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PROGRESS STUDY OF WAYANG KULIT IN DELI SERDANG REGENCY OF NORTH SUMATERA

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ABSTRACT

Wayang kulit performances include of acting art, sound art, musical art, speech art, literary art, painting, sculpture, and symbol. The aim of this study is to find or identify the development, management, role and function of wayan gkulit. This study uses a qualitative method. Findings show that the continuity of wayang kulit is still being carried out by traditional Javanese art activists even though the current carrying capacity is low and experiences ups and downs. Rarely is the performance of wayang kulit considered by the community to cause interest in becoming dalang to decline.

Keywords: Wayang kulit, Development, and Dalang

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1. INTRODUCTION

The plural Indonesian society spread from Satang to Marauder with a wealth of plurality of arts, cultures, ethnicities and religions. Each ethnic group in various islands and territories has its own customs, arts, and culture. The arts, cultures and customs that exist in all ethnic groups that are hundreds of them have long been the guidelines of people's lives. Cultural art that has grown up and traditional is passed from one generation to the next generation.

One of region in North Sumatera which is known as the cultural art enclave is Deli Serdang Regency. This region much inhabited by the Javanese. Javanese cultural arts are kept

and maintained until now; although they experience ups and downs. Javanese art that ever existed there such as *reog*, *ketoprak*, *ludruk*, *kudakepang*, and *wayang kulit*.

Wayang kulit is one of the Indonesian cultural arts found in Java. His performances include of acting art, sound art, music art, speech art, literary arts, painting, sculpture and symbolism. In society, wayang is used as a media of da'wah, education, entertainment, understanding philosophy. Especially it is made of leather. This *wayang kulit* has developed out of its origin region one of them up to the area of North Sumatera. According to Edi Sedyawati (1984: 84), that in North Sumatera Plantations "his workers" is very avid to show or play his art, such as *ludruk*, *wayang* and *kudakepang*. So it can be concluded *wayang* is brought to North Sumatera by garden workers who imported from Java. Nowadays, the inhabitants of the plantation area are not only traces of the "contract coolie", but also Javanese who seek livelihoods in the area. So that in the end these areas become the Javanese people as well as the workers of the garden, traders, and employees and others

Wayang is one of the intricate and delicate forms of drama and theater that has been passed down from generation to generation. The *Wayang kulit* show initially presents the story of Mahabrata and Ramayana. According to Djoko Sulaksono (2013: 245) *wayang* has a philosophical meaning in every scene so that there is an explicit meaning and implied. When *Wali Songo* period, it used as a medium to spread the religion of Islam, it has been inserted by the teachings and rules of Islam. The story of *wayang kulit* always has its own charm because it contains elements of art, entertainment or moral teachings for public life. Along with the development of *wayang kulit* performances no longer interpreted by the community as a show that presents the story only *wayang kulit*, but people watch it tend to be more for entertainment. Furthermore, in Arps Bernard (2016: 465) *wayang* reminds the audience of past stories that ever happened. In other words the *dalang* quoted the stories again.

Wayang kulit in DeliSerdang Regency is still kept and maintained. Although currently only *wayang kulit* shows are invited to events that belong to a large category. The cost of performances is considered to be an expensive society around ten to twenty five million rupiahs for one performance. This cost is paid for equipment transportation, players, sound system, fee, and musical equipment. In *wayang kulit* shows, artists perform at least about fifteen to twenty people consisting of *dalang*, two to three *sinden*, and the rest of the musicians. The average show in one night is seven to eight hours, start from 21:00 until 05:00 in the morning. When performed during the day the show usually starts from 09.00 to 16.00. The *wayang kulit* performances are laid out by the concept that provide a stage for the performers and the surrounding areas are reserved for the audience. In *wayang kulit* show the number of plays or *wayang kulit* characters used varies between different shows depending on the theme to be submitted by the *dalang*.

The existence of the Javanese community in Deli Serdang Regency, although it has experienced mixed with some other ethnic, they still adhere to the customs and traditions of ancestral culture. One of remains preserved and developed art is *wayang kulit*. They are still presented to the people of Java who live in Deli Serdang Regency as entertainment. However, there are still presented in the event *Ruwatan*, such as *Ruwatan* children. Only in the event *Ruwatan* children, the *dalang* appear by presenting the story and there are stories without a gamelan accompaniment. The cost constraints are expensive and the support the community is facing *wayang kulit* art.

In the journey of a *wayang kulit* show, the quality of the show is greatly influenced by the mastermind ability to convey scenes of stories or themes that are acted through *wayang kulit* media. So *dalang* must understand the themes of the appropriate story to be displayed or delivered, usually tailored to a memorable or inviting event. For the success of a *wayang kulit*

show there are some elements that must be managed ie song or song material that will be sung by *sinned*, music or gamelan music that accompany the *wayang* story.

In the midst of the changing and advancement of the entertainment world, the Javanese artists in Deli Serdang regency keep trying to continue and develop *wayang kulit* with hard efforts and need special attention because the market share that invites appear not many, so that artists prefer the devotion in order to maintain the life of art and culture tradition of his ancestors. Artists attempt to nurture and enliven *wayang kulit* by looking for donors who are willing to become coaches. This is evident from the existence of group which was formed as a container to build and run the art of *wayang kulit* art training. It is interesting to study and examine how the development of it in the middle of Java community in Deli Serdang Regency.

2. METHODOLOGY

The method used in this study qualitative approach. Data collection comes from primary data sources and secondary data sources. Primary data obtained through interviews and observations with the aim of collecting information about the development of *wayang kulit* art. Sprawled (1997) suggests that qualitative research is more appropriately used in cultural / behavioral research in social situations-efforts to express the behavior and actions of people in various social situations in society. Data collection used snow ball sampling technique with observation, interview, and documentation.

The study will also include cameras and tape recorders to avoid misinterpretation and document the conduct of field research. Selection of informants based on knowledge of informants about the socio-cultural development of local communities, artists, *wayang kulit* groups and players. Secondary data such as the description of the areas in Deli Serdang Regency of North Sumatera, the activities of artists place and group activities obtained from government agencies and other arts groups.

Conducting a domain analysis, which determines between parts and parts with the whole as how the basis of the show and how the development. In addition, a focused observation analysis will be conducted to identify in the effort to look for the development of *wayang kulit* and the supporting community situation that occurred in the research area. Then, the taxonomic analysis of looking for relationships between components and component analysis, finds the related components of the social situation under study.

3. RESULT AND DISCUSSIONS

3.1. Area and Society of Deli Serdang Regency

Deli Serdang Regency is located between 2 ° 57 "- 3 ° 16" North Latitude and at 98 ° 33 - 99 ° 27 ° East Longitude is part of the cross-boundary region of the West Pacific Trench with an area of 2,497.72 km² (249,772 Ha) or constituted 3.34% of the total area of North Sumatra Province. Administratively it consists of 22 Sub-districts and 394 Villages (380 villages and 14 sub-districts), with a population of 1,738,431 people.

Administration of Deli Serdang Regency is adjacent to: Langkat Regency and Malacca Strait in the north; Karo Regency and Simalungun Regency in the south; Langkat Regency and Karo Regency in the west. Serdang Bedagai Regency in the east. The territory adjacent to Deli Serdang Regency consists of low and highland areas.

Deli Serdang Regency is populated by various ethnic groups such as Malay, Karo, Simalungun, Java, Batak, Minang, China, Aceh and adherents of various religions such as

Islam, Christianity, Hinduism and Buddhism with a total population of 1,686,366 inhabitants Population growth (LPP) of 2.74% with an average density of 616 inhabitants / km². It has twenty-two sub-districts of Bangun Purba Subdistrict, BatangKuis, Beringin, Biru-Biru, Deli Tua, Galang, Mount Meriah, Silver Overlay, Kutalimbaru, Labuhan Deli, LubukPakam, Namo Rambe, Merbau Fence, PancurBatu, Pantai Labu, Patumbak, Sei Tuan Shark, Sibolangit, Sinembah Tanjung MudaHulu, Sunggal, and Tanjung Morawa. Among the art that lives in Deli Serdang Regency is Javanese art that is *Kuda kepang*, *Ludruk*, *Ketoprak*, and *Wayang kulit*.

Deli Serdang Regency includes areas known as plantation, industrial and coastal areas. The plantation area is large so that much transmigration from Java Island come to this area as labor. The arrival of the Javanese on a large scale to the plantation area due to transmigration of garden workers or garden laborers imported from Java. According to Said (1990: 20), the inclusion of Javanese as plantation workers on a large scale from the island of Java to North Sumatera is the Dutch colonial period, better known as "coolie contract." The former Dutch plantation area until now settled the Javanese.

Wayang kulit art as a form of traditional Javanese artistic performances, as well as other art forms originally had sacred functions, at ceremonial ritual ceremonies such as village clean ceremonies, *ruwatanak*, marriage, circumcision and other salvation. Explained by Masroer Ch. Jb. (2015: 51) in *wayang kulit* there are social symbols and beliefs of local people that are manifested in various characters of *wayang kulit* figures themselves. However, with the dynamics of the necessities of life and technological advancement and the development of social communication also give a little impact on the function and nature of *wayang kulit* art. For the sake of the continuity of *wayang kulit* show there is a tendency in the form of entertainment, if necessary can be displayed anytime in accordance with the needs and tastes of fans. Sardono (2004: 3) describes the designs that originate from local cultural products are facing the challenges of the times, partly because the spirit of modernization spread in all parts of the world. The space of religiosity contained in the arts is increasingly undeveloped. Art is only a packed object without boiling down to the cultural process of society and weakening the culture itself, eventually eliminated.

Wayang kulit shows are known to the people of Deli Serdang Regency, because of the existence of Javanese traditional art galleries that are fostered by art activists. Today, *wayang kulit* shows are increasingly rare, as fewer and fewer "*nanggap*" or invite to perform. On the other hand, the show cannot be done freely. There is a rule of thumb in how to display it. Also *wayang kulit* shows must come with supporters of a sufficiently large number of at least fifteen people.

The livelihoods of Javanese living in Deli Serdang regency work in the formal and informal sectors, such as plantation workers, factory workers, trade, entrepreneurs, private employees, and civil servants. The people of Deli Serdang Regency are Indonesian speaking regency. The same ethnic fellow can use their own ethnic language.

In North Sumatera, some Java people are partly called *Jawa Deli*. Where they were born and raised in North Sumatera. Some can speak Java and some cannot communicate using Java language. Procedures circle of life still exist that use traditions such as ancestors in Java. Javanese ethnic marriages with inter-ethnic groups in Deli Serdang Regency in particular and generally in North Sumatera also make traditions of each make adjustments. Many Javanese living in Deli Serdang, North Sumatera used to be transmigrant in plantations. Franz (2003: 12) explains that most Javanese live as farmers or peasants. Most of Java is agrarian inhabitants still living in the villages.

The people of Javanese descendants living in the area were born in Java Island and some were born and raised in North Sumatera, known as "Java Deli". Especially for those who live in the villages, still follow the way of life and culture of Java (Sinar, 1983: 53). In the present time, *wayang kulit* performances have been very rarely displayed in various "selamatan" activities in Java society. One of them due to lack of interest, the community influenced the development of modern music and simple and low cost. While *wayang kulit* shows are expensive because the show is accompanied by a gamelan set and supported by up to fifteen players. In addition, it takes the duration of the show all night. The language used in *wayang kulit* performances uses Javanese language with the philosophies of life that are sometimes poorly understood by the present generation. Currently, *wayang kulit* shows are played when ordered by well-to-moderate or upper-middle families and at other large events that have sufficient funds.

3.2. Part of Wayang kulit Show

Wayang kulit show consists of: (1) *Dalang*, as narrator carrier of dialogue scenes the characters played by (2) *Sinden*, who brought the song (3) a set of gamelan instruments, and (4) *wayang kulit*. Tools are arranged with an artistic aesthetic order. Placement gamelan *wayang kulit* universe (banana stem), *Janturan wayang kulit* is at *dalang*'s left and right side, lighting, sound system, and other decorations



Figure 1 Performance of *wayang kulit*

Gending-gending that is played at the show of *wayang kulit* such as Manyuro Sewo, Ladrang Selamat, Ladrang Wahyu, Ayak-Ayak Kalu, Srempeg Manyuro, Ayak Manyuro, Ladrang Sri Keraton, Ketawang Puspowarno, Srempek Six, Six Sampak, Lanco Singo Nebah, Srempek Songo, Srempek Nem Yogja, Srempek Songo Yogja, Ladrang Pangkur, Srempek Songo, Songo Sampak, Ayak-Ayak Songo, Kutut Manggung, Srempeg Manyuro, and Ayak-Ayak Manyur.

3.3. Development of Wayang kulit in Deli Serdang Regency

Deli Serdang regency located in North Sumatera, the community has a variety of art products show. One of the cultural arts performances that continue to be pursued to continue their life is *wayang kulit*. According to Warso, the customers invited them to enliven the event that has a celebration. Only now more orders come from outside the region or the periphery. In the village or village, the show is highly anticipated by the community, as well as entertainment. At the event can meet them with each other, can make friendship. The presence of

performances, the Society became joyous because of the bustling atmosphere and many hawkers drinks and food selling at the venue. In rural areas, families belonging to "able" usually try to invite *wayang kulit* show when there is a child's marriage. If they invite it, there is happiness in itself. As a Javanese who still maintain the tradition of his ancestors. Formerly there was a *wayang kulit* show at a wedding ceremony there was also hope of supernatural things that are expected to invite families who invited away from the disturbance of supernatural beings. But now, in accordance with the data obtained by researchers at weddings, circumcision, celebration of the big day, that they order or hold *wayang kulit* to show a sense of "pride", joy and sense of "Javanese".

The famous *dalang* in Deli Serdang regency in the sixties era is Pak Ki War so who lives in Beringin regency. She is now 90 years old. The Javanese community in this area especially the Javanese artists knew him as the legendary mastermind. He used to be the first champion at the *dalang* festival in North Sumatera held by the government in 1969. In 1974 won second place in the championship for the level of North Sumatera. The *dalang* who are his contemporaries have now been called to the Almighty. In the era of the Sixties to the Eighties. Almost every week War so is invited or considered to play *wayang kulit*. Both in the area around Deli Serdang and outside other areas such as lhokseuma we, Banda Aceh, Lampung, and Pakan Baru. Tempo used to be a *dalang* profession there is a level of competition among fellow *dalang*. So that one *dalang* with each other keep each other to not be disturbed magically when conducting *wayang kulit* show. According to his belief a *dalang* cannot put his *wayang kulit* in the trunk of banana tree where the *wayang kulit* are plugged in. This is because of interference from other *dalang* who are not happy with a *dalang* who was performing it. So as to counteract such disturbances, he usually has psychic powers or supernatural powers that can withdraw from magical evil and *dalang* her editary this from parents or their closest relatives. These sciences in addition to ward off disturbances that come from the *dalang* are considered not happy with its existence, also used to clean the village or self if the event "ngeruwat" a child. Believed to be "ngeruwat" a child can avoid themselves from occult dangers that will disturb the child. So a *dalangis* also considered capable of expelling unwanted supernatural beings.

Knowledge of his *wayang kuli try* has been attempted down to his son named Widodo. But until now his son has never performed. According to him while the father is still there he has not dared to appear in public. The plan if Mr War so has no later he plans to continue it. Currently, his son is training gamelan students of junior high and elementary school. Also teach dances in the studio they form. The grouping place is located in the side yard of his house called Siswo Buddy Langgeng Budoyo. This studio is under the auspices of the tourism regency of Deli Serdang.

As the times progressed, the things described above are currently nothing like that. A *dalang* can perform with all his abilities without any feeling of competing or any want to interfere with the *wayang kulit* performance that is again carried out by another *dalang*. Working together and helping each other can help. The level of competition has faded. In addition between the *dalangs* with each other if you want to move more competing objectively and healthy.

According Widodo, see the situation of the development of society, especially youth who are currently starting not to understand the subtle Javanese languages that usually exist in Java. While the Javanese who live in Deli Serdang Regency is only with the language of the "most" language people it is difficult to digest or understand the dialogues or teachings delivered by *dalang*. For this especially in North Sumatera or Deli Serdang Regency need creative ideas of a *dalang* in developing or maintaining the life of *wayang kulit* in society.

There needs to be adjustments. So the ideas of the stories conveyed can be understood, and the duration of the show needs to be made shorter, such as a maximum of only two hours.

At present the condition of *wayang kulit* show is very less support. It is therefore necessary to take concrete steps as conservation and development efforts. It is expected that *wayang kulit* can survive in the midst of the dynamics of society influenced by science and technology. The need for cooperation with various parties Javanese cultural community and local government. Because *wayang kulit* was developed and the artists were excited because of the *dalang* festival and there was support from the local government.

One of the *dalang* who also strives for the continuity of *wayang kulit* in this area is Ki Suripno. He was born on the island of Java, which is now fifty-five years old. In 1987 migrated to North Sumatera, Deli Serdang Regency as a construction worker. In the course of his life he studied undergraduate degree in Law. At the time he was appointed Head of Bandar Bandar Kalipah Deli Serdang Regency in 2009. Departing from the existing art blood that has been sharpened while living on the island of Java arises concerned with the state of how the art of ancestral tradition that is the traditional Javanese art to be activated and re-activated. Departing from the thought of how Javanese art can survive if the Javanese people in the area do not know him. How can people love ancestral traditions if they never see them? Moreover, he wandered in the middle of the society that he considered alien who lives side by side with other ethnic in Deli Serdang regency. There must be an identity of a society, especially the Javanese community with the arts of Java in the midst of community life. One of them is by continuing Javanese traditions and arts. Technological advances so rapidly, information and entertainment can be seen and watched easily through the media of television, mobile phone, and internet must remain a fortress to remembered by society and appreciate the arts of the region and nation.

Every year in this area is held *wayang kulit* show in the village clean event in the month of Suro. The first time Mr. Suripno appeared as a *dalang* in *wayang kulit* show in 2011. *Wayang kulit* can be a medium to convey the teachings of kindness represented by figures in *wayang kulit*. It bought from Java totaling 250 pieces which are the characters in the scene of the *pewangan*. To have a private set of *wayangkulit* because the desire is very hard to realize the existence of the continuity of traditional art in accordance with the ability or expertise. The price of a set of *wayang kulit* is quite expensive according to him around hundreds of millions of rupiah.

Wayang kulit performances that include in the anniversary of Deli Serdang Regency, *Pagelaran* invited by Ministry of Communication and Information Technology who appeared in the field Lubuk Pakam and wedding events and cultural performances which are rather large events. From shadow *wayang kulit* performances are shown more to the inner satisfaction of the material value. In the show so that the audience can understand it he mixed the Java language and Indonesian language. The goal is that the contents of the story or *wayangkulit* scene that is displayed can be understood by the audience. The spectators who attended the ceremony were not entirely Javanese and not all who were present understood Javanese.

The current situation of *wayang kulit* is very difficult. The support from the Regent of Deli Serdang also greatly influenced the spirit of cultural art activists to continue to defend it and revive it. Support provided in giving *wayang kulit* appears in large events as well as assistance in the form of guidance. Sedyawati (1981: 61) explains that in most cities the performing arts are only related to the arts, the rewards of services, and the agreement of "price" as the basis for art performance. This situation makes the artists to be recruited to be difficult.

Furthermore, Hadi is a trans migrant from Java Island to Banda Aceh, due to conflict in Aceh in 1999, Hadi fled to Belawan in the shelter for two years and finally moved and settled in Biru-Biru, Deli Serdang Regency. While in Aceh he has been actively art with other friends in the area under the name of Paguyuban Mardi Budoyo as a gamelan player. Since 1975 Mr. Hadi has participated in *wayang kulit* show. As the *Dalang* who lives in Biru-Biru explained that he first appeared as a *dalang* at a wedding ceremony at Biru-Biru Sub-district in 2010 by bringing the theme of Revelation Purbo Sejati. In 2011 performed at the wedding ceremony at Deli Tua brought the theme of Birth of Gatot Kaca. Next performed at the wedding in 2012 in Deli Tua Regency with the theme of Petruk Rabbi. In 2014 appeared at a cultural event in the Department of Faculty of Cultural Science USU with the theme of Revelation Tridarma. In 2015 performed at Suroan event at Deli Tua bringing Sadewo Murwat Betari Turga theme. In 2018 appeared on the socialization of elections in Deli Serdang Regency brought the theme of Gatot Kaca Jadi Raja. From the activities of Pak Hadi performing in a *wayang kulit* show can be seen about once a year.

According to Ki Suyat that to continue the tradition of *wayang kulit* performances must be patient and persistent in the middle of the ignorance of the Javanese society will the values contained from the stories that are displayed in the *wayang kulit* show. Philosophy-philosophy submitted for the younger generation is currently less connect and less able to interpret the intended. *Wayang kulit* are just as memorable in the memories that a show is great and can be watched all night long. However, the support atmosphere of the venue and surrounding circumstances is still less supportive and the convenience of the venue is still lacking.

The rapid development of modern science and technology influenced the Javanese way of life in continuing the tradition of their ancestors. The appreciation of the traditional and religious symbolic meanings has changed, which was once performed on the inner ground, now more rational and its symbolic power has changed meaning, but only a symbol of identity (Budiono 1984: 127).

Wayang kulit show performed at the cultural show Pak Suyat who was the mastermind presented the theme Hanuman sees suwargo, on the theme gives an example of how life is a knight willing to help human and defend the right thing to eradicate wrath.

In the face of difficulties faced in turning the *wayang kulit* to continue to be in demand in the middle of Java society. Artists keep on trying to bring it to life. Although the show is only invited or held once or twice a year. Pak Hadi Supriyo as a Javanese artist and also a *dalang* who does not have the ability to buy *wayang kulit* such as Pak Hadi makes his own *wayang kulit* from cardboard paper that is painted in accordance with the figures to be displayed. So that he can hold a *wayang kulit* show. The *wayang kulit* is as follows. The group of *wayang kulit* that have been made from cardboard. There are fifty pieces. The characters of *wayang kulit* from the painted paperboard such as Puntadewa, Warkudoro, Arjuna, and others. Draw *wayang kulit* made from painted paperboard made by Pak HadiSupriyo.

In the midst of heterogeneous society life and diverse interests, on the *wayang kulit* stage in relation to PILKADA of Deli Serdang Regency he has performed the *wayang kulit* only in fifteen minutes duration. Figure played by Bima, Petruk, gareng, and Bagong that tell about leadership. Suyanto (2013: 101) explains that *Wayang kulit* is a form of performing art that is able to convey character education to the community. Creative ideas like this began to be raised so that *wayangkulit* can be performed. So that the *wayangkulit* function is difficult which one of them as the lighting media can take place. Although *wayang kulit* with the classical concept must remain mastered. There are various options that can be presented in accordance with the interests. According to Moh. Isa Pramana Koesoemadinata (2013: 51)

"compromistic" endeavors displayed in *wayang kulit* shows are not a sign of the disappearance of tradition or cultural defeat as it has been feared.

The fact shows that *wayangkulit* in Deli Serdang Regency has always remained alive in the community; although in its development it does not show a relatively advanced level. This is in line with the times, where people tend to want to enjoy a more efficient performance in terms of time and cost. *Wayang kulit* performances that take a long time overnight, attributed to the carrying capacity of the audience is a situation that is not easy in the condition of today's society which tend to be easy and fast because of the condition of life situation. In the view of Jennifer Lindsay (2006: 3) the art of tradition more closely tied with social context. According to Umar Kayam (1981: 5) art is one of the elements that support culture, so art should be understood on the situation of the people who will enjoy it.

It is worth the efforts of the traditional artists who are still trying to live it in the midst of the state as it is while continuing to practice. Creativity of the mastermind grows from within himself. Based on his life experience and awareness of cultural values, that must be maintained so as to remain excited to be a *dalang* and gamelan artist.

Efforts are made to develop in order that there is a carrying capacity of artists or art activists to keep routine practice and effort to introduce *wayang kulit* in the community, even once or twice a year. The existence of such efforts in the community of Java in Deli Serdang regency then there will be hope after the teenagers are expected to have a sense of interest so as to provide support in a variety of ways. Players or audiences which one day they will later to invite or invite traditional Javanese art, especially *wayangkulit* to perform in thanksgiving event and other events. At the same time raises the awareness that there is a tradition of art that is the heritage of his ancestors who need to be guarded his life or existence. The hope of art activists there will be a creative young *dalang*, who can play stories about teenagers with the concept of *wayang kulit* show, made a short story and easy to digest. The audience of *wayang kulit* show is not only from Javanese, but consists of various tribes who live in Deli Serdang Regency. Currently in the area has begun to decrease the number of people who watch *wayang kulit* show.

Creative ideas like this began to be raised so that *wayang kulit* can be performed. So that one of the function of *wayang kulit* is as the lighting media can take place. Moreover, the *wayangkulit* with the classical concept must remain mastered. There are various options that can be presented in accordance with the interests

The art of *wayang kulit* that lives outside its original cultural area and coexist with various kinds of other traditional ethnic art and modern pop art certainly this condition suppresses the life or development of *wayang kulit*. In addition to this the amount that is capable to become a *dalang* is also very limited or a little. Currently the *dalang* in Deli Serdang Regency are active only three people, Ki Suripno, Sugiart and Hadi. While the senior *dalang* who qualified Ki Warso some time was not able to perform in a *wayang kulit* show that lasted all night long. So now the life of *wayangkulit* art still need support and think of the right way of presenting the present situation.

4. CONCLUSIONS

Since its development until now *wayangkulit* are still ongoing. The sustainability of *wayang kulit* is seen from the frequent appearances in weddings and other big days. *Wayang kulit* show take a long time and throughout the night. *Wayangkulit* show initiated by *dalang* and assisted by Sinden chanting Javanese songs that accompanied the gamelan. Media of *wayang kulit* communication is Javanese, and there is also in its appearance that mixes Indonesian

and Javanese. Mixed with Indonesian because many of them do not understand Javanese language.

Although wandering to Deli Serdang has long time, but the art and cultural activists never stop reviving the tradition of ancestral culture. To live and preserve the ancestral tradition is an affirmation of Javanese identity in this region as well as to affirm identity as a Javanese. Thus the Javanese show their existence in society. In addition, if the tradition of this ancestor continues to be raised will make the younger generation interested in the arts of his ancestors. By watching *wayangkulit*, young people will participate in upholding the tradition and culture. The younger generation shows the Javanese can interact and live side by side with other ethnic groups.

The development of *wayang kulit* in this region because of the cooperation between *dalang* with the local government Deli Serdang so that it is easy to stayperformed. Cooperation with stakeholders is a cultural capital for the promotion of Javanese culture in the region. In order to maintain *wayang kulit* as Javanese arts is done guidance and recruitment of young people into Javanese music players. Although faced with obstacles, but coaching and recruitment continues to be implemented to maintain the music and Javanese music players.

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