

THE EXISTENCE OF TADUT ART IN THE PAGARALAM REGION OF SOUTH SUMATRA

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Abstract

The art of Tutar Tadut is one of the traditional arts originating from the Semende region, namely the Besemah jagat and the area of South Ogan Komering Ulu which was developed by the Semende tribe. The art of Tutar Tadut is da'wah in nature and used to be presented at the women's recitation gathering in the Besemah area. Until now, the art of Tutar Tadut is still growing and has begun to be presented in entertainment events such as weddings, and aqiqah events. Until now, the art of Tadut has developed to several regions in South Sumatra, one of which is the city of Pagaralam. In Pagaralam City, Tadut is usually performed in wedding entertainment events. The poetry delivered in this Tadut art contains Islamic teachings, such as the pillars of Islam, the pillars of faith, Sufis, the form of Allah, the three sciences, the proposal of love, and self. Indirectly, apart from being entertainment, ta'dut art aims to teach about Islam to its listeners through art. But nowadays, the poems in the art of Tadut not only contain Islamic preaching, but can also be adapted to the context of the event such as in weddings, speakers can provide lyrics related to advice for newlyweds or society in general. At present, the art of takdut has begun to decrease in interest, especially among young people. Related to this, the researchers are interested in describing the existence of takdut speech art in the Semende community in South Sumatra. The method used is descriptive qualitative method. Data collection using observation, interviews, literature study and documentation. Data validity technique using triangulation mode from interview data, observation and documentation. Data analysis used through the stages of data reduction, data presentation, and verification/conclusion drawing.

Keywords: Existence, Takdut Art

Introduction

Existence is a concept that refers to the reality or existence of a thing or entity in this world. Durkheim (in Panjaitan) states that existence is "the existence of" (Panjaitan, 1996, p. 14). Martinus also wrote the definition of existence, which is the thing, the result of action, the state, the life of all that exists (Martinus, 2001, p. 149). The term can be applied to a variety of contexts, whether in philosophy, science, or everyday life. Performing arts are an important part of human culture that has existed since ancient times. Its existence reflects the human need for expression, entertainment and even communication. Through performing arts, various forms of expression such as theater, dance, music and other performances can be presented to the audience.

Performing arts also play a role in maintaining and developing the cultural

heritage of a society. Every culture has a unique form of performing arts, reflecting their values, traditions and cultural identity. Through these performances, the younger generation can learn about the history, stories and values passed on from previous generations. In addition, performing arts are also a means to convey social, political and cultural messages. Many performing arts works raise important issues in society and inspire change. Musical performances, for example, often critique injustice or voice aspirations for change.

With the development of technology, performing arts have also evolved. Henrich, Boyd, Richerson, (2008) explain that the hypothesis of music evolution can be explained as follows; folk music is a traditional musical product that develops through the process of oral transmission or speech (Henrich J, 2008, pp. 119–137). Virtual performances, digital content, and

the use of technology in live performances are increasingly common. However, the essence of performing arts still lies in the direct connection between the artists and the audience, which creates an immersive and memorable experience.

Tadut is one of the traditional arts originating from the Semende community, South Sumatra, which is classified as a musical art. Tadut is a type of poetry used to convey the teachings of Islam. This poem uses Besemah language and is delivered with a rhythm that characterizes the art of Tadut (Hidayatullah, 2019, p. 61). This art has a rich history and background, reflecting the cultural heritage and values upheld by the local community.

Tadut art has become an integral part of the Semende people's culture. It is an expression of their unique cultural identity, depicting local stories, myths, and ancestral history. Tadut also has an important social role in the Semende community. It is often a means of strengthening bonds between community members, both through collaboration in performance and teaching from the older generation to the younger.

In some contexts, Tadut can also have a deep spiritual dimension. Tadut performances are not only for proselytizing purposes, but also for entertainment held on traditional occasions of marriage, akikah and so on. Although not always the main focus, Tadut can also have an economic impact in Semende society. Tadut performances can be a source of income for artists and performers, and can increase local tourism if used as a tourist attraction.

Despite its deep roots in traditional culture, Tadut has also changed and adapted over time. This is especially the case with the influx of modern influences and globalization, which can affect both the style of performance and the content of the stories presented. As Abdul Sani explains, change is a natural social phenomenon

because every human being has unlimited interests. Changes that occur can be progress or regression (Syani, 1994, p. 162).

By understanding this background, we can see how important Tadut art is in maintaining and developing the cultural heritage of the Semende people, as well as how this art continues to adapt and be relevant in the context of changing times. In this study, the existence of Tadut art in the Semende area is the focal point of researchers looking at traditional arts that have grown and developed in the area.

Related to the description above, the researcher is interested in seeing and studying the existence of Tadut art in the Semende community of South Sumatra. This study will describe starting from a description of the form of Tadut art in South Sumatra, to the existence of art in the midst of society today. The formulation of the problem in this study is how the existence of Tadut art in the Semende community of South Sumatra. The purpose of the study was to analyze the existence of Tadut art in the Semende community of South Sumatra. This research uses qualitative research methods with data collection techniques observation, interviews and documentation.

Methodology

This research was conducted using qualitative methods. The characteristics of qualitative research are (1) using natural *settings* as a direct source of data and researchers as the main instrument, (2) descriptive, (3) paying more attention to the process than the results, (4) analyzing data inductively, (5) meaning is the main concern (Bogdan, 1982). This research was conducted based on the research objectives, namely to analyze the existence of Tadut art in the Semende community of South Sumatra. The data collected is analyzed inductively which is also supported by other data derived from books on Tadut art and field notes.

The data in this research comes from written data and oral data. Oral data will then be transcribed into written language. Written data sources include the South Sumatra Tutar Literature Book written by Fadhilah Hidayatullah. While the source of oral data is obtained from sources when presenting the Takdut Tutar Art.

Data collection techniques in this study are using documentation techniques, namely taking data from documents ranging from written, audio, visual and audio visual documents. Furthermore, observation techniques, namely listening, especially oral data that will be conveyed by the source. As well as interview techniques, to explore invisible data such as the teacher's teaching experience, the obstacles faced in takdut art learning activities.

Data analysis in qualitative research methods stated by Miles and Huberman about qualitative analysis is qualitative data analysis consists of three flows of activities that occur simultaneously, namely data reduction, data presentation, and conclusion drawing (Huberman, 1994, p. 12). In this study, the data analysis stage was carried out from the beginning of the data collection stage to the preparation of the research report.

Finding and Discussion

1. Tadut Art

The art of Tutar Tadut Literature is one of the traditional arts originating from the Semende region, namely the besemah universe and the area of South Ogan Komerang Ulu which develops the Semende tribe community (Hidayatullah, 2019, p. 61). The poetry conveyed in the art of Tutar Tadut Literature contains the teachings of Islam, such as the pillars of Islam, the pillars of faith, Sufis, the existence of Allah, the three sciences, the proposal of love, and self (Hidayatullah, 2019, pp. 61-62). The art of Tutar Tadut Literature is da'wah in nature and is usually

presented at the women's recitation gathering in the Besemah area. Until now, the art of Tutar Tadut Literature is still growing and has begun to be presented at entertainment events such as weddings, and aqiqah events. Indirectly, in addition to entertainment, ta'dut art aims to teach about Islam to its listeners through art. Here is an example of a tadut artist performing Tadut art in South Sumatra.



Photo 1. Presentation form of Tadut Art South Sumatra
(Documentation: Nofroza Yelli, 2024)

1. The existence of Tadut art

Existence is a concept that refers to the reality or existence of an entity in the real world or in a broader context. In the context of art, existence refers to the existence, continuity, and recognition of an art form or culture. In the case of Tadut art, existence refers to the existence and continuity of the performing arts among the Semende people of South Sumatra. This includes questions about whether Tadut is still actively performed, whether the younger generation is still interested and involved in the practice, and whether there are efforts to maintain and develop this art in the midst of social and cultural changes.

It is important to understand and pay attention to the existence of traditional arts such as Tadut because they are not only an important part of a community's cultural heritage, but also hold unique values and can provide a deeper understanding of a community's identity and history. Therefore, efforts to support and promote the existence of traditional arts such as

Tadut can help ensure the continuation of a rich and diverse cultural heritage.

The following research results explain that Tadut art still exists in the Semende community today;

- a. Tadut is still actively performed in South Sumatra, especially in the Semende community. Despite some changes in the social, economic and cultural context, many communities in South Sumatra still maintain and practice the performing art of Tadut as an integral part of their identity and life. Tadut performances often occur in various traditional events and ceremonies, such as weddings, akikah, circumcisions, and festivals. The younger generation is still invited to be involved in learning, practicing, and inheriting the art of Tadut from previous generations.

In addition, efforts to promote and preserve Tadut are also being made by various parties, be it local community groups, cultural institutions, or local governments. This includes organizing cultural festivals, art performances, and educational programs aimed at raising awareness of the importance of preserving traditional arts such as Tadut. Although there are challenges in maintaining the existence of Tadut in the midst of modernization and globalization, there are still many efforts made to maintain its sustainability. Thus, Tadut remains an important part of life and culture for the Semende people and is a valuable asset of Indonesia's cultural heritage as a whole.

- b. The younger generation is still interested and involved in Tadut for several important reasons:

- 1) The Importance of Cultural Identity: For many of South Sumatra's younger generation, Tadut is not just a performing art form, but also a part of their

cultural identity. They feel attached to the cultural heritage of their ancestors and feel proud to learn and inherit the tradition.

- 2) Generational Continuity: Many communities in South Sumatra place a high value on generational continuity in maintaining the tradition. Therefore, parents and community leaders often encourage the younger generation to become involved in Tadut arts as a way of ensuring the continuity of the tradition.
- 3) Education and Cultural Awareness: Improved education and cultural awareness efforts have helped to increase the interest of the younger generation in Tadut arts. Local schools, colleges and cultural institutions often organize education and training programs to introduce and promote traditional arts to the younger generation.
- 4) Community Involvement: Younger generations often feel emotionally and socially involved in their communities. Getting involved in Tadut arts can be a good way to strengthen bonds with fellow community members and feel a greater sense of belonging and involvement.
- 5) Recognition and Awards: The more recognition and awards given to Tadut arts, the more it encourages the younger generation to get involved. When they see their traditional arts being appreciated and recognized at a local, national or even international level, it provides additional motivation for them to maintain and develop the arts.

Thus, despite the challenges of modernization and social change, there is still a strong spirit and interest among the younger generation in South Sumatra to engage in Tadut arts and

keep their cultural heritage alive.

- c. Efforts to maintain and develop Tadut art in the midst of social and cultural changes involve various holistic steps and strategies. Here are some of the efforts that can be made:
- 1) Education and Training: Organize education and training programs for the younger generation on the art of Tadut, including teaching about Syair, and the cultural meanings behind it. This can be done in schools, colleges, cultural centers, or community institutions.
 - 2) Inter-generational Knowledge Exchange: Encourage knowledge exchange between older and younger generations in the community. This could involve mentorship sessions, joint workshops, or collaborative inter-generational activities to ensure knowledge and skills are continuously transferred.
 - 3) Promotion and Counseling: Undertake extensive promotion and outreach efforts on the importance of Tadut art to South Sumatra's cultural identity and heritage. This can be done through cultural events, festivals, seminars, or through social media and online platforms to reach a wider audience.
 - 4) Institutional Support: Gaining support from government agencies, non-government organizations, and cultural institutions to provide the necessary resources and funds to maintain and develop Tadut arts. This includes support in the form of grants, facilities, and technical assistance.
 - 5) Innovation and Development: Encourage innovation in Tadut art practice to maintain its relevance amidst social and cultural changes. This could include exploring new forms of performance, adding contemporary elements, or

collaborating with other artists and culturists. One example is adding musical instruments to accompany Tadut poetry.

- 6) Environmental Preservation: Recognizing that Tadut arts are often closely linked to the natural environment and the daily lives of the people of South Sumatra, environmental conservation efforts are also important. This can include environmental awareness campaigns, education on sustainability, and conservation practices that take into account the influence of Tadut arts on the environment.

With these efforts, it is hoped that the art of Tadut can remain alive, develop, and continue to be a valuable part of Indonesia's cultural heritage.

Conclusions

In the midst of current technological developments, Tadut art as a traditional South Sumatran art still exists in the midst of today's society. This is evidenced by several aspects, namely; a) Tadut is still actively performed in South Sumatra, b) The younger generation is still interested and involved in the art of Tadut due to the importance of cultural identity, generational continuity, education and cultural awareness, involvement in the community, recognition and appreciation, c) Efforts to maintain and develop the art of Tadut in the midst of social and cultural changes involve various steps and holistic strategies, namely; education and training, inter-generational knowledge exchange, promotion and counseling, institutional support, innovation and development, environmental preservation,

Thank-You Note

My thanks go to the funders of this research, namely the Indonesian Education Scholarship, which facilitated the research process from start to finish. In addition, my

thanks go to my family, parents, husband and children who provided mental support, as well as to the sources related to this research.

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