



Cultural Capacity of Polewali Mandar Youths: A Case Study on Language and Art Performance

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ABSTRACT

Youths are the next generation and the heirs to local culture. This study aims to investigate the knowledge and cultural capacity of the youth in the Polewali Mandar regency, specifically related to their local language and arts. To obtain data, researchers use the survey method with the help of Google Forms. The participants in this study were 80 people with 5 representatives from each sub-district in the region. The results showed that there are 61.25% of young people still use Mandarese at home. Meanwhile, in offices, schools, and markets, only about 42-25% speak the local language. Furthermore, the capacity of youth in the local arts is also still very low. On average, their ability to perform Kalindaqdaq, kacaping, and traditional dances is only around 33%. Based on the results of this research, it is necessary to make efforts to maintain and involve youth in each of these efforts.

Keywords: *Cultural Capacity, Youth, Polewali Mandar.*

INTRODUCTION

According to the Law of the Republic of Indonesia Number 40 of 2009 Article 1 Paragraph 1 concerning Youth, youth are Indonesian citizens entering a substantial growth and development age 16 (sixteen) to 30 (thirty) years. They are individuals who, when viewed physically, are experiencing psychological and emotional development, so youth are human resources, both now and in the future, which will replace the previous generation. They have dynamic, even turbulent, and optimistic characters but still need stable

emotional control to face a period of social and cultural change (Scavarda et al., 2019); (Kustiyono, 2021).

The younger generation is one of the components that need to be involved in development in various aspects. (Safrin, 2016) argued that as the nation's successor, youth must be able to perform their roles in various fields, including language maintenance. As one of the languages endangered in Indonesia, Mandarese requires support from the youth as prospective speakers in the future. Experts believe that the attitude and willingness of the

youth to use their native language contribute significantly to the status and condition of that native language in the present and future eras. Not only does it happen to the language, but the position of youth also contributes to the preservation of art and other cultural heritage. Through this study, the researcher is willing to examine the cultural capacity of the Polewali Mandar regency's young generation reflected in their local language and arts performance. The result of this study can be used as a reference for local governments to arrange language and culture preservation regulations (Fatana et al., 2021).

Research on culture has focused on the notion of national cultures (Astri & Fian, 2020; Mokoginta & Astri, 2023; Wahab et al., 2021). There are several previous studies related to this research. First, (Aditya, 2015) searched "The Preservation of Lengger Art in The Modern Era. This research is a case study in the Cultural Cadet Arts group of Sendangsari Village, Garung District, Wonosobo Regency. The research method used is qualitative research. The results showed that (1) Lengger art is a traditional art still maintained and preserved by the Taruna Budaya art group. The form of preservation carried out by the Cultural Cadet group is routine training, staging of Lengger art, regular meetings of the Cultural Cadet group, and regeneration of Lengger art by the Cultural Cadet group towards the younger generation of the Sendangsari Village community; (2) efforts to preserve Lengger art by the Taruna Budaya group are a

challenge in itself; (3) the solution carried out by the Cultural Cadet group in overcoming the obstacles experienced is to carry out member deliberations that are usually carried out during regular group meetings; and (4) the preservation of Lengger art carried out by the Cultural Cadets group has its characteristics, the members of the Cultural Cadet group continue to perform Lengger art even though they do not get paid from the performance results and members never mind this.

Secondly, (Mantri, 2014) researched the role of the younger generation in maintaining Benjang traditional arts as a form of effort to preserve local culture. This research was conducted in Ujungberung District, Bandung, West Java Province. This study aims to determine the existence and continuity of Benjang traditional art and the role of youth in efforts to maintain the existence and continuity of Benjang traditional art in increasing the resilience of Local Culture. The study collected several findings, namely the existence and survival of Benjang traditional art experienced ups and downs starting from the period of birth (1920), heyday (1955-1965), decrease in the quality/quantity of performances (1965-2000), then in 2013 the existence and continuity were quite good because they participated in several events, namely: Benjang Wrestling performances at the Benjang Roadshow to 10 cities/regencies in West Java, and the National Sports and Recreation Festival in Semarang. It was also performed in Indonesian independence

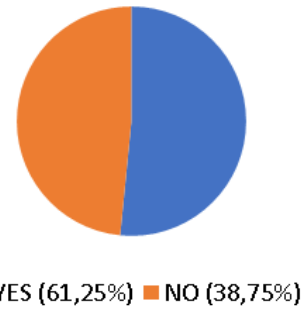
celebrations on August 17, campaigns for candidates for Mayor - Mayor of Bandung, "mayday" workers' demonstrations, car-free days; and some government ceremonial events. In addition, the role of youth in maintaining the existence and continuity of Benjang traditional arts is considered quite good, which includes five roles, namely: inheritance roles, owner roles, actor roles, innovative and educational roles.

METHOD

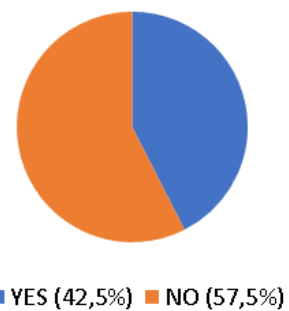
This research uses a quantitative approach that is selected and determined by consideration and logical thinking because answering or explaining the problem posed requires a series of numbers. The locus of this research is Polewali Mandar Regency; as a result, this research involved five youths from its sixteen districts with the criteria of age around 16-30 years old. The questionnaires were distributed in May-July 2022. The researcher analyzed the data by 1) collecting data from the questionnaire results gained through the Google form application; 2) tabulating the collected answers, namely the process of presenting data in the form of tables and graphs; 3) the presentation of data including a description of table and graphs analyses; and 4) concluding, namely techniques where researchers must conclude answers to the formulation of the problem by considering the results of the instruments and processes during the research and connecting them with related theories that are used as references.

FINDINGS AND DISCUSSIONS

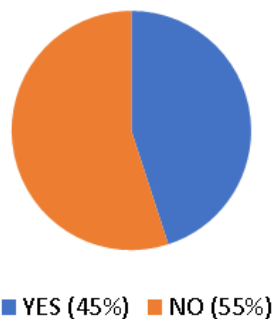
1. Findings



Picture 1. Use Mandarese in home



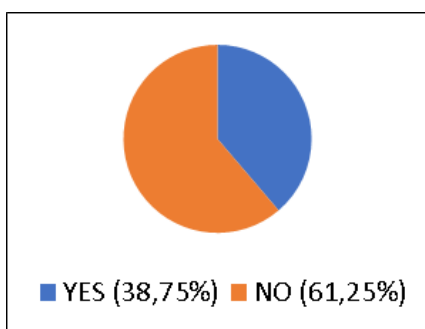
Picture 2. Use Mandarese in school/office



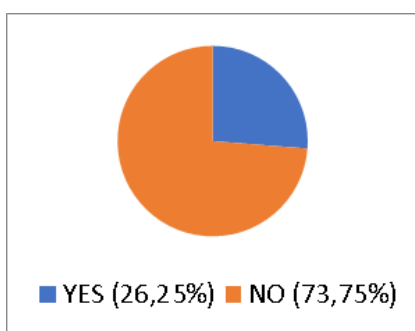
Picture 3. Use Mandarese at market

The figures above inform the percentage of Mandarese language used by the young generation in the family domain, Educational/official domain, and in the market for shopping. The first figure shows that the number of young people who use the Mandarese language at home is more than those who do not. The first pie chart shows that

61,25% of youth use the Mandarese language with their family, and 38,75% of the Mandarese young generation do not. Secondly, most young generations do not use the Mandarese language in the educational/official domain, with a percentage of 57,5%, while the young generation uses it about 42,5%. Then, the third figure shows that the percentage of using the Mandarese language by the young generation in the market for shopping is less than they do not, with 55% of youths switching to other languages and 45% still using it. It shows us that the young generation who use the Mandarese language in the market for shopping are fewer than the young generation who do not use the Mandarese language in the market.



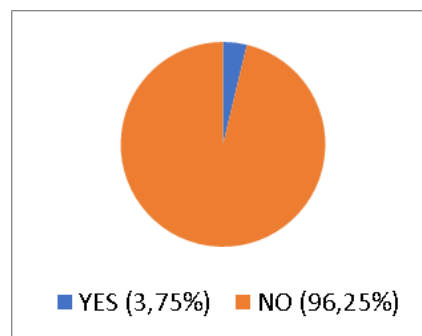
Picture 4. Be able to perform traditional dance



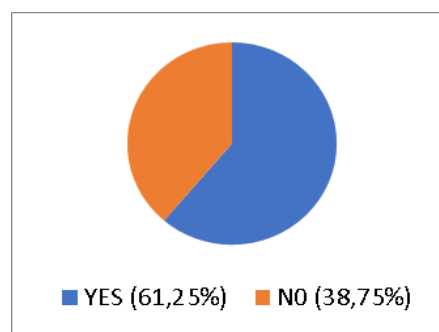
Picture 5. Be able to perform *Kalindaqdaq*

Both pictures above illustrate the ratio of the young generation related to their competence in performing traditional dance and poems. The

first figure shows that only a few young people can perform traditional dance. More than 60% of the young generation cannot perform traditional dance, while only 38.75% can perform it. On the other hand, the following figure illustrates that the number of young people who can perform *Kalindaqdaq* (oral literature/poem of Mandarese) is similar to the number of youths possessing the ability to perform a traditional dance; only a few Mandarese young generations can perform both cultural arts. It can be seen that 73,75% are unable to perform it, and 26,25% are able to perform it.



Picture 6. Be able to play *Kacaping*



Picture 7. Have watched *Sandeq* race several times

The picture shows the percentage of whether or not the younger generation can play a traditional musical instrument (*Kacaping*) and whether or not they have watched a race festival of traditional boats. Very few of the younger generation of Mandar can play *Kacaping*; from

100%, only 3.75% can play it. Meanwhile, many young people are interested in watching *Sandeq Race* (traditional boat) with a percentage of 61.25%, and those who do not like watching 38.75%.

2. Discussions

Looking at Indonesia's cultural diversity, the social potential that can form its cultural character and image in each region; is an essential part of the formation of the image and cultural identity of an area, as well as intellectual and cultural property, part of the heritage a culture that needs to be preserved. Preserving local culture can be used as a bridge connecting the past and the present, between generations of ancestors and present generations, for the sake of preparing for the future (Syahputra et al., 2020). Besides having significance for regional identity who owns it, the development of culture and local potential also has significance for developing the nation's culture. Along with the improvement in technology, the transformation of culture towards modern life, and the influence of globalization, the cultural heritage and traditional values of these Indigenous peoples face challenges to their existence. It needs to be looked at because of the cultural heritage. Those traditional values contain much local wisdom that is still very relevant to the current conditions (Sumartias et al, 2019), which should have been preserved and adapted. Alternatively, it is even further developed.

The role of youth in the preservation of traditional art can be divided into four roles,

namely, youth as heirs of traditional arts, as owners of traditional arts, as innovators in traditional arts, and as educators in traditional arts (Ayuni et al, 2022). These four roles can be performed well by young people who belong to groups (e.g., art studios) so that the preservation of traditional art can run well; of course, the four roles will face several obstacles, such as lack of funds in developing traditional arts, lack of government involvement in the development of traditional arts, no involvement from academics in the management and packaging of traditional art performances, lack of understanding of the aesthetics of the artists' art, and the massive influx of foreign cultures.

Through this research, there are two main parts to be examined. The first one is related to language capacity and habit in home, office/school, and market domains. Language as a communication system is a part of the cultural system, even a core part of the culture. It is also involved in all aspects of culture (Devianty, 2017). In general, it can be concluded that the respondents have middle to low capacity in their native language. The using of the Mandarese language in public areas, namely in offices, markets, and schools, does not reach 50%. On the other hand, in the family domain, the percentage of using that local language is only 61.25%. The house is the prominent place for the local language, which is usually the first language in the family environment. A family environment is where all family members inherit, learn, and speak the local language. If they do not use the

local language at home, they do not use it in other neighborhoods either. (Alamsyah et al., 2015) claim that Indonesian replaced the position of the local language. In his research, some informants chose Indonesian as the child's first language because using children's Indonesian is easier to get along with in society. Additionally, (Manik et al., 2018) argue that the methods and habits of teaching local languages that are essential and fundamental for a child are daily communication in the family environment. A language routinely used by both parents will become the child's mother tongue.

The second major part is related to the youth's capacities in art performance, namely traditional dance, instruments, and literature. Similar to language ability, the young generation in Polewali Mandar has a low capacity to perform art and cultural products. First, only 39% of the respondents state that they can perform traditional dance. Second, not more than 30% of young people can perform *Kalindaqdaq* as oral literature, which can still be shown in several cultural events. Nowadays, the performers of *Kalindaqdaq* are primarily adults or even grandfather/grandmother generations. Next, the ability of the young to play *kacaping* as a traditional instrument is deficient: only around 4% may play it. Lastly, there is 61,25% of young stated that they like to watch the *Sandeq* race; although they just watch and cannot drive that traditional boat. Based on these results, it implies there is a crucial problem related the

culture maintenance in Polewali Mandar. Youth must maintain local traditions and wisdom as a national identity. Wahab and Sapriya (in (Nur Bintari & Darmawan, 2016) identified that a good citizen is a citizen who understands and can exercise his rights and obligations as an individual; is socially sensitive, socially responsible, and socially intelligent; and can solve his problems and social problems according to his function and role, in order to achieve personal qualities and good behavior of citizens

CONCLUSION AND SUGGESTIONS

1. Conclusion

Indonesia's great diversity in culture, language, ethnicity, religion, and customs gives communities, especially young people, a great responsibility to protect and maintain this diversity. Ideally, there is much hope on the shoulders of young people as they are expected to become the next generation to continue the struggles of the previous generation. However, the capacity of youths in the Polewali Mandar regency can be categorized as low. On average, the language ability to use Mandarese in domestic and public domains is at most 50%. In addition, the capacity of young people to perform arts could be higher, under 33%.

2. Suggestion

Based on the results of the study above, the researcher suggested several things. First, the Polewali Mandar government must respond by making policies regarding the involvement of

the youth generation in various cultural activities. Furthermore, it is appropriate that formal education also provides language learning as well as local arts. Third, it is necessary to conduct more in-depth research on what factors cause the degradation of cultural capacity possessed by youth so that solutions can be analyzed and prepared in the future. Last and foremost, Polewali Mandar youth need to build a positive attitude and habits that are oriented towards maintaining their local culture.

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