

THE EXISTENCE OF TADUT ART IN MUARA DUA VILLAGE, LAHAT: A STUDY OF FACTORS AND PRESERVATION MECHANISMS

¹⁾Widia Putri, ²⁾Nofroza Yelli, ³⁾Fadhilah Hidayatullah

^{1,2,3)} Performing Arts Education Study Program, Faculty of Teacher Training and Education, Universitas PGRI Palembang

Correspondence Author: wwidia223456@gmail.com

Article Info

Keywords:

Tadut Art; Oral Literature; Besemah Culture; Cultural Preservation; Islamic Dawah.

ABSTRACT

This study aims to examine the existence of the Tadut art form among the Muara Dua community in Pagar Gunung District, Lahat Regency, as well as to analyze the factors influencing its sustainability and preservation mechanisms. Tadut is a traditional oral literature of the Besemah people that is rich in Islamic values and historically served as a vital medium for religious learning when access to literacy was limited. This study employs a qualitative approach with a descriptive method. Data were collected through participant observation, in-depth interviews with three key informants selected via purposive sampling, and documentary studies. The results indicate that Tadut was introduced to Muara Dua in 1657 by Ki Haji Mahmud as a medium for teaching Islam. During its golden era (1657-1970), Tadut played a central role in Islamic dawah (proselytization) and education; however, after the 1970s, its function shifted into a ceremonial art performed during *tahlilan* (mourning rituals) and wedding ceremonies. The existence of Tadut is influenced by social, aesthetic, functional, as well as knowledge and educational factors. Meanwhile, the primary inhibiting factors include socio-cultural changes, shifts in aesthetic values, the loss of its primary function, lack of documentation, and weak regeneration. Preservation efforts undertaken by the community and the local Cultural Heritage Foundation remain sporadic and have not been systematically structured. This study concludes that although Tadut still exists, its sustainability heavily depends on role revitalization, adaptive innovation, and active support from all stakeholders.

Informasi Artikel

Kata Kunci:

Media Sosial; Sumber Belajar Alternatif; Minat Belajar; Pembelajaran Sejarah, Instagram; Youtube.

ABSTRAK

ABSTRAK

Penelitian ini bertujuan untuk mengkaji eksistensi kesenian Tadut pada masyarakat Muara Dua, Kecamatan Pagar Gunung, Kabupaten Lahat, serta menganalisis faktor-faktor yang mempengaruhi keberlanjutan dan mekanisme pelestariannya. Kesenian Tadut merupakan sastra lisan khas masyarakat Besemah yang sarat akan nilai-nilai keislaman dan pada masa lampau berfungsi sebagai media pembelajaran agama yang vital ketika akses literasi masih terbatas. Penelitian menggunakan pendekatan kualitatif dengan metode deskriptif. Data dikumpulkan melalui observasi partisipatif, wawancara mendalam terhadap tiga narasumber kunci yang dipilih secara purposive, dan studi dokumentasi. Hasil penelitian menunjukkan bahwa Tadut diperkenalkan di Muara Dua pada tahun 1657 oleh Ki Haji Mahmud sebagai media pembelajaran agama Islam. Pada masa kejayaannya (1657-1970), Tadut memiliki peran sentral sebagai sarana dakwah dan pendidikan, namun pasca tahun 1970-an fungsinya bergeser menjadi kesenian seremonial yang ditampilkan pada acara tahlilan dan pernikahan. Eksistensi Tadut dipengaruhi oleh faktor sosial, estetika, fungsional, serta pengetahuan dan pendidikan. Faktor-faktor penghambat utama meliputi perubahan sosial budaya, pergeseran nilai estetika, hilangnya fungsi utama, minimnya dokumentasi, dan lemahnya regenerasi. Upaya pelestarian yang dilakukan oleh masyarakat dan Yayasan Cagar Budaya setempat masih bersifat sporadis dan belum terstruktur secara sistematis. Penelitian ini menyimpulkan bahwa meskipun eksistensi Tadut masih dapat ditemukan, keberlanjutannya sangat bergantung pada revitalisasi peran, inovasi adaptif, dan dukungan aktif dari semua pemangku kepentingan.

Article History

Received : 15/03/2026
Revised : 28/05/2026
Accepted : 21/07/2026

✉ **Corresponding Author:** (1) Widia Putri, (2) Department of Teacher Training and Education, (3) Universitas PGRI Palembang, (4) Palembang, Indonesia, (5) Email: wwidia223456@gmail.com

1. INTRODUCTION

Indonesia is known as a country rich in cultural diversity, including various forms of traditional arts spread from Sabang to Merauke. Art is not merely an aesthetic expression, but also an integral part of the value systems, norms, and traditions that live and develop within a society. As stated by Nurdiana & Indriyani (2021) in the textbook *Seni dalam Perspektif Sosiologi dan Antropologi* (Art in Sociological and Anthropological Perspectives), culture is a system of values, norms, and traditions passed down from generation to generation, providing the foundation and context for the emergence of various art forms. Art plays a crucial role in shaping identity, serving as an educational medium, and maintaining social cohesion within a community.

Cultural diversity is one aspect of the cultural scope that exerts a major influence on the Indonesian nation. Culture can become diverse due to several factors, one of which is that humans do not possess a specific anatomical structure within their bodies, thereby forcing them to adapt to their immediate environment. Culture can be transmitted through learning; cultural successors can be channeled either horizontally or vertically (Nurdiana & Indriyani, 2021). Art is a means of self-expression; through art, humans can express themselves in various ways, such as through music, dance, drawing, and many more. Society can appreciate art in their environment through diverse methods. Art is created and preserved by humans as a component that generates cultural elements. Art can also influence the survival of a society, allowing it to remain valuable in its existence.

One of Indonesia's cultural riches is oral literature, an ancestral heritage loaded with local wisdom values. Historically, it frequently served as a tool for ancient communities to learn when reading and writing skills were not yet widespread (Ana et al., 2024). According to Ana in the book *Nilai Moral Tadut Besemah* (Moral Values of Tadut Besemah), oral literature is a type of artwork delivered verbally (Ana et al., 2024). These works are usually delivered using various dialects and possess unique characteristics that make it difficult to identify their creators. Furthermore, due to the undeveloped movement of people in ancient times, oral literature was passed down through generations within society by word of mouth. Oral literature plays a vital role in community life because it helps people learn religious knowledge through the author's or writer's messages, fosters the linguistic development of a region, and reflects the attitudes and cultural principles of an area. Oral literature enables individuals to express ideas, feelings, and imagination verbally. Thus, oral literature works can be utilized to provide new references and insights for those who appreciate them.

In South Sumatra Province, specifically among the

Besemah community spread across Lahat Regency, Pagaralam City, and parts of the Bengkulu region, there is a unique oral tradition called *Tadut*. According to Dian in the book *Kisah Tiga Dewa Pendiri Jagat Besemah* (The Story of the Three Gods Founders of the Besemah Universe), Besemah is the name of an ethnic tribe residing in the valley of Mount Dempo in Pagaralam City, South Sumatra (Dian, 2016). The area was part of the vast *Suwarnabumi* Island. The region inhabited by the Besemah tribe later became known as the Besemah land. They refer to themselves as *jeme* (people) Besemah. According to ancestral tales, there were three gods who became the *puyang* (ancestors) of the Besemah people: Dewa Gumay, Dewa Semidang, and Dewa Atung Bungsu. These three figures cleared the land, built the civilization, and spread the *jurai* (lineage) of the Besemah tribe until they occupied almost all of South Sumatra, parts of Jambi, and Bengkulu. The Besemah cultural group spans from Ulu Musi to Northern Muara Kikim, down to Ulu Selabung and Muara Kisam in the South, and from Muara Lematang in the East to Muara Kedurang, Padang-guci, Kelam, Kinal, Luwas, and Nasal in the Southwest (Ahmad et al., 2014).

In short, *Tadut* is a form of oral art similar to poetry, featuring structured verses delivered by a *penTadut* (Tadut reciter) to a group. According to Yani in the journal *Nilai-Nilai Keagamaan dalam Tradisi Sastra Lisan Tadut di Kota Pagaralam Sumatera Selatan* (Religious Values in the Tadut Oral Literature Tradition in Pagaralam City, South Sumatra), *Tadut* is a repetitive memorization activity containing advice arranged in the form of poetry (*syair*) and rhyming quatrains (*pantun*) (Yani, 2017). Additionally, *Tadut* was a tool used by Islamic scholars (*ulema*) to spread Islamic teachings in the Besemah region in ancient times. The most visible hallmark of this art form is that it is highly influenced by and identical to matters related to Islamic teachings. In the past, the Besemah community prioritized *Tadut* as a method to learn and memorize religion. They also utilized several other methods for religious learning, such as *qasidah*, *sholawatan* (prophetic praises), Islamic lectures, and others.

According to Syarifuddin in the textbook *Buku Ajar Kearifan Lokal Daerah Sumatera Selatan* (Textbook on Local Wisdom of the South Sumatra Region), *Tadut*, or reciting *Tadut*, is an oral tradition used to repeatedly memorize poetry or quatrains and is considered a treasure of the Besemah people (Syarifuddin, 2022). *Tadut* begins with the reciter's voice delivering the verses, and the congregation then memorizes the *Tadut* to learn Islam. This *Tadut* narrative art is proselytizing (*dawah*) in nature and is typically presented in women's Islamic congregation gatherings (*pengajian*) in the Besemah area. To this day, this art continues to develop and has begun to be

featured in ceremonial events such as weddings and *aqiqah* (birth celebrations) (Yelli et al., 2023). Perdiansyah in Ahmad et al. (2014) explains that because ancient communities could not read and write, scholars used the oral literature of *Tadut* to attract public interest in learning religious knowledge. Poetry (*syair*) and quatrains (*pantun*) are the two methods used to deliver *Tadut*. By utilizing local dialects and languages in these forms, *Tadut* reinforces religious knowledge through repetitive memorization, fostering public interest in religious studies and making it easier to recall what has been learned. In its delivery, *Tadut* is performed by a figure usually addressed as *Guru* or *Wak Kiaji* if they have completed the Hajj pilgrimage.

Along with modernization and the rapid development of information technology, the function and existence of *Tadut* have begun to experience a shift. *Tadut*, which was once an essential practice in learning religious knowledge, is now starting to be forgotten by both the younger and older generations. People studying religious sciences today rarely use *Tadut*; they prefer to learn religion using social media platforms like YouTube and others, or occasionally attend congregation gatherings directly. Society now prefers more modern and practical religious learning methods, such as through social media, digital learning applications, or more structured conventional gatherings. This has resulted in a decline in interest, particularly among the younger generation, to study and preserve *Tadut*.

This phenomenon occurs not only to *Tadut* but also to various other forms of traditional arts across Indonesia. When an art form loses its function and is no longer sought after, its existence becomes threatened with extinction. According to Dalamus in the journal *Eksistensi Tari Jepin Tammbong Enam di Desa Karimunting*, existence is a dynamic process—a state of "becoming" or "being"—that is neither rigid nor stagnant, but flexible or resilient (Basajo Dalamus et al., 2020). Local culture will naturally experience development or decline over time, depending on its ability to actualize its potential. Thus, a work must remain dynamic and flexible so that it can adapt over time without causing the art form to fade away.

In the context of *Bumi Seganti Setungguan*, Yardi Chan highlights the importance of reviving narrative literature and other local arts as part of efforts to preserve and enrich local cultural heritage. By doing so, it is hoped that the community will increasingly understand and appreciate the existence and importance of preserving their region's indigenous arts. With continuous attention given to the *Tadut* narrative art, it is expected that this cultural heritage can remain alive and thrive, becoming a significant component in enriching Indonesia's cultural diversity.

Based on these existing phenomena, the researcher is interested in the *Tadut* art form due to its near-extinct status. Within every Besemah tribe, old arts

like *Tadut* are largely unknown to the general public, especially young children. The researcher aims to bring this art form back to light so that *Tadut* can be re-recognized, preserved, and acknowledged in its existence. Out of the vast diversity of oral traditions in South Sumatra Province, Lahat Regency was chosen as the research location given its relatively robust history of Islamic development; indeed, even before Islam formally arrived, its teachings and values were already recognized by the Besemah community. Currently, the oral narrative art in the Besemah tribe, particularly in Lahat Regency, is increasingly fading due to a lack of public interest in traditional arts and the erosion of time. This study is focused on answering the primary question: what is the current status of the existence of *Tadut* art among the Muara Dua community in Pagar Gunung District, Lahat Regency? This study will also examine the factors influencing this existence, as well as the preservation mechanisms carried out by the community. By utilizing Koentjaraningrat's (1980) theoretical framework regarding the determinants of cultural existence (social, aesthetic, and functional values) and their preservation mechanisms, this study is expected to contribute to the understanding of traditional art preservation dynamics in the modern era and serve as a reference for revitalization efforts of similar arts in various regions.

METHOD

This study employs a qualitative approach with a descriptive method. This approach was selected because it aims to understand in depth and describe the phenomenon of the existence of the *Tadut* art form within the socio-cultural context of its community. Descriptive qualitative research is a type of qualitative research used to conduct investigations, examine events and phenomena, and ask individuals or groups to share their life stories. Descriptive characteristics are intended to depict events or phenomena created by humans, including the forms, activities, characteristics, similarities, and differences of the phenomena (Rusandi & Rusli, 2021). Observation, interviews, or document reviews are utilized to collect data in this descriptive qualitative study. A triangulated data collection technique combines various approaches to provide a better understanding of this research.

The study was conducted in Muara Dua Village, Pagar Gunung District, Lahat Regency, in February 2025. The selection of this location was based on the consideration that Muara Dua Village is one of the villages in Lahat Regency that still has *Tadut* reciters and possesses a long history related to this art form. Geographically, Lahat Regency is a regency in South

Sumatra Province located in the Bukit Barisan mountain range. Lahat Regency, known as *Bumi Seganti Setungguan*, consists of 24 districts, 17 sub-districts, and 360 villages, with a total area of 4,361.33 km². The majority of Lahat's population is Muslim, characterized by harmonious religious life and strong religious tolerance.

Data were collected through three primary techniques. First, direct observation was conducted at the research site to observe environmental conditions, community activities, and matters related to the existence of *Tadut*. Observation is a complex process comprising various psychological and behavioral processes. The researcher observed the phenomena and collected data from the studied objects related to *Tadut*. The observation was carried out over 10 days spread across two weeks, including visits to the informants' residences and locations relevant to the study.

Second, in-depth interviews were conducted with key informants selected through purposive sampling—specifically, individuals who possess deep knowledge and direct involvement with the *Tadut* art form. Interviews are used as a data collection technique when researchers wish to conduct a preliminary study to identify problems that need to be investigated, and also when researchers want to gain deeper insights from respondents within a relatively small sample size (Sugiyono, 2022). The informants consisted of:

1. **Mrs. Suriana (59 years old)**, a *Tadut* artist in Muara Dua Village who is still active in chanting *Tadut* and possesses knowledge regarding the history of its development.
2. **Mr. Budin (63 years old)**, a *Tadut* artist from Germidar Ilir Village who is also competent in chanting *Tadut*.
3. **Mr. Dedi Heriawan, S.Sn (43 years old)**, the Chairperson of the Cultural Heritage Foundation in Pagar Gunung District, who possesses insights into the preservation of traditional arts.

The interviews were conducted in an open and flexible manner, guided by a pre-arranged question matrix. The interview guide served merely as a reference, and the interviews were carried out with great openness and flexibility to elicit profound information from the informants.

Third, a documentary study was conducted in the form of photographs, videos, and interview recordings, which were used as supporting data to strengthen the

credibility of the findings. Documentation can take the form of writings, images, or monumental works of an individual (Sugiyono, 2022). Documentation was utilized by the researcher to complement the various observation and interview methods in this qualitative research. The compiled documentation included photographs of the research locations, such as the Muara Dua Village Monument and the Cultural Heritage Foundation, photographs of the interview sessions with the informants, as well as audio and video recordings of the informants demonstrating the *Tadut* chant.

Data validity in this study was ensured through triangulation techniques. Triangulation techniques for data validity are divided into two types: source triangulation and technical triangulation (Sugiyono, 2022). Source triangulation is a technique used to test data credibility by checking data obtained through multiple sources, namely by comparing information obtained from the three informants who come from different backgrounds. Technical triangulation was performed by cross-checking data using different techniques but with the same source—specifically, by comparing data from observations, interviews, and documentation. If these three methods yielded conflicting data, the author held further discussions with the respective source to obtain the data deemed accurate.

Data analysis was carried out through three stages (Miles et al., 2014). First, data reduction, which is the process of simplifying, focusing, and selecting important points sharing similar themes and patterns. Reduced data provides a clearer overview and facilitates the author in collecting data in the subsequent stages. Second, data display, which involves presenting the data in the form of narrative text, brief descriptions, charts, and others to combine information so that it can depict the occurring situation. Third, conclusion drawing and verification, which is the final stage where initial conclusions that are temporary may change if the results found during data collection differ, and the conclusions delivered are valid conclusions after the data has been displayed.

RESULT AND DISCUSSION

A. The History and Development of *Tadut* Art in Muara Dua

Based on the results of an in-depth interview with Mrs. Suriana, the *Tadut* art form has been present in Muara Dua Village since 1657. *Tadut* was introduced by an Islamic scholar (*ulema*) named Ki

Haji Mahmud, who came from Meranjat Village. At that time, the community was illiterate; thus, Ki Haji Mahmud created an effective religious learning method through verses chanted with a distinct rhythm. *Tadut* became a medium for studying various aspects of Islam, ranging from prayer procedures and the Pillars of Islam to reading and writing. Mrs. Suriana explained:

"*Tadut* was used as a learning medium for the Pagar Gunung community, particularly in Muara Dua Village, to help them learn about religion, such as praying, memorizing the Pillars of Islam, as well as a medium for learning reading and writing. *Tadut* was a necessity for ancient communities to assist them in studying religious knowledge. The rhythm used in *Tadut* made it easier for the people to learn and memorize religious teachings at that time, which is why they considered *Tadut* to be highly important."

In 1668, *Tadut* reached the peak of its development. Due to growing public interest, Ki Haji Mahmud decided to form a group of disciples who had mastered *Tadut* to become instructors in other areas. This dissemination led to *Tadut* becoming more widely known and highly celebrated as a rhythmic learning medium that greatly aided the community, particularly in studying religious knowledge. Mrs. Suriana added that not only adults but also young children began listening to and learning *Tadut* in 1657. The *Tadut* lyrics, most of which contained religious teachings, were the primary reason why *Tadut* later became recognized as an art form imbued with strong Islamic values.

Mr. Dedi Heriawan, S.Sn., as the Chairperson of the Cultural Heritage Foundation, provided a perspective that complemented Mrs. Suriana's explanation. According to him:

"The existence of *Tadut* among the Pagar Gunung community has been present since the era of the Palembang Sultanate, around the year 1657. *Tadut* was presented by Islamic missionaries, one of whom was Syeh Saidina Angkasa or Puyang Kuduran. *Tadut* contains Islamic teachings or guidance, which is why it is called *Tadut*. The *Tadut* rhythm existed long before the sultanate era, but it initially contained advice quatrains (*pantun*) and spontaneous lamentations. Thus, it was known in the community as *beseding* or *beratap* (lamenting)."

The function of *Tadut* as a learning medium persisted until it finally began to shift in the 1970s with the introduction of electronic media, such as television and radio, which offered more modern

learning methods. The community began transitioning to media like television, radio, and print; consequently, *Tadut* gradually lost its role as the primary educational medium. Over time, *Tadut* became better known as a performing art. Mrs. Suriana explained that nowadays, *Tadut* is frequently performed during *tahlilan* (mourning rituals), particularly from the first to the third night after a body is buried. Mr. Dedi Heriawan reinforced this point:

"*Tadut Roh Berpisa Ngah Jasat* (The Spirit Separating from the Body) is chanted during the sequence of funeral rituals, specifically from the moment the corpse is washed until the burial process is complete. Generally, *Tadut* serves as a learning medium for Islamic teachings, particularly in studying the Pillars of Islam and other religious obligations. Currently, the practice of *Tadut* is only found in certain villages and is rarely performed. Even the *Tadut* performances that still take place are no longer a customary obligation, but are spontaneous, depending on community initiative."

This functional shift marked a significant transformation in the role of *Tadut* within the Muara Dua community. Mr. Budin, a *Tadut* artist from Germidar Ilir Village, confirmed that *Tadut* is currently more frequently played at *tahlilan* events and occasionally at weddings as entertainment.

B. The Existence of *Tadut* Art

The existence of the *Tadut* art form in Muara Dua can be observed from various aspects. According to the *Kamus Besar Bahasa Indonesia* (Great Dictionary of the Indonesian Language), existence is defined as being or presence that contains an element of survival. According to Wisthanian & Fretisari (2020), the word existence originates from the root "ada" (to exist), meaning "to live," and the suffix "-ence," which signifies "a matter, result, action, state, presence, life, and everything that exists." As stated, existence carries multiple meanings, including being, presence, life, and state, and it remains independent of a culture's state of survival.

In terms of presence, *Tadut* is still recognized and practiced by a few individuals, particularly the older generation such as Mrs. Suriana and Mr. Budin. However, in terms of function, *Tadut* has undergone a significant shift. Originally serving an educational (pedagogical) purpose, its function has now shifted into a performing art presented at ceremonial events such as *tahlilan* (referred to in the local tradition as

"*Roh Berpisa Ngah Jasat*"), weddings, and other customary rituals. This aligns with Mrs. Suriana's statement that nowadays, *Tadut* is more frequently "played after or following the *Yasinan* recitation" or as entertainment at wedding ceremonies.

This functional shift indicates a change in the functional value of *Tadut* within society. In the past, its functional value was exceptionally high because it was the only effective means of religious education. Today, that value has been replaced by formal educational institutions, religious books, and more accessible digital media. Consequently, the existence of *Tadut* has become more fragile and dependent on the initiatives of individuals and communities who still maintain an emotional bond with this art form.

Mr. Dedi Heriawan added that although *Tadut* still exists, its role now is more of a cultural identity reminder rather than a daily functional necessity for the community. This is in line with Mayrita (2017), who states that existence or presence does not merely mean being there, but also playing an active role in the life of its community. Therefore, the community's role is vital for culture to survive. Every individual must be able to preserve their culture according to their potential and adapt it to contemporary developments.

C. Factors Influencing the Existence of *Tadut*

Based on Koentjaraningrat's (1980) theory, the factors influencing cultural existence can be analyzed comprehensively. Koentjaraningrat explains that a culture will survive if it holds a vital role in the social, aesthetic, and functional life of its supporting community. The following is an analysis of the factors influencing the existence of *Tadut* art in Muara Dua:

1. Social Factors

Changes in the social structure and lifestyle of the Muara Dua community have reduced the need for *Tadut*. The younger generation is more interested in modern entertainment, social media, and more interactive learning methods. Mr. Budin stated that "children nowadays prefer playing on their phones rather than learning *Tadut*." This indicates that an unsupportive social environment contributes to the declining existence of *Tadut*.

Formal and informal education also affect the existence of *Tadut* due to a lack of knowledge among teachers regarding this art form, making it difficult for them to introduce or teach *Tadut* in schools. The absence of a curriculum or formal learning programs about *Tadut* within the educational

environment prevents this knowledge from being systematically passed down to the younger generation.

2. Aesthetic Factors

Aesthetic factors that determine cultural existence include art and creativity, clothing and attire, language and literature, as well as music and performance. Compared to modern arts that feature complete musical accompaniment, appealing stage designs, and spectacular costumes, the presentation of *Tadut*—which relies solely on vocal rhythms without musical accompaniment—is deemed less attractive by the younger generation.

Mr. Dedi Heriawan explained:

"The community views *Tadut* merely as a rhythm without accompaniment, which might make listeners feel bored, especially when compared to modern arts that utilize substantial musical accompaniment to enhance the beauty of the art form."

The use of the distinctive local Besemah dialect also poses a particular challenge for those who do not master the language, even though this element also serves as a hallmark that distinguishes *Tadut* from other art forms.

3. Functional Factors

The primary function of *Tadut* as a religious learning medium has shifted. Mr. Dedi Heriawan explained that while *Tadut* was once a highly effective educational tool to assist ancient communities, in the current era, media like *Tadut* are no longer required because many more effective methods exist, such as learning media utilizing the drill method and others.

Furthermore, the economic function of *Tadut* is insignificant, meaning it does not serve as a promising profession for the younger generation. Mr. Budin explained that "people enjoy modern music like electronic organs (*orgen tunggal*) more than *Tadut* art," showing a shift in public preference regarding the functional value of art. Its social function as entertainment has also failed to compete with modern forms of entertainment that are more diverse and easily accessible.

4. Knowledge and Educational Factors

The lack of written documentation on *Tadut* acts as a barrier to the transmission process. Knowledge of *Tadut* remains largely stored in the memories of elders, whose numbers are increasingly limited. The absence of a curriculum or formal

learning programs about *Tadut* within the educational environment prevents this knowledge from being systematically inherited by the younger generation.

Mrs. Suriana shared that *Tadut* was taught generationally, but currently, very few are willing to learn it. Mr. Dedi Heriawan added that the Cultural Heritage Foundation attempts to document the elders' knowledge as an indirect preservation effort, though these efforts remain limited.

D. Preservation Mechanisms of Tadut Art

For a culture or art form to sustain its existence, several mechanisms can be implemented. Based on Koentjaraningrat's (1980) framework of preservation mechanisms, several efforts identified in Muara Dua are as follows:

1. Cultural Transmission

Cultural transmission is the process of passing down values, norms, traditions, and cultural practices from one generation to the next. In Muara Dua, transmission still occurs informally through families and the community. However, not all young people are interested in learning. The roles of community figures and artists like Mrs. Suriana and Mr. Budin are crucial to ensuring that knowledge of *Tadut* is not lost.

Informal education within the family serves as a pathway for transmission, where parents teach *Tadut* to their children. However, the oral tradition characterizing *Tadut* is being eroded as the younger generation becomes more accustomed to digital media. The use of the local Besemah dialect, which forms the identity of *Tadut*, is also becoming less common in daily communication, thereby hindering the younger generation's ability to understand and chant *Tadut*.

2. Adaptation over Time

No significant innovations have been made to adapt *Tadut* to contemporary developments. Ideas such as uploading *Tadut* videos to social media, creating digital content, or collaborating with modern music have not been systematically executed. Mr. Dedi Heriawan acknowledged:

"There needs to be innovation in the presentation of *Tadut* to make it more appealing to the younger generation, while still maintaining the authenticity of the values embedded within it."

Integrating technology could serve as a preservation method, such as producing *Tadut* videos

for social media platforms, creating websites or blogs to promote *Tadut*, and generating digital content to increase public awareness and appreciation. Cultural innovation in *Tadut* could be achieved by producing modern and engaging *Tadut* videos, combining *Tadut* with musical accompaniment, and organizing *Tadut* performances in public spaces or cultural festivals.

3. Institutional Support

The presence of the Cultural Heritage Foundation, chaired by Mr. Dedi Heriawan, S.Sn., represents positive potential for preservation efforts. The foundation plays a role in documenting and promoting traditional arts, including *Tadut*. However, support in terms of funding, training, event facilitation, and policy reinforcement from the local government still needs to be intensified to strengthen preservation programs.

Mr. Dedi Heriawan stated that "government support remains limited and is not yet optimal for the development of traditional arts like *Tadut*." The required institutional support includes funding for *Tadut* performances, training or workshops, and providing facilities to sustain *Tadut* activities. Supervision and evaluation from the Ministry of Culture are also necessary to ensure that preservation programs run as planned.

4. Community Participation

Community participation remains restricted to certain circles that hold an emotional connection to *Tadut*. Securing the active involvement of the younger generation and support from all elements of society remains a major challenge. Mrs. Suriana mentioned that "there are still a few young people who want to revive *Tadut* art and introduce it to the era of globalization," but their numbers are highly limited and not yet well-organized.

Community participation in preserving *Tadut* can take the form of involvement in cultural events such as festivals, art performances, and community activities. Fostering community creativity is also required so that *Tadut* can become more appealing and relevant to modern society. Providing support to cultural practitioners—such as presenting awards, financial backing, as well as recognition and legitimacy as part of cultural heritage—is also essential to motivate them to continue creating.

E. Lyric Analysis of Tadut: "Rimbai Mayit"

One example of *Tadut* lyrics performed by

Mrs. Suriana is a song titled "*Rimbai Mayit*." The lyrics tell the story of a deceased person, where the corpse seemingly sings, lamenting its lifeless state. The following are the original lyrics in the Besemah language alongside their English translation:

Original Besemah Lyrics:

Rimbai Mayit Mandi ape mandi ini, mandi ke kambang rosulollah Bungkus ape bungkus ini, bungkus mayit kan berangkat Sembayang ape sembayang ini, ini sembayang Ala Hadzal Mayitati Do'a ape do'a ini, ini doa meninggalkan bumi dan langit Badah ape badah itu, badah di usung masyarakat Kemane batak aku, aku nentang tinggal disini

English Translation:

Lament of the Deceased What washing is this washing, washing at the well of the Prophet What wrapping is this wrapping, wrapping the corpse before departure What prayer is this prayer, this is the funeral prayer *Ala Hadzal Mayitati* What prayer/supplication is this prayer, this is the prayer of leaving the earth and the sky What place is that place, the place where the community carries me Where are you taking me, I see myself staying here

The lyrics depict the inner monologue of a deceased individual who seemingly asks the living about what is being done to their body. Each line represents a question from the deceased, structured into a rhythmic *Tadut*. This demonstrates that *Tadut* does not merely contain religious instruction, but also conveys profound philosophical values regarding life and death.

CONCLUSION

Based on the results of the research and discussion, it can be concluded that the *Tadut* art form in Muara Dua Village, Lahat Regency, possesses a long history as a vital religious educational medium since its introduction in 1657 by Ki Haji Mahmud. During its golden era (1657–1970), *Tadut* played a central role as a means of proselytization (*dawah*) and education; however, after the 1970s, its function shifted into a ceremonial art performed during *tahlilan* (mourning rituals), weddings, and other customary events.

The current existence of the *Tadut* art form can still be found, though it has experienced fluctuations and faces various challenges. The factors influencing the existence of *Tadut* include social factors (changes in social structure and community lifestyle), aesthetic factors (a lack of appeal compared to modern arts), functional factors (the loss of its primary function as a learning medium), as well as knowledge and educational factors (minimal documentation and weak

regeneration).

The preservation mechanisms that have been implemented include informal cultural transmission through families and the community, limited adaptation to contemporary developments, sub-optimal institutional support from the Cultural Heritage Foundation, and community participation that remains restricted to certain circles. Existing preservation efforts are still sporadic and have not been systematically structured.

This study concludes that although *Tadut* still exists, its sustainability heavily depends on role revitalization, adaptive innovation, and active support from all stakeholders. Without more structured and integrated efforts, the *Tadut* art form has the potential to be further eroded by modernization and, ultimately, become extinct.

REFERENCES

- [1] Ahmad, S. B., Yudi, H., Alintani, V., Awang, P. G., & Dwi, N. N. (2014). *Sastra Tutar Sumatera Selatan* (1st ed.). Dinas Pendidikan Sumatera Selatan.
- [2] Ana, P., Nopriani, E., & Pebrianti, I. T. (2024). *Nilai Moral Tadut Besemah* (Yogi, Ed.; 1st ed.). Uwais Inspirasi Indonesia. <https://books.google.co.id/books?id=YQ8dEQAAQBAJ>
- [3] Basajo Dalamus, R., Ismunandar, & Muniir, A. (2020). Eksistensi Tari Jepin Tammbong Enam di Desa Karimunting Kecamatan Sungai Raya Kepulauan Kabupaten Bengkayang. *Pendidikan Dan Pembelajaran Khatulistiwa*, 9(1), 1–11. <https://jurnal.untan.ac.id/index.php/jpdpb/article/view/39058>
- [4] Dian, S. (2016). *Kisah Tiga Dewa Pendiri Jagat Besemah* (Triwulandari, Ed.; 1st ed.). Badan Pengembangan dan Pembinaan Bahasa.
- [5] Koentjaraningrat. (1980). *Pengantar Ilmu Antropologi*. Aksara Baru.
- [6] Mayrita, E. (2017). Eksistensi Tari Pupur di Desa Kedang Ipil Kecamatan Kota Bangun Kabupaten Kutai Kartanegara. In *Tugas Akhir Program Studi SI Tari*. UPT Perpustakaan ISI Yogyakarta.
- [7] Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook* (3rd ed.). SAGE Publications.
- [8] Nurdiana, T., & Indriyani, P. D. (2021). *Seni dalam Perspektif Sosiologi dan Antropologi* (E. Sugiarto, Ed.; 1st ed.). Desain dan tata letak. https://journal.uny.ac.id/index.php/humanika/article/view/38075/pdf_1
- [9] Rusandi, & Rusli, M. (2021). Merancang Penelitian Kualitatif Dasar/Deskriptif dan Studi Kasus. *Al-Ubudiyah: Jurnal Pendidikan Dan Studi Islam*, 2(1), 48–60. <https://doi.org/10.55623/au.v2i1.18>
- [10] Sugiyono. (2022). *Metode Penelitian Kuantitatif Kualitatif dan R&D* (29th ed.). Alfabeta.
- [11] Syarifuddin. (2022). *Buku Ajar Kearifan Lokal Daerah Sumatera Selatan* (M. Ardatia, Ed.; 1st ed.). Bening. <https://books.google.co.id/books?id=U0BZEEAAQBAJ>

-
- [13] Wisthania, A. N., & Fretisari, I. (2020). Eksistensi Tari Raddat Koko di Desa Sekuduk Kecamatan Sejangkung Kabupaten Sambas. *Jurnal Pendidikan Dan Pembelajaran Khatulistiwa (JPPK)*, 9(1), 9–21.
- [14] Yani, Z. (2017). Religious Values in the Oral Tradition of Tadut at the Pagar Alam City, South Sumatera. *Penamas*, 30(1), 71–84.
- [15] Yelli, N., Sunarto, S., Sahid, N., & Utomo, U. (2023). Pembelajaran Seni Tutar Tadut Dalam Upaya Pelestarian Seni Tradisi Di Universitas PGRI Palembang. *Prosiding Seminar Nasional Pascasarjana*, 1083–1086.

