

CHAPTER II

LITERATURE REVIEW

2.1 POTENCY

Wiyono (2006) cited in Riadi (2013) said potency means the basic capabilities of a person who is still hidden and waiting to be presented as a real strength. Pihadhi (2004) cited in Riadi (2013) states potency is an energy or strength that still has not been used optimally. In this case the potency is defined as the power is still hidden to be strengths, interests, talents, intelligence, and others are still not used optimally, so that benefits are still not so feels. Based on Majdi (2007) cited in Riadi (2013) said that potency is the ability to have the possibility to be developed, strength, ability, power. The point is, simply, the potential is something that we can develop.

According to Pedit (1992) tourism potency is a variety of resources contained in a region and it can be developed into a tourist attraction. In other words, the tourism potency is the variety of resources that are owned by one place and can be developed into a tourist attraction that is used for economic interest with regard to other aspects.

From definitions above, the writer concludes that tourism potency is the hidden resources that can develop and make a place more interesting.

2.2 TOURISM ATTRACTION

Suwantoro (2004:p.19) mentions that tourism attraction is everything that supported visitors to visit a destination. While Soekadijo (2000:p.34), states that tourism attraction is things can fulfill the tourist's wants and satisfactions when they come to a destination. Lubbe (2003:p.103) defines the term of tourism attraction as those occurrences or creations (such as scenery, climate, hot water springs, architectural work, scenes of historic importance, entertainment, etc.) or happenings (such as festivals, meetings, sport competitions, etc.) in the natural or human-made environments, that motivate people to travel.

Based on law number 10 in the year 2009 about tourism, tourism attraction is anything that has a unique, beauty, and value in the form of natural diversity, culture and the result of human-made target or object of visitor purpose. Based on law number 24 in the year 1979, tourism attractions are all human made form of representation of culture such dances, folk art, traditional ceremonies, and others.

Based on the description above we can conclude that tourism attraction are all things that are in the tourism destination that is an attraction for travelers that want to visit the area.

2.3 THE TERMS OF GOOD TOURISM ATTRACTION

According to Maryani (1991) cited in Herdiana (2012) there five elements that tourism should have to become potensial. First, what to see, it means in these places there must be objects and sights are different to those of other regions. In other words, the area should have a special appeal and cultural attractions that can be used as entertainment for tourists. Second, what to do, it means in these places besides a

lot to see and be seen, to be provided recreational facilities to make tourists feel at home and stay for a long time in that place. Third, what to buy, it means tourism destination should be provided facilities for shopping mainly souvenirs and handicrafts as souvenirs or food. Fourth, what to arrived, these include accessibility, how we you visit the tourist attraction and the transportation that will be used. The last, what to stay, it means how tourists will stay for a while during they holiday. It can be star hotels or non-star hotels and so on.

Based on Soekardijo (2000) the terms of good tourism attractions are:

1. *Kegiatan dan object yang merupakan atraksi itu sendiri harus dalam keadaan baik*
2. *Karena atraksi wisata itu harus disajikan dihadapan wisatawan maka cara penyajiannya (presentasinya) harus tepat*
3. *Atraksi wisata adalah terminal dari suatu mobilitas spasial, suatu perjalanan. Oleh karena itu juga harus memenuhi determinan mobilitas spasial, yaitu akomodasi transportasi dan promosi serta pemasaran*
4. *Keadaan di tempat atraksi harus dapat menahan wisatawan cukup lama*
5. *Kesan yang diperoleh wisatawan waktu menyaksikan atraksi wisata harus diusahakan supaya bertahan selama mungkin.*

To be able to give satisfaction for tourist, the attraction itself must be good, it means the attraction such art show, dance and so on, the artist, the dancer should prepare the show. And then set the perspective of space, it means set the space of the show and then set the color in the stage and set the position of the artist or dancer. Set the perspective of time, people would be amazed if there is a history of a drama or dance. Set the perspective of art and culture.

An attraction should have transportation, accommodation and promotion. It means without transportation tourist will not come to the tourism attraction and for tourist from outside the city or country they need accommodation to stay and we should promote the attraction itself so people will know. And the place condition of the attraction itself must be good so tourist will comfort and stay longer in that place.

And the last, the impression that tourist got should be good impression so they will remember the impression in a long time.

2.4 KINDS OF TOURISM ATTRACTION

According to Soekadijo (2000:52) there are three kinds of tourism attraction. Those are natural attraction, cultural attraction and human attraction.

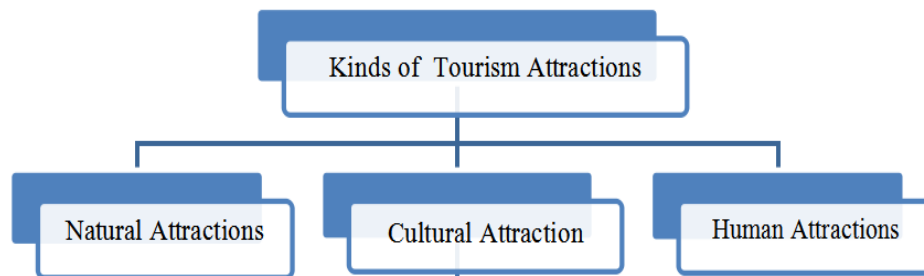


Figure 1. Kinds of Tourism Attractions by Soekadijo (2000)

1. Natural Attraction

According to Soekadijo (2000:53), natural attraction means the nature physically, such as flora, fauna, and natural creature such as mountains, beaches, marine, lakes, forests, etc.

2. Cultural Attraction

Soekadijo (2000;53) mentions cultural attraction are cultural in general, not only original cultural such as art, keraton living, etc., but also include the custom, tradition, and also way of life in a society. To make it simply, Soekadijo (2000:53) classifies the cultural in this case into two classifications. The first one is heritage cultural which includes all artifacts in a society. The second one is living cultural which includes some artifact and also act of living in society, such as tradition, custom, way of life, traditional and modern art.

3. Human Attraction

Soekadijo states that human attraction here means the human activity which motivates people to come and watch the activity such as racing.

While Swarbrooke (2002:5) identifies three main types of tourism attraction, those are natural attraction, human-made attraction and special event.

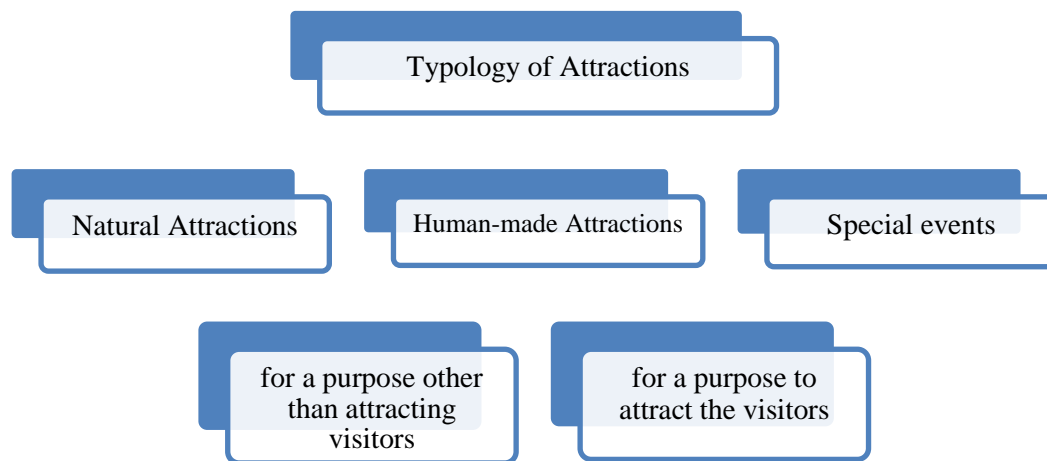


Figure 2. Typology of Attractions by Swarbrooke (2002)

1. Natural Attraction

Swarbrooke (2002:5) defines natural attraction as kinds of natural sites that can attract visitors such as river, beach, mountain, waterfall, etc.

2. Human-made Attraction

According to Swarbrooke (2002:5) human-made attraction is all of human-made such as building structures and sites that attract visitors. Human-made attraction is divided into two. The first one is building, structures and sites that were designed for a purpose other than attracting visitors, but now it can attract substantial numbers of

visitors who use the leisure amenities, such as religion building, bridge, monument, etc. And the second one is building, structures and sites that are designed to attract and accommodate visitors's needs, such as theme park, mall, etc.

3. Special Event

Special event is kind of event that attracts the visitors, such as festival, sport tournament, carnival, religion event, etc. (Swarbrooke, 2002:5)

2.5 DULMULUK

Dulmuluk word comes from Abdul Muluk, the name of a cleric whose mother in the story of the poem entitled "Kajayaan Kerajaan Melayu" by Raja Ali Haji. Dulmuluk is one of traditional art in South Sumatra. It's usually performed on special occasions such as wedding parties, circumcision rites, the celebration of Palembang's anniversary, the celebration of Indonesia's independence or on entertainment stages. In the 1960s Dulmuluk was performed for seven days and nights with pauses in between. Today, a Dulmuluk performance last only two to three hours. Uniquely, although Dulmuluk is usually performed in Palembang, most Dulmuluk troupes come from Pemulutan village in a suburban area of Palembang municipality. A Dulmuluk performance is about palace life. The story is told through a number of characters such as the king, a royal army commander, royal guards and royal maids. Uniquely, there are no actresses in a Dulmuluk performance. A female character in the story will be played by a male actor made up and dressed like a woman.

Dulmuluk is a performing art that originally developed in South Sumatra. However, the content of the story was written by an artist from Riau. Abdul Muluk theater was first inspired by a descendant of Arab merchant named Wan Bakar. He came to Palembang in the 20th century and held a reading adventure stories Jauhari

Abdul Muluk, son of Sultan Abdul Hamid Shah who reigned in the land around his home in Berbari Takat Ladder, 16 Ulu. The event was the public interest so to come swamming. Since then Wan Bakar frequently invited to read the stories of Abdul Muluk at various event, such as weddings, circumcisions or shower when the baby's first haircut. Together with his students, among others Kamaludin and PasirahNuhasan, Wan Bakar then in corporate elements of lute music and flying (a type of tambourine music) as an accompaniment. Show any form of enrichment.

The story of Dulmuluk tells about a king named Abdul Muluk. However, being influenced by the story of Panji, Siti Rafi`ah, the second wife of Dulmuluk colors the important part of the story. If this story were composed by a woman (in the kingdom of Riau-Lingga there is Raja Kalsum, Encik Kamariyah, Aisyah Sulaiman or Salmah binti Ambar) it would not be impossible that the title will be changed into Syair Siti Rafi`ah (Siti Rafi`ah`s Poem). To give a brief picture about the poem of Abdul Muluk the work of J.J Hollande (1893) is quite representative, cited as follow.

From the entire story entitled "Siti Dua" (Siti Two) which tells about the faithfulness of wives is the most adored by the community. Around 1919, in TebingAbang, a village situated about 80 kilometers from Palembang, in the sub district of Banyuasin III, Musi Liar district, a teacher introduced an performing art of Dulmuluk. The teacher`s name is Hasan, coming from Talang Pangeran, sub district of Pamulutan, the district of Ogan Komering Ilir. The people from Pamulutan were those who play significant role in the formation of Dul Muluk performing art. Some equipment used in the show are also the creative invention of the Pamulutan people. Among those equipment are for example, fabricated horse and jidur (a musical instrument also from Pamulutan).

In a strict performance rule, before the show, the actors of Dulmuluk gathered in a special place called kebung. In the kebung they dress and make up according to the characters they played. Then they go out of the kebung to the stage to perform. Each

of the actors usually dressed up himself or sometimes they help one another. For those who act as man are provided with powder and ash. In its early establishment, the lighting used torch. Along with the new inventions, it uses modern technology and contemporary light.

All the actors and actresses of Dulmuluk are required to be able to sing as higher ability and skills necessitated to the actors of wayang bangsawan. Before the show, all actors of Dulmuluk gathered in the kebung to pray. This ritual is begun by preparing a set of serving which contains rice fat is a kind of rice which is cooked with coconut milk, an egg called punjung, and a roasted chicken. Incense is burned on a censer. One of them recites prayer for safety. Afterwards, the rice and the side dishes are distributed for all the actors, they eat together as a requisite of safety prayer ritual.

After the ritual a leader of the actors (usually an old man or those who perceived to be the eldest among them) sings a song Kiso from the kebung. It means Dulmuluk show begins. One by one all of the actors follow the singer going out of the kebung to have the ritual Beremas or opening regard to welcome the audience. After singing the Beremas song, the actors go back to the kebung. Later then, the scene after scene is displayed based on the story. An actor who acts in the Dulmuluk enters the stage and then introduces the character he plays. For example a king from Barbari goes out of the kebung into the stage saying: "Now, I am Sultan Abdul Hamid Syah the king of Barbari" or "Now, I am, Sultan Syihabuddin who leads Hindustani". Similar to most of performing arts in Indonesia, Dulmuluk also experiences difficult time regarding modernity. In its own period, this performing art has taken good places in the heart of its supporters, not only in its original place but also in its surroundings.

Dulmuluk, as well as other traditional performing arts should be learned deeply, hopefully the performing art could be modified to be suitable with the changing of time. An informant says, even though Dulmuluk performing art is now in not quite

good condition, there are stake holders who strive very hard to lift it up and introduces it to broad artist communities, to be taught and learned as the part of historical art in Indonesia. In many cases, something that has been forgotten is being sought, learned, and given a new spirit of revitalization. Better if those performing arts develop without waiting movement for revitalization or revivalism. As a national cultural heritage, Dulmuluk needs preserving and developing

2.5.1 The Characteristics of Dulmuluk

- Opened with Kesoh and beremas
- Acting and dialog usually spontaneous
- The story contents based on kitab Syair Abdul muluk and kitab Siti Zubaidah
- The women characters played by men
- The language that used is bahasa melayu or now bahasa Indonesia, meanwhile Khadam used bahasa Palembang
- Music, dance and comedy are one unity
- Scene changed sign by music
- Still haven't full original text, except summary of the story that tell by the director
- Amount of the players based on the story
- The dialog form of poem, except dialog that Khadam used
- The decoration is simple
- Sometimes used riding scene.

2.5.2 The Music Instrument

Saleh and Daryona (1996:29) states that the Music Instrument for Dulmuluk consist of 4 instrument

1. Violin
2. Drum
3. Gong

4. Jidor or beduk

2.5.3 The Song

Saleh and Daryona (1996:29)

1. Mas Mirah
2. Abak Tiung
3. Burung Putih
4. Pinang Banjar, etc.