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

Margareta Andriani¹, Zuriyati², Siti Gamo Attas³

1 Applied Linguistic Program, Universitas Negeri Jakarta, Indonesia, Awardee LPDP
2 Applied Linguistic Program, Universitas Negeri Jakarta, Indonesia
3 Applied Linguistic Program, Universitas Negeri Jakarta, Indonesia

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.

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.
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 Johar Saad, who passed on his expertise in playing Dulmuluk to his son Randi Putra Ramadhan. Johar Saad 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, Johar Saad 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 Johar Saad and Randi were both heirs with direct descent or directly from their grandparents and their parents in obtaining Dulmuluk’s learning. Based on the results of an interview with Johar Saad (25 July 2019), he inherited Dulmuluk’s learning directly from his grandfather. The following is an excerpt from the interview.

Mr. Johar Saad’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 Kamaluddin. 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 Johar Saad’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 (Johar Saad) 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 Princ... 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 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 DulmulukKaryaMuda Palembang Group) and then Kigus Ahmad Wahab Said (better known as Pak Pet who is currently an actor Dulmuluk Palembang ). IbnuRahman himself was adept at playing Dulmuluk because he studied with Pak Jang while Pak Pet himself studied with Zakaria. Based on this pedigree, it is very accurate to say that Pak IbnuRahman and Kigus Ahmad Wahab Said (Pak 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 Ben, has studied Dulmuluk since the 1970s. At that time, Pak Ben was approximately 13 years old (1957-1970). According to him, since childhood Pak Ben was very happy watching Dulmuluk. After watching Dulmuluk’s performance after returning home, Pak Ben would immediately practice playing Dulmuluk in various roles. Pak Ben left the role of a king, then came out again as a comedian, and came out again as prime minister. This is what Pak Ben has often done since he was a child. From this interest, after he was a teenager, Pak Ben started learning to play Dulmuluk. At that time, Mr. Ben studied with Mr. Jang or “Jang Pak Dogan” in full. While studying, Mr. Ben 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 Ben plays the role of king and sits at the front, then behind Pak Ben, the teacher will give directions, for example, After leaving ... you will introduce your name,”

Sultan Yaman adalah saya ... Yaman
Duduk memerintah Negeri Priyaman
Sit ruling the Priyaman Country
Adapun mempunyai anak perempuan
Siti Rafeah kunakmanak

As for having a daughter
I eat Siti Rafeah

Tradition
they also studying
female minister,
Dulmuluk the with
Karya laksanakan field (Wak kita (16 for time,
really we watched the
daughter hat),
that and own
South and Pet.
watching,
Dulmuluk difficult training own
very South atmosphere,
play jidor.
Jang by practice,
eat Bistari is once
role the
dialogues excerpt.
In from with
and invited will the
Study Pak saya
Kiagus serious
khulifan been
Palembang 2018).
somewhat done
stage. all
starting son
dance,
takes to December
wears his
bijak it
like player their
of 2019)
directly to
meeting Pak
the King’s
king So
Pet according
December
In and
At according Pak
and trained was
prefers show
Bagaimana have
khulifan taught
players Wak
excited will interest
were
to like
With Dulmuluk ready
in bistari everything
as given
way,
Communities
Pharmacy the
in Benu,
the Mr.
experience Benu’s
the kau
sudah way,
hadam the
Benu, the
dialogues directly
After they
notes
Dulmuluk notes
often been kingdom
are Benu, teases
Mr. this
bit is the
are
notes accompaniment.
to
happened when
understand with
have then only
in a players
will Pet
to in
the
of His kepada
respective
As that
their anak quickly
for (his Dulmuluk
“at
Benu.
memorize a playing people Dulmuluk
different
Rafeah method
minister,
to have hadam there
is complete
having a carried
until
for way
will the
remember time,
Palembang, kita
are 2020
Bagaimana the
as At
by Pak
performance his
was immediately,
drums,
done though
experience
during an
themselves,
and will the
memorize
of their
hopes
of to
Benu
Sekarang adinda dud uk khulifan
How do we tax
Have done everything
Apakah semua sudah kau laksanakan

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 done everything
Sekarang adinda dud uk khulifan
Di sini aku bertanya kepada Engkau yang punya diri

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 'ngerjojong' (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.

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 2019).

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 Siti2ribaidah 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 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.

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 Kagus Wahab (24 July 2019), as a senior Dulmuluk player in learning Dulmuluk, the following is an excerpt.

KagusWahab (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 SyairSitiZubaidah’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 Dulmulukat 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 JoharSaad 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 dialogue 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


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 aDulmuluk player, second, the stage has started to learn to play Dulmuluk,
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.

ACKNOWLEDGMENT
The authors would like to thank Lembaga Pengelola Dana Pendidikan (Indonesia Endowment Fund for Education), Ministry of Finance of the Republic of Indonesia for providing financial support to this research and contributing to international seminar funding and publication results.

REFERENCES