

INTRODUCTION TO INDONESIAN CULTURE THROUGH THE MALAY ZAPIN DANCE AT SANTIVIT SONGKHLA THAILAND

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Abstract— *Introduction through Zapin dance is one of the uses of cultural arts which is intended to introduce homeland culture to the wider community as a form of national and cultural wealth that needs to be preserved. This research aims to determine the level of understanding of Santivit students in understanding and practicing Zapin dance. Data collection techniques use direct observation, interviews, practice, and documentation. The subjects in this case are 11 students of Anuban Santivit Shongkhla Thailand. The results of the research show that there are still some female students who are unable to master the art of dance well. So there is a need for a more in-depth introduction to the Zapin dance concept for female students so that it is easier to understand.*

Keywords: culture, introduction, zapin dance

I. INTRODUCTION

Culture is a characteristic of identity inherent in a community that has been maintained from generation to generation from ancestors to modern times. Culture is an expression for each individual or group, whether it is an expression of the soul, beliefs, or an expression of thoughts [1]. Indonesia is a country that has cultural diversity, both those born genuinely and those formed from the process of mixing local culture with other cultures from outside. Apart from being able to build the image and dignity of the nation, the richness of this cultural treasure can also be utilized to improve the welfare of society. This potential is outlined in the Decree of the President of the Republic of Indonesia Number 84 of 1999 concerning the Utilization of Arts and Culture, article 1 which states that, "Utilization of arts and culture aims to increase efforts to develop tourism in order to improve community welfare." Furthermore, article 3 states that, "The use of arts and culture is carried out by displaying and marketing potential arts and culture within and outside the territory of the Republic of Indonesia [2]

The researchers here are supervisors and students who carry out teaching assistance programs in Thailand. Of course the author wants to introduce Indonesian culture, one of which is the Zapin dance as an introduction to Indonesian culture to the local Thai community. There is a push to introduce

Indonesian culture in Thailand, apart from introducing Indonesian culture, it is also to enliven official events and farewell events at the Santivit Songkhla school in Thailand. The Zapin dance was chosen because this dance is a potential Malay culture that is worthy of being marketed. This is also based on considerations of cultural similarities between Malay culture and the culture of the people of southern Thailand, especially Songkhla Province. Zapin dance is an acculturation of Malay cultural aesthetics with Arabic cultural aesthetics from Riau which has existed since the Islamic past. This acculturation was formed after the arrival of Arabs who then settled in the Riau region [3].



Figure 1
 Contoh Tari Zapin Melayu
 (Sumber; http://ln.run/Jf_f6)

The existence of the Zapin dance cannot be separated from the history of the development of Islam in the archipelago in the 13th and 14th centuries, which was marked by the arrival of traders from Hadramaut and South Yemen. With the interaction between Arab merchants and Indigenous people, cultural and intercultural crossover occurred which gave birth to new art, so that it became the property of Muslim groups in the archipelago. Malay and Arabic traditions complement each other and influence other fields of art, such as dance, literature, music and other arts. The Zapin dance is performed in pairs as a means of community entertainment. The Zapin dance is not only famous in the Riau region, but in Sumatra to Kalimantan and Java. The Zapin dance is so

popular that it is recognized by foreign parties such as allied countries (Malaysia, Singapore and Brunei Darussalam) [4]

This article focuses on introducing Malay culture to the female students of Santivit Songkhla Thailand as a means of introducing Indonesian culture through the zapin dance which is performed at the school graduation from Santivit Songkhla Thailand.

II. METHOD

This research uses a qualitative approach. The data analysis method used in this research is descriptive qualitative. Descriptive is a description of events based on data, both written and unwritten. Qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior [5]. The data collection techniques used in this research are observation, interviews and documentation. Interviews were conducted with the school principal, namely Jitakhon Khaniyo and class teacher Anuban 3 Hapsorh Panseen. The subjects of this research were the 3rd grade children in Anuban, consisting of 11 students. The object and qualitative nature of this research is the introduction of Malay culture through the Zapin dance for Thai Anuban Santivit Songkhla female students. The research was carried out at Santivit school Jl. 175 Moo 8 Tambon Khao Rup Chang Khwaeng District Lhet City Songkhla Province Southern Thailand. In this research, there are several stages used to make the research easier. These stages include: pre-field stage, field work stage, and data analysis stage. To obtain the required data or information, the source of the data or information is determined.

III. RESULTS AND DISCUSSION

Introduction to art in early childhood is part of the learning process. Where children are introduced to the culture of their own country, as well as the culture of other countries not far from their country. According to Wahyuningtyas "there are several aspects of learning put forward by the Department of National Education that art is multilingual and multidimensional. The concept of learning in early childhood is not complex in general, but is very simple but still focuses on educational aspects, namely Art Appreciation and Art Creation [6].

Studies on the marketing of folk performing arts through teaching assistance programs abroad are still rare and need to be carried out, considering the importance of steps to disseminate information about the richness and diversity of folk arts and culture in Indonesia. In general, folk performing arts are still considered an art of cultural-collective expression of agrarian society, a means of filling free time, and providing entertainment for internal groups only. This is what makes it seem difficult for folk performing arts groups to be recognized by the wider community. The irony is that when folk performing arts are unable to adapt to developments in digitalization, the existence of folk arts will gradually be eliminated and become extinct. Therefore, maintaining the existence and developing folk performing arts requires many parties who must contribute to it [7].

Thus, the stakeholders of folk arts and culture should no longer just be elements of local society, but also include local governments, educational institutions and economic

institutions. The involvement of stakeholders is very important to support the existence and open relations of folk performing arts groups, so that they are able to survive and develop competitively following the dynamics of the times [8]. Referring to the opinion above, the author's teaching assistance program in Thailand, especially in the introduction of Zapin Melayu dance, is an manifestation of the involvement of educational institutions in supporting the existence of national arts and culture.

The results of an interview with Hapsorh Panseen, the 3rd grade teacher at Anuban Santivit Songkhla, stated that it is necessary for Anuban female students to be given an introduction to and practice dance from various allied cultures to enrich the aesthetic experience of early childhood. This opinion was emphasized by the principal of Anuban Santivit Songkhla school, Jitakhon Khaniyo, that the art that is introduced to children is not only Thai art, but also introduces art from several neighboring countries. With the aim of introducing foreign culture to Anuban Santivit Songkhla's children. Based on the results of the observations and assessments above, it shows that the introduction of Zapin dance culture and other potential cultures through the teaching assistance program needs to continue to be improved. This shows that after the introduction and training, the Anuban Santivit Songkhla Thai female students were also able to master the Zapin dance well, although there were still some female students who still had difficulty practicing the Zapin dance movements on the day after school was held.

The Malay Zapin dance in this research is a Malay folk dance that emphasizes Indonesian culture. The word zapin itself comes from the Arabic word "zafn" which means fast foot movements that follow the beat of the drum. This dance is one of several types of Malay dance that still exist today and is generally found in the areas of North Sumatra, Riau, Jambi, South Sumatra and Bengkulu.

The theme, meaning and philosophy of this dance focuses on the life of the Malay community. Mainly in the east coast of Sumatra, the west coast of Sumatra and the Riau islands. Even though it functions as an entertainment dance, every Zapin dance movement has a meaning and philosophical value related to local social life. In its development, this dance turned into an icon or symbol of the cultural progress of the Riau people. Because in the Zapin dance there are educational and religious elements that teach goodness through poetry that accompanies the dance.

The Zapin dance is played by male and female dancers with relatively similar movements, the difference lies in the hand movements. This dance pattern is very simple with continuous repetition.

The zapin dance movement comes from inspiration from human activities with nature or the environment. For example, Titi Batang, Broken Chicken, Elbow Keluang, Sut Patin, Pusing Tengah, Alif and so on. Each movement contains meaning and is carried out rhythmically and in a pattern.

Tahto 1 is a movement that means an attitude of humility and respect. This movement is performed at the beginning of the Zapin dance, and is performed twice at the beginning and end with 8 counts in each part.

Tahto 2 is a representation of an attitude of humility that is done after the tahti 1 movement. This movement is done for 8 counts each time, and twice at the beginning and end after the tahto 1 movement.

Tahto 3 has the same meaning as tahto 1 and 2. This movement is done after tahto 2 with 8 counts per 1 time, 1 time at the beginning and end of the tahto 2 movement.

Free is a movement that is displayed among other movements. This movement can be done 1 or more times with 8 counts per 1 part.

Shut means being fair, patient and balanced. This movement is carried out after free movement 2 times in the form of a forward shut and a backward shut with 16 counts per 1 part.

Siku Keluang is a movement that depicts dynamic life. This movement is done 2 times after the forward shut and reverse shut movements with 16 counts per time.

The Wind Eye is a movement that is performed after the elbow moves out. The cardinal movements are done once for 16 counts.

The Bar Point is a movement that means human determination in facing trials. This movement is done 2 times after the cardinal movement. The form of the movement is 2 times forward and backward with 16 counts per 1 time, separated by 1 time of free movement.

The choice of Thailand as a form of cooperation between countries cannot be separated from the location of the country. Thailand is a neighboring country that is not far from Indonesia. Demographically, the population of Southern Thailand is mostly inhabited by Malay tribes who are Muslim. Therefore, Thailand can be used as a place to introduce the Zapin dance.

Based on research conducted, it shows that the introduction of culture through the Zapin dance at the Santivit Songkhla school was successfully implemented. This is because female students who are selected and have the opportunity to participate in performing the Zapin dance are generally able to perform the Zapin dance well. Although there are also some female students who still have difficulty moving their body parts to participate in the melody of the dance song. However, so far the female students who participated are still happy and showing enthusiasm to be able to perform the Zapin dance at the Santivit school graduation event.

To determine the level of students' ability to recognize Zapin dance, it is necessary to assess each student. The grades used use the letter codes A, B and C which previously referred to the checklist assessment carried out by Anuban's 3rd grade teacher. In each of these codes there are indicators which can be seen in table 1 below:

Table 1
Dance Training Assessment Results for a Consecutive Week

Assessment Indicators	Mark
Students are able to understand and practice the Zapin dance well	A

Students are able to understand, but still need guidance in practicing the Zapin dance	B
Students do not fully understand and cannot practice the Zapin dance	C

In its implementation, the author first selects female students who are deemed worthy of participating in the Zapin dance that will be performed. During the 3 days of selection, 11 Anuban 3rd grade students were selected to participate in the Zapin dance. These students include, Farah, Hidayah, NurIffah,, Fanee, Nikmoh. Efa, Selly, Dekda, Shofat, Luktaba, Fatinee, Asmat, Fay. The results of the assessment from a week's training regarding the dance skills understood and mastered by the female students above can be seen in table 2 as follows:

Table 2

Dance Training Assessment Results for a Consecutive Week

Name	Assessment of dance practice for a week						
	Day s to- 1	Day s to- 2	Day s to- 3	Day s to- 4	Day s to- 5	Day s to- 6	Day s to- 7
Fanee Roihan	C	C	C	B	B	B	B
Fara Alyamaif ara	C	C	C	C	C	B	B
Efa Nuriffa	C	B	B	B	B	B	B
Nikmoh	C	C	C	C	C	C	C
Dekda	C	C	B	B	B	B	B
Nurhiday ah	C	B	B	B	B	B	B
Shofat	C	C	C	C	C	C	C
Luktaba	C	C	B	B	B	B	B
Fay	C	C	C	B	B	B	B
Fatinee	C	C	C	C	C	C	B
Asmat	C	B	B	B	B	B	B

The table above shows the results of the introduction to Zapin dance training for a week in a row by the teacher and 11 students of Anuban 3 class, that there were 3 students who were able to understand and practice the Zapin dance. Furthermore, there were 5 female students who were able to understand but needed to be given further guidance on the Zapin dance. And there are 4 female students who do not

fully understand and cannot practice the Zapin dance. This can be interpreted as meaning that there is continuous introduction and training. So that efforts to introduce foreign culture to children can be realized well.



Figure 2
Selection activities for Zapin Dance training participants
(Source: Observation, 2023)



Figure 3
Regional Dance



Figure 4
Zapin dance performance

IV. CONCLUSIONS

Based on the results and discussion above, it can be concluded that there is a need for Zapin dance introduction and training activities from teaching assistance programs originating from allied cultures. This is also an implementation of Presidential Decree No. 84 of 1999 concerning the use of arts and culture by displaying and marketing potential arts and culture outside the territory of

the Republic of Indonesia. Furthermore, it is recommended that the introduction of culture, especially the Zapin dance, through teaching assistance in Thailand continue to be improved in order to preserve the unique and distinctive Malay culture..

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