

CHAPTER I

Introduction

A. Background

Indonesia is an archipelago consisting of 34 provinces with a variety of ethnic groups, languages, customs, or what we often call culture. Cultural diversity found in Indonesia is proof that Indonesia is a country rich in culture. Because Indonesia has many provinces and islands, Indonesia has a diversity of culture, nature, and art because that diversity. Because of that diversity, Indonesia serves as host to a variety of national and international events. Therefore, various attractions continue to be preserved by the people of Indonesia.

Culture is a very appreciating wealth because in addition characteristic of the region is also becoming a symbol of the personality of a nation or region. Because culture is a hallmark of wealth as well as a region, then keep, maintain and preserve the culture is the duty of every individual, in other words, culture is a treasure that must be maintained and preserved by each ethnic group.

Culture is also a national identity that must be respected and protected, and should be preserved so that our culture is not lost and can be a legacy of our children and grandchildren someday. This is certainly the responsibility of the younger generation and also needs support from various parties, because resistance is one of the cultural identity of a country. Indonesian national pride diverse culture as well invite a challenge for all the people to retain the local culture from being lost or stolen by other nations.

Each province has its own culture and art that began to disappear because it is not maintained by the younger generation. For example, in the province of South Sumatra is one of the provinces in Indonesia which has endangered art. Especially in the area of Palembang. Palembang has a traditional theater arts are endangered due to the existence of Wayang Kulit Palembang adapted from Wayang Kulit in Java but they have a difference with each other.

Cultural history of the puppet is the original culture of Indonesia, especially in Java. The existence of shadow puppets before the entry of Hinduism in Java. The popular puppet story in today's society is an adaptation of Indian literature, the Ramayana and the Mahabharata. Wayang Kulit is story through many changes and additions to adapt them to the original philosophy of Indonesia.

According to Hazeau, a Dutch historian in his dissertation entitled "Bijdrage tot de Kennis van het Javaansche Tooneel (1897)," said indicating his belief that the puppet is a native Java performance. Understanding puppet in the dissertation of Dr. Hazeau it is walulang inukir (carved leather) and seen his shadow on the screen. Thus, the question of course is a puppet Puppet as we know it today.

Regarding the existence of puppet Palembang since when, until now there has been a lot of found sources that mentions the exact connection with it. However, there is one source states that during Ario Damar (Ariodillah) ruling in Palembang (1455-1486M), at that time there was no set of tools in a puppet show and a "puppeteer". Such information hints that since the Kilkenny under the protectorate of the Kingdom Majapahit in Java, and the Duke at the time was Ario Damar (after converting to Islam named Ario Ario Abdillah Dillah or) puppet has no existence in Palembang.

Based on interviews of the writer with Wirawan Rusdi as puppeteer of Wayang Kulit Palembang in March 2015. Mr. Rusdi said the existence of a puppet in Palembang is in line with the presence of palace in Palembang formation by Elite Java. Wayang Kulit Palembang continues to grow in the community, it is proved that in 1943 Palembang puppet performances in the title in the Seberang Ulu (Kertapati).

Wirawan Rusdi also said that the History of Palembang puppet influx began in the 17th century and began to develop in the 19th century BC. Puppet was then continued to grow with the local character that becomes typical of Palembang. Other information regarding anyone mentions carrier puppet arts in Palembang, one says that the art of puppet information was brought by the son of Sunan Kudus (one of the Wali Songo Islam spreaders in Java) named Mas Shahid

(degree Panembahan Palembang) and Mas Nurdin (the title of Prince of Palembang).

Regardless of some of the above sources of which are true, much evidence suggests that the art of puppet which story came / comes from the tradition of producing works of literary writing, in the form of manuscripts puppet story, never existed in the past in Palembang, including in the Sultanate Palembang.

It can be said that the art of Javanese puppet is what gave birth to the existence of the art "Wayang Palembang". This phenomenon can be understood by the paradigm of "acculturation". Acculturation comprehends reviews those phenomena in the which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original cultural patterns of either on both groups.

It can be said that the contact birth process of imitation, unification, conversion of a wide variety of cultural elements come from outside the cultural elements that already exist in the recipient communities. As is known, "Wayang Palembang" is a shadow play as in Java, but in terms of language usage by a "mastermind" in staging the story wears Malay Palembang. In addition, the presence of puppet characters were given the title just like the title that is in Palembang as "Ki Agus Petruk", "Ki Agus Gareng" and so on.

B. Research Formulation and Research Limitation

1. Research Formulation

The problem that the writer discusses and tries to solve are :

- a. What are the characteristics of Wayang Kulit Palembang and Wayang Kulit in Java Island ?
- b. What are the differences between Wayang Kulit Palembang and Wayang Kulit in Java Island ?
- c. What are the similliarities between Wayang Kulit Palembang and Wayang Kulit in Java Island ?

2. Research Limitation

On this final report, the writer would like to focus on the characteristic of Wayang Kulit Palembang, the differences and the similarities between Wayang Kulit Palembang and Wayang Kulit in Java Island.

C. Research Purpose

- a. To know the characteristics of Wayang Kulit Palembang.
- b. To know the differences between Wayang Kulit Palembang and Wayang Kulit in Java Island.
- c. To know the similarities between Wayang Kulit Palembang and Wayang Kulit in Java Island.

D. Research Benefits

1. The Readers

- a. As reference and information about Wayang Kulit Palembang.
- b. As reference and information about the characteristic of Wayang Kulit Palembang.
- c. The readers can distinguish differences and similarities between Wayang Kulit Palembang and Wayang Kulit in Java Island.

2. The Government Tourism Office

To help development of tourism in which has not been optimally explored as the one of facilities to make promotion about Wayang Kulit Palembang.

3. The Writer

Broaden the knowledge of writer about the characteristics of Wayang Kulit Palembang and the differences and similarities between Wayang Kulit Palembang and Wayang Kulit in Java Island