

# Turak Dance as Local Wisdom in the Perspective of the Young Generations in the Digital Age

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**Abstract:** This study aims to analyse the existence of turak dance as one of the traditional dances which has become a local wisdom in Musi Rawas Regency which has very high historical and cultural values in the perspective of the younger generation in the digital era. The research method used is a qualitative research method with a descriptive-analytical approach. Data was collected by combining literature studies, direct observation, distributing questionnaires, interview and triangulation. The results showed that: 1) Turak dance is only known by a small proportion of teenagers in Musi Rawas Regency. The results of a questionnaire observation at three high schools in Musi Rawas Regency, showed that out of 180 people, only 14 people (7.8%) knew or had heard of the name turak dance. 2) The lack of knowledge about turak dance is motivated by the assumption of teenagers in Musi Rawas Regency (age range 14-18 years) that turak dance is an ancient dance, so they are neither interested nor interested in practicing it or preserving it. 3) The lack of a sense of ownership and preservation of the Turak dance among teenagers threatens the regeneration of the turak dance in the future, where if this remains unchecked then it means the extinction of one of the local wisdoms of Musi Rawas Regency which is a pillar of Indonesia's national culture.

## 1 INTRODUCTION

Human civilization is inseparable from the growth and development of cultural supporters of the civilization. The Indus civilization in India, the Yellow River civilization in China, the Mesopotamian civilization, the Roman civilization and Greek civilizations that have different styles from each other. Civilization will be formed by a combination of cultural systems that include seven elements, namely: language, knowledge systems, social organizations, systems of living and technology, livelihood systems, religious systems and arts. As one element of culture, art has substantial manifestations, meanings and functions in the lives of the people who support the culture. One form of this element of art is dance that reveals beauty through the medium of motion. In the cultural element which is the main content of every culture that develops throughout the world, dance belongs to the element of art, namely performing arts.

The performing arts have three important functions in everyday life that are adapted to the context of events and socio-cultural societies, namely:

1. A referral for the community
2. Transmission of culture

3. Supporting local economic life (Slamet, 2012).

Therefore, the development and preservation of dance is very necessary to do because dance is a reflection of the cultural character and local wisdom of the supporting community which will form a distinctive ethnic identity. This cultural difference is what causes in Indonesia there are a variety of traditional dances that differ from one region to another. This diversity is the richness of Indonesian culture that is highly admired by foreign nations.

One of the traditional dances in Musi Rawas Regency is turak dance. This dance is estimated to have existed since the 18th century when Indonesia was still colonized by the Dutch Colonial Government in the Tanjung Sakti area (now STL Ulu Terawas District). Turak dance was used as a means of community resistance to the Dutch Colonial Government wanting to control the Tanjung Sakti area which was one of the coffee producing centre's in South Sumatra. During the independence war (1945-1949) the people of Tanjung Sakti also used turak dance to paralyze the Netherlands, which at that time was represented by the NICA army (Nederlandsch Indie Civil Administratie) who wanted to control this area (Sustianingsih and Y., 2018; Fitriani, 2018). Although tu-

rak dance is rich in the historical value of the struggle for independence and the original culture of Musi Rawas, it does not guarantee that this dance is popular among teenagers for today. They are more familiar with Western culture, Japanese or KPOP culture which is synonymous with dances and songs that are performed by beautiful, beautiful singers with clothes that are fashionable and "cool". This phenomenon is the background of the writing of this article which aims to analyze how the existence of turak dance among teenagers in the digital era is greatly facilitated in accessing foreign cultures through technological sophistication.

## 2 RESEARCH METHODS

The research method used in this study is a qualitative method with a descriptive-analytical approach. Qualitative research methods are research methods used to examine the conditions of scientific objects, in which researchers act as key instruments. Qualitative research seeks to uncover the daily living environment of informants who are the research subjects. Researchers are encouraged to adapt in depth with informants to recognize, observe and follow the informant's life path as is (natural). Therefore, the data obtained by this qualitative method is in-depth data that contains many meanings (Idrus, 2009). Qualitative research methods are often called naturalistic research methods and ethnographic methods (Sugiyono, 2008). Stages in qualitative research include:

- Identification and formulation of problems;
- Develop a framework of thought;
- Formulating a hypothesis;
- Empirically test hypotheses;
- Conduct a discussion;
- Draw conclusions (Suryana, 2010).

Data collection techniques used include through library studies, observations (direct observation and questionnaire), interviews and triangulation (combined). Literature study is intended to find initial data sources from research to be conducted. The library study was conducted in the library of STKIP PGRI Lubuklinggau, Laboratory of History Study Program, Lubuklinggau City Library, Musi Rawas Regency Library and open access journal by online.

Observation is a technique that is then used to obtain data. Some of the advantages of observation techniques, namely:

- This observation technique is based on direct experience;

- Observation techniques also make it possible to see and observe themselves, then record behaviors and events as they occur in real life;
- Observation allows researchers to record all knowledge related to data;
- The researcher will have difficulty getting out of his "personal bias";
- Allows researchers to understand difficult situations during the study;
- Observation techniques become very important when other communication tools are not available (Idrus, 2009).

To strengthen the research hypothesis, during direct observation, researchers distributed 180 questionnaires for three junior high schools (SMP) from first class to third class randomly, namely Xaverius Tugumulyo Middle School (60 questionnaire sheets), SMP N 1 Beliti (60 questionnaire sheets) and SMP N 2 Beliti (60 sheets of questionnaire). This questionnaire sheet is a closed questionnaire consisting of five questions whose answers have been provided by the researcher.

The next research technique used is interviews, where the interview model conducted in this study is structured and focused interviews in accordance with the guidelines that have been prepared. Before conducting structured interviews, researchers must prepare material questions that will be asked. Researchers are also required to be able to develop the ability to gather information from informants (Idrus, 2009). In this study, interviews will be conducted with people who have knowledge of the Turak dance, among others: Hamam Santoso (art activist in Musi Rawas Regency), Liliana (Serumpun studio owner), Husni Tamrin (Cultural figure in STL Ulu Terawas District), Suwandi Syam (Cultural figure in Musi Rawas Regency), Muhammad Asman (Lubuklinggau dance activist).

Meanwhile in triangulation, researchers will usually use different data collection techniques at one time to get data from the same source. Researchers can use participation observation, in-depth interviews and documentation for the same data source simultaneously (Sugiyono, 2008).

The data analysis technique that will be used in this study is an interactive data analysis model proposed by Miles and Huberman's Model consisting of:

- Data Reduction  
Data reduction can be interpreted by summarizing, choosing the main points, focusing on the things that are important, looking for themes and patterns and removing unnecessary. This data reduction can be done by means of abstractions that

aim to make a core summary while maintaining the process and statement so that it does not come out of the research objectives. This data reduction process is carried out on an on going basis so that it can capture the core notes of the research conducted.

- **Data Display**  
Data display is a collection of information that is arranged which gives the possibility of drawing conclusions. This is done because the data obtained during the qualitative research process is in the form of narrative so that it requires simplification without reducing its contents.
- **Conclusion/verification**  
Conclusions are the final stages in the process of analysing data that includes researchers' conclusions on data that has been obtained while in the field. The conclusion can be done by comparing the suitability of the statement of the research subject with the meaning contained with the basic concepts of the research. After the conclusion is obtained the researcher then makes a written report (Sugiyono, 2008).

### 3 TURAK DANCE AS LOCAL WISDOM

The research turak dance is one of the traditional dances developed by the people of Musi Rawas Regency, precisely in the Suku Tengah Lakitan (STL) Ulu Terawas South Sumatra Province. The STL Ulu community is supervised to recognize this dance as a dance that has a characteristic lack of motion. Turak dance a welcoming dance to trick the enemy by relying on weapons called "turak". That's why this dance is called turak dance (Santoso, interview on December 21, 2018 and Lilian, interview on February 2, 2019).

Turak dance has been around since the 18th century when Indonesia was still colonized by the Dutch Colonial Government, in the area of Tanjung Sakti which is now called STL Ulu Terawas District. At that time the Tanjung Sakti area was still led by Moneng Sedayu, The King of the Tanjung Sakti area who was part of the Palembang Darussalam Sultanate. Because this area is produce of coffee, the Dutch Colonial Government then came to control the Tanjung Sakti area. The attempt to conquer the Dutch army will be carried out by the people of Tanjung Sakti. Tanjung Sakti leaders and people then devised a plan to derail the efforts of the Dutch Colonial Government to control the nature and people of Tanjung Sakti.

The leader and community of Tanjung Sakti agreed to welcome the arrival of the Dutch Colonial Government through a dance played by six of the most beautiful women in Tanjung Sakti. These six beautiful dancers are equipped with bamboo weapons named turak. Inside the turak is filled with sand, salt, chilies and kitchen spices which can be removed from the turak by rotating it. Sand, salt, chilies and kitchen spices will hit the eyes of the audience (Dutch soldiers) around the dancers. When the Dutch army was in pain because their eyes were exposed to sand, salt, chilies and spices, the Tanjung Sakti youth would roll out and attack and incapacitate the Dutch army with weapons such as spears and keris weapon. With a strategy to show turak dance as a welcome dance for Dutch soldiers, the people of Tanjung Sakti succeeded in thwarting their intention to control Tanjung Sakti (Sustianingsih and Y., 2018; Fitriani, 2018).

During the Physical Revolution of Indonesia or Indonesian Independence War (1945-1949) the people of Tanjung Sakti also used turak dance to cripple the Dutch who were then represented by the NICA army (Nederlandsch Indie Civil Administratie) who wanted to regain control of the South Sumatra area including Musi Rawas and Tanjung Sakti. Turak dance is not just an ordinary traditional dance. This dance is a dance of the struggle for independence war and becomes a symbol of the struggle of the Musi Rawas community against colonial rule. Unyielding, self-esteem, unyielding, sincere and willing to sacrifice and the spirit of patriotism are fighting values that exist in turak dance (Sustianingsih and Y., 2018).

Even though it was created in the Tanjung Sakti area, turak dance is currently not only known by the people of Tanjung Sakti, but also has developed in various other areas in Musi Rawas Regency. The Tourism and Culture Office of Musi Rawas Regency even made turak dance as one of the riches of the arts and culture of Musi Rawas Regency in the form of traditional dances. In the present, the turak dance function which was initially used as a welcoming dance for guests (usually government officials) who came to Tanjung Sakti has undergone a change now to become an ordinary dance performance.

For each performance of turak dance there is a series of moves that begin and end this traditional dance. The various movements include: back and forth motion, scarf contortion, worship sitting, ngalui, raising turak, lifting rotary turtle, turtle turak, contortion turak, shaking turak, shoulder turak, shaking straight turak, turning turak, worshipping the end, and flying that ends this dance. The turak movement becomes a climax, where when the turtle is rotated, sand, chilies, kitchen spices and salt in the turtle will come out to-

gether following the turtle rotating movements performed by dancers (Fitriani, 2018). In the past when this dance was used as a means of struggle, when the turtle was played and the contents inside it would be about the eyes of the Dutch soldiers and immediately the Tanjung Sakti youth would attack together with the Dutch soldiers who were in pain. In the present, kitchen spices, salt, sand and chilies are replaced with yellow rice which will be scattered around dancers after the turtles are played.

The clothes used by turak dance dancers in every present performance are:

- The upper part: baju kurung, Musi Rawas crown/banyan tree crown/pilis, earrings, sanggul malang and bungo cempako.
- Middle section: Musi Rawas tongue/Musi Rawas lotus/tongue lotus, Musi Rawas necklace, bracelet, rainbow cloth or rainbow shawl, and turak.
- The bottom: songket cloth or sewet songket (Asman, interview on January 18, 2019).



Figure 1: Dancer of Turak Dance Source: Personal documentation

#### 4 LOCAL WISDOM IN THE DIGITAL AREA

In the order of people's lives, local wisdom is a system in social, political, cultural, economic, and environmental life that lives in the midst of local communities. This local wisdom is dynamic, sustainable, and acceptable to the community. Local wisdom is the root of national culture which becomes a national identity. Local wisdom has a very substantial function as:

- conservation and preservation of natural resources;

- developing human resources;
- cultural and scientific development

The substance of local wisdom itself consists of:

- thoughts, attitudes and actions in language, art and literature;
- thoughts, attitudes and actions in various cultural artifacts;
- social ideas, attitudes and actions (Wagiran, 2012).

Local wisdom is also the root of the formation of the values of the supporting cultural character of the community. This character value is closely related to the formation of the personality of each individual, especially the younger generation as the holder of the nation-building relay in the midst of the current era of globalization.

Globalization which collapses the dividing walls between a country to other countries and that it brings them to unity (universality) raises pop culture that dominates today's culture. The era of globalization was also marked by the development of information and communication technology that experienced rapid and drastic changes, especially in the development of mass communication media. The high growth of local media, the development of online media, and the popularity of social media in various communities is a symbol of globalization (Watie, 2015).

Various brands of cheap android-based mobile phones that flood the electronic market also contribute to the increasing accessibility of the internet in the midst of today's society. The ease of ownership of this Android hand phone is also increasingly popularizing global pop culture that threatens continuity, existence and can damage the local cultural order. In addition, global pop culture can eliminate identity, especially the diverse regional identity of ethnic groups in Indonesia. Meanwhile, if the local culture is not preserved, this culture will be claimed by outsiders for economic and global capitalist interests (Piliang, 2005).

Globalization and the digital era have unwittingly brought changes in people's lives, which are seen in the system of cultural values and cultural orientation changes which have led to the death of local wisdom (105). Therefore, local wisdom is very necessary to be developed and preserved because the local culture contains noble values that were the generations' intellectual property. In this era of globalization and digitalization all Indonesian people are required to be wise in filtering out foreign cultures so as not to turn off indigenous culture. This effort will eventually form a resilient cultural resilience, so that the lo-



cal identity of the region does not become lost and remains sustainable until the next negotiation.

## 5 TURAK DANCE AS LOCAL WISDOM IN THE PERSPECTIVE OF THE YOUNG GENERATION IN DIGITAL ERA

The young generation or adolescence is a phase of human growth that lasts between the ages of 10 and 19 years. This growth stage is the most important period, where this phase is the transition from childhood to adulthood which is characterized by a process of rapid growth. In addition, this period is also very vulnerable to various disorders of both emotions and thoughts that will appear in negative daily behavior (Asif, 2017).

The period of development of information and communication technology in the era of globalization and digitalization has encouraged an increase in foreign cultures entering Indonesia. One of them is the phenomenon of Korean Wave or Korean fever that has hit Indonesian teenagers since 2000. On popular social media such as Facebook, Instagram and YouTube Indonesian teens freely access Korean movie (k-drama), music and songs Hallyu cultures which became a cultural commodity that South Korea developed throughout the world. Besides Korea, Western and Japanese cultures also export much popular cultural content for Indonesian teenagers.

Foreign cultural fever greatly marginalizes the existence of local culture, including in areas that are still thick with various traditions and cultures. Like turak dance which become one of the local wisdoms in Musi Rawas Regency which is increasingly forgotten by the community and its young generation. Turak Dance is very rarely displayed at various events and activities in Musi Rawas. Since 2010 to 2018, there have been only two turak dance performances performed, namely in the Panen Raya at STL Ulu Terawas in 2010 and sedekah rame in Batu Urip Village in 2016. The regeneration of turak dance is currently threatened with no regeneration because of its young people less interested in practicing this dance (Santoso, interviewed on Saturday, August 3, 2018).

The low interest of teenagers in the curiosity of turak dance was also conveyed by Asnan (interview 18 Januari 2019). He stated that because of the small number of interested people who want to learn turak Dance, this dance is increasingly displayed to the public. Turak dance is listed as one of the Cultural Heritage Tak Benda (WBTB) of the Indonesian Min-

istry of Education and Culture (heritage). Kemendikbud.go.id). If we associate dance, it is also an educational medium that can educate children to be mature and avoid deviant behavior so that characters will form in accordance with Indonesian cultural values (<https://googleweblight.com>). This phenomenon will of course be very unfortunate in the development of the local culture of Musi Rawas Regency which is also part of national culture.

The lack of knowledge of teenagers in turak dance in Musi Rawas Regency is also evidenced by the results of questionnaires to three schools in Musi Rawas District, namely Xaverius Tugumulyo Junior High School, Beliti 1 Junior High School, and Beliti 2 Junior High School. The observation sheet contains five questions:

- Have you ever heard of the term turak dance? (yes or no)
- Have you ever watched turak dance? (yes or no)
- Do you have any desire to find out more about this dance? (yes or no)
- Have you ever watched Doraemon or Iron Man movie? (yes or no)
- If you choose between a BTS concert or turak dance performance, which will you choose? (BTS concert or turak dance performance)

From 180 questionnaire sheets distributed randomly in the four schools in class VI and VIII, only 14 people (7.78%) knew or had heard of turak dance. Meanwhile for questions about K-Pop singers, Japanese comics and some Western films and songs they all know and have watched them. Turak dance is considered unattractive compared to K-pop, Japanese comics, Western music and films (interview with Rama, May 16, 2019). The lack of recognition of turak dance in schools, the family environment and society is also the main cause of the unknown youth of turak dance.

This data is proof of how turak dance as a wealth of local culture is no longer known by its young generation. Teenagers act as the main pillar in the effort to develop and preserve Indonesian culture. If this condition continues to be left to a variety of local wisdom inherited from our ancestors, it will certainly disappear, replaced by a foreign culture that does not at all characterize local and national identity.

## 6 CONCLUSION

Turak dance is one of the traditional dances in Musi Rawas Regency whose conditions are currently being abandoned and lacking in regeneration. Turak

dance is estimated to have existed since the 18th century when Indonesia was still colonized by the Dutch Colonial Government. During the Physical Revolution (1945-1949) turak Dance was also used to cripple the Netherlands, which at that time was represented by the NICA army (Nederlandsch Indie Civil Administratie) who wanted to control the area. This historical fact makes Turak Dance a dance of independence struggle that has very high historical value.

But unfortunately at this time turak dance began to be abandoned by the younger generation. This is evidenced by the results of interviews with several informants as well as the results of questionnaire observations distributed to the three schools in Musi Rawas District, showing that only 7.8% (14 of 180 students) class VII and VIII were junior high school students who knew and have known this dance. Various factors are the causes, including:

- This dance is a traditional dance that is considered less attractive to teenagers;
- The digital era which currently makes it easier for teenagers to download various content on the internet, social media and youtube foreign cultures such as Korea, Japan and the West culture which are considered more modern and follow the times compared to regional culture;
- Lack of effort in the school environment or the community to popularize local culture to the younger generation of Musi Rawas Regency.

If this condition is left unchecked, of course it will lead to the extinction of this dance because there is no regeneration among the younger generation.

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