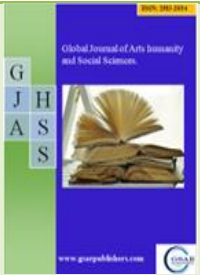
	Global Journal of Arts Humanity and Social Sciences			
	ISSN: 2583-2034			
	Abbreviated key title: Glob.J.Arts.Humanit.Soc.Sci			
	Frequency: Monthly			
Published By GSAR Publishers				
Journal Homepage Link: https://gsarpublishers.com/journal-gjahss-home/				
Volume - 4	Issue - 8	August 2024	Total pages 595-602	DOI: 10.5281/zenodo.13374182

“HIDUP SEGAN MATI TAK MAU”: IDENTITY CRISIS AND THE CONCEPT OF REVITALIZATION OF THE KETALANG PETANG DANCE

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Abstract

Indeed, Art has an important role in life, however, its state of preservation vary across the region. Some arts can flourish throughout time, while others endure under particular circumstances, and the others are even threatened with extinction, such as in the Ketalang Petang Dance. This reflects the general condition of traditional art in Merangin Regency, Jambi Province - Indonesia. The proverb "hidup segan mati tak mau" symbolizes the identity dilemma of the Merangin people's traditional arts. An identity crisis in the context of traditional art occurs when a culture or group of artists faces severe issues regarding cultural heritage, traditional values, or the role of art in society, prompting revival efforts. This study aims to discover the elements that contribute to an identity crisis and proposes a revitalization strategy to conserve traditional art in the Merangin community of Jambi. The research approach adopted is qualitative, with the researcher providing as the primary instrument for data collection. The results of the study suggest that the identity crisis in traditional arts represents the difficulty that practitioners and communities experience in preserving the relevance of their cultural legacy in the contemporary era. Effective revitalization requires a holistic approach that focuses not only on preservation, but also on innovative adaptation, education, and promotion to ensure that traditional arts continue to thrive and be appreciated by future generations.

KATA KUNCI

Keywords: hidup segan mati tak mau; identity crisis; revitalization concept; katalang petang dance.

Article History

Received: 16- 08- 2024

Accepted: 24- 08- 2024

Published: 26- 08- 2024

Corresponding author

Andar Indra Sastra

INTRODUCTION

Observations of various traditional art in the Merangin community, Jambi Province, revealed that they went through variances in their existence, including an identity crisis and substantial setbacks. The phrase "hidup segan mati tak mau" reflects the residents of Merangin's uncertainty as well as anxiety in the context of globalization. One case of a dance that is experiencing decline in Merangin Regency is the Ketalang Petang Dance. The Ketalang Petang Dance is an example of a declining dance in Merangin Regency. The people of Merangin, Jambi Province, perform this dance as part of their cultural heritage. These rituals and dances serve social, spiritual, or communal purposes, such as celebrating harvests, weddings, and other significant events in people's lives. In addition, this dance is frequently utilized to communicate tales, folklore, or local history using motions and music with symbolic meaning.

Globalization induces society and its environment to change along with global shifts. This creates social dynamics and a shift in perspective towards existing cultural values, including traditional art. This change results in a potential shift in the cultural value system, which in turn affects human interaction with art and culture in society; this situation is known as an identity crisis. The inevitable impact of globalization and advances in communication technology has brought changes in the frequency of intercultural relations, both within and outside the ethnic sphere. These foreign cultural contacts not only increased in frequency but also spread rapidly and widely. As a result, there is a shift in cultural orientation which sometimes influences society's values.

The situation of the Merangin community is in line with M. Jazuli's assertion that the existence of artistic activities in society actually reflects a social phenomenon or condition called an identity crisis - within the community. (Jazuli, 2011: 287). In the era of globalization, the social situation of society facilitates intercultural



dialogue across civilizations that prioritizes equality, bipolarity rather than hegemony. As Yasraf Amir Piliang emphasized in Naomi Diah Budi Setyaningrum (2018), if homogenization has a stronger attraction it will drag vulnerable local cultures into the flow of globalization, further threatening their resilience, existence, and identity. On the other hand, the failure of local culture to grow narrows the opportunities for creating local cultural superiority, so that the ethnic culture of the Archipelago (Merangin) can be exploited by outside parties for their interests, by taking and modifying it according to the interests of the capitalist global economy. (Budi Setyaningrum, 2018)

Immoderate concern of globalisation is unnecessary, as stated by Naomi Diah Budi Setyaningrum, that in cultural globalization there is inherent ambiguity. On the one hand, there is mutual cultural recognition between nations, but on the other hand, there are forces that can threaten local identity. (Budi Setyaningrum, 2018). One approach to strengthening local culture and protecting the identity of the Merangin people from an identity crisis regarding arts and culture is through revitalization. The phenomenon of cultural change caused by the influence of globalization is an interesting subject to research. This research will focus on a very relevant problem: the identity crisis and efforts to revitalize Merangin arts and culture in the face of the era of globalization. In this research, the two main issues that will be revealed are first, what factors cause an identity crisis in traditional art in the Merangin community, Jambi Province, and second, how the concept of revitalization overcomes the identity crisis in traditional art in the Merangin community, Jambi Province.

LITERATURE STUDY

The focus of this research consists of three components: (1) "hidup segan mati tak mau"; (2) identity crisis; (3) revitalization concept. Regarding this matter, many researchers have discussed it from various perspectives. Wirawan Sukowo; At least, there are three things that are at the root of the cultural identity crisis. The first is the concept of identity itself. Second, cultural policy is related to cultural politics. Third, the invasion of global capitalism on the development and formation of national cultural identity. (Sukarwo, 2017). Manuel Castells in Reza Adeputra Tohis (2022); globalization in the economic, political, and cultural fields, in turn has given rise to an identity crisis. (Tohis, 2023). Reconfirming identity is an urgent need that is pursued by referring to traditional materials, to be constructed through a revitalization program.

Cerly Chairani Lubis; Revitalization is a process, method, way of reviving or revitalizing various traditional arts or old cultural activities. (Lubis, 2023). E. Vialita, & D. Rahmawati, in Rafli Irvanda (2022) revitalization is carried out through material identification - traditional art (Irvanda & Navitas, 2022). Revitalization of traditional arts is an effort to revive, renew, and maintain the sustainability of traditional arts in a culture or society. Rajab Ritonga, (2017) examines the newspaper industry in Indonesia: live unwillingly, die unwillingly. Technologically, newspapers will not disappear or die but will change into e-paper or news portals. (Ritonga & Nugroho, 2017). Much Alim, Syahirul

Prasetyo et al (2014) discuss the existence of Ludruk Sidoarjo art in the midst of globalization in 1975-1995." Globalization has a big role in changing the perspective of people's artistic tastes which has become the basis for the decline in the existence of ludruk art in Sidoarjo. (Alim et al., 2014).

Agus Maladi Irianto (2018) discusses the revitalization of wayang cultural arts through television broadcasts. A strategy that places regional arts as a means of creating a nation's cultural resilience is required, by carrying out revitalization through television broadcasts. (Irianto, 2018). Ayu Maya Damayanti (2022) focuses on revitalizing the artistic cultural values of the city of Pasuruan. The existence of the Dharma Budaya Art Studio is a vehicle for the community to gain knowledge, information, and presentations about the unique original culture of the city of Pasuruan, moreover as a means of learning and passing on to the next generation. (Damayanti & Safiudin, 2022). Starting from exploring the research topic related to "hidup segan mati tak mau", identity crisis, and the concept of revitalization separately can add insight and become references in this research.

METHOD

This study adopts a qualitative technique in which the researcher is the primary instrument to acquire data in the a subject, with an emphasis on identity crisis and revitalization. Traditional art often serves as a link between the past and the present, bringing the values, stories, and wisdom of previous generations into a modern context. However, in the midst of increasingly strong globalization and connectivity, traditional arts can face an identity crisis, both for the individuals who practice them and the communities that value them. Social, economic, technological, and cultural advances might endanger the survival and significance of traditional arts. Revitalization refers to efforts to revitalize something that has declined or lost vitality, whether tangible, such as urban revitalization, or intangible, such as language, culture, and traditional arts. This process involves a series of approaches aimed at repairing, renewing, and restoring the energy, usefulness, or relevance of an object or practice. Although revitalization approaches and processes can vary in different fields, the goal is often the same: to maintain or restore the value of something that is considered valuable.

The data for this study came from two primary sources: informants and scripts or performance texts. The performance script or text bears the form of an audio-visual recording of the Ketalang Petang Dance performance. The three basic strategies for data collection are observation, in-depth interviews, and documentation. The data collected is presented in the form of images and interview results. Data analysis in this research is descriptive, where the aim is to explain, describe, describe, or explain the phenomenon under study as best as possible. Conceptually, data analysis follows Miles and Huberman's interactive model, which consists of three stages: data reduction, data presentation, and conclusion drawing or verification. These three stages are carried out interactively in the data collection process cycle. (M.B. Miles dan A.M. Huberman: Terj. Tjetjep Rohendi Rohidi, 1992: 20).

RESULTS AND DISCUSSION

Results

Data collected through observations and interviews showed a variety of facts on the Ketalang Petang Dance. Profiles of Ketalang Petang Dance performances in the Merangin community, Jambi Province, were chronicled through photographs.



Figure 1

Male and female dancers depict planting seeds in the field
(Document Photo: Ira Irmawati February 2024)



Figure 2

Dancers and women express joy after planting seeds in the field
(Document Photo: Ira Irmawati February 2024)

The researchers used both photo data and information from informants on the Katalang Petang Dance in the Merangin community. There were three key informants interviewed: (1) Iskandar, 62; (2) Elvi Nirwan, 58; and (3) Andi, 56. The question was on the Katalang Patang Dance and its place in Merangin culture. The interview results suggest that the Katalang Patang Dance has suffered a setback and is less popular among the younger generation.

DISCUSSION (Discussion)

Identity Crisis in Traditional Arts: Katalang Petang Dance

The identity crisis in traditional art can be triggered by various factors that influence the recognition, appreciation, and continuity of traditional art in a society. The following are several factors that might cause an identity crisis in traditional arts, apart from the

impact of globalization, such as modernization; urbanization; loss of financial support; loss of attention of the younger generation; changes in societal values; social and political conflict; commodification of art; lack of official recognition; as well as environmental challenges. According to Manuel Castells as quoted by Reza Adeputra Tohis (2022), globalization in various domains such as economics, politics, and culture can trigger an identity crisis. Identity is defined as an attribute that allows a person to recognize himself and others (and by a group). More than that, identity is also a meaning structure that grows from conventional or local experiences and influences certain goals and actions. (Tohis, 2023).

Wirawan Sukarwo stated that there are three factors that are the source of the cultural identity crisis in society. First, is the nature of the concept of identity which is never absolute and fixed. Second, is cultural policy which is related to cultural politics. Third, is the impact of the penetration of global capitalism which threatens various aspects of art and culture that are sensitive to the formation of cultural identity in traditional societies (Sukarwo, 2017).

The main root of this crisis is the complexity of the concept of identity. The concept of identity often causes problems when explained and given meaning. In general, identity is defined as anything that separates a person from other people. The phrase "all things" highlights the diverse and changeable nature of things. Stuart Hall even emphasized that identity is a concept that is never static, always in process, and constantly being formed from within. (Stuart Hall, 1995). This situation occurs in line with the development of unfinished identity formation and facing an identity crisis, which reflects a life full of uncertainty, as observed in the Merangin community, Jambi Province. Amin Maalouf, as mentioned by Wirawan Sukarwo, (2017); His account suggests that identity operates through crisis. (Sukarwo, 2017). Yasraf Amir Piliang stated that identity only becomes relevant when facing a crisis. (Yasraf Amir Piliang, 2010)

In a cultural context, the traditional arts of the Merangin people face great challenges from globalization, creating an unbalanced "combat" situation. The conflicts and differences that arise from traditional identities tend to subside naturally when the dominant influence of globalization begins to penetrate various cultures and arts throughout the world, resulting in significant changes. Apart from that, changing lifestyles in society also provide little space for the representation of identity in traditional art, which then causes a decline in existence and a diminution of cultural identity. When traditional art begins to be marginalized and weakened, identity is also plunged into crisis, often at risk of disappearing without a trace.

The second crisis comes from cultural policy or cultural politics, which is an important focus. According to Haryatmoko (2009), there are four reasons for developing cultural politics. First, culture has strategic value as a transmitter of symbolic and communicative standards. Second, the importance of forming a collective identity. Third, cultural politics has a positive impact on economic and social aspects by encouraging creativity. Fourth, the need to

maintain collective heritage, including culture, history, traditions, and art. (Haryatmoko, 2009). The Katalang Petang Dance culture has strategic value as a cultural product with important symbolic and communicative standards in Merangin society. This symbolic standard reflects the aesthetic values and social conditions of rural communities who are accustomed to the environment and dryland farming, which is often called fields. This is reflected in the narrative delivered by the storyteller, who is accompanied by two drums and a tetatwak (gong) to maintain the tempo and rhythm of the music they play. In this dance, both male and female dancers interpret the story through dance movements symbolically and communicatively, according to the storyline being told.

Forming a collective identity, the Katalang Petang Dance as a cultural symbol of the Merangin community shows a unified identity between community leaders, shamans, residents, and artists. According to Dearní Nurhasanah Sinaga (2021), collective identity can come from shared values, attitudes, outlook on life, lifestyle and experiences. (Sinaga et al., 2021). Ontologically, the Katalang Petang Dance as part of the culture of the Merangin people has a value orientation, attitude, outlook on life, lifestyle, and shared experiences that reflect the maintenance of environmental balance maintained by the community.

As a community-oriented towards togetherness, cultural politics has a positive impact on economic and social aspects by stimulating creativity. However, the Katalang Petang Dance does not seem to have experienced a touch of creativity in an effort to maintain collective identity in the context of ongoing cultural change. Therefore, the Katalang Petang Dance, which displays its simplicity, requires development and creation to remain relevant as an artistic expression that maintains collective identity in the Merangin community. By taking strategic steps to develop the Katalang Petang Dance, we are effectively preserving the collective heritage (culture, history, tradition, and art) - all of this can be achieved through the concept of revitalization.

Based on the four reasons for the development of cultural politics explained previously, the focus shifts to multicultural politics. W. Kymlicka (2000) in Haryatmoko explains that the essence of multicultural politics is "recognizing cultural diversity by promoting mutual caring so that various marginalized groups can be integrated, and society can adapt to cultural differences to appreciate their unique identity". (Haryatmoko, 2009). The four goals of multicultural politics are as follows: first, fostering attitudes of tolerance, openness, and solidarity in society. Second, strengthening political discourse and the practice of multiculturalism to create a public environment that allows interaction between various communities, which can then enrich cultural and artistic life and facilitate the achievement of mutual agreements. Third, to balance the dominance of technocratic economic policies, multiculturalism proposes a more inclusive system of representation and participation. Fourth, organizing public space includes three dimensions, namely physical-social, cultural-art, and political. (Haryatmoko, 2009).

The explanation of the identity crisis and traditional art as outlined previously shows that globalization in various fields such as economics, politics, art, and culture, ultimately produces an identity crisis. Identity is defined as the characteristics that enable a person to recognize himself and others (and classify groups). In addition, identity is a structure of meaning that arises from everyday life or local context and influences certain goals and actions. One form of identity crisis is losing direction. This identity crisis encourages individuals or groups to search for and strengthen their identity. This process of searching for and strengthening identity, as explained by Castells, is an urgent need that is often pursued by referring to traditional heritage, to be revitalized through certain programs.

Revitalization

Carly Chairani Lubis explained that revitalization refers to the process or method of reviving or reactivating various traditional arts activities or cultural heritage that previously existed. (Lubis, 2023). According to E. Vialita and D. Rahmawati, as quoted in research by Rafli Irvanda and Prananda Navitas (2022), the revitalization of traditional arts is carried out by identifying materials or ingredients related to traditional arts. (Irvanda & Navitas, 2022). Revitalization of traditional arts is an effort to revive, renew, and maintain the continuity of traditional arts in a culture or society. This process involves a series of steps to maintain and stimulate the development of traditional art so that it remains relevant and can be enjoyed by future generations. Several concepts related to the revitalization of traditional arts include education and training, conservation and documentation, community participation, empowerment of local artists, as well as recognition and support from the government. The revitalization of traditional arts has a crucial role in maintaining cultural diversity, preserving heritage, and strengthening intergenerational relations.

Education and training in efforts to revitalize traditional arts have a significant role in ensuring the continuity and development of these arts for future generations. It focuses not only on teaching the techniques or artistic skills themselves but also on developing a deep understanding of the cultural, historical, and philosophical values on which they are based. Endhang Suhilmiati (2017) stated that the revitalization of education and character training is a comprehensive educational effort that combines moral dimensions with social aspects in students' lives as the basis for forming a generation that is qualified, capable of independence, and has the principles of truth that can be accounted for. (Suhilmiati, 2017). The following are several methods in which education and training can play a role in supporting the revitalization of traditional arts: first, through integration in primary and secondary school curricula, where traditional arts become part of arts or social subjects, providing early introduction and increasing appreciation of cultural heritage. In addition, holding workshops or extracurricular classes that focus on traditional art practices can provide students with direct experience.

Second, Training and Workshops for the Community; Training programs organized for interested communities or individuals,

teach practical skills in traditional arts, such as the Katalang Petang Dance. The workshop not only focuses on art techniques, but also on capacity-building aspects such as management, marketing, and the use of technology to promote traditional art. Third, Higher Education and Research; Degree and certification programs: Institutions of higher education may offer degree or certification programs in traditional arts, opening up opportunities for further study and research in this field. It is also important to note research collaborations between academics, traditional arts practitioners, and communities to document, understand, and develop traditional arts practices.

Fourth, Community-Based Education; mobilize traditional arts studios and groups in the local environment, which function as centers of learning and practice of traditional arts. Fifth, Use of Technology; includes online courses and digital learning materials on traditional arts, with the aim of expanding reach to diverse audiences. In addition, it is important to create interactive platforms for learning and exchange of knowledge about traditional arts, such as discussion forums, webinars, and so on. Successful education and training in renewing traditional arts requires collaboration between government, educational institutions, the arts community, and private institutions. With this holistic approach, traditional art not only survives but also thrives and remains relevant in the modern era.

Apart from being included in the curriculum, revitalization efforts are also manifested in the form of conservation and documentation. Conservation and documentation have a very important role in preserving and reviving traditional art. These two processes help ensure that cultural heritage not only survives in the near future but is also preserved for future generations. Several steps and strategies in the conservation and documentation of traditional art include actions as explained by Utami, Adinda Sih Pinasti Retno Nasution, which include documentation, classification, and physical maintenance. Physical maintenance, especially for traditional arts that have physical forms such as artifacts, costumes, and musical instruments, involves a series of maintenance and restoration steps. (Suhilmiati, 2017). In addition, it is important to protect Intellectual Property Rights by registering traditional works of art as copyright or intangible cultural heritage. This aims to prevent plagiarism or commercial exploitation without permission. This also includes ensuring that the communities that create or own these traditions are given proper recognition and compensation.

In the context of traditional art documentation, there are several dimensions that need to be considered. The first is Documentation of Techniques and Processes, which includes recording the preparation process and performance of traditional arts through media such as videos, photos, or written notes. It aims to understand and share information about the techniques as well as the cultural context of the art. Next, there are Digital Archives, which involve creating digital archives of traditional works of art to facilitate access and dissemination of information through online platforms such as databases, websites, or social media. Apart from that, Publication and Dissemination is also an important aspect by publishing research or studies about traditional art in various

formats such as books, articles, or journals, as well as carrying out dissemination through exhibitions, festivals, or mass media to increase public awareness. Lastly, Oral History Recording is important for collecting oral stories, history, and explanations from practitioners and tradition keepers in an effort to understand the context, value, and evolution of these traditional arts. Suhilmiati explained that identifying and documenting traditional art has great urgency. The inventory and identification process aims to identify the types and elements of culture that still exist and classify them into various categories so that we can understand how best to preserve them. Documentation is very important to ensure that cultural elements that may be lost can be accessed by future generations, and if necessary, can be restored (Suhilmiati, 2017). Documentation can be done through media such as film, video, photos, and writing. Conservation and documentation require collaboration between various parties, including government, academics, arts practitioners, and communities. This approach not only helps preserve art for the future but also allows traditional art to adapt and grow in ever-changing social and cultural contexts.

Community participation is a key factor in efforts to revive and maintain traditional arts. Inviting community participation not only ensures that efforts to preserve traditional arts proceed in an authentic manner and respect cultural values, but also helps in passing on knowledge and skills to future generations. Toba Writers Manik and Samsuri, in an article submitted by Suhilmiati, emphasized that communities or various forms of society play an important role in efforts to revive traditional arts. Nogosari Hamlet, for example, applies Pancasila values in their daily lives. Community involvement and contribution in the process of revitalizing traditional arts is an option to be taken into account when the government is not completely successful. The community plays a strategic role in efforts to revive traditional art, especially when it is linked to the values, culture, and local wisdom of the local community. (Suhilmiati, 2017)

The revitalization of traditional arts that are rooted in society or social communities with existing social capital has a more practical and implemented dimension. The revitalization of village-based traditional arts or social capital needs to be developed and used as a model for other regions. Several strategies to increase community participation in preserving traditional arts include the following steps: First, holding workshops and master classes led by traditional arts practitioners and experts from within the community itself. This provides an opportunity for community members to learn directly and in-depth about their artistic practice. Second, holding festivals and performances featuring traditional arts can increase community pride and awareness of their cultural heritage. This also opens up opportunities for community members to be directly involved, both as performers and as committee members. Third, develop collaborative projects involving various parties in the community, including schools, cultural institutions, and local government. These projects may include the production of joint works of art, the preservation of historic sites, or the creation of documentaries about traditional arts. Fourth, empower through ownership; providing the preservation process to the

community itself, ensuring that those involved in traditional arts have a say in decisions that affect the future of those arts.

Active and sustainable community involvement forms a solid foundation for preserving traditional arts. By adopting an inclusive and participatory approach, preserving traditional art can become a process that revives and strengthens cultural identity and improves the economic welfare of society. Furthermore, the concept of revitalization carries the idea of innovation in traditional art. Innovation in tradition is a dynamic approach that aims to keep traditional arts and culture relevant in the modern era without sacrificing their essence or core values. These innovations are critical to attracting new generations and ensuring the continuity of cultural practices.

According to Setyawan Jayantoro (2019), the real challenge for the existence of traditional music is unlimited innovation, which faces confrontational problems related to identity and the dynamics of its preservation amidst the ever-growing demands of the modern era. (Jayantoro, 2019). Innovation in a traditional context is a dynamic approach that aims to maintain the relevance of traditional art and culture in the modern era without losing its core or basic values. The importance of this innovation is to attract the interest of new generations and ensure the continuity of cultural practices. Jayantoro emphasized that Arts Universities have an important role in facing this challenge and need to develop ideological reconciliation through critical and sustainable dialogue. (Jayantoro, 2019). No less important in relation to innovation is empowering local artists.

Empowering local artists is a crucial step in supporting the arts and culture ecosystem in a region, which can then help in building a more sustainable and independent community. Sutiyono and Seriati (2015) suggest that it is important to empower local artists to support the recovery of local arts and culture, by providing training to the younger generation through cadre formation or artist regeneration programs in rural areas. (Sutiyono & Seriati, 2015). Here are several steps to empower local artists to restart the Ketalang Petang Dance: first, identify the challenges faced by the Ketalang Petang Dance; second, propose a new concept to develop the choreography; third, adapt the music to the new choreographic concept; fourth, provide training in dance choreography; fifth, hold music training; sixth, combine elements of music and dance; seventh, show trials; eighth, evaluation and documentation; ninth, prepare the Ketalang Petang Dance for another performance; tenth, give awards and recognition; and eleventh, protect intellectual rights and property. At this stage, Masduki Asbari, Pramoni et al. (2020) explains that cultural policy strategies and the restoration of traditional arts can be directed through increasing innovation and developing creative industries with three approaches: (1) standards-compliant model, (2) transformation model, and (3) digitalization model. (Asbari et al., 2020). Empowering local artists involves more than just providing financial support; it also involves creating an environment that supports their development, encourages collaboration, and encourages the creation of work that is significant for their community. By empowering local artists, we

can strengthen cultural identity, encourage creative economic progress, and improve the quality of life in society.

The diversity of cultural heritage, both material and non-material, in all its aspects, is born from complex interactions with nature, space, and time, which often pose complex challenges to understand. The cultural richness manifested in the art form of the Katalang Petang Dance is the result of deep reflection, deep understanding, and complex appreciation, which is full of various symbols and deep meanings. According to AM Hermien Kusmayati (2018), the use of symbols in the form of art inherits values from one generation to the next, reflecting the depth and wisdom that radiates from clear understanding and wisdom that comes from a combination of thoughts and feelings. (Kusmayati, 2018). In an era of open globalization, where cultural interactions between countries are increasing, the continuity of a strong and resilient culture is very important. According to Sarwanto and Sri Widyastutieningrum (2017), several new dance, music, or musical works were created to maintain and enrich traditional values related to the social structure of society. (Sarwanto et al., 2017). The continuation of this legacy in the future depends on the generations that receive it, namely the current and future communities. Apart from empowering local artists as discussed previously, recognition and support from the government is also very important in the revitalization program.

Government recognition and support plays an important role in supporting arts and culture and strengthening the local arts ecosystem. Several steps that the government can take to provide recognition and support to the arts and culture community cover various aspects. First, providing funds and subsidies to artists, art groups, and cultural institutions to finance the production of works of art, performances, exhibitions, and art festivals. In addition, it provides grant funding for arts projects that focus on innovation, sustainability, and cultural heritage preservation. Second, formulate cultural policies that support and protect the rights of artists, cultural figures, and arts workers, as well as encourage the growth and development of the local arts ecosystem. This includes developing public policies that promote the accessibility of arts and culture for all levels of society. Third, establish cultural institutions and programs or government bodies that are specifically responsible for managing and promoting arts and culture, as well as coordinating cultural activities at the national, regional, and local levels. In addition, it organizes education and training programs in arts and culture, including supporting arts education in schools and educational institutions.

Fourth, give awards and recognition to individual artists, cultural figures, and cultural institutions who have made important contributions to the development and preservation of arts and culture. This can be done through awards ceremonies and cultural festivals to emphasize outstanding achievements in the arts and culture. Fifth, improve infrastructure and cultural facilities such as art buildings, theaters, art galleries, and cultural centers, and ensure that access to these facilities is open to the general public. Sixth, carry out active promotion and marketing to increase public awareness of local arts and culture, as well as introduce arts and

cultural events held in the area. With solid support from the government, arts and culture can become the main driver of social, economic, and cultural development in a country or region. With inclusive and proactive policies, the government is able to create a supportive environment for artists, cultural figures, and the arts community to develop and have a positive impact on society.

In comparison, according to Amelia Hani Saputri (2021), the revitalization of the Cangget Bara Festival is an effort to change the performance of a traditional dance which is usually only performed at traditional events into a dance that is performed at festival events. This revitalization process involves several stages; first, the reformulation stage, where the initial idea for implementing the Cangget Bara Festival was developed by art practitioners, traditional leaders, the North Lampung Regency Education and Culture Office, and the Ministry of Education and Culture; second, the communication stage, where the Cangget Bara Festival is integrated into the Indonesian Festival; third, the organizational stage, where work teams are formed with a division of tasks and functions; fourth, the adaptation and transformation stage, where coordination between the government, cultural figures, traditional leaders and youth is carried out to work together in organizing events; and fifth, the routine stage, which involves regular training activities at the Cangget Budaya Studio. (Saputri et al., 2021). This is an illustration of the concept of revitalizing traditional arts which can be applied in traditional arts revitalization programs, including for the Ketalang Patang Dance in the Merangin community, Jambi Province.

The contents of "Life Is Not Wanting to Die: Identity Crisis and the Concept of Revitalizing the Traditional Art of Katalang Petang Dance in the Community of Merangin Regency, Jambi Province" can be presented in the following chart format.

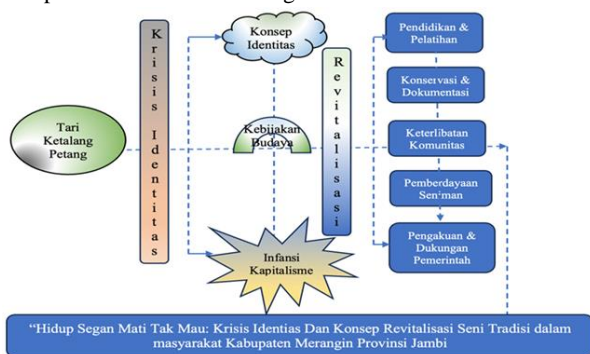


Chart 1.

Identity crisis and revitalization concept

The richness of art and culture, both material and non-material, in all its aspects, is formed through a complex process of reflection on nature, space, and time. This cultural richness, which is reflected in the form of art, comes from deep understanding, rich appreciation, and deep awareness, and is filled with various symbols that are rich in meaning. The use of these symbols in works of art carries a legacy from one generation to the next, demonstrating the wisdom and clarity of human understanding and inner expression. Through education, both formal and informal, the current generation can

ensure its continued existence. In the midst of a very open era of globalization, where cultural interactions between countries are increasingly intensive, it is important to have strong and robust cultural resilience. As inherited heritage, the future of cultural sustainability is in the hands of current and future generations, who act as recipients and custodians of traditions.

CONCLUSION

The term "live without wanting to die" in traditional art reflects the condition in which the art is in a critical situation. This art is not yet fully alive due to lack of support, recognition, and practice in everyday life, but it is also not extinct because there are still conservation efforts being made. This phenomenon is common in many communities where modernization and globalization place traditional arts in competition with more modern and accessible forms of art and entertainment. An identity crisis in the context of traditional arts often arises when there is accelerated social, economic, and technological change that encourages communities and artists to adapt to these changes. This puts pressure on traditional art to remain relevant in an ever-changing society while trying to maintain its roots and cultural values.

Revitalization of traditional arts is an effort to refresh and revive traditional arts heritage so that it remains relevant and useful in the current context. This approach not only aims to preserve the original forms of traditional art, but also seeks innovative methods to accommodate the art into modern lifestyles, expand its reach, and increase appreciation for it.

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