

Wayang Potehi Gudo Jombang : Existence And Change

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Abstract This research focused the study on the existence and changes that exist in the Wayang Potehi Gudo. Jombang. The aim of research are : (1) find the factors causing the existence of Puppet Potehi Gudo. Jombang; (2) find the factors causing changes in Puppet Potehi Gudo. Jombang; (3) find forms of change in Potehi Gudo Puppet. Jombang. The method used is the field work or field work by directly seeing the performance of Wayang Potehi Gudo. Jombang. Field work is carried out to collect main data in the form of factors that cause the existence of Puppet Potehi Gudo. Jombang, factors causing changes in Puppet Potehi Gudo. Jombang and other forms of change in Wayang Potehi Gudo. Jombang. The method of filed work will be combined with the interview method with the speakers. There are 3 elements to be interviewed, namely: Elemental experts or cultural puppets Potehi. The artists are puppeteers and musicians of Wayang Potehi. Gudo. Jombang. The stakeholder element is the user community. Researchers will also use the library research method of finding data from various library sources to analyze data and get conclusions. The results of the study will be found: (1) factors that cause the existence of Puppet Potehi Gudo. Jombang; (2) factors causing changes in Puppet Potehi Gudo. Jombang; (3) forms of changes in Puppet Potehi Gudo. Jombang.

Key words: Wayang Potehi Gudo Jombang, existence, change

1. Introduction

Basically, the Archipelago has never isolated itself, because for a long time the Archipelago was a place of encounter with foreign nations. We can see this encounter in various records of the nations that came to the archipelago. This is evident from the relationship between the Archipelago that occurred among others with the nations of India, Arabic, Portuguese, English, Dutch and also China [1].

The arrival of Chinese immigrants to Java has a very long history. Chinese immigration to the archipelago - especially to Java - has begun centuries ago. The first written document reports that the interaction between China and Java was reported in a chronic story about a Buddhist priest named Faxian who visited Java in 414 M.

Wayang Potehi in Indonesia originated from Fujian (Hokkian) China to the archipelago brought by Hokkien immigrants. Interestingly, it can only be found in Java whereas the

distribution of Hokkien subgroups in the archipelago is not only concentrated in Java but also in other islands, such as Sumatra. But in Java, this art survives and develops to this day. However, data on the development and existence of this art in other regions outside Java is very limited [2].

Apart from the issue of Chinese migration to Java, Wayang Potehi on Java has a long history in terms of its development. The ups and downs of this development have been noted since its arrival around 300 years ago. From 1967 to 2000, Wayang Potehi was banned from public display [3]. This period is also a very interesting time, because most of the masterminds who used to be Chinese Peranakans are now masterminds of local Javanese indigenous people. The language used in the show also shifted, using Indonesian. Only certain parts such as suluk (narrative song) and songs using Hokkien dialect [4].

Wayang Potehi has been frozen and prohibited from appearing, even to appear in temples is also prohibited¹. After the 1965 incident all puppeteers Potehi stopped their activities until 1967. And with the issuance of the NRI Presidential Instruction No. 14 of 1967 regarding the prohibition of religion, beliefs and customs, language and all things that were Chinese in Indonesia. After the Presidential Instruction No. 14 of 1967 was issued, the Javanese temples stopped the wayang potehi art performance, although there were also a number of temples who secretly continued to carry out their activities [5].

Wayang Potehi Gudo Jombang can be said to have uniqueness and resistance that causes its existence can still be seen today with quite encouraging developments. One contributing factor is the presence of Toni Harsono as a Wayang Potehi lover. He continued the Wayang Potehi tradition in Gudo Jombang from his grandfather and father. Toni Harsono, as the Head of the Hong San Kiong Temple, Gudo Jombang, facilitated the existence of Wayang Potehi in Gudo Jombang by establishing the Wayang Potehi museum, bringing together Wayang Potehi artists in the organization of *Fu He An* organization, regenerating puppeteers in Wayang Potehi and managing the Wayang Potehi Gudo Jombang museum with management system of Wayang Potehi modern [6].

Hybrid hybrid culture or cultural acculturation due to the existence of this ethnic that is quite long in the archipelago occurs in the field of culture, especially in the art of puppet performances Potehi. Wayang Potehi later became part of the face of diverse cultures in Indonesia [7].

The aims of this research are : (1) find the factors causing the existence of Puppet Potehi Gudo. Jombang; (2) find the factors causing changes in Puppet Potehi Gudo. Jombang; (3) find forms of change in Potehi Gudo Puppet. Jombang.

2. Research And Method

The method used by field work is by directly seeing the wayang potehi¹ performance, conducting interviews with resource persons (Toni Harsono³, Widodo⁴, Sony Frans Asmara⁵, Supangat⁶, Djoko Prananto⁷, Sumartono Hadinoto⁸) and searching data from various library sources [8]. This field work method will be combined with the library research method or library study by exploring matters related to Wayang Potehi that have been documented in the form of Pusataka in the form of books on performance art and Wayang Potehi⁹, freelance

articles in newspapers¹⁰, scientific articles in journals, papers seminar¹¹, essay writing¹², research results in the form of dissertations, previous research recommendations¹³, ancient manuscripts¹⁴, books on art and books on art research methods¹⁵, books on performance art, all of which can be used as references [9].

3. Results And Discussion

3.1 Factors Causing the Existence of Wayang Potehi Gudo Jombang

3.1.1 Expert or Cultural factors

In Gudo there was once a popular WP mastermind, Tok Su Khwei (Grandpa Toni Harsono), whose expertise was passed on to Tok Hong Kie (Toni Harsono's father). The three generations have been handed down for more than 100 years to revive WP. Thanks to their diligence and love, WP was able to survive in the midst of historical storms and the changing times. The current generation can recognize WP as part of the performing arts that have grown in the archipelago for hundreds of years. Until now Wayang Potehi still exists and even WP Gudo's performance art often gets responses outside Jombang. Some of the puppet dolls used for performances are old collections from generation to generation. Some are new works made by contemporary artists [10].

The existence of Wayang Potehi is maintained one of them because of the role of Toni Harsono or Tok Ong Lay. He is a person who is very diligent in caring for and reviving Wayang Potehi. As the leader of the Hong San Kiong Gudo Jombang Kelenteg, Toni Harsono, a goldsmith at Pare Kediri, felt challenged to take part in caring for and preserving Wayang Potehi's performance art [11].

Toni Harsono facilitated the existence of Wayang Potehi in Gudo Jombang by establishing the Wayang Potehi museum, bringing together Wayang Potehi artists in the organization of Fu He An organization, regenerating puppeteers in Wayang Potehi and managing the performing arts of Potehi Gudo Jombang Wayang with a modern management system. Toni Harsono's efforts to support the existence of Wayang Potehi Gudo Jombang are as follows [12].

3.1.2 Artist Factor

(1). Dalang

Dalang Wayang Potehi Gudo Jombang is no longer from Chinese peranakan but is a Javanese who lives around the temple and has a passion to join as an artist based on love and calling (Interview with Dalang Widodo and Sony Frans Asmara. June 2019).

The puppeteer uses Indonesian in his performances because in general the audience today cannot speak Chinese Hokkien dialect. Puppeteer tries to adjust to the conditions of the audience. Dalang included funny stories by including elements of Javanese culture in his performances, for example slipping seduction scenes using Javanese song "Walang Kekek" or "Jenggrik Genggong" in the Spanish scene.

(2). Musician

Potehi Puppet musician Gudo Jombang is no longer from Chinese peranakan but is a Javanese who lives around the temple and has a passion to join as an artist based on love and calling (Interview with Toni Harsono. June 2019)

(3). Puppet Craftsmen and Tailor Potehi Puppet Dress Tailors

Puppet Potehi puppet craftsman Gudo Jombang is no longer from Chinese peranakan but is a Javanese who lives around the temple and has a passion to join as an artist based on love and

calling (Interview with Toni Harsono and Supangat. June 2019). The Wayang Potehi tailor is also the local community, but the design of the shirt is done by Mr. Toni Harsono (Interview with Toni Harsono. June 2019)

(c) Stakeholder factors

The intended stakeholder is the responder of the Wayang Potehi Gudo Jombang performance. Responders usually call to show puppet potehi at certain events, for example in a series of Chinese New Year events, the anniversary of a god or goddess of a temple, the presence of someone's nadzar [13]. They consider this wayang potehi performance important to be held so that the younger generation and the public in general know about the typical Chinese performing arts still in Indonesia. Another aim is to transform the values of the stories presented by the puppeteer, for example about the values of togetherness, multicultural understanding and philosophical values that are full of meaning (Interview with Sumartono Hadinoto. Chairperson of the Imlek Together Surakarta City 2018).

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3.2 The Change Factors Wayang Potehi Gudo Jombang

Shape changes occur as a strategy of existence, remembering Potehi Puppet enthusiasts can be said to be far different from the glory days before 1945. Based on interviews with Mr. Henry, Chairman of the Tien Kok Sie Temple, Pasar Gede Solo. 2019. in the puppet show Potehi in the context of the birthday of Dewi Kwan Im or Dewi Welas Asih. He explained that the changes in the current era caused everything to change as well. Changes occur, for example, when very young people now know very little about Wayang Potehi. It was estimated by Mr. Henry that they most likely did not understand, did not understand what Wayang Potehi was, so they did not know and did not love the performing arts which were loaded with messages of kindness from these ancestors. According to Mr. Henry, it is also possible that because of the demands of the fast-paced era, it is no longer possible for today's generation to watch the Wayang Potehi performance for a long time. The Wayang Potehi show is shown twice a day and once the show takes 2 hours duration. This resulted in a small number of viewers (especially the younger generation and children) watching the Wayang Potehi performance art. The audience in general are the older generation who have: (1) nostalgia or memories of the Wayang Potehi performance art; (2) historical or historical diversity.

Another factor of the younger generation's lack of attention and even less familiar with Wayang Potehi also occurs because the story in the Wayang Potehi performance art is because: (1) it is generally a serial story that must be watched continuously. If a story is told in full, sometimes it takes up to 3 months; (2) much of the story is in the form of dialogue; (3) delivered monotonously. These factors are the reason why the art of Wayang Potehi must change according to the times.

3.3 Change in form occurs as a strategy of existence, remembering

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Along with the times, Wayang Potehi Gudo also underwent a transformation. Even signs are developing towards the process of cultural assimilation. Changes that occur for example: regeneration of puppeteers, the language used, the use of speech media, new management in the performing arts, and puppet crafters Potehi puppets.

3.4 Change of Dalang and Assistant Dalang

Initially, the puppeteer Potehi came from ethnic Chinese, because the performances use Mandarin. Wayang Potehi Gudo gave birth to the regeneration of puppeteers and assistant puppeteers from indigenous residents. Puppet puppeteers Potehi are native citizens, namely: Ki Purwanto, Sonny Frans Asmara, Ki Subur, Ki Mujiono, Ki Slamet, Ki Pardi, and Ki Widodo Santoso. They joined the Fu Ho group. An (a group of Wayang Potehi artists founded by grandfather Toni Harsono). The Fu Ho An group is currently led by Toni Harsono (Harsono. 2018).

3.5 Language Change

Initially, Wayang Potehi was held using Mandarin because the puppeteers came from the descendant Chinese ethnicity. At present the Wayang Potehi was performed using Mixed languages (Indonesian and Javanese).

3.6 Wayang Potehi and Performing Arts Structure

At least there are 3 things that are still maintained in the Wayang Potehi performance art, namely: (1) Suluk (borrowing the term puppet performance purwa); (2) opening music performance; (3) The theme (play) played. How to play Puppet Potehi also has a grip or can be said to be fixed. Potehi itself means a puppet bag made of cloth. Shadow Potehi is played

by playing 5 fingers. 3 middle finger controls the head, thumb and pinkie controls the puppet hand.

The form and narrative of Wayang Potehi puppetry also depend on the location where the Wayang Potehi was held.

(1). Performing in the Temple: form and narration of puppetry using Chinese standard, the duration of the show is 3 hours.

(2). Performing outside the temple: forms and narratives of free puppetry, the language used is a mixture of Indonesian and Javanese. 2 hours duration. Positive things with the revival of Potehi Gudo's Puppet, among others: moving the community's economy with the birth of puppets / puppets of Puppet Potehi puppets in Gudo and surrounding areas; puppeteer regeneration, puppeteer assistants and musicians from indigenous communities can help revive their economy as artists [14].

4. Conclusion

Based on the things that have been described previously, it can be concluded that Puppet Potehi Gudo has experienced cultural transformation and acculturation. Puppet Potehi is no longer synonymous with Chinese ethnic culture, so it should develop multicultural awareness that can prevent negative things in other tombs or negative assumptions about the revival of Wayang Potehi.

Sugestion

- 1). Puppet Puppeteer Potehi must appear creative so that the puppet art of Puppet Potehi can be in demand by all walks of life.
- 2). The government and policy makers need to socialize the art of wayang potehi to all parties

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