



**Preservation of Sasoki Dance Culture for Youth in Tihulale Village, West Seram
Regency**

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Abstract:

This study aims to determine whether there is a cultural preservation of Sasoki dances for young people in Tihulale Village, West Seram Regency. This study uses a qualitative approach, to describe the symptoms that arise in the process of preserving the Sasoki dance culture for young people. The results of the study show that culture is a very important thing and cannot be separated from our lives. However, along with the changing times and technological advances that are increasingly widespread among the community, many cultures have been eliminated. Likewise with Sasoki culture which has now disappeared but because Sasoki is considered to have its own meaning for the people of Tihulale Country, Sasoki is made into a dance and taught to the younger generation so that it does not just disappear.

Keywords: preservation, culture, sasoki dance, youth

INTRODUCTION

Indonesia is a country consisting of various ethnic groups, each of which has its own cultural diversity. According to Koentjaraningrat (2000; 203), culture includes elements of language, livelihood systems, knowledge systems, social organizations, systems of living equipment and technology, religious and artistic systems. These elements are elements of universal culture that can be found in all nations in the world and even in every region. Of course, there are elements of culture that are difficult to change and some that are easy to change. Elements that are difficult to change are religious and belief systems, while elements that are easy to change over time include knowledge systems, language, living equipment systems, technology and the arts. In particular, art as an element of culture is a very dynamic aspect of human life because it is related to human aesthetic expression and creation.

Cultural elements, especially traditional arts, are cultural products created by the community itself and have become the property of members of the community who created it.

Traditional art is generally accepted by members of the community as a work, created by the ancestors that is passed down from generation to generation. A traditional art can also be used as a characteristic that differs from one region to another. Traditional art has its own meaning for members of the community. Community members make an art not only as a spectacle, but also as a guide, a philosophy of life, and a symbol of people's life.

Basically, cultural preservation is not only the interests and responsibilities of the government, but also the obligations of all levels of society. The involvement of the community and members of the arts is absolutely necessary in the effort to preserve the arts and culture. The government also needs to provide freedom and supervision to the community in developing traditional cultural arts owned by the community. Some things that can be done include performing cultural performances, data collection, inventory, and documentation of various cultural arts found in each region.

The attention from various parties regarding cultural preservation is expected to make traditional arts more developed, sustainable, and can give color to the Indonesian people. The attention of various parties related to cultural preservation is in accordance with what was stated by President Soeharto that consciously the world is undergoing various changes and the Indonesian people cannot avoid them. Therefore, we as a society must continue to try to preserve the culture that comes from traditional arts found in all corners of Indonesia. (Yoeti, 1985:51-52).

The development of the times and the current of globalization have resulted in many changes that occur in people's lives, which also affect the culture of the community itself. The culture of the ancestral heritage area has begun to be influenced by culture that comes from outside and gradually the culture of the area is starting to be abandoned. There are regional cultures in Indonesia that are purely the result of works, created by the Indonesian people themselves and some are influenced by foreign cultures because of communication with foreign cultures in the past. Regional culture, especially traditional arts at this time has begun to be marginalized and replaced by more modern arts. Society has begun to open up to existing developments because of social changes in society, openness to outside cultures, as well as modernization and globalization which unconsciously change the culture that exists in society.

In defending life, humans are willing to do anything. Maluku, the area of a thousand islands, is famous for its abundant marine wealth and the life of the Moluccans in general. And Indonesia in particular has a livelihood as a fisherman because our country is known as the sea where the sea is bigger than the land. The people of Maluku in the past did not know what a net was for catching fish. However, God never leaves the people of his creation. Thus, the ropes and leaves were strung together and used as fishing gear and given the name Sasoki. Sasoki is usually done by several people, when in the modernization era like today, sasoki is no longer used as a fishing tool, but nets and nets which are modern tools for catching fish today. But Sasoki is still remembered and used as a motivation.

These global challenges are also felt by the community in Tihulale village, West Seram Regency. The people in Tihulale village are still trying to preserve Sasoki culture even though they have to struggle with cultures that come from outside because Sasoki culture is a traditional culture that is not arrogant and can be used as a fishing tool that applies in Tihulale Village. The existence of traditional Sasoki culture that still exists among modern cultures, researchers are moved to conduct further research in the area related to the history of Sasoki culture, as well as several efforts made by the people in Tihulale village in preserving Sasoki culture in the modernization era such as now.

Thus, according to field observations, the surveyors saw that the preservation of the culture of Sasoki dances for young people in Tihulale village, western part of Seram Regency, especially in a dance studio called Sasoki.

RESEARCH METHODS

This research was conducted in order to qualitatively describe and analyze the preservation of Sasoki dance culture for young people in Tihulale village, West Seram district. Thus, this study uses a qualitative approach, to describe the symptoms that arise in the process of preserving dance culture. Sasoki for young people.

This research was conducted in West Seram Regency, especially Tihulale village. The target of this research is the traditional elders and the younger generation. Based on the object of the research, namely the preservation of the Sasoki dance culture for young people in Tihulale village, West Seram Regency, the primary data sources are parties directly related to the preservation of the Sasoki dance culture for young people, namely; The village head, traditional elders, and the younger generation.

RESULTS AND DISCUSSION

1) Community Perceptions in Tihulale Village towards Sasoki dance

Before getting to the core or focus of the problem, briefly through interviews with residents regarding preparations for preserving the Sasoki dance culture.

The younger generation in their daily life in art uses contemporary art. Contemporary is a music that combines traditional music with modern music. In events such as the perception of marriage, the birthday of the younger generation often uses contemporary art. Contemporary means present, modern or more precisely, something that is the same as the current state of the same time.

The community and the younger generation play an important role in preserving the culture of the Sasoki dance in Tihulale Village, West Seram Regency.

2) Community response in Tihulale village about Sasoki dance

The community response in Tihulale village for Sasoki dance is good, because at first Sasoki has local cultural values which are very influential for the people in Tihulale village. Thus, the Sasoki dance will continue to be preserved for generations to come.

3) The community's response to the process of preserving the sasoki dance culture.

In accordance with the level of need for discussion of the data that the authors obtained from the results of the study, the authors will choose the results of interviews with the village head, traditional leaders, the head of the Sasoki studio, dance coaches and members of the studio. This is intended so that the discussion is not repeated, because the answers to the questions included in the interview result sheets are generally similar and some are the same. On that basis, the writer conducts an assessment and looks for the most significant answer to the main problems discussed in this thesis.

Regarding the focus of this research interview, namely:

a) Focus on socialization with the resource persons being the head of the village, traditional leaders, and the head of the studio. With the following questions and answers:

Based on the results of an interview with the head of the Hatukawa hamlet, Tihulale village, Mr. Simon Tuarisa with the following questions: *"Did the studio do any socialization about the preservation of the traditional Sasoki dance? .the answer is. Yes, because the socialization is carried out to convey the intent and understanding of the meaning of dance culture that will be preserved by the community or more precisely for young people."* (interview on 17 September 2019).

The results of the interview with the traditional leader of Tihulale village Mr. Bastian Tuapetel with the following questions: *"Is the socialization carried out directly?. The answer is Yes, it must be conveyed directly so that the public can clearly understand what this means."* (interview on 17 September 2019).

The results of the interview with the head of the studio, Mr. Demas Wairata with the following questions : *“(a). through youth meetings (eg AMGPM worship, village youth meetings?. The answer is .Yes, because this studio gathers young people who have talent in the arts and of course there are those who are involved in the youth generation as well as outside. Socialization carried out in the young generation (AMGPM) the head of the studio asked the chairman of the youth group for time at the end of the service to socialize about the preservation of the Sasoki dance (b). through a circular letter from the studio? Thus, the process of conveying the meaning of the process of preserving the Sasoki dance culture will no longer use circulars except when accepting new members.”* (interview on 17 September 2019).

b) Focus on Target identification with the resource persons being the head of the studio, members of the studio and dance trainers. With the following questions and answers:

The results of the interview with the head of the Sasoki studio, Mr. Demas Wairata with the following questions: *"Is there a selection process to get members? the answer is .Yes, because every member who enters the art and culture studio must have an interest and talent in one particular art such as dance.”* (interview on 18 September 2019).

The results of an interview with a member of the sasoki studio Leona Silvia with the following questions: *“Is it only through some kind of registration for those who like dances? The answer is. Yes, to get people who can perform the dance well, a selection must be held.”*(interview on 18 September 2019).

The results of the interview with the coach of the sasoki studio, Mr. Demas Wairata with the following questions: *"Are the dancer members, both male and female, really the right people? The answer is. Yes, because if it is not correct then the desired result of a tarani meaning will not reach the target.* (interview on 18 September 2019).

c) Focus on the Implementation of the Training with resource persons from the head of the studio, studio members, and studio trainers. With the following questions and answers:

The results of an interview with the coach of the sasoki studio, Mr. Demas Wairata with the following questions: *"Does the exercise also begin with an explanation of the meaning of the Sasoki dance, if so, what is explained?. The answer is that sasoki is a traditional fishing tool used by ancient people to catch fish. Sasoki itself is made and comes from Shiva ropes and leaves that are strung together to form a simple basket for catching fish.* (interview on 19 September 2019).

The results of the interview with the head of the sasoki studio, Mr. Demas Wairata with the following questions: *"what are the stages of training? Need an in-depth explanation of the stages from the beginning to the advanced level. The answer is, the first step is planning further raw material taking, how to assemble sasoki, how to spread sasoki by the sea, how to pull sasoki and how to add fish from inside the sasoki, then followed by the movement of women bringing the catch to be sold or eaten ”.* (interview on 19 September 2019).

The results of an interview with a member of the Sasoki studio Leona Silvia with the following questions: *"how is the timing of the practice?. The answer is, practice is done from 4 to 6 pm”.* (interview on 19 September 2019).

The results of an interview with a member of the Sasoki studio Leona Silvia with the following questions: *“how many times do you practice in a week?. The answer is, 3 times a week of training.”* (interview on 19 September 2019).

The results of an interview with a member of the Sasoki studio Leona Silvia with the following questions: *"How long does it take starting from the beginning to the end?. The answer is, 3 to 4 weeks.”* (interview on 19 September 2019).

CONCLUSIONS AND SUGGESTIONS

Culture is something that is very important and cannot be separated from our lives. However, along with the changing times and technological advances that are increasingly widespread among the community, many cultures have been eliminated. Likewise with Sasoki culture which has now disappeared but because Sasoki is considered to have its own meaning for the people of Tihulale Country, Sasoki is made into a dance and taught to the younger generation so that it does not just disappear.

Suggestion

My suggestion is to keep preserving Sasoki customs not only for the current generation but also for generations to come, so that the culture that has existed for a long time is not easily eliminated and lost by foreign cultures that are now rife into Indonesia and even Maluku. So my hope is that Tihulale can continue to preserve the Sasoki traditional dance culture as well as other cultures and arts that already exist in the country of Tihulale (AMALESSY).

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