

The Relevance of *Kebagh* Dance Moral Values in Improving Besemah Society Local Wisdom

Serly Safitri
 Post-Graduate Student of Art Education
 Yogyakarta State University
 Yogyakarta, Indonesia.
 sherlysafitri84@gmail.com

Kuswarsantyo
 Lecture of Yogyakarta State University
 Yogyakarta State University
 Yogyakarta, Indonesia.
 condrowasesa@yahoo.co.id

Abstract—This study is aimed to find and identify the moral values of *Kebagh* dance in improving Besemah society local wisdom. This research applied qualitative method which supported by ethnography research. The sources of data were interviewing the informants and written sources from books, documents, researchers, and artist behaviour or people who closely related to the object of the study. Data collecting techniques of the research were observation, interview, and documentation. The result of the study shows the relevance of *Kebagh* dance moral values in improving Besemah society local wisdom which those moral values: religiosity, responsibility, discipline, tolerance, hard-work, and communicative.

Keywords—relevance, *Kebagh* dance, moral values

I. INTRODUCTION

Art is a medium of proper communication. It is a human spirit through free imagination and realized by an art work without reducing ethics and norms [1, 2]. Every human always relates to art in daily life. Art and life experience are two things that cannot be separated one another. It also contains values, such as educational value, moral value, and social value [3].

Kebagh dance is the most well-known dance in Besemah society. It has a dance function as a welcoming dance to honored-guests. *Kebagh* dance is performed by showing tepak which are box-shaped places that contain five main ingredients: betel, lime, gambir, areca nut, and tobacco as a symbol of respecting the honored-guest. This performance is performed by three dancers with a graceful movement equipped with an umbrella carrier and two spearmen as a sign of greatness or majesty. Besides *Kebagh* dance as an aesthetic work, it has a pragmatic element that is a practical use which has dance values such as respecting guests, tolerance, modesty, and the devotion for God.

Related to the phenomenon that occurs in a dance function as an entertaining thing, there are practical uses that can benefit for bringing vision and mission and spreading positive values in society. This research is expected that *Kebagh* dance as an art local wisdom can overcome the local identity crisis.

The development of technology and globalization cause the lack of knowledge regarding to culture art local wisdom, especially in *Besemah* society. This research is expected to develop the traditional culture values, because in every dance has many aspects and benefits

creating a harmonious relationship that this analysis is aimed to know, analyze, and describe the moral values in *Kebagh* dance.

The rest of this paper is organized as follow: Section II presents theoretical background as well the related works. Section III describes material & methodology of this research. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. RUDIMENTARY

This section presents theoretical background as well the related works.

a) Moral Values

Values, as a trait or quality that creates something worthy, desirable, praised, respected, worth seeking, pursued, and aspired as the human being's guide as in Wahana [3]. Values perform feelings regarding what is desired or undesirable or what may or may not be. The value might be positive if it is good, other hand it will be negative if affects the given object. Values can be a person's attitude toward something good. Value is a quality thing as an object for a interest [4]. Value serves the guidelines, reason, or motivation in behaving in society.

According to the different view, moral has many definitions. Moral refers to social rules regarding the laws that regulate people's behavior. Moral can be interpreted as customs or habits. Moral behavior is controlled by a behavioral concept that serves culture members. In life, there are two kinds of values that are moral and non-moral [5]. Moral values are the things which are required honesty, responsibility, and justice. Moral values ask someone to do what she or he should do even if she or he does not want to do it [6]. Besides, the non-moral value associated with what is desired or liked. Moral values can be divided into two categories as follows.

- Moral values have the universal quality to treat others well and respect the life choice, freedom, and equality that unite all people everywhere.
- Moral values have the non-universal quality as the obligations in certain religious such as obedience, fasting, and commemorating religious holidays.

One of the moral value teachings is that it can be learned through customs and cultures which dance is one of the cultural customs that have values in society. Basically, customs are local, or only applicable in certain community or society. Thus, its nature is not universal, but cultural and contextual are relative things. It means that something good or bad has different values based on the society. Customs and cultures can be a source of moral teaching, especially in modesty value.

Indonesia as a pluralistic nation possesses a great cultural local wisdom and all of which became the moral teaching sources for its people. Despite the diversity customs in this country, people do not need to worry because their differences are a way to unite many customs in Indonesia.

Lickona in [7] stated that there are three components in good morality: moral knowledge, moral feeling, and moral behaviour. Moral knowledge is related to the awareness of behaviour, moral background, moral thinking, and taking the decision in every behaviour. The second is moral feeling that is connected to our conscience, empathy, loving, and modesty. In addition, moral behaviour is realized by competency, desire, and habit. Those components are needed for students in order to aware, understand, and realizing in their life. Based on literature reviews, there are many experts in moral education and their components, therefore the researcher concluded some moral values in humans.

Value is something which is positive, quality, and useful as the motivation and basis in behaving in society. In life, there are two values: the value to do something and value not to do that thing. The belief in a value has different perspective based on someone's truth.

In fact, every dancing performance has a mission to teach the specific traditional values. Also, it contained moral value such as responsibility, respectability, tolerance, patience, cooperation, and the devotion for God.

b) Axiology

Axiology is the study of value. Suriasumantri [4] defines axiology as a theory of values related to the usefulness of acquired knowledge. Axiology is everything that concerns with the usefulness of knowledge. It is not a free value because sometimes knowledge must be adapted to the cultural and moral values in a society in improving the people's welfare.

There are two assessments used in axiology that are aesthetics and ethics. In this research is focused on ethics value because ethics study concerned with behaviour and moral values that has been explained in backgrounds of the study. Ethics is a branch of philosophy that discusses critically and systematically of morality matters. Rahmadiyah [9] stated the definition of ethics that is the knowledge which deals with behaviour, human problem, and people's perspective in bad or good thing by showing their behaviour as long as it can be accepted in common sense. Therefore, axiology can be applied to analyze the moral values that contain in *Besemah* dances, specifically *Kebagh* as an identity dance from *Kota Pagar Alam*.

III. LITERATURE REVIEW

There are some previous studies as references in this research.

- The undergraduate thesis entitled "*Fungsi Tari Kebagh di Daerah Besemah Kota Pagar Alam Provinsi Sumatera Selatan*" by Safitri [10] from Yogyakarta State University.

The research has the same material object with this study that is *Kebagh* dance in *Besemah, Kota Pagar Alam*, South Sumatera. In Serly's research was focused on the dance function. From the reasons, this research can be analyzed regarding moral values in *Kebagh* dance through the dance function.

- A study created by Ningsih [11], "*Nilai-Nilai Etik Dan Moral dalam Tari Gending Sriwijaya Kaitanya dengan Pendidikan Budi Pekerti Di Sekolah Menengah Pertama Kota Palembang*" from Yogyakarta State University.

The result of the study was Gending Sriwijaya dance in *Palembang* had ethics and moral values that related to character education in junior high students. In the research show the dance values which are able to explore in ethical and moral values that can be observed and grown in local community. Based on the research by Ningsih [11], it has the same formal object with this study that is moral value in a tradition dance and the dance function as a welcoming dance. The advantages of the research are to develop knowledge which is related to moral value in traditional dance and as a basic conception of the study that will be analyzed.

IV. MATERIAL & METHODOLOGY

This section describes material and proposed methodology of this work.

A. Data

The source of data of the research were the informants, documents, and literature review. Those data were observations, interviews, and documentation through traditional leaders, artists and dancers in *Basemah*, South Sumatera. To validity the study, the researcher did the steps: validity, triangulation, and the study extension. The techniques of analyzing data were observing the object, collecting and describing the data, and analyzing of the data. In this study, the research applied the theory of Miles, *et al.* in [12] that were data condensation, data presentment, and making the conclusion.

B. Method

This research was conducted in *Kota Pagar Alam, Besemah*, South Sumatera where the majority of people as traditional dancers, artists, art observers, culturalist, and spiritualists that is well-known with *Besemah/Pasemah* tribe. The relevance of *Kebagh* dance moral values in improving *Besemah* local wisdom is a study using ethnographic method to describe the culture in *Besemah* region and identify the values of *Kebagh* dance.

The Ethnographic Method is reviewed as a report on tribes written by an anthropologist for field work [13, 14].

Ethnography is the work of describing or explaining a culture. In addition, ethnography is a form of research that focuses on the sociology meaning through closed field observation of sociocultural phenomena. The ethnographic research as an approach to view the cultural perspective in a descriptive study rather than an analytical way. Thus, however, ethnographic research concerned with the social science aspects and a branch of cultural anthropology [13].

V. RESULTS AND DISCUSSION

This section presents the obtained result and following by discussion.

A. Result

Kebagh dance is a populist tradition dance that is connected to *Besemah* society. In 1950, *Semban Bidodari* had been known as *Kebagh* dance because the process of dance movement by opening the dancer hands with holding a large scarf. From the reason, society concluded that by opening the dancer hands means to spread wings or hands. Then, it is called *Kebagh* dance or *Kebar* dance.

Kebagh dance can be said as a single dance. In the 1900s, the number of dancers could not be determined, people called a single dance and a dance group. *Kebagh* dance is usually performed in an official or important event as a sign of starting an agenda. In the past, this dance could only be danced by women who were not in menstruation, not wordly thinking, having a good heart, being glad to welcome the honored-guest.

Kebagh dance was a sacred dance years ago. Before dance performing, the dancers doing ritual by spreading rice and turmeric around the venue that has a meaning to ask God's permission, ancestors, and *Bidadari Bungsu* in order to make a good performance. After that, the dancers prepare to dance and toward the venue. Then, when the music started, they show her performance in a cooperative way.

Kebagh Dance or *Semban Bidodari* had disappeared but this dance came back in 1980 when The Head Regency of *Lahat* and Young Ministry of Agriculture and Plantation visited to *Besemah, Kota Pagar Alam* that was a part of *Lahat* Regency at that time. The existence of *Kebagh* dance was signed by *Bapak Ahmad Amran* and *Ibu Ima Tusa' Diah* with their *Kebagh* dancers. Their performance got the good appreciation from the audiences and also was supported by The Head Regency of *Lahat*.

In 2001, *Kota Pagar Alam* started to separate with *Lahat* Regency and became a new region namely *Kota Madya Pagar Alam*. In that period, the development of *Kebagh* dance in 2002 was rapidly and standardized by artists and The Mayor of *Kota Pagar Alam* H. Djazuli Kurisis that *Kebagh* dance was a welcoming dance especially from *Besemah, Kota Pagar Alam*. According to Mr. Satarudin (an interview on August 20, 2017), the *Besemah* customary institution, stated at that time the greeting dance of *Besemah* named *Sambut Basemah Libagh* dance. Yet, based on the views and result of the traditional elders concluded that *Kebagh* dance had its own sense of attraction compared with other dances that developed in the area of *Besemah*. Then, *Kebagh* dance was chosen to be a welcoming or greeting dance in *Besemah*

until now. The creator of this dance was *Permaisuri Serunting Sakti* or known as *Bidadari Bungsu*. Started from that period, the number of dancers in *Kebagh* dance was determined by three dancers for minimum, while for the maximum dancers were not limited.

1) Moral Values in *Kebagh* Dance

This research found the moral values in *Kebagh* dance applying value analysis that can be explained as follows.

a) Religiosity

Religious value is as a *Besemah* society belief. The result of the study show that the society highly upholds toward the God who created the universe. *Besemah* society used to be animists having faith in statues which can be found in *Besemah* area now. Although there are many different beliefs and has an islamic slogan, yet there are many religions belief such as Christianity, Catholicism, Confucianism, Hindhu, and Buddhism. According to their beliefs, it is formed a religious value in every people's belief there.

Religious value becomes the highest value in social values. It is because the value is very dominant to shape moral values in every human being. From an early age, human beings had been instilled the value of religion itself, but it depends on how the process of impelementing their belief.

In *Kebagh* dance, it has a religious value reflected from its history. There are some rules that must be obeyed as *Kebagh* dancers. The rule is that the dancers who are not in menstruation, because the performance is usually held during religious ceremonies. Doing that rule is a symbol to honor the ancestors and God.

In the processing of dance movements, there are the beginning and the end of the dance performance. Those dance movements are defined as people's respecting for God. That is the basis of moral values.

b) Responsibility

The value of responsibility is a matter that involves the obligation and goal in human behaviour. The value of responsibility can be seen when a *Kebagh* dancer is able to finish the dance performance from the beginning until having a good ending show. Audience's responsibility is also an important part of a *Kebagh* dancer, because it would be a unity between the dancer and audience. The whole performance is the absolute right of the audience; therefore, a dancer must be able to fulfill her obligations for creating the good performance in accordance with the audience expectations.

The real value of responsibility is the ethics or morality manifestaion of *Besemah* people in their daily life. Being responsible is realized by people's attitude and behaviour. In *Besemah*, there is a well-known promise called *nunggu kate betaruh* as a daily activity greeting. It can be interpreted that a promise must be manifested by actions, not just a casual conversation.

c) Discipline

In every performance, an art performancer is required to have the discipline attitude. The value of the discipline is

when the dancer on the stage. They must be able to obey all *Kebagh* dance rules in a proper way.

The beginning of the *Kebagh* dance performance is that all dancers go to the predetermined floor pattern which is the dancers usually from the right and left side of the stage, then accompanied by *Kebagh* dance music. Then, they give greeting to the guest followed by dancing and giving *Tepak Sirih*. In addition, the last performance is a dance movement as a gesture to respect the audience and God. By obeying the standard of dancing process, it means that *Kebagh* dance has the discipline value in delivering every process of *Kebagh* dance movement.

The value of discipline can also be marked by the harmony of music and dance creating a harmonious unity in art performance. The dancers and musicians must understand the moment when to end the performance because sometimes there are the difference between the dance training and the real performance on the stage. To determine the completion of the show is usually signed by the dancer who have given *Tepak Sirih* back to their position.

An interview with Mr. Anto in March 20, 2018 stated
...nek penting tu kite keruan kebile penari udem ngenjukah tepak ke jeme terhormat disane, tegantung keadaan ade berape jeme nek dijenjukah tepak sirih e tu, kalo lah udem penari kah balek agi ke tempat nari awal mulanye. Mpai udem tu ditutup dengan gerakan nek akher. (The most important thing in *Kebagh* dance is the time when the dancers give *Tepak Sirih* as a greeting to the honored-guest. Then, they back to their position and ended by the last dance movement). Discipline attitude needs to be taught in society because humans are not always motivated. Thus, it is very important to reflect in daily life such as doing activities on time.

d) Tolerance

Tolerance value is marked when the *Kebagh* dancers move in pairs, dividing motion and floor patterns dance with other dancers, for example when dealing face to face, back to back, or separating movements for dancers who carrying *Tepak* or rice and tumeric to spread it during the *Kebagh* dance performance. The difference of the motion between a dancer and others illustrates the tolerance value of them. Tolerance value can be seen in the performance when the dancers give appreciation to the audiences by giving *Tepak Sirih* to the honored guest. It is as a love expression from the dancers to the audiences and also a symbol of the hospitality in *Besemah* society.

e) Hard-work

Basemah people who are very persistent in carrying out every activity in their lives. A head household who earns a living for her family's life. The hard work value is realized by learning process of *Kebagh* dance both at school and the outside of school hours. In the process of learning *Kebagh* dance requires hard work, because there are three main elements that must be learned: *wiraga*, *wirama*, and *wirasa*.

Wiraga is the learning process of *Kebagh* dance that deals with the pure and meaningful motion. This dance consists of some movements, then the dancers have to memorize all the movements. While, *wirama* is the process of adjusting dance

movements and dance music. It means that they learn hardworking process to harmonize the movements and music. The last is *wirasa* which refers to a dancer sense. In this process, a dancer must have to work hard in order to create a good performance. *Kromong* musical instruments as *Kebagh* dance accompaniment music, it is necessary to work hard for someone who really wants to learn it. The good combination between the dancers and musician is a main key to enjoy the dance performance.

f) Communicative

Communicative value can be seen from the beginning, middle, and last dance performance. It is reflected when a dancer gives *Tepak* as greeting to the guests and as a symbol of establishing hospitality.

Other dancers must be able in adjusting the floor pattern that has been determined in *Kebagh* dance. The dancer's sensitivity is very needed in order to suit the distance between the dancers and guests so that there will be a lot of motion and music improvisation. In this process depends on the dancers who bring *tepak sirih* that would be given as a welcoming performance to the guest. The sensitivity and spontaneity are things that sometimes the dancers and musicians must deal with it. An interview with Mr. Anto on January 20, 2018 stated

...nek penting tu ame nyambut tamu penting peka penari same kondisi disane, karne penari harus keruan mane jeme yang dijenjukah tepak sirih, sebagai ungkapan selamat datang masyarakat kite, istilahnye keramah tamahan jeme kite, keterbukaan jeme kite same jeme lain yang kah jalin silaturahmi.

Doing this dance together create the different movement in every dancer. Also, the dance musician needs to understand and balance the movement and music in the performance.

B. Statement of Result

The result of the research are some moral values found in *Kebagh* dance in *Basemah* region. Those moral values can be observed in the form of *Kebagh* dance performance namely *Kebagh* dance movements that are *Sembah*, *Kebagh Kecik*, *Kebagh Besak*, the dance music called *kromong*, make up, *Kebagh* dance clothing, the stage, and the property of *Kebagh* dance as the main component is *tepak sirih* as a place for betel, areca nut, gambier, lime, and tobacco to be given to the honored-guests as a welcoming greeting.

VI. CONCLUSION

Based on the discussion and the result of the study, this research can be concluded that as a *Besemah* region that is located in *Bukit Barisan*, and this small city has a slogan *BESEMAH: Bersih* (Clean), *Sejuk* (Cool), *Aman* (Peaceful), and *Ramah* (Friendly). *Besemah* is the combination of the plateau and rippling mountains. Also, people call *Basemah* because it is a name from *Kota Pagar Alam* region where the society is popular with *Kebagh* dance.

In general, *Kebagh dance* has the performance form that includes motion, music, dressing clothes, venues, and properties. This dance is usually performed in a greatness

event held in *Kota Pagar Alam*. In this dance contains many values, one of those is the morality value. It is realized in religious value, tolerance, hard work, discipline, creative, communicative, and responsibility. *Kebagh* dance is a medium to educate young generation specifically students in developing their thinking and behaviour in *Besemah* cultures and norms. Hence, students are able to know, understand, and apply the norms in their social life.

The researcher expected that the study could be deeply analyzed in material object in order to sharpen the result of the research. Besides, the weakness of the study was the lack in-depth analysis related to the object and information records. The evaluation of the research:

- It is expected to actualize good values specifically from *Kebagh* dance in formal and nonformal education and society.
- It is expected as a reference to understand the meaning of values based on local wisdom context in *Kebagh* dance which is from *Basemah, Kota Pagar Alam, South Sumatera*.
- It is expected as the basis of local wisdom in developing education in formal or non formal institution.

The recommendation for other researchers is the research can be an inspiration in analyzing moral value of a traditional dance and as the basis of local wisdom in *Kebagh* dance. In conclusion, this study is expected for the next generation in depth analysis, thus the local art would never extinct in globalization era.

REFERENCES

- [1] Luhmann, N., & Roberts, D. (1987). The medium of art. *Thesis Eleven*, 18(1), 101-113.
- [2] Williams, B. (2002). Using collage art work as a common medium for communication in interprofessional workshops. *Journal of interprofessional care*, 16(1), 53-58.
- [3] Rokeach, M. (2008). *Understanding human values*. Simon and Schuster.
- [4] Wahana, P. (2004). *Pustaka Filsafat Nilai Etika Aksiologis Max Scheler*. Kanisius.
- [5] Koesoema, D. (2007). *Pendidikan Karakter (Strategi Mendidik Anak di Zaman Global)*. Jakarta: PT Grasindo.
- [6] Rosenthal, D. (1955). Changes in some moral values following psychotherapy. *Journal of Consulting Psychology*, 19(6), 431.
- [7] Lickona, T. (2012). *Educating for Character* (Terjemahan). Jakarta: PT Bumi Aksara.
- [8] Suriasumantri, J.S. (2003). *Filsafat Ilmu Pengantar Populer*. Jakarta: Sumber Sinar Harapan.
- [9] Rahmaniyah, I. 2010. *Pendidikan Etika Konsep Jiwa dan Etika Perspektif Ilmu Masakawaih*. Malang: Aditya Media
- [10] Safitri, S. (2015). *Fungsi Tari Kebar di Kota Pagar Alam Provinsi Sumatera Selatan*. S1 thesis, Universitas Negeri Yogyakarta.
- [11] Ningsih, S. (2013) *Nilai-Nilai Etik dan Moral dalam Tari Gending Sriwijaya Kaitannya dengan Pendidikan Budi Pekerti di Sekolah Menengah Pertama Kota Palembang*. S1 thesis, Universitas Negeri Yogyakarta.
- [12] Miles, M.B., Huberman, A.M., & Saldana, J. (2014). *Qualitative data analysis*. Sage.
- [13] Gold, R.L. (1997). The ethnographic method in sociology. *Qualitative inquiry*, 3(4), 388-402.
- [14] Heider, E.R. (1972). Probabilities, sampling, and ethnographic method: The case of Dani colour names. *Man*, 7(3), 448-466.
- [15] Emzir. (2015). *Metodologi Penelitian Pendidikan Kuantitatif & Kualitatif*. Jakarta. PT. Rajagrafindo Persada.