

Deconstruction Powers Of Relations Behind The Shadow Puppet Performance For Tourism In Ubud Village Bali

Gede Yoga Kharisma Pradana

¹International Institute of Tourism & Business
Jl. Tari Kecak No. 12, Denpasar Utara, Bali 80239.
Korespondensi Penulis: yoga@ipb-intl.ac.id

Abstract; The purpose of this research is to understand the construction of power relations behind the Shadow Puppet show in the context of tourism at Ubud Village, Bali. This research is conducted because there is an inequality between assumptions and facts in the field. As one of the traditional performing arts, Shadow Puppet rarely can be presented sustainably as the art of tourism performances in Bali. But the reality is different. The question is : (1) how is the form of Shadow Puppet performances for tourism in Ubud Village ?; (2) Why Shadow Puppet can be developed continuously as the art of tourism show?. This research is conducted by using qualitative research method. Primary data and secondary data of this research were obtained by observation and literature study. All the data collected is analyzed critically in the perspective of cultural studies. The results showed that: (1) The form of Shadow Puppet show for tourism in Ubud Village is a Parwa Shadow Puppet show. It can be seen from the play, the performance structure, the figures and the accompaniment of the show; (2) The Shadow Puppet show in Ubud Village can be developed continuously for tourism due to the relation of power of negotiation, hegemony, oppositional among the staging owners, tourism object management and dalang.

Keywords: Power Relations, Shadow Puppet Performance, Tourism in Ubud, Bali.

Abstrak : Tujuan dari penelitian ini adalah untuk memahami konstruksi hubungan kekuasaan di balik pertunjukan Wayang Kulit dalam konteks pariwisata di Desa Ubud, Bali. Penelitian ini dilakukan karena ada ketimpangan antara asumsi dan fakta di lapangan. Sebagai salah satu seni pertunjukan tradisional, Wayang Kulit jarang dapat disajikan secara berkelanjutan sebagai seni pertunjukan pariwisata di Bali. Namun kenyataannya berbeda. Pertanyaannya adalah: (1) bagaimana bentuk pertunjukan Wayang Kulit untuk pariwisata di Desa Ubud?; (2) Mengapa Wayang Kulit dapat dikembangkan terus menerus sebagai seni pertunjukan pariwisata?. Penelitian ini dilakukan dengan menggunakan metode penelitian kualitatif. Data primer dan data sekunder penelitian ini diperoleh dengan cara observasi dan studi pustaka. Semua data yang dikumpulkan dianalisis secara kritis dalam perspektif kajian budaya. Hasil penelitian menunjukkan bahwa: (1) Bentuk pertunjukan Wayang Kulit untuk pariwisata di Desa Ubud adalah pertunjukan Wayang Kulit Parwa. Hal ini dapat dilihat dari lakonnya, struktur pertunjukannya, tokoh-tokohnya dan iringan pertunjukannya; (2) Pertunjukan Wayang Kulit di Desa Ubud dapat dikembangkan secara berkelanjutan untuk pariwisata karena adanya hubungan kekuasaan yang bersifat negosiasi, hegemoni, oposisional antara pemilik pentas, pengelola objek wisata dan dalang.

Kata kunci: Hubungan Kekuasaan, Pertunjukan Wayang Kulit, Pariwisata di Ubud, Bali.

INTRODUCTION

Shadow Puppet is a traditional Balinese performing arts played by a puppeteer using puppets as a player (Sedana, 2002). As a performing arts, shadow puppets aren't only known for their beauty but there are elements of religious ceremonies, literature, non-formal education and entertainment through the staging of a particular play (Champlin, 1980). Based on the staged play, Balinese traditional shadow puppet can be divided into eight types, namely: 1) *Parwa* shadow puppet with mahabrata story; 2)

Ramayana shadow puppet with *Ramayana* story; 3) *Calonarang* shadow puppet with *Calonarang* story; 4) *Cupak* shadow puppet with *Cupak Gerantang* story; 5) gambuh shadow puppet with malat story; 6) arja shadow puppet with malat story; 7) tantri shadow puppet with tantri story; 8) sasak shadow puppet with menak story (Dibia, 1999, Harford, 1957).

All types of Balinese traditional shadow puppet performances can be understood as a total theater, integrated the symbols of life into the performing arts and sound art, out school education and even social criticism (Sedana, 2002). Therefore, shadow puppet has functions as: 1) means of ritual ceremonies; 2) the demand or means of out school education; 3) social criticism; 4) entertainment (Currel, 1980; Harford, 1957).

In general, shadow puppet show is rarely sustainable as the art of tourism performances in Bali. But in fact, there is a kind of parwa shadow puppet which is staged sustainably for tourism in Ubud, Gianyar. It raise questions, among others: (1) how is the form of shadow puppet performances for tourism in Ubud Village, Bali ?; (2) Why is the shadow puppet be able to be staged silly as the art of tourism performances in Ubud Village, Bali?.

RESEARCH METHODS

The research method used to study the shadow puppet phenomenon in Ubud is qualitative research from a cultural studies perspective. The article's writing is based on data acquisition from observation, and library studies. We directly obtained the primary data from the field using observation and interview techniques (Bernard, 2002; Glenn, 2010; Maimon et al., 2006; Walliman, 2011). To ensure a comprehensive analysis, library studies were conducted both before and after the main study to clarify the objectives and present the results in article form. The results of the study consist of secondary data, which are highly useful for elaborating scientific findings (De Miller, 2000; Walliman, 2011). All data have been collected and immediately analyzed using the theory of deconstruction and the power of knowledge to obtain conclusions.

Form of Shadow Puppet for Tourism in Ubud Village

Shadow puppet show for tourism in Ubud village has a form of performances as Parwa Shadow Puppet show in the context of traditional ceremony. When viewed from the attraction, the performance structure, puppets and musics look the same. However,

the shadow puppet show for tourism in Ubud village is more beautifully arranged, staged with shorter duration and attractive compared to shadow puppet performances in the context of balinese traditional ceremonies.

Performances of Parwa Shadow Puppet in the context of traditional ceremonies are performed using a large narrative of the mahabrata epic (Dibia, 1999; Mangkunagara, 1957). Similarly, the commodification form of the Parwa Shadow Puppet show for Ubud using the new part of the mahabrata epic such as *Bima Dadi Caru*.

Parwa Shadow Puppet Performances staged with *gamelan* accompaniment four *gender* with long duration performances on certain days are sacred. The weight of the show is strongly influenced by the existence of a play that contains a meaningful story of the civil war between *Pandawa* and *Kurawa* in upholding justice. In contrast to the literary play, the commodification of the shadow puppet for tourism in Ubud using the new part of Mahabrata epic with a shorter duration.

The structure of the commodity form of Parwa Shadow Puppet performances in ubud also through the *pamungkah*, *peguneman*, *nyerita*, *angkat-angkatan*, *rebong*, *bapang delem* and *pesiat*. *Pamungkah*, *peguneman*, *nyerita*, *angkat-angkatan*, *rebong*, *bapang delem* and *pesiat* are the stages of the traditional Balinese shadow puppet structure (Holt and Bateson, 1970; Curell, 1980; Champlin, 1980).

In the pategak stage marked as the beginning of the show by opening *gedog* activities in order to choose the puppet for the stage. *Kayonan* danced moving right and left and finally plugged in the middle of the screen (Holt and Bateson, 1970). After the *pategak* stages, followed by *jejer* stage or *meber* puppet is puppeteer choose and stick puppets in the right and left (Mangkunagara, 1957, Hobart, 1987). Figure puppets are plugged in the right are *Biksakarma*, *Kunti* and *Bima* figures. The puppet plastered on the left side of *Kayonan* is *Detya Baka* and all monsters.

Peguneman is the next stage as a sign of the release puppet characters who will conduct the Judgement (Mangkunagara, 1957, Holt and Bateson, 1970). The are *Biksakarma*, *Kunti*, *Bima*, *Tualen* and *Merdah* with *alas harum* song. Before the end of the fragrant banding, the mastermind could utter a *mantra*. The end of *alas harum* song indicated to have entered the stage of suffering (Sedana, 2002).

The *angkat-angkatan* phase is the stage of departure from the puppet figures (Mangkunagara, 1957, Hobart, 1987, Harford, 1957). In the *angkat-angkatan* phase,

puppet figures such as *Bima*, *Arjuna*, *Nakula* and *Sahadewa* are leaving for the place of *caru*. As long as the protagonist who has traveled not yet reached the place of destination in that phase is called *Rebong* (Mangkunagara, 1957, Beaument, 1938, Inverarity, 1938).

Rebong marked the atmosphere of the destination where there was a woman was providing food offerings to *Detya Baka*. After the excitement of *Detya Baka* passes is the stage of *Bapang Delem*. *Bapang Delem* is *Delem* and *Sangut's* exit as faithful servants of the main antagonist (Mangkunagara, 1957, Zurbuchen, 1987). The great battle between the *Biksakarma* and the *Pandawa* against *Detya Baka* with his monsters is called the stage of *pesiat*. The stage is the end of the story told that *Detya Baka* has been defeated by *Bima*. In addition, the puppeteer has successfully proved to the managers of the attractions that they are able to compete in presenting a new and well presented entertainment in the context of a Bali tourism show in Ubud.

The Relation of Power Behind Shadow Puppet Performances For Ubud Tourism.

In this section of the discussion, it is intended to review the role of the agencies behind the Parwa Shadow Puppet show in Ubud is strong existence because it has the influence of power. The power relations behind the strong shadow puppet show is influenced by the relationship between the puppeteer as the main character of the show, the management of the tourism object in Ubud and the business owner in Ubud. Therefore, the discussion on the construction of power relations behind the shadow puppet show in Ubud village can be described as follows.

Power Relation between Puppeteer and Manager of Ubud Tourism Object

The relationship between the puppeteer and the management of tourism objects has been established since the establishment of the Parwa shadow puppet show as a performing arts for a permanent spectacle for tourism in Ubud, Gianyar. Relationship between the puppeteer with the management of tourism objects well established can not be separated from the role of an American tourist, Bill who has managed to convince the management of tourism objects in the field of product promotion and quality of the show.

Besides the puppeteer has been well known for his ability to play traditional shadow puppet shows, Bill has a special strategy in promoting the Parwa Shadow Puppet show as a tourism spectacle in Ubud. As a spectacle of new tourism in Ubud, Bill using

an unique way. To attract tourists to come, Bill deliberately wearing *celuluk* clothes on his motorcycle around Ubud area. On one occasion, he chose to stand near the crossroads around Ubud. At that time, Bill responded casually while introducing a commodification of the Parwa Shadow Puppet as a parade show at Ubud and offering cheap tickets for performances.

One day, Bill approached every tourist when dining some famous restaurants in Ubud to promote the Parwa Shadow Puppet show at Ubud on the next stage occasion. On that occasion, Bill was opposed to appearing the majority of the tourist management attraction entirely, as Bill managed to prove that the tourist attraction isn't limited as a tourist destination. In other words, the antagonistic position in the tourism management system from Bill has been accommodative in implicating the strengthening of the structural power of tourism in Ubud.

Once a tourist attraction in Ubud experienced has financial crisis. At that time, the puppeteer tried to improve the performance of shadow puppet show more attractive in addition to coordination according to the schedule of the show. However, it still can't overcome the financial crisis from the management of the tourism. On that occasion, Bill again plays an important role in promoting the shadow puppet performances as a permanent spectacle on tourism objects in Ubud.

The power relation hegemony experienced by the manager of the tourism object when dealing with Bill and Ida Bagus Surya. The power of hegemony can mean as a form of persuasive power that seeks to gain control over the foundation of dependence through a kind of deception (Gramsci, 1980; Davidson, 1977). Bill builds a hegemonic relationship in the management of the tourism object. Together with Ida Bagus Surya, Bill manages to create a historical block in the line of coordination between the management and bussines owner. Under such conditions, the construction of the hegemonic relation not only strives to maintain the shadow puppet show but seeks to reach consensus over supremacy of the tourism management objects in Ubud.

Their struggle is enough to make the managers argue in the face of crisis problems. However, the management still insisted on maintaining the tourism object by taking the path of budget efficiency. The dominance of power over that decision changed significantly after Bill verified the potential of shadow puppet to the bussiness owner which morally makes it more profitable and beneficial to Ida Bagus Surya in decision

making. The situation of hegemony continues until the opportunity is put to good use in maintaining the shadow puppet by suppressing the management through morality leadership. In that case, morality leadership has more proportion than intellectual leadership as the situation urges and the lack of space to convey the aspirations of making management decisions at the time. Therefore, it is precisely a gambled of shadow puppet performance rather than the efficiency of the tourism management object with the consequences of changing the play of the show even the mastermind for recovery of the crisis management. One interesting thing listened, the manager of the attractions seem to agree on the decision of the commodification form of Parwa Shadow Puppet Performances held regularly in Ubud. In addition, the commodification of Parwa Shadow Puppet with *Bima Dadi Caru* story has succeeded in restoring the crisis of lodging management more expensive than before.

Relation of Power Between Puppeteer and Bussines Owner of Tourism Object

The power relations between the puppeteer and the bussines owner of the tourism object were built thanks to the good relationship between Bill and Ida Bagus Surya Buana. They both have a strong desire to present the Bali Shadow Puppet as an entertainment show in Ubud. Family relationship seems to be the main factor that makes Ida Bagus Rai as the bussines owner of the tourism object supports the wishes of his son, Ida Bagus Surya Buana in granting the realization of Parwa Shadow Puppet performances in Ubud tourism environment.

The relationship between the bussines owner of the tourism object with the puppeteer is well developed not to be separated from the puppeteer readiness as the main actors of the show along with the supporting facilities and infrastructures in Ubud tourism object. As places are laid out more permanently and multifunctional after each party negotiates.

The consideration of the place certainly shows the seriousness in creating a more ergonomic in the Parwa Shadow Puppet show. Such negotiations can be interpreted as a form of business meeting between two or more parties to reach an agreement for the benefit of all parties, especially the manager of the tourist attraction. The authority of the mastermind in making the decision is a result of the agreement in the form of power in determining the puppet game and even a heirloom auction.

The negotiating power of negotiation between the dalang and the bussiness owner of the tourism object is dominant in the relationship between the two in the readiness of the perpetrator and the opportunity to gain understanding and even similarity of perception on the problem of commodification to achieve mutual conditions in each party can feel victorious. Correspondingly, negotiating power can also be understood as a form of power over the negotiations between the parties who make the bargaining process.

Post-negotiation between the puppeteer and bussiness owners has also established a hegemonic power relationship. In essence, the hegemony on the occasion attempted consciously or unconsciously trying to make the audience support the existence of a favorite tourist attraction in Ubud. Hegemony in this respect can also be understood as the construction of a historical block that politically seeks to lead the client for the wish of the agency (Adamson, 1980; Finnochiaro, 1988).

The financial crisis accompanied by the decline of tourist arrivals to watch the show in Ubud to make the owners of tourism objects back to negotiate with the puppeteer. It was done again to get or create inter-individual collaboration at the shadow puppet show in Ubud based on mutual understanding. With the establishment of cooperation between the two sides that, create an inter-related business transactions and making the economy alive. With another meaning that a business negotiation process is part of an interaction process to turn the economy on a wider scale of reaching foreign and domestic tourists with guaranteed increase in economic value (Gill, 1993; Callieres, 2000).

In the relationship of power negotiation, negotiation was dominated by the bussiness owner of the object of tourism. The puppeteer party on the occasion was more depressed with the compensation of standard fee setting performances with rewards. Accordingly, the negotiating power relationships are unbalanced where one party appears cornered and one party must be beaten. Consequently, no agreement was reached with Ida Bagus Belawa from Banjar Tebasya Ubud as the show's mastermind because it was considered harmful, so the bussines owner decided to make a change of puppeteer.

The shift was strongly underpinned by the managers' wishes and Bill urging the main owners to maintain the shadow puppet show in Ubud. The decision with the turn of the puppeteer and the performing show component from *Kautus Rarung* story to *Bima dadi Caru* story in the Parwa Shadow Puppet performances structure for Ubud tourism didn't escape the readiness. Readiness of I Wayan Deres as the mastermind in responding

to the employment contract from the Bussiness owner in Ubud despite the performance of shadow puppet had previously been made maximal presented by the mastermind of Ida Bagus Belawa from Banjar Tebasaya, Ubud and no less compared to the competence of I Wayan Deres in staging leather puppets.

Power Relationship Between the Tourism Management and Bussiness Owner of Tourism Object

Power relationships between managers and bussiness owner of tourism objects have been created not only in the management of tourism objects for tourists but in the realization and supervision phase of the Parwa Shadow Puppet show due to the power of opposition relations. Optional power can mean as a form of power contrary to a formal position that seeks to ensure transparency and ensure that a monopoly of power on any basis should not occur (Hutcheon, 1985; Lubis, 2006). The operation of the opposition power relations has led many management to change their minds to fully support and even fight for the approval of the tourism performance in Ubud. The rationality of the opposition's strives more ergonomic spectacle of conformity. The dominant role of the opposition made by Bill has indirectly criticized the management system of tourism object in ubud by demanding active participative legalization in following up the shadow puppet show as an icon of bussiness tourism in Ubud. Supposedly, the management of the tourism is responsibility of the management by coordinating with the bussiness owner of tourism. However, the image of Ubud's attractions has been championed by Bill pro-actively even in the later stages of saving management from the financial crisis. In connection with that, the presence of Bill in opposition has managed to take control of the management of tourism objects in Ubud.

Ida Bagus Surya Buana as the owner's son of a tourism bussiness attraction in Ubud has made the power of oppositional relationship stronger in urging the management of tourism object to immediately realize the design of Parwa Shadow Puppet show. The oppositional power relations on that occasion were dominated by Ida Bagus Surya Buana, so Bill's design was manifested by the management into a commodification of the Parwa Shadow Puppet show as a new tourism show in Ubud under a mutual agreement.

The success of the show premiered to make the management and owners of the tourism object in Ubud party set up a Parwa Shadow Puppet show as a permanent tourism

spectacle in Ubud. The decision was offset by the act of modifying the venue as location of the show. The location of the show from the modification of the exhibition venues when the staging place becomes stronger and the impression is more permanent than traditional shadow puppet performances for Balinese ceremonies. In connection with that, Bill took the position of the opposition with the management which is set to be in charge in the field of promotion. Bill successfully again attract tourists to visit Ubud in a more conservative way, although outside the policy set by the management of tourism object in Ubud.

CONCLUSIONS

Based on the above description can be concluded that :

(1) Shadow puppet show as a tourism show in Ubud, Gianyar is formed according to the appearance of Parwa Shadow Puppet show. It can be seen from the attraction, the performance structure, the figures or the accompaniment of the show, but it has been commodified;

(2) The sustainability of shadow puppet as the performing arts of tourism in the tourism object in Ubud, Gianyar due to the existence of power negotiation relation, hegemony, oppositional among business owners, management and puppeteer.

REFERENCES

- [1] Adamson, Walter. 1980. *Hegemony and Revolution: A Study Of Antonio Gramsci's Political and Cultural Theory*. Berkeley : University Of California Press.
- [2] Beaumont, Cyril. 1938. *Puppets and Puppet Stage*. London : The Studio.
- [3] Bernard, H. R. 2002. *Research Methods in Anthropology: Qualitative and Quantitative Approaches*. Walnut Creek, CA: Alta Mira Press.
- [4] Callieres, F. 2000. *On The Manner Of Negotiating With Princes: Classic Principles of Diplomacy and the Art Of Negotiation*. New York : Houghton Mifflin Company.
- [5] Champlin, C. 1980. *Puppetry and Creative Dramatics in Story Telling* (ed. Ann Schawalb). London : Renfro Studio.

- [6] Curell, D. 1980. *The Complete Book Of Puppet Theatre*. London : A and C Black Publishers.
- [7] Davidson, Alastair. 1977. *Antonio Gramsci: Towards an intellectual biography*. London: Merlin.
- [8] De Miller, Anna L. 2000. *Linguistics: A Guide To The Reference Literature*. Colo : Libraries Unlimited.
- [9] Dibia, I Wayan. 1999. *Selayang Pandang Seni Pertunjukan Bali*. Bandung : Masyarakat Seni Pertunjukan Indonesia.
- [10] Finocchiaro, Maurice A. 1988. *Gramsci and The History of Dialectical Thought*. Cambridge, U.K. : Cambridge University Press.
- [11] Gill, Stephen, ed. 1993. *Gramsci, Historical Materialism and International Relations*. Cambridge, U.K: Cambridge University Press.
- [12] Glenn, Jerome Clayton. 2010. *Handbook Of Research Methods*. India : Oxford Book.
- [13] Gramsci, Antonio. 1995. *Further Selections from the Prison Notebooks. Translated and edited by Derek Boothman*. Minneapolis: University of Minnesota Press.
- [14] Harford, R.T.E. 1976. *The Complete Book Of Puppets and Puppeteering*. New York : Drake.
- [15] Hobart, Angela. 1987. *Dancing Shadow Of Bali*. London : KPI Ltd.
- [16] Holt, C. and Bateson, G. 1970. *Traditional Balinese Culture*. New York : Columbia University Press.
- [17] Hutcheon, Linda. 1985. *A Theory of Parody, the Teaching of Twentieth Century Art Form*. London : Methuen.
- [18] Inverarity, R.B. 1938. *A Manual Of Puppetery*. London : Binfords & Mort.
- [19] Keohane, Robert O. 1984. *After Hegemony: Cooperation and Discord in The World Political Economy*. Princeton, NJ: Princeton University Press.
- [20] Maimon, E.P., Peritz, J.H., & Blake Yancey, K. 2006. *A Writer's Resource: A Handbook for Writing and Research*. Boston, MA: Mc Graw Hill.
- [21] Mangkunagara VII. 1957. *On The Wayang Kulit, Purwa, and It's Symbolic and Mystical Elements*. New York : Cornell University Press.
- [22] Sasson, Anne Showstack. 2000. *Gramsci and Contemporary Politics: Beyond Pessimism of The Intellect*. London and New York : Routledge.

- [23] Sedana, I Nyoman. 2002. *Kawi Dalang : Creativity in Wayang Theatre*, A Dissertation Submittid to the Graduate Faculty of The University Of Gerogia in Partial Fullfilment of Requirements for the degree. Gerogia : Athens.
- [24] Walliman, Nicholas. 2011. *Research Methods: The Basics*. New York : Routledge.
- [25] Zurbuchen, Mary Sabrina. 1987. *The Language of Balinese Shadow Theatre*. Princeton : Princeton University Press.