

Challenges and Regeneration Strategies of Turonggo Yakso Mudo Traditional Arts at SDN 2 Sumberejo

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Abstract

This study focused on identifying challenges and formulating strategies needed for the regeneration of Turonggo Yakso Mudo traditional art at SDN 2 Sumberejo. This study used qualitative descriptive research, with data collection methods through direct observation, in-depth interviews with teachers and artists at SDN 2 Sumberejo, and analysis of relevant documentation. The results of the study indicated that the main challenges in the regeneration of Turonggo Yakso Mudo art included the low enthusiasm of the younger generation, limited resources for practice and performances, and the negative impact of the COVID-19 pandemic which has significantly hampered cultural activities. These challenges were further exacerbated by modernization that shifts people's entertainment preferences towards a more global and digital direction. However, this study also found that there were several effective strategies that can be applied to face these challenges. These strategies included improving cultural education through school curriculum, actively involving communities in arts activities, and using technology and social media to expand the reach of promotion and attract the interest of the younger generation in this traditional art. With the implementation of the right strategy, it is hoped that Turonggo Yakso Mudo art can continue to live and develop even in the midst of changing times.

Keywords: Challenges, Regeneration of Traditional Arts, Strategy, Turonggo Yakso Mudo.

1. INTRODUCTION

Turonggo Yakso Mudo is a traditional art that has become an integral part of the cultural identity of the people of Sumberejo Village, Durenan District, Trenggalek Regency. This village, which is known as an agricultural area with the majority of its population working as farmers, has long made Turonggo Yakso Mudo an important element in their social and cultural life. This art plays a significant role in efforts to preserve local culture as well as a medium of education and entertainment that emphasizes historical and social values that have existed for a long time.

Turonggo Yakso Mudo art was founded in 1995 by Mbah Senen, a migrant from Kedung Cangkring, Tulungagung Regency, who popularized this art in Sumberejo

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Village. With enthusiasm and dedication, Mbah Senen brought with him the tradition of kuda lumping or jaran kepeng which involves a combination of dance, music, and drama, and involves players wearing costumes resembling horses. Since then, Turonggo YaksoMudo has not only functioned as a form of entertainment but also as a means to teach and maintain local cultural values, history, and myths to the community, especially the younger generation. However, along with the development of the times and rapid social changes, Turonggo Yakso Mudo faces serious challenges related to the regeneration of players and the interest of the younger generation, especially in the SDN 2 Sumberejo environment. The interest of the younger generation in this traditional art has begun to decline, which is reflected in the decreasing participation of students in arts activities at school. Students at SDN 2 Sumberejo are often more interested in modern entertainment such as video games, social media, and digital technology, which are considered more interesting and relevant to their daily lives. This phenomenon is in line with the findings of Prasetyo (2015:112), which shows that traditional arts are at risk of being eroded by modernization if there are no serious efforts to maintain them.

In addition, the COVID-19 pandemic has had a significant impact on the preservation of Turonggo Yakso Mudo. The social restrictions implemented during the pandemic resulted in a decrease in the frequency of practice and performances, and forced many activities that usually involve students to be stopped or limited. The impact of these social changes has further exacerbated the existing situation, reducing opportunities for students to learn about and participate in traditional arts. Ramadhani (2020:89) notes that the impact of the pandemic on traditional arts activities can hinder the process of cultural regeneration, worsen the situation and threaten the sustainability of traditions.

In facing these challenges, it is important for educators, parents, and communities to work together to develop and implement effective regeneration strategies. Widodo (2018:135) suggests a holistic approach involving all parties, including schools, families, and communities, to ensure that this cultural heritage remains alive and relevant for future generations. This strategy can include various efforts such as increasing student participation in arts activities through interesting and interactive training programs, active promotion of the importance of cultural preservation, and developing innovations in teaching methods to attract the interest of the younger generation.

The importance of community support and ongoing preservation efforts cannot be underestimated. Active involvement from all related parties will greatly determine the success of the regeneration and preservation of Turonggo Yakso Mudo. With good cooperation and consistent efforts, it is hoped that this tradition can continue to live, develop, and become an important part of the cultural identity of the Sumberejo Village community, despite facing existing modern challenges. The sustainability of Turonggo Yakso Mudo depends not only on the artists but also on the support of the wider community, who must actively contribute to maintaining and promoting this cultural heritage to future generations.

2. LITERATURE REVIEW

2.1. Definition and Characteristics of Traditional Arts

Traditional art is a form of cultural expression that is passed down from generation to generation and reflects the cultural values and customs of a particular society. This art is often performed in the context of a local community and plays an important role in preserving cultural identity. According to Koentjaraningrat (2018:85), traditional art includes various forms of art such as dance, music, and theater that adhere to patterns that have existed for a long time. This art is not only a form of entertainment, but also functions as a medium of communication that conveys social, spiritual, and historical values of society from one generation to the next.

Traditional arts often have deep roots in the history and traditions of a society, and serve as a bridge between the past and the present. In many cases, these art forms are performed during ceremonies, festivals, or celebrations that are important to the community. The process of preserving them involves the active participation of community members who act not only as performers but also as audiences who absorb the values and stories conveyed through the performances. In addition, traditional arts are often an integral part of a community's cultural education, helping the younger generation understand and appreciate their cultural heritage.

The main characteristics of traditional arts include the use of distinctive musical instruments and costumes as well as established performance procedures. Traditional musical instruments such as gamelan, drums, and gongs are often used in performances, providing an authentic touch that distinguishes this art from modern art. These musical instruments not only have an aesthetic function but also play an important role in creating an atmosphere that suits the theme or story being presented (Sutanto, 2016:47). For example, gamelan, with its resonant and complex sound, is often used in traditional Javanese dance performances to accompany dances that depict mythological or local historical stories. The presence of these musical instruments not only adds to the richness of the musicality of the performance but also strengthens the cultural ties between generations. Costumes used in traditional art performances are usually designed to reflect certain symbolism related to the culture or story being performed, adding depth to the meaning and visual experience for the audience. These costumes are often made with distinctive materials and techniques, and decorated with elements that have symbolic meaning. For example, in traditional Balinese dance performances, the costumes worn by the dancers not only reflect the characters they play but also connect the audience with the spiritual aspects of the story being performed.

2.1.1 Role in Society

Traditional arts have a very important role in people's lives, both as a form of entertainment and as a medium for cultural education. This role is not only limited to the aesthetic aspect, but also to its social and educational functions. Sutanto (2016:47) explains that traditional arts function as a medium for transmitting cultural values and customs to the younger generation. Through performances and artistic practices that are passed down from generation to generation, cultural values such as norms, ethics, and local beliefs can be learned and understood by the next generation. In this context, traditional arts function as a bridge between the past and the present, maintaining cultural continuity in society by ensuring that cultural knowledge and practices remain relevant and accepted by the new generation.

More than just conveying cultural values, traditional arts also play an important role in building the cultural identity of a community. In many societies, traditional arts are not just performances but are an integral part of everyday life. They reflect the history, mythology, and collective experiences of the community. For example, traditional ceremonies involving traditional arts often serve as a venue to showcase cultural richness and build a sense of pride in cultural heritage. In this way, traditional arts contribute to the formation and strengthening of the unique and distinctive cultural identity of each community (Prasetyo, 2015:112).

In this case, traditional arts must not only be maintained as part of cultural heritage but must also be able to adapt to changing times. A balanced approach between preserving tradition and innovation will ensure that traditional arts remain relevant and can continue to provide educational and social benefits to society in the future.

2.1.2. History of Turonggo Yakso Mudo

Turonggo Yakso Mudo is a traditional art form originating from East Java, Indonesia, which is famous for its kuda lumping or jaran kepeng performances. This art is a unique example of how local culture in East Java combines elements of dance, music, and drama in a dynamic and colorful performance. In the Turonggo Yakso Mudo performance, the dancers wear costumes that resemble horses complete with accessories that reflect the appearance of real horses. These costumes not only function as a tool to imitate the physical form of a horse, but also as symbols that strengthen the character and meaning of the performance.

According to Santoso (2019:60), kuda lumping is a key element in the Turonggo Yakso Mudo performance, where dancers not only imitate horse movements but also display various horse behaviors in a more symbolic and artistic form. This dance involves dynamic, dramatic, and often complex movements, designed to imitate horse behavior in an aesthetic way. The dancers strive to create choreography that is not only accurate in imitating horse movements but also able to convey the relationship between humans and horses in a way that arouses the emotions of the audience.

The history of Turonggo Yakso Mudo began in 1995 when Mbah Senen, a newcomer from Kedung Cangkring, Tulungagung Regency, introduced this art in Sumberejo Village. Mbah Senen played an important role in introducing and developing this art in the village. With his expertise and knowledge, Mbah Senen brought with him the performance techniques and traditional values underlying Turonggo Yakso Mudo. He not only introduced this art form, but also taught the local community how to perform the dance and play the related musical instruments, making it an integral part of the cultural life in Sumberejo Village (Santoso, 2019:63).

With the presence of Turonggo Yakso Mudo, Mbah Senen helped fill the cultural void in the village, providing an opportunity for local people to engage in a new art form while still respecting their traditional roots. The performance quickly became an important part of local celebrations, community events, and ceremonies, serving as a medium to maintain and celebrate local culture. In addition, Turonggo Yakso Mudo also provides a place for the younger generation in Sumberejo Village to learn and practice traditional arts, helping to ensure that this cultural heritage remains alive and relevant for future generations.

Thus, Turonggo Yakso Mudo is not only a form of entertainment, but also a symbol of cultural identity and diversity that continues to be maintained and developed

in the local community. This art serves as a link between the past and the present, maintaining existing cultural values and making it an important part of the daily life of the people of Sumberejo Village.

2.1.3. Role in Local Context

In the local context, Turonggo Yakso Mudo plays a very important role as a cultural symbol and identity of Sumberejo Village. This art has a deep meaning for the local community, not only as a form of entertainment but also as an integral part of the village's social and cultural life. According to Prasetyo (2015:112), Turonggo Yakso Mudo functions as an effective medium to preserve local cultural traditions and strengthen social ties among community members. Turonggo Yakso Mudo performances often involve all members of the community, from children to adults, making it a center of social and cultural activities that unite various elements of society.

More than just entertainment, Turonggo Yakso Mudo also serves as an effective educational tool. In this context, this art provides an opportunity for the younger generation to learn about local history and culture through direct experience. This process not only helps them understand and appreciate their cultural heritage, but also contributes to the preservation of traditions that have existed for a long time. By participating in Turonggo Yakso Mudo training and performances, the younger generation gains knowledge and skills related to local cultural values, which in turn supports the sustainability of these traditions in the future (Prasetyo, 2015:115).

2.2. Challenges in Regenerating Traditional Arts

The regeneration of traditional arts, including Turonggo Yakso Mudo, faces several significant challenges that can affect the sustainability and development of these art forms. One of the main challenges faced is modernization and globalization. This process often causes a shift in the interests of the younger generation from traditional cultural activities to modern entertainment and global lifestyles. Widodo (2018:135) explains that this shift in interests has the potential to threaten the sustainability of traditional arts, because the younger generation may be less interested in participating in cultural activities that are considered less relevant compared to more innovative and dynamic modern entertainment options. Modernization brings rapid changes in entertainment preferences, and this phenomenon often makes traditional arts feel outdated or less attractive to younger audiences who prefer more contemporary and interactive content.

In addition, the COVID-19 pandemic has added to the complexity of the challenges faced by preserving traditional arts. Ramadhani (2020:89) points out that during the pandemic, social restrictions and the cancellation of cultural events resulted in a decrease in the frequency of practice and performances, which in turn negatively impacted the involvement of the younger generation in traditional arts. These restrictions hindered opportunities for artists and art groups to practice and perform, resulting in a decrease in interest and participation in traditional arts, as expressed by Setiawan (2021:58). The economic uncertainty that accompanied the pandemic also impacted the ability of communities to support arts activities. Many art groups faced difficulties in obtaining the funds and resources needed to maintain and develop their activities, which ultimately affected the sustainability and regeneration of traditional arts.

2.3. Strategies for Regeneration and Conservation

To overcome the challenges in the regeneration of traditional arts, several strategies can be applied. One of them is the integration of traditional arts into the formal education curriculum. Prasetyo (2015:115) recommends that including traditional arts in school extracurricular programs can increase students' interest and help them connect with local culture. This program provides a platform for the younger generation to learn and participate in traditional arts, which can increase their awareness and involvement.

Training programs and workshops are also effective strategies. Astuti (2019:105) suggests that these programs can improve practical skills and knowledge of traditional arts. This training allows the younger generation to acquire the skills needed to continue the tradition, as well as understand the technical and artistic aspects of traditional arts. Community involvement in organizing cultural events can also increase the interest and participation of the younger generation, as suggested by Widodo (2018:140). By actively involving the community, cultural events can become more relevant and interesting to the younger generation. The use of digital technology to document and promote traditional arts is an innovative strategy. Setiawan (2021:62) states that digital platforms such as social media and online videos can be used to introduce traditional arts to a wider audience and attract the interest of the younger generation. Digital documentation also helps in the preservation of arts, providing resources that can be accessed by future generations to understand and appreciate their cultural heritage.

3. METHODS

This study uses a qualitative research method with a descriptive approach. This method was chosen because it aims to provide an in-depth description of the challenges and strategies in the regeneration of traditional Turonggo Yakso Mudo art at SDN 2 Sumberejo. This descriptive approach is designed to describe phenomena in detail without comparing or manipulating variables. According to Kerlinger (2014:32), the descriptive approach aims to describe the conditions or phenomena being studied by collecting and analyzing detailed data. Descriptive research focuses on recording and reporting the characteristics or traits of the phenomena being studied, thus providing a deep understanding of the context and dynamics that exist. As explained by Creswell (2018:47), the descriptive method in qualitative research helps researchers to understand and explain phenomena in detail, based on data obtained from various direct sources.

The qualitative method in this study involved two main techniques in data collection: interviews and direct surveys. Interviews were conducted with the owner and manager of Turonggo Yakso Mudo art, members of the art group, and parties from SDN 2 Sumberejo. This semi-structured interview aims to dig up in-depth information about the history, challenges, and strategies in preserving art. According to Patton (2015:24), semi-structured interviews provide flexibility to explore key themes in more depth and obtain more diverse perspectives from informants.

In addition to interviews, direct surveys were conducted through observations of arts activities at SDN 2 Sumberejo. These observations included practice activities,

performances, and interactions between members of the arts group and the community. Systematic observations like this allow researchers to record phenomena in their natural context and obtain data that cannot always be revealed through interviews (Cohen, Manion, & Morrison, 2018:102). Additional data were also collected from related documents, such as activity reports and historical records, to complement the information obtained.

The research preparation stage includes identifying and connecting with research subjects, as well as preparing interview guides and observation instruments. Data are collected according to an agreed schedule and analyzed using qualitative analysis techniques. This analysis is done by identifying key themes and patterns that emerge from the collected data. According to Miles, Huberman, and Saldaña (2014:30), qualitative analysis involves the process of compiling data, coding, and interpreting it to draw valid and meaningful conclusions.

Data verification is done by comparing the results of interviews, observations, and documents to ensure the accuracy and consistency of information. Data triangulation, namely the use of various data sources to verify research results, is used to increase the validity of the findings (Denzin, 2017:145). With this approach, it is hoped that the research can provide a comprehensive and accurate picture of the condition of Turonggo Yakso Mudo art and effective strategies to support its preservation

4. RESULTS

The results of this study were obtained through in-depth interviews with the principal of SDN 2 Sumberejo, direct observation in the field, and documentation related to the traditional art of Turonggo Yakso Mudo. This data provides a comprehensive picture of the condition of the art, the challenges faced, and the strategies implemented to overcome these challenges.

Turonggo Yakso Mudo is a traditional arts group that has existed since 1995 and is known for its kuda lumping or jaran kepong performances. This art involves a combination of dance, music, and drama with performers wearing costumes resembling horses.



Figure 1. Equipment used in the Turonggo Yakso Mudo performance

Over the years, Turonggo Yakso Mudo has become an integral part of the cultural life of Sumberejo Village, often featured in community events and traditional ceremonies. However, Turonggo Yakso Mudo faces some significant challenges. One of the main challenges is the decline interests of the younger generation, including students at SDN 2 Sumberejo. The principal noted that many students prefer activities that offer instant entertainment or modern technology, which are often considered more interesting or relevant to their daily lives. This decline in interest has resulted in reduced student participation in traditional arts activities, which complicates the process of regeneration and preservation of tradition.

The impact of the COVID-19 pandemic was also very pronounced for this group. Social restrictions implemented during the pandemic reduced the frequency of practice and performances, and caused many senior members to leave the group due to economic difficulties. This had an impact on the continuity of artistic activities and affected student involvement in Turonggo Yakso Mudo activities. The pandemic exacerbated existing challenges, reduced opportunities for practice and performance, and hampered the regeneration process within the group.

Lack of support and resources are also major issues. Limited practice facilities and lack of funds for instrument maintenance and performance equipment make it difficult for groups to maintain the quality of their performances and engage more students. This highlights the need for attention to financial support and resources for the sustainability of the arts. To overcome these challenges, Turonggo Yakso Mudo management has implemented several strategies. The training program for the younger generation at SDN 2 Sumberejo is designed with interactive and fun methods, aimed at attracting students' interest and ensuring their involvement in traditional arts. Promotion through social media has also been carried out to increase the visibility of this art and attract wider attention, including from students and the general public. Efforts to increase community involvement by holding performances that actively involve students are also part of the regeneration strategy. These activities aim to strengthen social ties in the community and increase support for local arts.

5. DISCUSSION

The data presentation shows that Turonggo Yakso Mudo faces several significant challenges in its preservation efforts. The decline in interest of the younger generation, especially students of SDN 2 Sumberejo, is a major challenge. This finding is in line with Nugroho's research (2021:22) which identified the shift in interest of the younger generation towards modern entertainment and digital technology as the main factor in the decline in interest in traditional arts. Training programs involving students as a regeneration strategy reflect Susanto's recommendation (2019:134) on the importance of adaptation and innovation in teaching traditional arts to attract the interest of the younger generation.

The impact of the COVID-19 pandemic has also worsened the situation, with social restrictions reducing the frequency of practice and performances. This is similar to the findings of Prabowo (2022:89) who showed a decrease in engagement and economic difficulties in traditional arts groups due to the pandemic. The promotional

strategy through social media implemented by Turonggo Yakso Mudo, as an effort to maintain visibility during the period of social restrictions, is in accordance with the results of Wibowo's research (2023:76) which assesses social media as an effective platform for maintaining interaction and engagement with the audience.

Lack of support and resources, such as practice facilities and funds, is an additional barrier. Hartono (2018:53) underlines that traditional arts groups often face similar challenges related to financial support and resources. Efforts to increase community and student involvement by holding performances that actively involve them are in accordance with Fajar's findings (2020:44) who emphasized the importance of community involvement in ensuring the sustainability of traditional arts and strengthening local support.

Overall, although Turonggo Yakso Mudo faces various challenges, the strategies implemented show positive efforts in the regeneration and preservation of traditional arts. Continuous adjustment and evaluation of strategies are needed to ensure the sustainability and development of this art in the future, so that this tradition can continue to live and develop in a changing context.

6. CONCLUSION

Based on the results of the study, it can be concluded that Turonggo Yakso Mudo, as a traditional art that has existed since 1995 in Sumberejo Village, faces a number of significant challenges, especially at SDN 2 Sumberejo. The decline in interest of the younger generation and the impact of the COVID-19 pandemic are the main obstacles in preserving this art. The interest of students at SDN 2 Sumberejo in traditional arts has decreased, with many of them preferring more contemporary activities. The COVID-19 pandemic has also worsened the situation by reducing the frequency of practice and performances and causing economic difficulties for art groups. Lack of support and resources, such as practice facilities and funds, are also major problems. However, the strategies implemented such as training programs for the younger generation, promotion through social media, and increasing community involvement show positive efforts to maintain the sustainability of Turonggo Yakso Mudo. Suggestions

The research is expected to be useful to help provide information about students' interest in learning videos in supporting listening skills. So that teachers can further develop the application of the use of video media in improving listening skills. This is based on the importance of listening skills for students' future lives. In addition, the results of the study are expected to be used as additional reference material for further similar research.

7. SUGGESTION

To improve the sustainability of Turonggo Yakso Mudo art at SDN 2 Sumberejo, further efforts need to be made to attract students' interest by actively involving them in art activities. Adding more interesting and relevant training programs for the younger generation can help maintain their involvement. In addition, there needs to be an effort to increase financial support and resources to improve musical instrument training and maintenance facilities. The use of social media must continue to be maximized to expand reach and attract more parties. Finally, involving the community more actively

in art performances and activities can ensure the sustainability of this tradition in the future.

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