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## Research Article

### Art Preservation Through Karang Taruna Empowerment in Mekar Jaya Village : A Case Study of Kompangan Arts and Traditional Dance

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#### ABSTRACT

Indonesia is a country that is rich in culture which is the identity of a nation. One area that has its own culture is Jambi province with its Kompangan culture and traditional dances. However, the rapid development of digitalization has forced the Kompangan culture and traditional dance to be pushed aside. Especially among the youth who are currently more interested in foreign cultures that enter Jambi. Therefore, we need a container that is able to develop and preserve this culture. At this writing using a descriptive qualitative approach with data collection techniques carried out by observation, interviews, documentation and data validation. From the interview, an answer was found for the problems faced by culture in the village of Mekar Jaya by creating an art gallery through the empowerment of Karang Taruna Mekar Jaya. This studio will later conduct training on Kompangan art and Tri art traditionally every week. It is hoped that the existence of this studio can raise awareness to preserve Kompangan arts and dance arts and can foster a sense of pride in the culture that belongs to the village of Mekar Jaya.

**Keywords:** *Kompangan art and traditional dance, Karang Taruna, Mekar Jaya Village*

#### Introduction

National culture is a scope that has a philosophy of life containing guidelines for living a good, right and beautiful life that contains values of dignity (Wibowo et al., 2021). In other words, culture is a life guide that is condensed to become a philosophy in order to create a dignified life. In general, culture can be interpreted as a human creation that relates to the expression of forms. Meanwhile, Article 32 of the 1945 Constitution reads: "National culture is a

culture that arises as an effort of the mind of the Indonesian people as a whole (Mahardika et al., 2022). The old and original cultures that exist as regional cultures throughout Indonesia are counted as national culture (Syafudin & Nurhayati, 2020). Cultural efforts must lead to the advancement of custom, culture, and unity by not rejecting materials from foreign cultures that can enrich the nation's own culture, as well as elevate the human dignity of the Indonesian people (Widhyasmaramurti et al., 2022).

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Indonesia as a country that has various tribes, nations, religions is certainly rich in culture which is spread from Sabang to Merokke which has different cultural backgrounds which gave birth to an art, art itself is a form of culture produced by humans (Rahman & Letlora, 2018; Georgios, 2018). One area that has its own culture is Jambi province which is rich in various cultures and arts, both dance, traditional music, literature, traditional weapons and traditional houses (Destiani Andilas et al., 2020).

Jambi as an area in the middle of the island of Sumatra has a variety of local wisdom (Nugrohowati, 2020). As a Malay land that is thick with Islamic teachings, it's no wonder Jambi culture and traditions are heavily influenced by Islamic teachings (Moch Wispandono, 2019). Besides Islam, Buddhist influence is also very strong, especially Jambi, which was the center of Buddhist education during the Srivijaya period (Sayahdikumullah et al., 2021). Like the offering dance that used to be used for ceremonies welcoming the king (Abdurrahman et al., 2019).

One area in Jambi province that has a distinctive culture is the village of Mekar Jaya. Where in this village has an art that is almost lost due to it globalization (Koizumi, 2019). Almost art faded namely *kompangan* art and *sekapur siri* (offering) dance art. *Kompangan* is a musical instrument native to Jambi that existed in the mid-20th century (Scheid, 2020). *Kompangan* is a term for several people who play a tambourine accompanied by chanting Islamic poetry. Then the *sekapur siri* dance is a traditional dance that is used to welcome great guests from outside Jambi province (Narawati, 2019). *Trai sekapur siri* was only used to welcome great kings.

However, along with the development of the times, the arts of *Sekapur Siri* and *Kompangan* dances are only played by old people. Where the youth generation is only busy playing games, hanging out on the side of the road and then busy with other unproductive activities (Kim et al., 2019). Lack of sense of nationalism and love the homeland of Mekar Dalam village youth preservation art *Kompan* and traditional dance this will give impact loss culture

area (Kontogianni & Alepis, 2020). Preservation art this is very important for existence from art companion of traditional dance this can awake. Existence is a identity from one culture that exists in society (Agus, 2010). For guard existence art *Kompan* and traditional dance this needed youth role. Youth in the village *bloom jay aini* has associations called *corals cadets* (Li et al., 2020).

*Karang Taruna* is organization overshadowing youth activity village good activity traditional nor modern activities (Ziakas et al., 2021). At village blossom triumph this member coral cadets enough many will but not yet there is initiative for do preservation art *Kompan* and traditional dance this (Mustika, 2020). Based on the existing conditions in the village of Mekar Jaya the author has carried out community service, through the village innovation program (Pro-ide) of the Historical Education Student Association, Jambi University (Yuda et al., 2020). So the author raises the title Cultural Preservation Case Study of *Kompangan* Arts and Dance Arts by Empowering Youth Organizations in Mekar Village, Kec. Sugai Gelam, Muaro Jambi Regency, Jambi.

## Methods

The method used in this research is to use a descriptive qualitative approach. According to Lexie. J. Moleon, a descriptive qualitative approach is a way of conducting research that produces data in the form of descriptive words or spoken people and observed behavior. Where is the source from observation, interview and documentation. Interview use interview structured and not structured. Informants who are researchers select through a purposive sampling technique where choose informant in accordance with criteria and needs writer in data collection. After the data is collected done data data triangulation (Seo et al., 2020).

## Result and Discussion

### *Kompangan art and traditional dance arts in the village of Mekar Jaya*

*Kompangan* art is a membranophone musical instrument, a musical instrument that produces sura from the membrane. The members are usually made of cow/goat leather which is attached to a wooden media that has holes in

the middle. Kompangan was first introduced by Muslim traders from Arabia and India. This instrument is played by being beaten and accompanied by the chanting of Islamic nuanced verses. Kompangan itself has two aspects, namely dance and sound or singing of Islamic poetry / sholawat. Kompangan art was studied and practiced by the Jambi Malay community in 1943 in Kampung Tengah, Kec. Jambi city bay lake with the formation of Sambilan group. This group consists of Safaidin, Ahmad, Marzuki, Burhanuddin, Ibrohim, Ahmad Jalil, and Nawawi. The existence of this Kompangan art is widely spread to various regions, one of which is the Mekar Jaya Village area, Sugai Gelam sub-district, Muaro Jambi Regency. Mekar Jaya Village is a division of the village of Jerambah Bolong which was inaugurated in 2010, while Kompangan art entered this village long before this village was founded (Kismini et al., 2021).

At first glance, this musical instrument is not much different from the tambourine or hadroh, but in terms of the musical instrument and the hitting technique, it is different. This Kompangan instrument is played with strong and fast strokes. Kompangan art is different from hadroh /tambourine in terms of musical instruments, timing , costumes, dances, accessories, and also the number of players (Rohayani et al., 2022). In general, this kompan is used to accompany the arrival of the groom

to the bride's house, hair cutting and circumcision as well as entertainment. "This Kompanga is usually used to parade the manten, and it can also accompany the song promised when a newborn baby's hair is cut "The song used when playing Kompangan is a sholawat verse adapted to the event being held;

- a. The song for parading the manten in marriage is sholawat Thala'al-badru
- b. The song for cutting baby hair is yaa nabi salam alaika and marhaban ya nurul ain
- c. The song for the child circumcision procession is assalamu'alaik

In playing this kompangan usually requires more than ten people in charge of hitting the kompangan instrument and one person in charge of hitting the bass . The Kompangan players are all men. "In the past, in the village of Mekar Jaya, this Kompangan art was found in almost every village head and this Kompangan art was once famous in its time and mass performances of Kompangan art were often held in this village of Mekar Jaya. "However, over time, due to the influence of digitalization, the youth in Mekar Jaya village prefer to play games rather than play kompangan. Moreover, the unstoppable flow of globalization has made this Kompangan art fade and slowly replaced by other cultures originating from outside Jambi province (Palla et al., 2020).



Figure 1. Companion Art Performance

Besides compangan tradition, which has begun to be eroded by the current of globalization, is the art of traditional dance, where the

children and youth of Mekar Jaya village rarely perform traditional dances. This sekapur sisri dance is usually danced by girls with 5

members or 7 and or 9 people because the dancers of this dance must be an odd number. Just like the art of Kompangan music, which is Jambi 's original culture, which is currently under threat due to globalization. This has a negative impact on the spirit of nationalism of the younger generation ( Widiyono , 2019). "One of the reasons why the youth of Mekar Jaya Village have never danced traditional dances is that they are more preoccupied with their own smartphones, especially playing games and tick-tock".

"For interest in traditional dance itself in Mekar Jaya village is still lacking, sometimes when there is an event you have to find dancers suddenly to perform at an event " This traditional dance in the village of Mekar Jaya has almost disappeared because there is no platform that is able to preserve and develop the art of dance in this village of Mekar Jaya. There are several factors that cause young people not to play kompangan and traditional dances in the village of Mekar Jaya, namely:

1. there is no trainer who can train on an ongoing basis,
2. the price of kompangan instruments and dance clothes is relatively expensive,
3. there is no place to develop this culture in the village of Mekar Jaya,
4. the youth of Mekar Jaya village are more busy playing games and playing tiktok or social media
5. other media,
6. Most youths who have stepped on high school work to help their parents
7. for youth who are studying more actively outside the village.

In fact, every time the kompangan and dance players appear at the event, they receive an honorarium from the host who invites them to appear. However, this still has not been able to attract the interest of the youth of Mekar Jaya village to preserve this art. So sometimes if there is an event that requires kompangan or dancing, they hire performers from outside the area. It is very unfortunate that there are no more young people who are interested in playing kompangan and traditional dance (Pandanwangi et al., 2020).

One of the prayer rooms in Mekar Jaya Village still has this Kompangan tool which was purchased for more than 3 million, but because there are no players, now the Kompangan tool is only stored in the prayer room . " There used to be a number of kids playing Kompangan here all the time because they graduated from college and the coach was gone so no one played Kompangan, so it was just a display . " Apart from that, this Jambi original art also competes with the more modern hadroh art from Java , which makes Kompangan 's existence increasingly faded due to the arrival of new cultures from outside the village itself.

### ***Efforts to preserve Kompangan arts and dance arts in the village of Mekar Jaya***

Technological advances that are no longer unstoppable have made many youths in the village of Mekar Jaya prefer foreign cultures such as K-pop, Tiktok and several other foreign cultures. Because the younger generation thinks that kompangan art and dance art are old-fashioned, they have more fun hearing musi and watch videos from youtube (Bowling, 2022). If this continues, the original arts from the village of Mekar Jaya, namely Kompangan and Traditional Dance, will no longer be enjoyed. " Most of the youths in this village have already graduated from work school don't work, get married " . So there is a concern that one day the art of kompangan and dance art will no longer be enjoyed.

So, starting from some of the problems that exist in Mekar Jaya village, there needs to be an effort to raise awareness about this the importance of preserving and promoting the art of Kompangan and dance arts to the youth of the village of Mekar Jaya, especially at Karang Taruna. In this case they have more moral burden to continue to preserve the art of Kompan and traditional dance. Through the empowerment of Karang Taruna which has just been formed in 2022, it is hoped that it will be able to have a positive impact on the youth in Mekar Jaya village.



Figure 2. Art Performances

So a forum was created that could foster young people in the village of Mekar Jaya, namely the Mekar Jaya Art Studio where training in *Kompangan* art and traditional dance would be carried out. The art studio, which in

the early stages will focus on fostering the members of the youth group as the mobilizer of the *Dasa Mekar Jaya* youth, will take part in *Kompangan* and traditional dance training. The stages of establishing the studio are as follows;

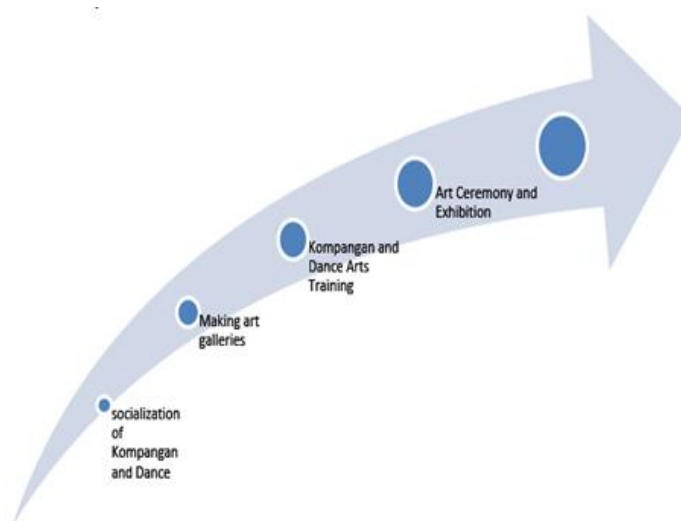


Figure 3. Activity Rodmap

The rodmap describes the steps in the efforts being made to preserve the art of *kompangan* and traditional dance in the village of Mekar Jaya as follows; firstly conducting outreach to village youth, especially youth organizations, besides that, also conducting outreach to schools in the village of Mekar Jaya. The second is to create an art gallery as a place for practicing *Kompangan* art and traditional dance by utilizing an unused room in the village. The third is *Kompangan* and traditional

dance training, where in this activity the schedule for training is agreed upon with the training participants and also the trainer with a practice schedule twice a week, namely on Thursday nights and Sundays. The trainer for this *Kompangan* art was taken from a *Kompangan* maestro who once existed in Mekar Jaya village, namely Pranada Yuda, who is also a member of the BPD in Mekar Jaya village. As for the trainers themselves, they come from the Sekapur Siri Studio, Jambi City. Furthermore, at the

fourth stage of the inauguration of the art studio and also the exhibition of Kompangan arts and traditional dance, this activity aims to

reinroduce Kompangan arts and traditional dance to all the people of Mekar Jaya Village, especially to the youth.



Figure 4. Traditional Dance Training

This art studio also has a structured training schedule to realize the sustainability of preserving Kompangan and traditional dance. Where Kompangan exercises are carried out on Thursday nights and Sunday nights after the evening prayer at 20.00, and if the Kompangan coach is unable to attend, the training schedule will be changed according to the agreement of the participants and the trainer. As for the traditional dance practice itself, it is held on Thursday at 15.00-17.30 and on Sunday at 10.00-12.00. In an effort to facilitate communication between members of the Mekar Jaya art studio, a Whatshapp group was also created so that all information will be conveyed regarding training schedules or information about Kompangan arts and traditional dances.

In an effort to preserve the art of Kompangan and traditional dance, 2 Kompangan teams have been formed from the youth of the village of Mekar Jaya with 10 members for one team, and 4 dance teams 6 have also been formed which are still the same team. members of 5-7 village youths blooming victorious. " The hope is that after the formation of this art studio, it can accommodate the interests and talents of the youth of Mekar Jaya village, and for youth who have not yet joined, please join the Mekar Jaya Art Studio . " In addition, later the village will continue the dance and Kompangan art

training program at the Mekar Jaya art studio, as a form of village support in an effort to preserve

Later in the future the village head will budget for it building a permanent studio and also building a village library, because for now the Mekar Jaya art studio is still in the same room as Karang Taruna. After the existence of the art studio, it is hoped that more and more young people in Mekar Jaya village will be interested in participating in training in Kompangan art and traditional dance. After that, Kompangan tools and dance clothes will be added as well as clothes for Kompangan players.

## Conclusion

Based on the results and discussion it can be concluded that in an effort to preserve Kompangan art and traditional dance, 2 Kompangan teams have been formed from the youth of Mekar Jaya village with 10 members for one team, and 4 dance teams. 6 teams have also been formed which are still the same team. members of 5-7 youth of Mekar Jaya village. It is hoped that after the formation of this art gallery it can accommodate the interests and talents of the youth of Mekar Jaya village, and for youth who have not yet joined, please join the Mekar Jaya Art Studio. In addition, later the village will continue the dance and Kompangan art training

program at the Mekar Jaya art studio, as a form of village support in conservation efforts.

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