



Research Article

YOUNG GENERATION'S KNOWLEDGE AND INTERESTS THROUGH SUNDANESE WEST JAVA-WAYANG GOLEK PERFORMANCE: A CASE STUDY ON HIGH SCHOOL STUDENTS IN BANDUNG CITY

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ABSTRACT

This study aims to obtain a factual, empirical, and comprehensive overview of the knowledge and interests of young people (High School Students) in the city of Bandung to the art of wayang golek performances. Achieving this goal, this study is designed as a descriptive survey research. The main instrument used to collect research data is questionnaire, and supported by interview, direct observation, and literature review. The population of research used in this study are students of eleven high schools in Bandung. Sampling technique is conducted by strata proportional sampling technique with total of 457 respondents. This research is expected to give solution to revitalization efforts that must be done so that wayang golek (golek puppet) show can be sustainable among the young generation in Bandung. The results show that the younger generation in Bandung have quite positive knowledge on wayang golek art, but in some cases their knowledge about wayang golek seemed less positive or less. In addition, the younger generation agree that wayang golek art needs revitalization efforts to be more attractive to the young generation. Revitalization needs to be created from (1) the character aspect needs to be packed with additional figures outside the grip figure. (2) from the aspect of the storyline, the respondents suggested enhanced humor. (3) from the puppeteer aspect, it should also be played by women or young generation so that it can be more accepted by the younger generation. (4) from the musical aspect, is expected to collaborate with modern music such as dangdut, rock, jazz, etc. (5) from the language aspect, the respondents also stated that there should also be a puppet show presented in Indonesian or other foreign languages. (6) from other supporting aspects, the respondents stated that the wayang golek performance they expected should not always be done at night and not in a long time duration.

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INTRODUCTION

Puppet is a form of folk theater in Indonesia which is very popular. In West Java, the most popular puppet art is puppet show (*wayang golek*). Based on the type, *wayang golek* is divided into two, namely *wayang golek papak (cepak)* and *wayang golek purwa* in land of Sunda. Except for *wayang wong*, all puppet arts are played by a puppeteer as the leader of the show who sings *suluk*, voices interfaith, arranges gamelan, arranges songs and so on. *Wayang golek* is one form of art that is born and developed in West Java. *Wayang golek* art is also a representation of life and a reflection of the philosophy of Sundanese culture. Thus the art of *wayang golek* performances is not just a spectacle but also full of life guidance delivered in an inscription in a play. *Wayang golek* art is complex covering a variety of fields, including performing arts, arts, roles, musical arts, etc.

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A study conducted at the Surabaya Institute of Technology stated that puppets are Indonesian original arts which have been inaugurated as world or international cultural heritage since 2003 by UNESCO far ahead of patented *Batik*, *Keris* and *Angklung*. But in subsequent developments, unlike *Batik*, which has since become patented, has become popular among the people and has become a fairly successful business in Indonesia, until now puppets have not become a well-preserved culture. This is evident from the level of knowledge and interest of the younger generation about figures and puppet stories that are still low, especially in urban areas in Indonesia, especially on the island of Java which is still closely related to this art.

In fact, the preservation efforts of the puppet show itself still exist and are often performed in several regions in Indonesia, however, because the interest of the younger generation is decreasing, the frequency is decreasing from year to year and the most interested ones are still limited to the older generation. From the results of in-depth interviews conducted

by ITS researchers, there are two obstacles in the way that puppet arts are currently less sustainable in the younger generation, specifically first in terms of lack of puppet involvement in the current education curriculum and the second is the lack of frequency and optimal packaging of puppets.

In terms of the education curriculum itself, in public schools which are places where most of the younger generation spend time getting knowledge, even though nowadays cultural education such as art, *ludruk*, and traditional dances are starting to be intensively taught (starting from 2003 until now), material about puppetry itself is still a little untouched in subjects or extracurricular activities that are tested or contested.

The description above shows that the knowledge and interest of the younger generation in the *wayang golek* performance has declined. If this phenomenon is not done immediately to increase the interest of the younger generation, then the concern about the regeneration breakdown that will inherit the art of puppet show can occur. One of the efforts that can be done is by doing revitalization that comes from the wishes of the young generation that exists. This is so that revitalization efforts are in line with the expectations of the young generation themselves.

The same ideas stated by Sya (2011: 2) who says that the main problem faced now in revitalizing Sundanese culture is not merely happening in the process of inheritance and inventory. However, it is even more important in terms of inheritance (education) and meaning, so that it is effective, efficient, and productive for the present and the future (applicable). According to him, the inheritance of the values of delay does not mean to go back to the past (rigid protection). But *ngenteung* in the past is a must for the future (the present is the key to the past; the present in the key to the future).

Therefore, research on the knowledge and interests of the younger generation of *wayang golek* shows is very important to do and can contribute greatly to the preservation of the art of *wayang golek* show in West Java.

Based on the background described above, identification of problems can be formulated as follow (a) What is the knowledge of high school students in West Java about *wayang golek*? (b) What is the interest of high school students in West Java towards *wayang golek*? (c) What revitalization efforts should be made so that *wayang golek* can be sought after by high school students in West Java?

Research Method

This study uses a mixed research method between qualitative and quantitative. Quantitative method is used at the stage of data collection, namely at the stage of distributing questionnaires to high school students in eleven high schools in the city of Bandung. Meanwhile the descriptive method is carried out at the stage of data interpretation. The choice of this descriptive method is based on the consideration of the research objectives which are focused on efforts to obtain a comprehensive description or description of the knowledge and interests of the younger generation towards the performance of the *wayang golek*.

This study uses survey techniques. In accordance with the characteristics of survey research, research data was collected through distributing questionnaires to high school students in the city of Bandung. In addition, in order to enrich the research data, structured interviews were also conducted with several parties that were considered relevant to the problems traced. In addition, an in-depth study of the literature related to the research theme was also conducted. The research sample was taken using proportional strata sampling technique. The use of proportional sampling techniques is based more on reasons to determine the sample size taken from eleven high schools in Bandung so that the overall sample size is a combination of all.

The population of this study is 457 high school students in eleven high schools in Bandung. Meanwhile the sample of this study is class II high school students in eleven high schools in Bandung, namely SMAN 2 Bandung, SMAN 6 Bandung, SMAN 17 Bandung, SMAN 18 Bandung, SMAN 19 Bandung, SMA AL Falah Bandung, SMA Karya Pembangunan, SMAN 23 Bandung, SMA PaSundan 2 Bandung, SMA PaSundan 8 Bandung, and SMA Mutiara Bunda Bandung.. Based on the sex of the respondents, from the 457 studied students, 150 students (32.8%) of whom are men and 307 people (67.2%) of whom are women. Based on the ethnicity of the respondents, of the 457 studied students, most of them are respondents from the Sundanese tribe as many as 313 people (68.5%). This indicates that the majority of respondents from eleven high schools in Bandung who are respondents to this study are women.

The research steps taken are as follows. The first stage is the preparation of questionnaires in which there are a series of questions that can answer the research objectives. The second stage is the distribution of questionnaires to the designated area. Third, collecting questionnaires. Fourth, questionnaire analyzes used quantitative descriptive statistical techniques where previously the research results were tabulated and presented in the form of frequency distribution diagrams. Then the data presented in the frequency distribution diagrams are described one by one in the form of a narrative size and are interpreted.

Form of Culture

Having better understand the concept of culture with the seven main elements, we need to approach the dimensions of form and content of cultural forms. It should be noted that based on its form dimensions, culture has three forms (Soelaeman, 2010: 22), namely:

(1) Human ideas, concepts, and thoughts; referred to as a cultural system, abstract in nature, cannot be seen and centered on the human mind that adheres to it. It is called a system is because the ideas, concepts, and thoughts are not separate fragments, but are interrelated based on certain principles, so that they become a relatively strong whole.(2) Activities; tangible interactions of human activities, are concrete, and can be observed. This form is often also called a social system, this system cannot be separated from the cultural system because the patterns of activities are determined and organized by ideas, concepts, and thoughts that are in the human mind. Because of the interaction between humans, the activity pattern can also lead to new ideas, concepts, and thoughts in a cultural system.(3) Objects; human activities in interaction cannot be separated from the use of tools, which are the work

of humans to achieve their goals. Culture in concrete forms is also called physical culture, including objects that are stationary and moving objects.

Cultural Research

Meanwhile, cultural research is a systematic and objective effort to study a phenomenon or problem with the aim of finding general principles. What is meant by general principles themselves are various things that are supported by some cultural informants. In this case, the general principle is in the form of truth objectively and logically through thorough steps, data collection, data analysis techniques, and conclusive conclusions.

Endaswara (2006: 1) states that cultural research is dynamic and dialectical. Dynamic means that it must always follow the cultural ripple itself which is very unstable. Meanwhile, dialectical meaning in researching culture needs to pay attention to regionalism which each location is often different from each other.

Cultural research can also be seen as the same thing as ethnographic research, namely the activity of gathering information or data material carried out systematically on ways of life and various activities of social activities related to it and various cultural objects from a society. Based on materials, the description of the culture of the community is made. (Endraswara, 2006: 76).

Art

Art is one of the main elements of culture, art and the other six elements also represent cultural dimensions that are always present in any culture in the world. When viewed from the results, art can be regarded as a sensed form, both visually, audio, and audio-visual. But art is not merely about results, but also about the values contained in them and which can then be sensed by humans. Art, as a result of human initiative, is always changing according to the dynamics of human life. There are changes that are leading to development and some are heading towards the countryside.

The development of the dynamics of human life has now reached the era of globalization and modernization. This situation has an impact on the existence of traditional arts, both positive and negative. On the one hand, modernization and the development of science and technology actually fostered the development of art, giving birth to many new and contemporary art forms. The creativity of the artists is then well accommodated, and enables an increasingly extensive creative process, both through collaboration with traditional arts with contemporary art, as well as through the development of traditional arts by utilizing technology media to produce a new art form that remains rooted in traditional arts.

On the other hand, modernization as well as the development of science and technology are in decline, it is not uncommon to even kill traditional arts. This is due to the increasingly easy influence of foreign art, and marginalizes traditional arts. Such great appreciation for things that seem modern, sophisticated, 'outside' smells are often so great.

While traditional arts are marginalized and even marginalized because of the ancient stigma they carry.

Because development and change are inevitable, then to reduce the negative impact is to raise awareness in groups of

art-support communities, that art as one of the elements of culture is a very valuable wealth as well as a national identity. This is expected to be able to move the people who own traditional arts to carry out real work as an effort to save, maintain and develop traditional arts.

Performing Arts of Wayang Golek

Wayang golek is one form of art form that is born and developed in West Java. *Wayang golek* is also a representation of life and a reflection of the philosophy of Sundanese culture. Thus the art of wayang golek performances is not just a spectacle but also full of life guidance that is delivered in an inscription in a play. *Wayang golek* art is complex covering a variety of fields, including visual arts, performing arts, arts, roles, musical arts, etc.

There are four dominant feelings that always appear in puppet shows, namely *regu* (grand), *sedih* (sad), and *greget* (spirit), and *prengès* (romance and humor). In puppet shows, feelings are present in various patterns, such as: opposition in pairs and cycles. Taste or feeling is a key concept for understanding puppet shows (Sunardi, 2012). In addition to positive values, it turns out that in the puppet there is also an element of violence which in the end leads to a positive value. The results of Nurrochsyam's (2013) study show that there are three roots of violence in puppet story, namely: the desire to be in power; desire to be fair; and the desire to return favor. Furthermore, the solution to overcome violence is exemplified by Kresna's attitude, that is, through communicative actions with dialogue and democratic attitudes in the face of conflict.

Wayang golek shows usually has plays both *galur* and *carangan*. The storyline can be taken from folklore such as the spread of Islam by Walangsungang and Rara Santang and from epics derived from the stories of Ramayana and Mahabarata and using Sundanese and accompanied by Sundanese gamelan (*salendro*), which consists of two *saron*, a *peking*, a *selentem*, and a complete *boning* device, a complete *boning rincik* device, a complete *kenong* device, a pair of gongs (*kempul* and *gong*), plus a set of drums (a master drum and three *kulanter*), *gambang* and *rebab*.

Since the 1920s, during *wayang golek* show was accompanied by *sinden* (a singer). The popularity of *sinden* at that time was so high that it defeated the popularity of the puppet mastermind (*dalang*) itself, especially during the period of Upit Arimanah and Titim Patimah around the 1960s. In the puppet show, the play that is usually performed is the *carangan* play. Only sometimes for *galur* play. This seems to be a measure of the mastery of the puppeteers to create a good and interesting *carangan* play. Some of the famous puppet puppeteers include Tarkim, R.U. Partasuanda, Abeng Sunarya, Entah Tirayana, Apek, Asep Sunandar Sunarya, Cecep Supriadi etc. Meanwhile, the pattern of puppet show is as follows; 1) *Tatalu*, *dalang* and *sinden* take the stage, singing music / *kawit*, *murwa*, *nyandra*, *suluk* / *kakawen*, and *biantara*; 2) *Babak unjal*, *paseban*, and *bebegalan*; 3) *Nagara sejen*; 4) *Patepah*; 5) *Perang gagal*; 6) *Panakawan/goro-goro*; 7) *Perang kembang*; 8) *Perang raker*; and 9) *Tutug*. One of the puppet show functions in society is *ngaruat*, which is cleaning up from accidents (distress). Some people who cleaned up (*sukerta*), among others: 1) *Wunggal* (only child); 2) *Nanggung Bugang* (a younger sister whose sister passed away); 3) *Suramba* (four sons); 4) *Surambi* (four daughters); 5) *Pandawa* (five sons); 6) *Pandawi* (five daughters); 7)

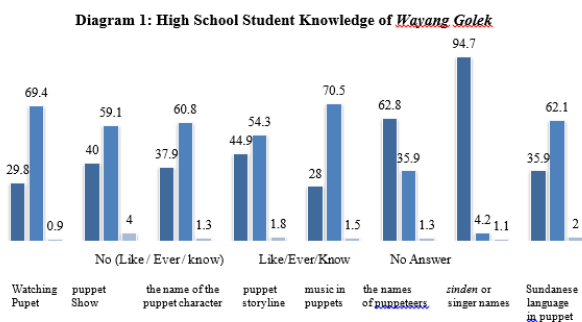
Talaga Tanggal Kausak (a son is struck by a daughter); 8) *Samudra hapit sindang* (a daughter flanked by two sons), and so on.

Wayang golek show is currently more dominant as folk art, which has functions that are relevant to people's needs, both spiritual and material needs, such as celebrations, both celebration (feast feast) in the context of circumcision, marriage and others. Sukistono (2017) also conducted research on the role of *wayang kulit* in development. He revealed that wayang kulit in strengthening national culture had an effect on the preservation and continuity of culture in Indonesia. With a tradition still preserved in the region, especially in other regions, the position of national culture will be stronger. Especially if the government wants and is able to facilitate the performances.

RESULTS AND DISCUSSION

Knowledge of High School Students towards Wayang Golek

Below is a description of the results of data analysis and questionnaires that have been distributed. The analysis is divided into two parts, namely (a) Knowledge and (b) Interest. Knowledge discusses how much knowledge high school students have on *wayang golek* both in terms of storyline, language, and puppeteers etc. Meanwhile interested in discussing what they want so that wayang golek becomes more attractive to the younger generation, especially those as high school students.



Part 1 in Diagram 1 describes the responses of respondents to the statement "Have you ever watched a *wayang golek* show or not?". From the 457 studied students, 136 people (29.8%) said they had never watched, 317 people (69.4%) said yes and 4 (0.9%) of them did not answer. This indicates that most of the respondents stated that they had watched a *wayang golek* show. In addition, respondents also gave answers that they generally watched the *wayang golek* show on television. Meanwhile, other respondents answered watching the wayang golek show in the village, celebration ceremony, school, art hermitage, and in the field as a public performance.

Part 2 in Diagram 1 illustrates the respondent's response to the statement "Like *wayang golek* show". From 457 studied students, 183 people (40.0%) said they did not like, 270 people (59.1%) of whom said they liked and 4 people (0.9%) of whom did not answer. This indicates that most of the respondents stated that they liked the wayang golek show. The reason given by respondents when asked why they like wayang golek show is the element of humor is the highest attraction so they like this shows, besides, they also like *wayang golek* shows because the storyline is interesting and

entertaining. Meanwhile those who don't like *wayang golek* give the reason that the long duration makes the show become boring and it is not liked by the younger generation.

Part 3 in Diagram 1 describes the responses of respondents to the statement "Knowing the names of characters in the *wayang golek* show". From 457 studied students, 173 people (37.9%) said they did not know, 278 people (60.8%) said they knew and 6 people (1.3%) did not answer. This indicates that most of the respondents stated that they knew the names of the characters in the puppet show. The names of the characters most often mentioned by the respondents were *Si Cepot*, *Arjuna*, *Bima*, *Dawala*, and *Astrajingga*. This indicates that the figures in the puppet show have strong and interesting characters that are always remembered by the younger generation.

Part 4 Diagram 1 illustrates the respondent's response to the statement "Loving the storyline (play) that was delivered in the *wayang golek* show". From the 457 studied students, 205 people (44.9%) said they did not like, 244 people (53.4%) of whom said they liked and 8 people (1.8%) of whom did not answer. This indicates that most of the respondents stated that they liked the storyline (play) that was delivered in the show. Those who responded like giving reasons because the storyline is interesting, simple, easy to understand. The theme is about reality and entertaining because there is an element of humor in it. Meanwhile those who answer do not like to give reasons because of the length of time the show makes them sleepy and sometimes long-winded.

Part 5 Diagram 1 illustrates the respondent's response to the statement "Love music (gamelan) contained in the *wayang golek* show". From 457 studied students, 128 people (28.0%) said they did not like, 322 people (70.5%) said they liked and 7 people (1.5%) said they did not answer. This indicates that most of the respondents stated that they like music (gamelan) in the show. Respondents who gave answers like gave reasons because the music in *wayang golek* (*Salendro*) was pleasant to hear, neat, and comfortable to listen to. Meanwhile, the respondent who expressed his dislike of the music caused the music makes the audience become sleepy and creepy.

Section 6 Diagram 1 illustrates the responses of respondents to the statement "Knowing the names of puppeteers who play puppet shows". From 457 studied students, 287 people (62.8%) said they did not know, 164 people (35.9%) said they knew and 6 people (1.3%) did not answer. This indicates that most of the respondents stated that they knew the names of the masterminds who played puppet shows. From the responses of respondents who knew the names of the puppeteers in the show, Asep Sunandar Sunarya and Dede Amung Sunarya were the two names most often referred to by young generation respondents who knew about the puppeteers of the puppet show.

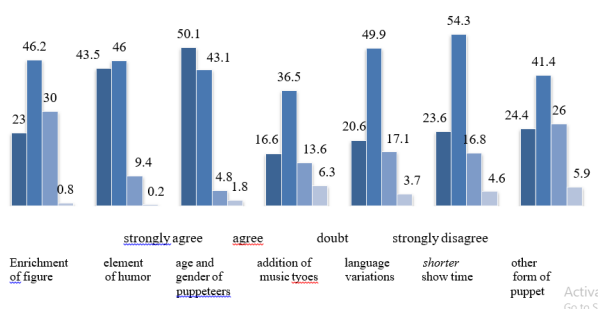
Section 7 Diagram 1 describes the responses of respondents to the statement "Knowing the names of *sinden* involved in wayang golek shows". From 457 studied students, 433 people (94.7%) said they did not know, 19 people (4.2%) of whom stated they knew and 5 (1.1%) of whom did not answer. This indicates that most of the respondents stated that they did not know the names of *sinden* involved in the puppet show. Some respondents mentioned the name of the old *sinden* like Titim Fatimah, but the rest only mentioned *sinden* which they

generally watched at humor shows on television, such as Dewi Gita and Gisela.

Part 7 Diagram 1 describes the responses of respondents to the statement "Understanding Sundanese used in *wayang golek* show". From 457 studied students, 164 people (35.9%) said they did not understand, 284 people (62.1%) said they understood and 9 people (2.0%) did not answer. This indicates that most of the respondents stated that they understood the Sundanese language used in the puppet show. Respondents who gave an answer that did not understand in general gave the reason that in the puppet show there are some words that are difficult to understand because it is rarely used in Sundanese language communication at this time. In addition, the existence of *undak usuk basa* that is still used in the conversations of the characters in the performance of the *wayang golek* is also one of the reasons the young generation gives statements that they do not understand Sundanese which is used in *wayang golek* performances.

The Interest of High School Students towards Wayang Golek Show

Diagram 2: Interest of High School Students towards *Wayang Golek*



Part 1 in Diagram 2 shows the respondent's response to the statement about the enrichment of the characters in the puppet show. The data showed that 105 people (23.0%) said they strongly agreed, 211 people (46.2%) stated that they agreed and the remaining 30% and 0.8% expressed doubt and disagreement that in *wayang golek* performance figures other than standard characters need to be enriched with other figures who are close to the community, for example political figures, artists, and singers which are manifested in the form of puppets.

Part 2 in Diagram 2 illustrates the responses of respondents to the statement that in the puppet show there must be an element of humor. Of the 457 people studied, 199 (43.5%) of them stated strongly in agreement, 210 people (46.0%) of whom agreed, 43 (9.4%) of them expressed doubts, 4 people (0.9%) of them stated disagree, and, 1 person (0.2%) of whom did not give an answer. This indicates that the majority of respondents agreed to the statement above. This indicates that humor is an element of strength from *wayang golek* performances that can attract the interest and attention of the younger generation to love the puppet art scene, without ignoring the function of education and religion.

Part 3 in Diagram 2 illustrates the respondent's response to the statement that the puppeteers in *wayang golek* performance besides being played by men, also must be able to be played by female puppeteers and puppets must also be played by young or teenagers puppeteers. From 457 studied students, 229 people (50.1%) said they strongly agreed, 197 people (43.1%)

said they agreed, 22 people (4.8%) among them expressed doubts, 8 people (1.8%) of whom stated disagreement and 1 person (0.2%) of whom stated strongly disagree. This indicates that the majority of respondents strongly agree with the statement that in addition to the senior puppeteers, puppets must also be played by young or teenagers puppeteers.

Part 4 in Diagram 2 describes the responses of respondents to the statement types of music in *wayang golek* performances can also be elaborated with other types of music such as rock, classical, *dangdut*, etc. From 457 studied students, 76 people (16.6%) said they strongly agreed, 167 people (36.5%) said they agreed, 122 people (26.7%) said they doubted, 62 people (13.6%) of whom stated disagreement, 29 people (6.3%) said they strongly disagreed and 1 person (0.2%) of whom did not provide answers. This indicates that the majority of respondents agreed to the statement. The type of music in *wayang golek* shows can also be elaborated with other types of music such as rock, classical, *dangdut*, etc.

Part 5 in Diagram 2 illustrates the respondent's response to the statement that besides being purely Sundanese, puppet shows should also be mixed using Indonesian or other languages. From 457 studied students, 94 people (20.6%) said they strongly agreed, 228 people (49.9%) among them agreed, 78 people (17.1%) said they doubted, 40 people (8.8%) said they did not agree, and 17 people (3.7%) said they strongly disagreed. This indicates that the majority of respondents agreed to the statement that in addition to being purely Sundanese, puppet shows should also be mixed using Indonesian or other languages.

Part 6 in Diagram 2 illustrates the responses of respondents to the statement that besides those with long duration, puppet shows should also be packaged with a short duration. From 457 studied students, 108 people (23.6%) said they strongly agreed, 248 people (54.3%) among them agreed, 77 people (16.8%) among them expressed doubts, 21 people (4.6%) of whom stated disagreement, and 3 (0.7%) of whom stated strongly disagree. This indicates that the majority of respondents agreed to the statement that in addition to those with a long duration, puppet shows should also be packaged with a short duration.

Part 7 in Diagram 2 describes the responses of respondents to statement that *wayang golek* should be produced also in the form of comic books, novels, films, soap operas, comedy, etc. Of the 457 people studied, 112 people (24.5%) said they strongly agreed, 189 people (41.4%) of whom agreed, 119 (26.0%) of them expressed doubts, 27 people (5.9%) of whom stated disagreement and 10 people (2.2%) of whom stated strongly disagree. This indicates that the majority of respondents agreed to statement *wayang golek* should be produced also in the form of comic books, novels, films, soap operas, comedy, etc.

The results of the questionnaire analysis regarding the knowledge and interests of the younger generation of *wayang golek* performances above show that the knowledge of the younger generation shows a great opportunity to remain known and loved by the younger generation. However, *wayang golek* shows need to get closer to the tastes of the younger generation to suit what they are interested in. This is in line with what Artik (2015) has also done. In his research, he revealed that to be able to live side by side with foreign cultures with tours outside the region or abroad, the existence

of puppets (skins) must always be preserved so that they are not claimed by other countries. Who else if not the nation itself maintains its own culture. The way to preserve it is by modifying music, songs, or decorating puppet shows so that the audience is more interested. Then the puppeteers in conveying the story must be interspersed with humor so that the audience does not feel bored (Atik, 2015). Puppets also need to collaborate in the form and form of other media. Collaboration can be performed by wayang cultural arts with modern mass media, provided that each media is aware of the differences in the characteristics of traditional media with modern mass media (Walujo: 2007).

The various things that the young generation conveyed through questionnaires about their interest in puppet show can also be referred to as efforts to revitalize and innovate the puppet arts in order to be sustainable. Revitalization and innovation are complex problems that require a SWOT analysis which consists of analysis of strengths, weaknesses, opportunities and threats. (Sukistono, 2013: 99-115). Revitalization itself is defined as a process, method and or action to revive or reactivate any program of activities so that in general the meaning of revitalization is attempts to make something important and necessary.

CONCLUSION AND RECOMMENDATIONS

The results show that from the aspect of interest, the younger generation in the city of Bandung indicates a fairly positive interest in the art of *wayang golek*. This is indicated by the figure of 59.1% of respondents stating that they like this show and 69.4% of respondents said that they had watched a puppet show. Even though the interest of the young generation is positive, but in some cases, their knowledge of puppet shows looks less positive or lacking. This is indicated by their low insight about puppet show performances, for example from 457 respondents, only 35.9% stated that they knew the characters in *wayang golek* shows and only 4.5% said they knew the names of *sinden* in the puppet show.

Even so, the young generation in the city of Bandung agree that *wayang golek* show requires revitalization efforts in order to be more attractive to the younger generation. Some of the ideas conveyed by respondents in this revitalization effort include (1) from the aspect of figures, figures in puppet shows need to be packed with additional figures outside the standard character, such as the addition of idol figures who are popular in society. Likewise, from the costume aspect and the character's activeness must be packaged to make it more attractive. (2) from the aspect of the storyline, the respondents suggested that the play of the *wayang golek* story be more packed with the latest themes, reproduced humor without leaving the function of the puppet show as a medium for religious and educational means. (3) from the aspect of the puppeteers, they reveal that the mastermind must have good insight into the current problem and not always be played by male and old masterminds. The puppeteer is also expected to be played by women or the younger generation so that they can be more accepted by the younger generation and erode the old-fashioned impression of the *wayang golek* itself. (3) from the aspect of music, these young generations expect music that accompanies puppet show not only gamelan, but can collaborate with modern music as well as *dangdut*, rock, jazz, etc. (4) from the aspect of language, the young respondents

also stated that the *wayang golek* is not only delivered in Sundanese, there is also a need for *wayang golek* delivered in Indonesian or other foreign languages. (5) from other supporting aspects, respondents state that the puppet show they expected do not always have to be done at night and for a long time. Thus, it is hoped that puppet show can be increasingly accepted by the younger generation and can be more sustainable in the present and later.

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