

ORAL TRADITION *DULMULUK* IN SOUTH SUMATERA PALEMBANG COMMUNITIES IN SOUTH SUMATERA: STUDY OF INHERITANCE SYSTEMS

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ABSTRACT

Dulmuluk is a traditional theater that was born and created in Palembang, South Sumatra. *Dulmuluk* Theater is a combination of various elements of stories, dances, songs, rhymes, comedy, and also music in the show. The *Dulmuluk* oral tradition inheritance system discussed in this study is an ethnographic study. The *Dulmuluk* oral tradition inheritance system in Palembang society, has two systems, namely directly and indirectly. The direct inheritance system is a system of inheritance based on heredity or the existence of blood ties, for example, grandparents inherit from their grandchildren or parents to their children, while the indirect inheritance system is the opposite of the direct inheritance system, which is inheritance from other people or learning from skilled seniors. play *Dulmuluk*. There are three stages in the *Dulmuluk* inheritance system, namely when prospective players become interested in *Dulmuluk*, then the two begin to learn, and the third begins to perform perfectly in front of the audience.

Keywords: Oral tradition, *Dulmuluk*, Inheritance System

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INTRODUCTION

Indonesia is an archipelago which means that Indonesia consists of thousands of islands. Of course, each island has a variety of local cultural features. Local culture is a very valuable national cultural heritage. Therefore, this local culture needs to be preserved and preserved in order to stay alive. One of the local cultures that needs to be developed and preserved in order to survive is the oral tradition. Lots of local oral traditions in Indonesia are starting to disappear. The fear is that if this oral tradition is not revived or preserved by the community that owns the tradition, this tradition will eventually disappear and become extinct. The loss of local culture means that we lose a valuable asset that is priceless.

One of the oral traditions that need to be preserved, turned on, and preserved is the *Dulmuluk* oral tradition that is owned by the people of Palembang in South Sumatra Province. The fate of the *Dulmuluk* oral tradition today, is like 'being but not'. That is, the existence of this tradition has begun to rarely appear and be responded to by the owner community. Even many younger generations don't know about *Dulmuluk*. The existence of this tradition is beginning to be threatened, as a result of eroded by the current era of technology that is as sophisticated as all its modernity. The *Dulmuluk* oral tradition is starting to be abandoned by the people who support it. People, especially the younger generation, prefer Korean and Western music rather than watching *Dulmuluk*. If this tradition does not receive special attention and is continuously developed, it is feared that over time the tradition which is the hallmark of Palembang City will be lost.

Various opinions regarding oral traditions, Taylor & Francis, Ltd (1979), Oral Tradition is verbally transmitted testimony concerning the past, with or without a conscious intent to record history; the crucial distinction from other major types of oral testimony lying in the tradition's hearsay transmission from an original witness through a series of witnesses to the present narrator). Oral tradition refers to cultural material transmitted

orally from one generation to another without the aid of writing. It may take many forms: jokes, sayings, narrative poetry, songs, folktales, genealogies, and praise poetry. In this way, laws, prescriptions, and even historical elements are transmitted. But principally oral tradition refers to a poetic composition and, as such, is called "oral theory" or "oral-formulaic theory", (Powell, B.B. (2014).

From these two opinions it can be stated that the oral tradition is a community culture that is transmitted orally and has been passed down from generation to generation. One of the oral traditions that has been passed down from several previous generations is the *Dulmuluk* oral tradition in the Palembang community. Salleh and Dalyono (1996: 16), state that *Dulmuluk* is a traditional South Sumatran theater that was born and created in Palembang City. The same thing was stated by Lintani (2014: 1), *Dulmuluk* is a traditional theater typical of South Sumatra Province which was born in Palembang City. The beginning of the story, *Dulmuluk* in 1854 was a poem entitled Abdul Muluk which was told by an Arab trader named Wan Bakar around his house in the TanggaTakat area of Palembang. Since then, the story of Abdul Muluk has been known to the people of Palembang. However, after experiencing changes through the creative process of South Sumatran artists, from 1854 to 1910 or around 56 years, *Dulmuluk's* traditional theater was formed as belonging to the people of South Sumatra which was formed in Palembang (Lintani, 2014: 13). *Dulmuluk* Theater is a combination of various elements of stories, dances, songs, rhymes, comedy, and also music in the show.

Currently, *Dulmuluk* still survives in the community that owns it. Despite the fact that now, this tradition has rarely appeared in important government events, but in several places in Palembang, the *Dulmuluk* tradition is still being considered by the public. As a form of defense so that the *Dulmuluk* oral tradition remains alive from the past to the present, this oral tradition has made various development and inheritance efforts in its society.

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According to Lord (2000), the inheritance of the oral tradition goes through three stages, namely the listening and absorbing stage, the learning stage of telling oral stories, and the stage of telling a complete oral story in front of the audience. Of the three stages of the inheritance system according to Lord, it turns out that the *Dulmuluk* oral tradition inheritance system also uses the same stages as suggested by the theory of stages in the Lord's inheritance system. For clearer and more detailed information regarding the inheritance system of the *Dulmuluk* oral tradition in the Palembang community, the following will be explained below.

METHODOLOGY

This study used Spradley's ethnographic research method. Data collection procedures carried out in this study through observation, in-depth interviews, recording (documentation). Selection of key informants, the researcher applies a network system, namely the use of key figures and the application of the snowball technique (Bogdan and Biklen, in Sugiyono, 2017), that is, the researcher selects certain people who are considered to provide the necessary data. Furthermore, based on the data or information obtained from the previous informant, the researcher can determine other informants who are considered to provide more complete data.

RESULTS AND DISCUSSION

System of Inheritance of the *Dulmuluk* Oral Tradition in the Palembang Community

The role of society as the owner of a tradition is very important for the survival of a tradition. One form so that this tradition can continue to live through inheritance. The form of inheritance from the *Dulmuluk* oral tradition in the Palembang community has been carried out for a long time and is still ongoing. The *Dulmuluk* inheritance system of the Palembang people is carried out in two ways. First, inheritance is carried out directly (based on direct descent) and second, inheritance is carried out indirectly (not direct descent or learning from other people). Both of these inheritance systems are either carried out directly or verbally and are informal. The complete system of oral tradition inheritance from *Dulmuluk* will be explained below.

Direct *Dulmuluk* Oral Tradition Inheritance System

The first inheritance system carried out in the *Dulmuluk* oral tradition is by direct inheritance or based on direct descent. This direct inheritance system is inheritance carried out by parents who directly to their offspring, for example grandparents or their own parents who are experts at playing *Dulmuluk* which they pass on to their children and grandchildren as potential *Dulmuluk* players. So in this case, the grandparents of the *Dulmuluk* oral tradition players directly teach and pass on to their own children and grandchildren. The *Dulmuluk* inheritance system of the people of Palembang is already very small or let's say it is very rare, because many heirs of this tradition have died or not all heirs have heirs. Currently, the heir who still exists and is actively developing *Dulmuluk* in Palembang is Pak JoharSaad, who passed on his expertise in playing *Dulmuluk* to his son Randi Putra Ramadhan. JoharSaad himself is the grandson of Yek Egypt, an important figure who succeeded in making *Dulmuluk*'s work and brought *Dulmuluk* to the peak of his glory at that time. So both Pak Johar and Randi are the

direct inheritors of this *Dulmuluk* oral tradition. Currently, JoharSaad is the only Maestro *Dulmuluk* in Palembang City and he is currently adapting more to the entertainment needs of the people in Palembang City. Based on this pedigree, it is very accurate to say that Pak JoharSaad and Randi were both heirs with direct descent or directly from their grandparents and their parents in obtaining *Dulmuluk* learning.

Based on the results of an interview with JoharSaad (25 July 2019), he inherited *Dulmuluk*'s learning directly from his grandfather. The following is an excerpt from the interview.

Mr. JoharSaad's full name, he used to learn a lot about *Dulmuluk* from his grandfather who was often called Yek Egypt (Yek means Grandfather). According to him, besides learning from his grandfather, Johar also studied with Grandpa Kamaludin. Both Yek Egypt and Grandpa Kamaluddin were two important figures who created and created *Dulmuluk*'s work and brought *Dulmuluk* to the peak of his glory at that time. Pak Jonhar (who is often called) has studied and is good at playing *Dulmuluk* since the 1960s. At that time, he was approximately 8 years old. According to Randi's father, he studied *Dulmuluk* in theory and also went directly to the practice taught by his grandfather. At that time, *Dulmuluk* players were still rare and Pak Jonhar was often involved in *Dulmuluk* rehearsals and performances. So, his opportunity to immediately practice what his grandfather had taught him at that time was very large and easy.

Pak Johar's learning pattern was not much different when he studied *Dulmuluk* with his grandfather. This is also what he taught his son Randi. Pak Johar mostly invited and involved Randi to always watch *Dulmuluk* performances in the hope that his child (Randi) would naturally become interested in *Dulmuluk*. According to Pak Johar, if the child is already interested in *Dulmuluk*, they will automatically be interested in learning and playing *Dulmuluk*. Following are the results of the interview with Randi at the residence of JoharSaad's parents, (21 October 2018).

Randi Putra Ramadhan has known *Dulmuluk* since he was a child just like his father Pak Johar because his father had been a player and developed *Dulmuluk* for a long time. At that time, Randi was not yet in school and was only 4 years old. At the beginning, Randi was often invited by his father (JoharSaad) from stage to stage to sit down to watch *Dulmuluk*'s performance and after the show was over they went home together. Apart from watching shows often, Randi also often sees older siblings practicing with his father to perform *Dulmuluk* performances. From this, a sense of excitement and interest in *Dulmuluk*'s art emerged. Watching this *Dulmuluk*

show was not only done by Randi once or twice, but routinely and continuously and repeatedly. Starting from this, over time, all what he saw and listened to began to record itself in Randi's memory. When his father invited Randi to play, it turned out that the dialogues in *Dulmuluk*'s performance seemed to be familiar in his memory, making it easier for Randi to share the dialogues.

According to Randi, how to learn to play *Dulmuluk* is not formally trained, but based on his experience listening to every time he watches the scenes that are carried out in the show. Like "If there is a scene like this ... it will come out like this later ... (And when on stage it can change and that's fine). I remember it like this and it just came out spontaneously ", for example playing the role of Prince ..., acting as the King of Hindi, if on stage then forgetting ... then Randi just tried to improvise ... (This is fine. origin corresponds to innings). Over time everything flows by itself".

Randi also doesn't know the protagonist or antagonist. At that time only given examples of this being a good character, because at that time they only listened to what they saw, "for example a princess when acting cries ... like this ..., if acting is angry ... like that ". Finally, Randi could conclude himself from what he saw. So, according to Randi, learning acceptance is not formally and the dialogues are not memorized one by one, but by listening and remembering what has been taught and improvising to develop the storyline.

It can be concluded that Pak Johar as Randi's parent invites and includes Randi in every *Dulmuluk* practice and performance. Thus, Pak Johar hopes that his son will be interested in playing *Dulmuluk*. In terms of studying *Dulmuluk*, Randi mostly watched, listened to, and in the end remembered what he had witnessed when he watched *Dulmuluk* practice or theater performances. By watching this *Dulmuluk* performance often, in the end, the dialogues will be recorded by themselves in his memory. By the time Randi was included to be directly involved in the *Dulmuluk* performance, Randi already felt familiar with the dialogues being played. Indirectly, the dialogue came out spontaneously. As is well known, *Dulmuluk* did not have a script and his dialogues were only dialogue recommendations and when on stage everything developed and flowed independently. So, learn directly from stage to stage without any formal training. This is what Pak Johar often received when he learned from his grandfather.

Pak Johar and Randi are both direct inheritors of the *Dulmuluk* oral tradition. Pak Johar inherited from his grandfather, Yek Egypt, while Randi inherited from his

Sultan Yaman adalah saya ... Yaman The Sultan of Yemen is me ... Yemen
Duduk memerintah Negeri Priyaman Sit ruling the Priyaman Country

father, namely Pak JoharSaad, who currently still holds the title of maestro *Dulmuluk*. Both of them are still active and continue to develop this tradition.

Indirect *Dulmuluk* Oral Tradition Inheritance System

The second inheritance system used in the *Dulmuluk* oral tradition in the Palembang community is the indirect inheritance system. This indirect inheritance system is the opposite of the direct inheritance system, which means that the indirect system of inheritance is inheritance without blood ties between the teacher and the student. In the inheritance system, someone who is interested in learning *Dulmuluk*, in this case a student, comes to the residence of the teacher or a senior *Dulmuluk* player who is good at playing *Dulmuluk*. This inheritance system is carried out by *Dulmuluk* prospective players on their own accord without being forced to learn. A person who teaches his skills to play *Dulmuluk* to others is often referred to as 'The Guru'. This indirect inheritance system was obtained by *Dulmuluk* seniors at this time, such as IbnuRahman (currently as chairman or leader of the *Dulmuluk*KaryaMuda Palembang Group) and then Kiagus Ahmad Wahab Said (better known as Wak Pet who is currently an actor *Dulmuluk* Palembang.). IbnuRahman himself was adept at playing *Dulmuluk* because he studied with Pak Jang while Wak Pet himself studied with Zakaria. Based on this pedigree, it is very accurate to say that Pak IbnuRahman and Kiagus Ahmad Wahab Said (Wak Pet), both of whom are indirect heirs.

Following are the results of the interview with Pak IbnuRahman (16 December 2018), how Pak Ibnu learned *Dulmuluk* from the teacher Pak Jang along with the quote.

Pak Ibnu Rahman, who is often called Pak Benu, has studied *Dulmuluk* since the 1970s. At that time, Pak Benu was approximately 13 years old (1957-1970). According to him, since childhood Pak Benu was very happy watching *Dulmuluk*. After watching *Dulmuluk*'s performance after returning home, Pak Benu would immediately practice playing *Dulmuluk* in various roles. Pak Benu left the role of a king, then came out again as a comedian, and came out again as prime minister. This is what Pak Benu has often done since he was a child. From this interest, after he was a teenager, Pak Benu started learning to play *Dulmuluk*. At that time, Mr. Benu studied with Mr. Jang or "Jang Pak Dogan" in full. While studying, Mr. Benu was taught one by one by Mr. Jang, for example, "If you leave, you will be like this ..., if you become king, the dialogue is" I'm sorry, my lord ..., Your Majesty the King ..., "When Pak Benu plays the role of king and sits at the front, then behind Pak Benu, the teacher will give directions, for example,

After leaving ... you will introduce your name,

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Adapun mempunyai anak perempuan As for having a daughter
Siti Rafeah kunamakan I eat Siti Rafeah

The King's Dialogue ...

Come on, Wisdom Bistari
I really do play
Here I ask You who have yourself
iri

Ayo adinda bijak bistari
Dengan sebenar saya berperni
Di sini aku bertanya kepada Engkau yang punya d

How in the kingdom we have
ourselves. Bagaimana dalamkerajaan kita punya diri

Now you are sitting khulifan
Here I ask
How do we tax
Have you done everything

Sekarang adinda duduk khulifan
Di sini aku tanyakan
Bagaimana kita berajakan
Apakah semua sudah kau laksanakan

According to Pak Benu, "at the time of studying, he felt a bit difficult and slow to quickly understand it. His learning is fixated with the teacher ". Pak Benu studies with Pak Jang twice a week and studies are done at night. This learning is carried out continuously until Pak Benu can. At that time, Pak Benu studied regularly for about three to four months. After starting to dance, Pak Benu was just invited to play or 'ngerojong' (his first appearance), a trend in the 1970s. From then on, Pak Benu started playing in the Fajar Selatan Group which happened to be led by Pak Jang himself at that time. Pak Benu did learn *Dulmuluk* by learning, not inheriting directly from his parents.

learn in their own way, some will start memorizing, learn dialogue, and so on. In learning *Dulmuluk* in the Karya Muda Group, they were only trained by Pak Benu for 7 training times and this means that the practice was only 7 weeks, the 8th meeting of Pak Benu's students was ready to perform *Dulmuluk*. Every practice, all of the players are obliged to attend and this practice is carried out in an open field using complete musical instruments, such as violins, drums, gongs, jidor. With the cohesiveness of the players and a pleasant training atmosphere, the players are excited and excited to play their respective roles. So during practice the players have really mastered the storyline and dialogues in the *Dulmuluk* show.

Based on his experience studying and studying with Mr. Jang, finally Mr. Benu also taught *Dulmuluk* to his other students. However, this method is somewhat different from the way Mr. Jang teaches Mr. Benu. For Pak Benu, learning really depends on the teacher, but if he teaches his students, they are given notes immediately, then the students will learn the dialogues in their own way. Pak Benu's students will be given training to practice directly playing their respective roles (16 December 2018).

In this way, Pak Benu hopes that his students will find it easier to remember the dialogues they will play during the performance and when it is practiced directly complete with musical accompaniment. With determination and willingness, usually the dialogues will flow and memorize by themselves, even though they are not memorized one by one. But not all at once can be perfect, slowly and it takes time as a process. Based on the experience of Kiagus Wahab (24 July 2019), as a senior *Dulmuluk* player in learning *Dulmuluk*, the following is an excerpt.

Pak Benu has his own way of teaching *Dulmuluk* to his students and is different from his teacher Pak Jang to him. Pak Benu prefers to give notes to his students, according to their respective roles with the aim of making it easier for his students to understand or memorize his dialogues. For example, the role as a king is like this ..., the role as the daughter of king SitiZubaidah is like this ..., the role as the 1st prime minister, the role as the 2nd prime minister, as the son of King AbidinSyahJauhari, as a robber there are 3 people, as hadam 1, and hadam 2, as the maid of the female bodyguard. So, students will understand their respective roles according to the notes that have been given. Students will

KiagusWahab (Wak Pet is often called, because he always wears a pet hat), he has known *Dulmuluk* since he was a teenager. Since 1963, Wak Pet has started learning *Dulmuluk*. At that time, television shows were still very rare, so that *Dulmuluk's* show was very popular with the people of Palembang, including Wak Pet. His interest in learning *Dulmuluk* started after Wak Pet often watched *Dulmuluk* performances. At the time of watching, Wak Pet was very serious about the way the players acted on stage. Departing from there, Wak Pet's

interest in *Dulmuluk* arose and Wak Pet began to ask questions to find a teacher who could teach him to play *Dulmuluk*. Long story short, Wak Pet met the teacher named Zakaria in Palembang. Exercises are carried out for approximately 6 months and exercises are carried out once a week from 20.00 to 24.00 hours. The exercise is done using complete music. At that time, Wak Pet immediately became a model as Sultan Berbari in Syair Abdul Muluk's story and became a comedian or hadam in Syair Siti Zubaidah's story. So according to Wak Pet by watching frequently, over time the dialogues will memorize by themselves. This was experienced by this father of four children while studying *Dulmuluk* at young age.

This indirect *Dulmuluk* inheritance system also occurs in various circles of students, students, and the wider community who want to study *Dulmuluk* as taught by Pak Johar Saad in studios, school teachers, and college lecturers. However, unfortunately there are not too many of them. There are only a few schools, *Dulmuluk* is taught as an extracurricular. This was done none other than an effort to find new generations such as the school's younger siblings.

Stages in the Inheritance System of the *Dulmuluk* Oral Tradition in the Palembang Community

Based on the description of the inheritance system, either directly or indirectly, the stages of the *Dulmuluk* oral tradition inheritance system in the Palembang community are in line with the theory of the inheritance system put forward by Lord (2000). Whereas there are three stages in the *Dulmuluk* oral tradition inheritance system in the Palembang community, namely as follows.

- a. The first stage, when prospective new *Dulmuluk* players are interested and willing to become *Dulmuluk* players. This started when prospective *Dulmuluk* players often watched performances and listened to the stories that were displayed in each show. The more often the prospective player listens to and watches the show, the more familiar the story will be in the prospective player's memory. Indirectly, the story will be recorded by itself in the memory of prospective players. Based on Randi's experience, the more often you watch the show and listen to the story dialogues in the show, the story dialogues will be recorded by themselves in his memory (21 October 2018). According to Lord (2000), the first stage is that the repetition of words, phrases, lines or sentences called formulas begins to enter the memory of prospective *Dulmuluk* players.
- b. The second stage, when prospective junior *Dulmuluk* players not only listen to or watch *Dulmuluk* performances, but have started to learn to play *Dulmuluk*, which he had previously seen and listened to, either with musical accompaniment or without musical accompaniment. In this second stage, junior

Dulmuluk players will get to know the rhythm for dialogue, singing, singing, poetry. The music also allows the player to arrange words or syllables so that they can be heard beautifully, such as the arrangement of rhymes at the end of the line in *Dulmuluk* rhymes. At this stage, junior *Dulmuluk* players have to learn a lot of formulas as a guide for junior *Dulmuluk* players, so they will find their own patterns. The players continue to create or tell story dialogues and continue to listen to the stories being dialogued by the Teacher or seniors until finally the players will find their own formula. That is, *Dulmuluk* players gain knowledge of this formula from remembering what the Teacher or seniors have taught as well as based on the players' own experiences when watching and listening to *Dulmuluk* performances and the experience of carrying out performances or playing *Dulmuluk* itself. With things like this, the players will get smarter in producing their own formulas.

- c. The third stage or the final stage, when *Dulmuluk* players begin to become proficient in playing in a perfect show like the one they have watched and listened to, either through the Master or from a *Dulmuluk* show. The more often the players appear in a show and often face the audience, then the players will automatically be more adept at improvising to develop the dialogue of the story. Gradually the players will update the formula model so that the formula model they have will be better. Each player will have their own formula characteristics.

CONCLUSION

- 1) The System of Inheritance of the *Dulmuluk* Oral Tradition in the Palembang Community.
The Inheritance System *Dulmuluk* oral tradition in Palembang society has two ways. First, the direct inheritance system, which is a system of inheritance that is carried out directly to the offspring or because of blood ties, for example a grandfather to a grandson or a parent to a child. Second, the indirect inheritance system, namely inheritance by studying or learning from other people or seniors who are good at playing *Dulmuluk*. The two systems of inheritance of the *Dulmuluk* oral tradition carried out by the people of Palembang, especially by *Dulmuluk* art artists, are a form and an effort to maintain and preserve the existence of this *Dulmuluk* oral tradition. For *Dulmuluk* artists, playing *Dulmuluk* is a calling, not just chasing after sustenance, but being happy if you can make other people happy.
- 2) Stages in the Inheritance System of the *Dulmuluk* Oral Tradition in the Palembang Community.
There are three stages in the *Dulmuluk* inheritance system in the Palembang community, namely first, the stage when the new *Dulmuluk* prospective player is interested and willing to become a *Dulmuluk* player, second, the stage has started to learn to play *Dulmuluk*,

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- and third when the player starts to become proficient at playing in a *Dulmuluk*'s perfect show.
- 3) An oral tradition is a reflection of people's culture and of course this tradition has beneficial values for the community at large. The *Dulmuluk* oral tradition is an icon of the people of Palembang City which must be developed and preserved. This oral tradition belonging to the community will be lost if there is no joint intervention from various parties. The preservation of the *Dulmuluk* oral tradition is not only the responsibility of the *Dulmuluk* group players as art artists, but also the collective responsibility of various parties. Without the help and attention of various parties, the public and the government to preserve this tradition would be impossible. For that, let's join hands together to revive and preserve this *Dulmuluk*, with the hope that *Dulmuluk* is not only known in the Palembang community, but is widely known throughout Indonesian society and is even recognized by the community internationally.
 - 4) *Dulmuluk* must be introduced or made efforts to be introduced by children at an early age, for example elementary school (SD) or junior high school (SMP). If this *Dulmuluk* is introduced to the younger generation from an early age, hopefully this inheritance will remain. However, if they have known and idolized Black Pink since childhood, the dancers they watch and watch on television and YouTube, then they won't know *Dulmuluk*, "What is *Dulmuluk*"? If they don't know, this is natural because they don't know about *Dulmuluk* and who will tell them. So, in order for this *Dulmuluk* inheritance to continue, it is better if teachers, especially teachers of Cultural Arts, are given trainings about our arts such as this *Dulmuluk* oral tradition, with the hope that after they understand, they can pass on their knowledge to students.
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