

In Search of Public Support Toward Cultural Pluralism Enacted by Chinese “Potehi” Puppetry Acculturation

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ABSTRACT

Keywords:

Acculturation,
Culture,
Ethnicity,
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Indonesia is a country built from cultural pluralism and multi ethnicities. “*Bhinneka Tunggal Ika*” is a paradigm propagated to build community’s mindset to build understanding among people from different traits, cultures, and religions. Diversities have potentials to increase social tensions, crises, and extremism that are all threatened the community resilience. At the same time, diversities continue to increase together with the increased number of migrations. As such, cultures embedded to migrated people and acculturate into the local people and cultures. One of the products of acculturation is Chinese Glove Puppetry, or *Wayang Potehi*. There have been so many studies investigating the acculturation process and the efforts of the enthusiasts to make this culture accepted by the local people. This is a good phenomenon as the understanding multiculturalism leading to strong resilience. However, there is a lack of data of how the commitment of public either from a group of local people and Chinese descendants in Indonesia accepting this acculturation and accepting this as a part of cultural pluralism. The present study surveyed 102 respondents revealing their commitment toward pluralism. The findings revealed driving and inhibiting factors. National ideology, the urge to unite, and external dangers are driving forces, while inadequate appreciation of pluralism, tolerance, and social disparity are inhibiting forces.

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INTRODUCTION

Indonesia is made up of thousands of archipelagos, and as a result, it is a home to a diverse range of ethnicities, religions, and cultures. These differences have resulted in cultural pluralism and multiethnicity in Indonesia; however, such differences have become inseparable from the country's identity. “*Bhinneka Tunggal Ika*” is a paradigm that has allowed such disparities to coexist peacefully and has long been instilled in people's minds in order to foster understanding and tolerance. It is undeniably true that diversity has the potential to exacerbate social tensions, crises, and extremism, all of which threaten community resilience. Simultaneously, diversities continue to rise in tandem with the number of migrants. As a result, cultures become embedded in migrant people and acculturate into local people and cultures (Motti-Stefanidi, 2018). Acculturation has even enriched existing cultures, endowing Indonesia with a diverse range of traditions and customs. One of the acculturation products resulted in the creation of Chinese Potehi Puppetry, also known as *Wayang Potehi*. Many studies

have been conducted to investigate the acculturation processes and the efforts of enthusiasts to make this culture acceptable to the locals (Kuardhani, n.d.; Kunst et al., 2021; Kurniawan, 2017). Wayang Potehi was accepted as one of Indonesia's cultures after enduring ups and downs. This is a positive phenomenon because the minority is raised in harmony with the majority, forming an understanding of multiculturalism and pluralism, which is an asset that leads to national strong resilience.

Prior to the New Order government, as (Kurniawan (2017) states in his article, residents of *Hokkien* descent developed *Wayang Potehi* as a form of entertainment, and it even became a spectacle at the *Sekatenan* night market in Jogjakarta, as well as in several other cities in Java. *Wayang Potehi* has also become popular as a form of entertainment at weddings, Chinese New Year celebrations, and other occasions. However, the outbreak of the communist incident in Indonesia in 1965 had an impact on *Wayang Potehi* performances because all cultures and faiths of Chinese ancestry were prohibited by the government unless performed in a Confucian worship house. This continued into the New Order government's reign. It was only performed as part of the worships. Fortunately, President Abdurahman Wahid ratified Confucianism as Indonesia's official religion during the post-new order regime, allowing all Chinese culture to acculturate with indigenous Indonesian culture. *Wayang Potehi* became well-known. Since then, it has been performed not only inside the worship house, but also, in several provinces, the performances are open to the public and not just Chinese descendants. More people start to gain their interest on the puppetry and even dedicate themselves to be puppeteers although they are sometimes underpaid. The puppeteers are not only those whose blood is Chinese, but they also come from various ethnicities and religions. Recently, it grows in popularity; moreover, the use of communication technology media such as YouTube to broadcast performances have made more people recognize and enjoy *Wayang Potehi* without necessarily being a part of Confucian worship (Halim, 2021).

With the acceptance of *Wayang Potehi* into local culture, say in Java, adaptations and changes are unavoidable. *Wayang Potehi* puppetry or show is no longer the same as its indigenous pattern as a result of cultural adaptations or acculturation (Stenberg, 2015). Say, Karsono & Wijaya (2012) have discovered some changes at Surabaya's *Potehi* Puppetery. According to them, the regular *Potehi* Puppetery uses Chinese or Hokkien (Fujian language), but the current *Wayang Potehi* shows in Surabaya are presented in a mix of Chinese, bahasa Indonesia, and Javanese languages. The use of local language is due to the locals, Surabayanese, who want to become puppeteers. Furthermore, the songs are mixed with Mandarin songs and Surabaya songs. Local songs such as "Rek ayo Rek" (Let's Come Pals) and "Bojo Loro" (Two Wives) are frequently used as soundtracks during the show. At the same vein, in Jombang, the use of Javanese language is used in the show blended with Chinese Language (Mangunsong & Djatiprambudi, 2021). Furthermore, (Muslifah et al., 2019) claims that the changes are not limited to the language and soundtract songs; they identify some changes such as music instruments, show-patterns, the use of *gunungan*, and jokes. Formerly, according to the article about Javanese Poethi (Karsono & Wijaya, 2012) the puppetery used Chinese music instruments such as *dongkauw* (a type of small drum beaten with a stick), *Siauwppwa* (a type of small tambourine), *Siauwku* (a type of big tambourine), *toapwa*, *twalo*, *alhu* (a stringed instrument similar to fiddle), *chinghu*, *gim* (a type of guitar), and trumpets, but the current shows add Javanese *gamelan* combined with those Chinese instruments. The show patterns are also exceptional. The show used to be held inside the worship house for longer periods of time, but now that it is performed outside, it is cut in half (Mangunsong & Djatiprambudi, 2021) states that the shows that originally presented to entertain the Chinese Gods, now it has been adapted to various themes. In Jombang, *Wayang Potehi* performs the story of "Shallawat Hujan Air" and "The born of Jesus Christ" to respect other religions that grow in the city. The *Gunungan*, which is normally used in Javanese shadow puppet shows, is now used to signal the start or end of the *Wayang Potehi* show. Finally, the jokes were not incorporated into the show, but they have now become an indulgence adopted from the Javanese Shadow puppet, *Punakawan*.

Various efforts are made to ensure the continuation of existence. Wayang Potehi, that now has the freedom to exhibit for worship rituals or entertainment, has expanded the shows from inside the worship house to malls, schools, and other public places where people can enjoy them. Furthermore, technological advancements have allowed shows to be produced virtually through various media such as the YouTube channel and Instagram, there are no longer any reservations about bringing culture to the general public; thus, Halim (2021) reported that the shows were moved from one location to another using pick-up trucks that had been modified to look like a stage. Furthermore, in Jombang, a museum has been built and is open to the public. This museum displays collections of dolls and properties used to perform Wayang Potehi as a means of preserving the culture and educating people so that it does not become extinct.

Previous research has shown that Wayang Potehi has been well assimilated into local cultures, and various efforts have been made to make this puppetry popular and accepted by the country's larger communities. Unfortunately, there is a scarcity of data demonstrating society's reactions to the acculturation effort. People's reactions to acculturation have become a necessary asset in the construction of national resilience. Positive attitudes toward cultural acculturation foster tolerance for diversity and multiculturalism. Data on this subject is required to support the propagation; thus, the current study investigates people's supports and examines how factors such as traits, age, gender, place of origin, and education background have enabled them to develop a positive attitude toward acculturation. Thus, to seek the evidence, the following questions:

- a) How is the response of Indonesia people toward the acculturation of Wayang Potehi into Indonesia Culture as a part to maintain culturalism in Indonesia?
- b) What determinant factors have influenced such responses?

METHOD

The study was a survey that was aimed to describe quantitatively the supports of the society towards the Potehi Puppetry that has acculturated into Indonesia culture. The questionnaire is distributed online through *whatsapp* kept in the authors cellular. There were 102 respondents who were willingly filled and submitted to the authors. However, there were 2 respondents leaving some items un-responded. Therefore, only 100 responses were taken as the source of data of the present research. Then, this is a self-administered questionnaire containing questions relevant to the phenomenon arising from the issue of cultural acculturations mentioned in the findings in the previous research. The questions were used to capture the attitude of the respondents toward the acculturation of Wayang Potehi in Indonesia. The opening sections of the questionnaire asked respondents to provide demographic data and respond to yes/no questions regarding their recognition to Wayang Potehi. Then, multiple choice format were chosen to make respondents provide the responses towards the acculturation of Wayang Potehi into Indonesia culture.

To serve the validity and reliability of the questionnaire, binary scale analysis was employed, thus the validity testing of each item used *spearman correlation*. If each statement item produces a significance value (Sig.) less than the 5% significance level (α), then the statement item is said to be valid. Furthermore, testing the reliability of the statement items measured by a binary scale, not using *Cronbach's Alpha*, but using *the Kuder-Richardson reliability value (KR21)*, provided that if the value is greater than 0.60 then the questionnaire is concluded to be reliable or reliable.

The results of the validity test show that each statement item that measures the acculturation of Wayang Potehi, produces a significance value of Spearman's rho correlation (Sig.) which is smaller than the real level (α) 5%, so it is decided that each statement item is valid and can be used to measure the acculturation of Wayang Potehi in Indonesia. Furthermore, the results of reliability testing on the acculturation measurement items of Wayang Potehi are presented in Table 1.

Table 1. The results of the reliability test of the Wayang Potehi acculturation statement items

Reliability Statistics	Value	Critical Value	Decision
<i>Kuder-Richardson KR21</i>	0.626	≥ 0.60	Reliable

Source: Author’s courtesy

FINDINGS AND DISCUSSION

Description of Respondents’ Familiarity with Wayang Potehi

Figure 1 demonstrates that 66 percent of the 100 respondents are familiar with Wayang Potehi, while the remaining 34% are not. In addition, the 66 respondents who knew the Wayang Potehi were asked about their sources of information, with the findings shown in Figure 2.

Are you familiar with Wayang Potehi?

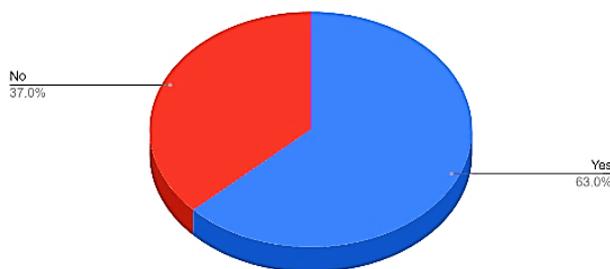


Figure 1. Familiarity of Wayang Potehi by respondents
Source: Authors’ courtesy

If familiar, from which sources?

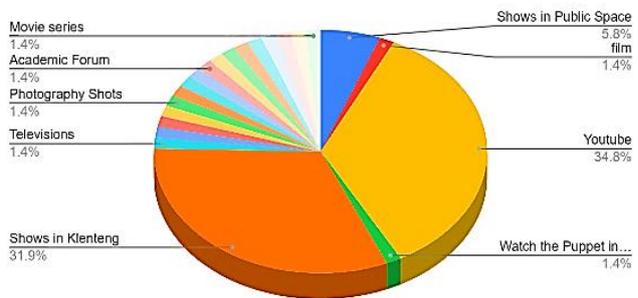


Figure 2. Wayang Potehi source of information
Source: Authors’ courtesy

Figure 2 shows that the majority of respondents who are familiar with Wayang Potehi learned about it from Youtube videos and *Klenteng* performances, with 36.4 percent and 34.8 percent, respectively, indicating that these two sources of information contributed 71.2 percent to their familiarity towards Wayang Potehi. Performances in public places, newspapers, academic forum, online news, films, television, photography, and schools are some of the other sources of information.

Descriptions of Respondents’ Supports towards Wayang Potehi Acculturation

The acculturation of the Potehi Puppet is described based on the assessment of 66 respondents who are familiar with the Potehi Puppet. The acculturation of the Potehi Puppet is assessed with 10 statements. The results of the description of the acculturation supports toward Wayang Potehi are presented in Figure 3 and Figure 4.

Figure 3 shows that 92.3% of respondents accept that Wayang Potehi is acculturated with local culture, 98.5% of respondents agree that the inclusion of Wayang Potehi is a form of multicultural life in Indonesia, 97% of respondents want to maintain religious values in Wayang Potehi performances inside the worship house and entertainment values when outside. Klenteng, 87.9% of respondents state that the Wayang Potehi performance should not only exhibit inside Confucian Worship House but also could be performed outside the temple, 95.5% of respondents considered that there should be an element of entertainment or entertainment that could be displayed outside the worship house so that the wider community could enjoy it. 86.4% of respondents stated that the puppeteer of Wayang Potehi not necessarily from a descendant family, 71.2% of respondents

stated that the characteristics of the Potehi puppet (wayang) do not have to be exactly the same as the original culture, thus allowing for mixing with local culture, and 89.4% of respondents stated the inclusion of local elements such as accompaniment music (gamelan), language (Javanese/regional language) can add value to the Potehi Puppet show.

Of the nine statements of acculturation supports to Wayang Potehi, there is 1 statement that is assessed with the percentage of answers that are not much different, namely about the original elements of Wayang Potehi that must be maintained without the need to compound and adopt influences from other cultures. The description results show 56.1% agree and the remaining 43.9% disagree, meaning that the respondent responds that Wayang Potehi should be able to maintain its original elements, but if it has to be compounded by adopting influences from local culture, that's also acceptable.

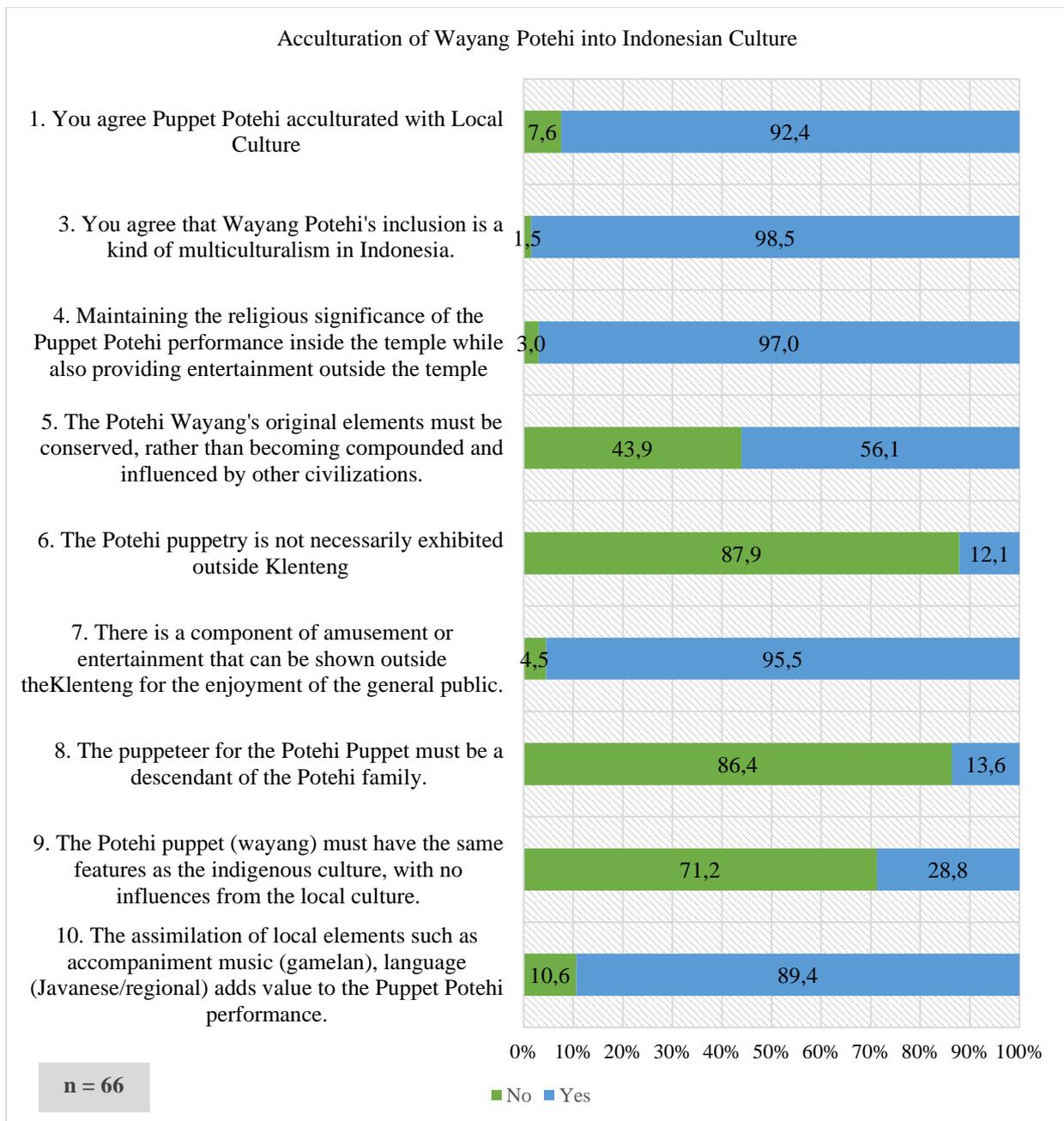


Figure 3. Supports towards acculturation of Potehi Puppet

Source: Authors' courtesy

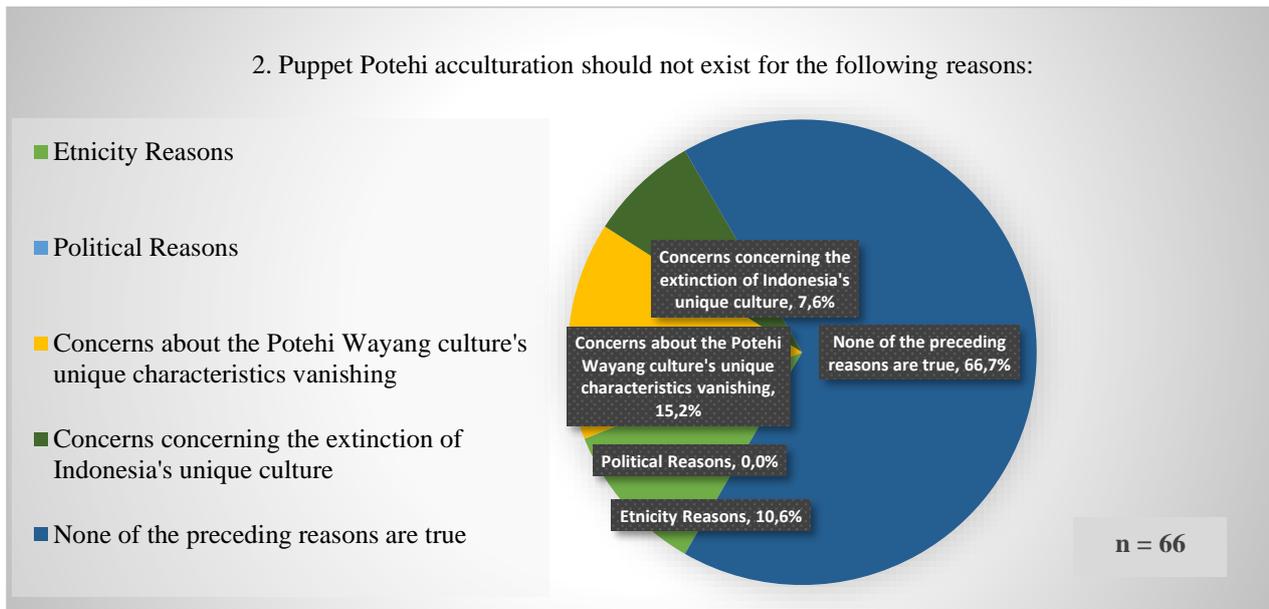


Figure 4. Respondents' beliefs toward acculturation in Wayang Potehi

Furthermore, the description of statement number 2 regarding the acculturation of Wayang Potehi will be described separately because the measurement scale used is different from the other nine statements. The results of the description of statement number 2 are presented in Figure 4.

Figure 4 illustrates that the majority of the 66 respondents who are familiar with Wayang Potehi show a response if there is no reason for denying the acculturation of Wayang Potehi. This indicates that the vast majority of respondents believe the Wayang Potehi cultural process in Indonesian society can be influenced by local culture. The emergence of this acculturation process is the result of social contact activities with local culture, which have an impact on the emergence of the acculturation process, ensuring that the process of cultural adaptation retains the original features of the Potehi Wayang, and that the acculturation process does not run singly, but occurs dynamically in people's lives. Furthermore, among the 33.3 percent who thought that Wayang Potehi acculturation was unnecessary, the reasons given were concerns about the loss of Wayang Potehi's original elements (15.2%), ethnicity (10.6%), and concerns about the disappearance of indigenous Indonesian culture (7.6%), and none of them had any reason. political considerations (0 percent).

The Relationship Between Potehi Wayang's Introduction and Respondents' Profiles

An analysis of the relationship between Wayang Potehi familiarity and the respondent's profile will be conducted in this part, with the goal of identifying differences in the characteristics of respondents who are familiar with Wayang Potehi and those who are not. Table 2 shows the findings of the analysis technique, which includes cross tabulation and Chi-Square statistics.

The results of the Cross Tabulation analysis using Chi-Square statistics show that the familiarity of the Potehi Wayang has no relationship with the respondent's gender, ethnicity (descendants or not), educational background, or current place of residence (Javanese or outside Java), because all of the chi-square significances were greater than 0.05, so it was decided that the relationship was not significant/not significant. Male or female, descendent or non-hereditary, educational background, and place of residency in Java or outside Java, all have the same understanding of Wayang Potehi culture in Indonesia.

Table 2. Chi-square analysis of the familiarity of the Potehi Wayang and respondent profiles

<i>Cross Tabulation</i>	<i>Chi-square</i>	<i>Sig.</i>	<i>Keputusan Uji</i>
Age Group vs Wayang Potehi familiarity	9.218	0.027*	Correlated
Gender vs Wayang Potehi Familiarity	0.491	0.483 ^{n.s}	No Correlation
Ethnicity vs Wayang Potehi Familiarity	2.494	0.114 ^{n.s}	No Correlation
Education vs Wayang Potehi Familiarity	1.270	0.530 ^{n.s}	No Correlation
Residence vs Wayang Potehi Familiarity	0.003	0.959 ^{n.s}	No Correlation

* : significant at the 0.05 alpha level n.s : not significant at the 0.05 alpha level

The characteristics of respondents who have a significant relationship with the familiarity of Wayang Potehi are generation (age group), and the relationship was determined to be significant with a chi-square significance value of 0.027 (0.05). That is, the familiarity of the Wayang Potehi varies from generation to generation. The crosstab table can be used to examine how the pattern is connected. Table 3 shows the pattern of relationship between generations of respondents and their introduction to Wayang Potehi based on the crosstab table.

Table 3 shows that the majority of respondents in the Baby Boomer, Generation X, and Millennial generations are familiar with Wayang Potehi; however, the majority of Generation Z respondents are not. This suggests that the Wayang Potehi existed and became famous during the time; but, its popularity waned with time, leaving the current generation without awareness or information about the Wayang Potehi.

According to Statistical Bureau data from 2020, Generation Z is the largest segment of Indonesia's present population, accounting for 27.9% of the total. Millennials (25.87 percent), Generation X (21.88 percent), Baby Boomers (11.56 percent), Post Gen Z (10.88 percent), and Pre-Boomers (10.88 percent) are the generations below (1.87 percent). Teenagers and young people up to the age of 25 are thought to make up Generation Z. The majority of Gen Z has not yet reached the productive age, but it is expected that they will do so in the next 5-10 years, resulting in a demographic advantage for Indonesia. The majority of Gen Z has not yet reached the productive age, but it is expected that they will do so in the next 5-10 years, resulting in a demographic advantage for Indonesia.

Another intriguing finding is that 81.5 percent of Millennial Generation respondents are familiar with Wayang Potehi, compared to 66.7 percent for Baby Boomers and 68.8 percent for Generation X. Because of historical causes, many Baby Boomers and Generation Xers born between 1946 and 1964, as well as Generation Xers born between 1965 and 1980, are unfamiliar with Wayang Potehi. Following the political and humanitarian calamity of 1965, the Puppet Potehi show gradually faded. The Puppet Potehi show was only available on a limited basis during the New Order era. Even though these puppets were played by non-Chinese puppeteers, performances were outlawed until the 1990s, which was a difficult period for Wayang Potehi. In this situation, many people in the Baby Boomer and Generation X generations are unaware of Wayang Potehi.

However, following the signing of Presidential Instruction No. 6/2000 by President Abdurrahman Wahid the former Indonesian President, the Chinese community began to freely express their culture, including the Wayang Potehi culture, in order for the younger generation, particularly the Millennial Generation, to become more aware of it. Data (Table 3) shows that the Millennial generation, which is familiar with the Wayang Potehi, has a higher percentage than the previous generation.

Following the Millennial Generation's increased recognition of Wayang Potehi culture in the 2000s, the culture's presence has waned with the advancement of technology. As a result, the Wayang Potehi culture has become less well-known among the next generation, Generation Z. People's interest in the Puppet Potehi performing arts in Indonesia has started to dwindle as a result of technological advancements.

Table 3. Cross-tabulation between generation and familiarity of Wayang Potehi

			Tidak	Ya	Total
Tahun Kelahiran (berdasarkan William H Frey)	1946 - 1964 (Baby Boomer)	Count	1	2	3
		% within Tahun Kelahiran (berdasarkan William H Frey)	33.3%	66.7%	100.0%
	1965 - 1980 (Generasi X)	Count	15	33	48
		% within Tahun Kelahiran (berdasarkan William H Frey)	31.3%	68.8%	100.0%
	1981 - 1996 (Milenial)	Count	5	22	27
		% within Tahun Kelahiran (berdasarkan William H Frey)	18.5%	81.5%	100.0%
	1997 - 2021 (Generasi Z)	Count	13	9	22
		% within Tahun Kelahiran (berdasarkan William H Frey)	59.1%	40.9%	100.0%
Total		Count	34	66	100
		% within Tahun Kelahiran (berdasarkan William H Frey)	34.0%	66.0%	100.0%

Generation Z, also known as Tech Savvy (tech enthusiasts), is less interested in traditional cultures and more focused on technological advancement. As a result, cultural acculturation such as Wayang Potehi must be carried out by adapting and leveraging existing technology innovations in order for them to be accepted and attract Generation Z's interest.

Differences in Potehi Puppets' Acculturation based on Generational Responses

Each generation may have a different reaction to cultural acculturation, such as Wayang Potehi art. The investigation of differences in Wayang Potehi acculturation in each generation, starting with the Baby Boomer Generation, Generation X, Millennials, and Generation Z, yielded the following results.

Table 4. Acculturation of Potehi Wayang by generation

Akulturasi Wayang Potehi	Baby Boomer		Generasi X		Milenial		Generasi Z	
	Tidak	Ya	Tidak	Ya	Tidak	Ya	Tidak	Ya
Statement 1	0.0	100.0	9.1	90.9	4.5	95.5	11.1	88.9
Statement 3	0.0	100.0	0.0	100.0	4.5	95.5	0.0	100.0
Statement 4	0.0	100.0	6.1	93.9	0.0	100.0	0.0	100.0
Statement 5	50.0	50.0	48.5	51.5	36.4	63.6	44.4	55.6
Statement 6	100.0	0.0	87.9	12.1	86.4	13.6	88.9	11.1
Statement 7	0.0	100.0	6.1	93.9	4.5	95.5	0.0	100.0
Statement 8	100.0	0.0	81.8	18.2	86.4	13.6	100.0	0.0
Statement 9	50.0	50.0	75.8	24.2	63.6	36.4	77.8	22.2
Statement 10	0.0	100.0	12.1	87.9	9.1	90.9	11.1	88.9

Statements based on Table 4:

1. You agree Wayang Potehi acculturated with Local Culture.
2. Wayang Potehi acculturation should not exist for what reasons.
3. You agree that Wayang Potehi's inclusion is a kind of multiculturalism in Indonesia.
4. Maintaining the religious significance of the Wayang Potehi performance inside the temple while also providing entertainment outside the worship house.
5. The Wayang Potehi's original elements must be conserved, rather than becoming compounded and influenced by other civilizations.
6. Wayang Potehi is not necessarily exhibited outside Confucian Worship House.
7. There is a component of amusement or entertainment that can be shown outside the Confucian Worship House for the enjoyment of the general public.
8. The puppeteer for Wayang Potehi must be a descendant of the Potehi family.

9. Wayang Potehi must have the same features as the indigenous culture, with no influences from the local culture.
10. The assimilation of local elements such as accompaniment music (gamelan), language (Javanese/ regional) adds value to the Wayang Potehi performance.

Tabel 5. Reasons for rejecting acculturation in Potehi Puppet according to generation classifications

Reasons for Rejecting Acculturation in Potehi Puppet	Baby Boomer	Generation X	Millenial	Generation Z
Ethnicity	50	9.1	9.1	11.1
Political Reason	0	0	0	0
Lessening the originality of the Potehi Puppet	0	12	27.3	0
Lessing Indonesia Culture originality	0	12	0	11,1
None of the above reasons accepted	50	67	63.6	77.8
	100	100	100	100

In the first statement, it is known that all generations have a same perception, i.e., practically everyone agrees and accepts that the Wayang Potehi culture has been assimilated into the archipelago's native culture. Similarly, in the third and fourth propositions, all generations agree that incorporating Wayang Potehi into Indonesian culture is a type of multiculturalism, and that Wayang Potehi performances inside temples must maintain religious and entertainment value when performed outside the temple.

In the second statement about the causes for Wayang Potehi acculturation (see Table 5), it is known that half of the Baby Boomer generation still argues that acculturation should not exist on the basis of ethnicity, while the other half argues that acculturation should exist. The reason for this is that the Baby Boomers, as the older generation, are aware that the Wayang Potehi culture is the Chinese's original culture, and that it is closely associated with particular ethnicities. Although many Baby Boomer generations reject cultural acculturation, future generations' approval of Wayang Potehi culture acculturation is beginning to rise, as evidenced by the increased percentage of approval. Those who agree with cultural acculturation are 66.7 percent in Generation X and 63.6 percent in Millennials, respectively, and have climbed to 78.8 percent in Generation Z. This demonstrates that, despite the fact that few individuals in Generation Z are aware of Wayang Potehi, they are in accord. The most critical matter is Wayang Potehi culture acculturation.

The rise of ethnicity in the Baby Boomer age is also due to the fact that this generation is still closed to diversity, hence religion or ethnicity are commonly used to define themselves. However, Generation Z has a more open perspective and is willing to embrace differences from all sides, therefore they are more open to cultural diversity, such as Wayang Potehi acculturation.

In comparison to earlier generations, Millennials and Generation Z value the authenticity or authenticity of a culture, and they believe that even though cultural acculturation is taking place, the original features of the Potehi Wayang culture must be preserved.

The sixth and seventh statements, which are well-known to all generations, have a similar response: the Wayang Potehi performance does not have to take place only inside the temple, but can also be performed outside the temple by incorporating an element of entertainment for the benefit of the wider community. Similarly, all generations believe that the puppeteer of Wayang Potehi does not have to be a descendent family in the seventh assertion.

In the ninth statement, there is a slight difference in the response of each generation. In Baby Boomer, half of them think that the characteristics of the puppets in Wayang Potehi must be exactly the same as the original culture without any mixing with local culture. However, this assumption is fading away, so that in Generation Z there are 77.8% of them who think that the characteristics of the puppets in Wayang Potehi must be mixed with local culture.

In the tenth statement, all generations have relatively the same response that Wayang Potehi performances can incorporate local elements such as accompaniment music (such as gamelan) and regional languages so that they can add value to the show.

CONCLUSION

The respondents show positive support for Wayang Potehi's acculturation into Indonesian culture in the survey. Almost all of the respondents agree that Wayang Potehi is acculturated with local culture and that its inclusion is a form of multicultural life in Indonesia; as a result, they want to keep religious values in Wayang Potehi performances inside the worship house and entertainment values outside the worship house; they also believe that there should be an element of entertainment or entertainment that could be displayed outside the worship house so that a sense of community can be created. The puppeteer of Wayang Potehi does not have to be a descendant of the original culture and does not have to be identical to it, allowing for cultural mixing and the inclusion of local elements such as accompaniment music (gamelan) and language (Javanese/regional language) to add value to the Potehi Puppet show. Furthermore, 66 respondents who are familiar with Wayang Potehi answer if there is no cause to dispute Wayang Potehi's acculturation, and familiarity with the Potehi Wayang has no relation to the respondent's gender, ethnicity (descendants or not), educational background, or current residence (Javanese or outside Java). The generational characteristics of responders who have a major association with Wayang Potehi familiarity are generational (age group). Wayang Potehi is familiar to the majority of Baby Boomer, Generation X, and Millennial respondents; however, the majority of Generation Z respondents are not. This indicates that the Wayang Potehi existed and was well-known at the time, but that its popularity faded with time, leaving the current generation unaware of the Wayang Potehi.

Finally, future research is now needed to investigate deeper than only a survey. Using survey and online questionnaires are easy to complete however it has hard to arrive at a thick description about how community really responses to the acculturation. Therefore, future research should include in-depth interview to provide thick data about the attitude of the people towards acculturation of Wayang Potehi. This is mandatory because people acceptance to the acculturation will form a robust pillar for national resilience.

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