either due to natural processes or created so as to corner or marginalize unexpected conditions. It is not only an unexpected situation that can inhibit the occurrence of a person or group of people in various ways, (Pariwara, 2001; 45) taken from Pablo Gonzales Casanova, Firminusminus.blogspot.com.

Another opinion also came from Makmur who said that marginalization is a social process that makes society marginalized both naturally and created so that it has a marginalized position (Mullaly; [http; Ikhsan Kunia.Blogspot.Com/2011/12/theorization-marginalization-community.html](http://IkhsanKunia.Blogspot.Com/2011/12/theorization-marginalization-community.html)). In KBBI online, the word marginal is interpreted to mean straightforwardly related to the edge or boundary; not too profitable, being on the very edge.

Likewise, in Indonesian marginal language means; (1) it relates to the border (edge) is not too profitable and (2) is on the edge. The second concept of marginalization is said to be a form of coercion faced by a person in dealing with life.

Genggong performance art in Batuan Village arises because of a strong desire to give birth to a work whose purpose is not only for the sake of fulfilling aesthetic feelings but also occurs as a form of business in order to improve the welfare of the actors involved. At present the actors involved in it experience marginalized conditions in the global era. Something undesirable happens because of changes in the behavior of people who are globally influenced by the imbalances of treatment in the enjoyment and use of traditional art both naturally and engineered.

The global era is the cultural impact that is present when the industrial culture has given effect to the community especially as the industry in question has entered the industrial era 4.0, an achievement that greatly influences the behavior of people's lives, including in Batuan Village itself. Global cultural characteristics that influence the culture of the community there are in the fields of tourism, economy, lifestyle, mass media and technology. In English globalization consists of global words meaning "universal" and "lization" which means process. Understanding globalization means the process of widening new elements of mind, lifestyle, information and technology with no country or world borders. The driving factors are interdependence, economic activity and technological progress. According to KBBI globalization means the process of entry into the scope of the world in a short meaning means worldwide. Affirmation by Selo Soemardjan is said to be a process of forming communication and community organizations that exist throughout the world, (<https://www.zonareference.com>).

In the theory of globalization by Cochrane and Pain said that globalization is influenced by three main things Globalist actors; (1) globalization is a reality that contains real consequences for how people and institutions throughout the world work. (2) their traditionalists do not believe that globalization is happening and consider it a myth or an exaggeration, (3) their transformers who are in the midst of globalists and traditionalists believe that globalization is taking place but consider its influence to be exaggerated by globalists. Signs of globalization by George Ritzer exemplify the discovery of the invention of television and telephone innovations that finally made the global community aware of the global currents happening, ([http // www / maxmanroe.com](http://www/maxmanroe.com)).

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by George Ritzer exemplify the discovery of the invention of television and telephone innovations that finally made the global community aware of the global currents happening, ([http // www / maxmanroe.com](http://www/maxmanroe.com)).

The impact of open globalization has brought people closer, including its influence on the village communities in Batuan, also affected. Changes in behavior in enjoying entertainment for villagers, including enjoying the Genggong art, are reduced. Genggong's artistic activity experiences lethargy not only in the traditional activities of the Batuan community. Hotels that have been the basis for maintaining the continuity of traditional performances also experience irregular changes as a result of changes in attitudes towards global community behavior.

The global impact that has been trusted by globalists today occurs where everyone has chosen how to enjoy entertainment through global communication media such as cellphones and internet technology. Gradually the existence of traditional art performers will float without obtaining certainty from observers and also tourists who are expected to become fields for Genggong performing arts so that they can have a continuous round of performances. Genggong performance art is a combination of Genggong music, dance and drama, which are packaged in the performing arts. Genggong art in Batuan Village has been developing since 1973. It was introduced by Genggong artists in Batuan Village such as Made Amulet, Mangku Marcono, Suida, Artawa, Marca, who are the heirs of the current Genggong art. The Genggong instrument is made from the sheath material of the Enaou tree. Played by pounding by using the mouth and throat cavity as a source of sound. The principle of the game takes the concept of Balinese gamelan techniques in which there are rhythm techniques that are well known to the public such as; *kotekan*. A system of interlacing sounds performed by several musical actors. Merging several Balinese musical instruments such as; Flanged drum and *cengceng* are the hallmarks of the Genggong art in Batuan Village.

Several factors that influenced the condition of the Genggong performance art in Batuan Village were marginalized including; 1) in terms of tourism, fluctuations in tourists' uncertain conditions due to political instability, security, and also uncertain prices ultimately concern the awareness of tourism managers who are not yet capable of making rare cultural arts a form of promotion. In addition there are many actors who are unable to carry out collaborative management in a professional manner that moves to make the Genggong art an object of entertainment. 2) Quality and The impact of open globalization has brought people closer, including its influence on the village communities in Batuan, also affected. Changes in behavior in enjoying entertainment for villagers, including enjoying the Genggong art, are reduced. Genggong's artistic activity experiences lethargy not only in the traditional activities of the Batuan community. Hotels that have been the basis for maintaining the continuity of traditional performances also experience irregular changes as a result of changes in attitudes towards global community behavior.

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concern the awareness of tourism managers who are not yet capable of making rare cultural arts a form of promotion. In addition there are many actors who are unable to carry out collaborative management in a professional manner that moves to make the Genggong art an object of entertainment. 2) The quality and quality of the work products which are also for artists should continue to innovate and create, but it seems that has not yet happened because financially the problem of capital has not been covered to make changes that are more in line with the needs of the times. 3) Art for artists is not considered as the main work but the arts interpret more as a medium of expression or as entertainment. This has an impact on the less-than-creative work because it is seen as a form of play. 4) The staging opportunities are narrowing due to quality factors and also the assumption that the Genggong performance art as an ancient item. In addition, the activities of cultural arts activities by both the government and the village community often do not get a chance. The government is more inclined to manage traditional performances that already exist in Balinese society. 5) The occurrence of omission by policy makers who should have provided protection by issuing and implementing regulations at both the village and government levels, in fact this has not yet happened. 6) The development of entertainment media that makes it easier for connoisseurs of art to get a show through cyberspace (mobile). 7) Recognition of indigenous people in Batuan Village which is not taking sides so that it makes Genggong art more appropriate to be performed for migrants. The opportunity of the mass media in promoting the existence of Genggong performing arts is important in cultural preservation also seems to have not yet taken place maximally. 9) Changes in people's lifestyles to the realms of hedonistic culture that justifies technological advances, cars, and also the enjoyment of the behavior of village people even though they have a tendency to choose to live with mobile phones as practical and pseudo entertainment.

Thus the oppression of the Genggong performance art in the global era does not only occur because of its role being ignored in various performance activities. Changes in community behavior that has entered the global realm have changed old habits in enjoying entertainment to pseudo pleasure. The people in Batuan Village are more inclined to enjoy entertainment through technological sophistication, driven by an instant lifestyle by utilizing convenience even though in the end it still drains the community's ability economically. Immersed in a feudal life that glorifies technology. Though the potential of the Genggong performing arts to be able to

## **CONCLUSION**

In an effort to minimize the occurrence of marginalization in the arts of Genggong in Batuan Village, it is necessary to have a synergy of mutual cooperation to benefit one another. In the field of tourism industry, the tour manager provides information and also space for rare arts to be used as cultural promotion. The government as the policy holder maintains rare arts by conducting coaching, paying attention to the welfare of art performers and also providing the right place for works to be able to perform optimally. Artists also pay attention to quality and innovation that are tailored to their needs.

The protection of artists who pursue traditional arts, including Genggong, has not yet received certainty in terms of the rules that have been approved by the government as a form of government concern for cultural heritage.

The people of Batuan Village, where the Genggong art is located, need to be given space and opportunities so that the existing actors are protected through religious activities. Give an impartial appreciation so that the existence of Genggong art in Batuan can be a good master in his native land.

Technology that has become part of the culture of the community including in Batuan Village needs to be addressed more wisely, because technology is actually able to make good promotional media. Utilization of it by artists need to be utilized with the mastery of knowledge in their fields.

Economically, the concept of togetherness needs to be utilized to improve the economy of Genggong arts. In socio-religious activities the involvement of rare arts also needs appreciation as do other traditional arts. "Ngayah and mebayah" are two concepts that are interrelated with the financial well-being of artists.

Making pride as an identity in traditional arts such as Genggong art should be given more space in more respectable places. The stage of honor which is considered as a symbol of lifestyle in the global era of petut is put forward so that the arts performers get their class as heirs and entertainers needed. On the other hand, to support all the actors, they should look more in the mirror to improve the quality of their entertainment arts.

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