

Educational Value Within Lampung's Hadrah Dance

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Abstract—Hadrah's dance in textually is one of Lampung folk dance which is still seen as mere entertainment, whereas Hadrah's dance has contain of values in contextually. The objective of writing this article is to explain the educational values contained in Lampung's Hadrah dance. This qualitative research using basic research method (pure). The participants were interviewees of Lampung's Hadrah dance i.e. creator, artist and dance performers. The technique of collecting data was done through observation, interview and documentation study. Data analysis was done with the descriptive-qualitative. This research found out that Lampung's Hadrah dance contains an educational value constructed by religious values, social values, communicative values and the responsibility values. The writer expect that Lampung's Hadrah dance can be a recommended material because it contains educational values, both implanted through formal or informal education.

Keywords—Lampung's Hadrah dance; educational value; religious value; social value; communicative value; responsibility value

I. INTRODUCTION

Dance is one of the branches of art identical to the motion of the body. Motion is the basic element in the art of dance, the so called "dance is a kinesthetic arts that distinguishes it from other performing arts"[1]. In essence, the creation of dance has various functions depend on the event that was about to be held. But sometimes in its development until today, dance often experience the shift of function. In addition, many of them also begin to experience decrease of its essence. This happens because in the dance show, the depth meaning and values within the dance itself is not usually understood, so a dance becomes a feature only seen as mere entertainment, without any deep impression for the dancer as well as its viewer.

A dance works is considered as good, whereas not only as a pure aesthetic performance, but has value and meaning embedded in it. The specified values are values which have substance towards educate, so that when looking at the dance works not only enjoyed as an entertainment but also can be used as a lesson. Because of this, it needs to be examined more deeply about educational values contained in a work of dance, which in this study focused on Lampung's Hadrah dance.

Until now, study on Lampung's Hadrah dance has none specific research, either in the text or context, there is no documented data in the form of articles or books, so that the researchers are keen to start reviewing Lampung's Hadrah

dance. The aim in this study is to discuss the educational values contained in Lampung's Hadrah dance. Educational values in Hadrah Lampung's Hadrah dance will be used as teaching material both in school formally and informally. These values are expected to be able instilled in students so they can understand ethics and have the knowledge and strength of national identity.

II. LITERATURE REVIEW

A. Dance Theory

In general, dance is grouped into two parts, namely traditional dance and modern dance. The dance included in traditional dance groups is all dance that has experienced a long history of travel, which always rests on existing traditional patterns [2]. Then the creation of a dance work is based on the thought of the creator to reveal something. In a different cultural context, through conventional and creative dance movements can convey ideas and feelings wrapped in a system of meaning [3]. Whereas dance is an expression of the soul which contains certain intentions, from a clear purpose, can be easily felt by other human beings to the symbolic or abstract purpose which is rather or difficult to understand but can be felt its beauty [2]. Dance also besides being enjoyed visually, can be studied with its theoretical aspects.

Dance analysis has two main aspects of interrelated approaches, namely text, and context. The text approach is done by analyzing the form, technique, and style in a choreographic manner; structural analysis or analysis; as well as symbolic analysis or analysis. While exploring the context is an immanent an integral part of the socio-cultural dynamics of society [4]. Dance studies are not absolute but relative to their cultural context. Dance is analyzed through two aspects, namely text and context, the text sees the appearance that is presented in a concrete and contextual manner by understanding what is implied in the dance is supported by relevant disciplines.

B. Educative Values Theory

A good dance work is one that has values. The value contained in dance should be a value that has usefulness in life and is educational (educative). Educative values contained in a dance can later synergize in the world of education to participate in learning. The role of educational values will later be internalized in the value of education. Where the value of education must ultimately depend on educational goals. With the value of education in the subject, it is felt capable of

promoting the realization of educational goals [5]. It cannot be denied that art is one of the realms in life that is capable of being an educational tool. The presence of art is so urgent in helping to realize the goals of national education because of its contribution to the formation of high national character and civilization [6].

III. RESEARCH METHODOLOGY

This study uses an etnokoreologic approach, in which dance is analysed from the realm of text then headed up to the context with the various disciplines concerned. This research is a qualitative research types that use descriptive research method. Participants were interviewees of Lampung’s Hadrah dance i.e. creator, artists and dance performers. Data collection techniques using indirect observation, unstructured interviews and documentation study. Data are not collected at the end of study, but the collection of data in a qualitative research study is on going. The researcher is continually observing people, events, occurrences, often supplementing the observations with in-depth interviews of selected participants and the examination of various documents and records relevant to the phenomenon of interest [7]. Data analysis by means of descriptive-qualitative. Data analysis procedures performed continuously since the beginning of and during the process of research, any data or information obtained is analysed to be interpreted but need to be divided between the descriptive data (original) and the data that have been interpreted [8].

IV. RESULTS AND DISCUSSION

A. The History and Show’s Structure of the Lampung’s Hadrah Dance

Raden Hari Widiyanto (R.H.W) Jayaningrat said that Lampung’s Hadrah Dance "is a dance he created in 1991, where the dance was inspired by the Rudat arts of the Gedong Tataan region and Hadrah of the Krui region (Pesisir Barat), the dance movements inspired by Silat Harimau in the Pesisir Barat region (formerly Lampung Barat)". Hadrah dance is a dance group which is more inclined towards the mass dance. The more dancers, the more interesting it is. Lampung’s Hadrah Dance initially appears in the second anniversary of Lampung Barat regency. Hadrah dance had been created through observation by the creator about the Hadrah arts existing and thriving in the coastal region of Lampung, i.e. Lemong region and Silat Harimau that exist in the Krui region. Hadrah arts itself is an art brought by Arabians in the early period of Islamic civilization in Lampung. Hadrah arts at that time was used in order to spreading Islamic vision in Lampung by the Arabians whom trade in the coastal region of Lampung. Hadrah dance has 34 (thirty-four) core movements. Thus following are the names of various core motions listed in table 1.

TABLE I. CORE MOVEMENTS OF LAMPUNG’S HADRAH DANCE

No	Core Movements
1	Laju Lompat
2	Culuk Hormat
3	Tepuk Ayun Gantung
4	Lipeto

Table 1. Cont.

5	Junjung Cukut
6	Kenul Melayang
7	Cukut Jingkek
8	Turun Jingkek
9	Ngiyau Biyas
10	Hormat Khua Culuk
11	Mapang Randu
12	Cukut Sippuh
13	Culuk Ayun
14	Culuk Bedo’a
15	Kacak Pinggang
16	Cukut Khegah Setengah Cecok
17	Culuk metik
18	Cukut Mejong Simpuh Cecok
19	Culuk ngena Pundak
20	Mejong simpuh
21	Culuk Sembah
22	Culuk silah
23	Culuk Igel
24	Culuk Nopang Lutut
25	Culuk Nepuk Bumi
26	Mampang Biyas
27	Culuk Tumpang ditenai
28	Ulu Tengadah
29	Culuk Nepuk
30	Cukut Kuda-kuda
31	Culuk Belah Kacang
32	Cukut Lompat
33	Cukut Silang
34	Badan Condong

Hadrah dance in its development was used as a show in the event of circumcision, marriage, etc. Hadrah dance initially is not just a dance which is expressed through motions of the dancer, but the dancer has to sing the lyrics along with the Hadrah dance’s melodic rhythm. The verse which is chanted is a Dhikr to Allah and the Prophet Muhammad sourced on Al-Barzanj book. Hadrah dance can be performed by either men and women, but not both, because there are touching motions, so if it performed by men, then the overall dancers should be men, vice versa. In Islam, it is the norm that applies to the way of the interaction between men and women.

Romi Nashori said that "the standard used in the Hadrah dance is the poetry, so it means that the motion happens in the dance based on the poetry, not the other way around". Likewise, the melodic rhythm, it follows the lyrics as well as the motion of the dance. Hadrah dance performance begins with a melodic lines chanted by the Sheik before the dancers enter the stage. After that, the dancers enter the stage. As long as the show lasts a dancers dance implementing unison group patterns (union). Compactness must be maintaining from the beginning until the end of the dance. This aims to show the strength in unity. Unison group pattern dance is a common pattern and have a strong charm [9].

B. Educational Values in Lampung’s Hadrah Dance

Research done obtaining data both text and context regarding Lampung Hadrah Dance, the work of R.H.W Jayaningrat which is then analyzed to obtain the results in the form of educational values. The meaning of educational value is a value that has the nature of educating, significant and functional in the scope of education for human beings.

Educative values play a major role in the world of education. The educational values is an objective to be achieved in the implementation of education. The goal is to shape a human character. The implementation of educational values in education is the application of character values. "Through character building learners are expected to be able to independently increase and make use of their knowledge, review and internalize as well as personalizing the character values and morals, so it will manifested in their daily behavior [10]".

There are 18 (eighteen) kind of developing character value in the cultural education and national character, namely; religious, honest, tolerance, discipline, hard work, creative, independent, democratic, curiosity, passion, love of the motherland, appreciate the achievements, friendly/communicative, peace-loving, an avid reader, environmental care, social care and responsibility [11]. Based on the analysis of the data obtained and the observations towards Lampung Hadrah dance, it discovered some educational value, as follows: (1) religious value, (2) social value, (3) communicative value and (4) responsibility value.

1) *Religious values*: Religious value is the value associated to the spiritual. Religious values described as obedient attitudes and behavior concerned with the dogma of their religion, tolerant of others religion and get along well with them [11]. In Islam, religious value contains a numbers of aspects. Religious value aspects in Islam includes 3 (three) components, namely; belief (tauhid), norms of life (fiqh) and behavior (ethics) [12]. Within the Hadrah dance religious values are found in shape of dance motion and its' poetry. It covers;

a) *Dhikr*: as a form of belief (tauhid). Dhikr is an activity saying the praises to Allah SWT and Prophet Muhammad. Dhikr is the utterance produced by the tongue, or to remember Allah with heart, tongue or mind to form dhikr that involves the repetitive utterances of short sentences glorifying Allah, a nature shows the greatness and purity [13]. While dancing on the shaf patterns floor with some motion are performed, contains the meaning of Dhikr to Allah SWT. Similar to the movement, one of the melodic lines are chanted increasingly assertive with the Dhikr phrase "Laa illa ha illallah (there is no God but Allah)" by as much as 9x (nine times). The formation pattern is in accordance with the Hadrah arts which have the new shape of Dhikr development in form of shaf.

Tauhid is very beneficial to human life, as a root of inner peace, prevent human from the polytheists and apostates, as well as hugely affect forming the attitudes and behavior of the person's everyday life [14]. How the role of Dhikr as a form of tauhid is very important forming the human soul?

b) *Prayer*: pray to Allah SWT included to the norms of life (fiqh). In a variety of Hadrah dance movements indicated to a prayer, in which the motion means pray a prayer to Allah SWT. On the other hand, the content of the Hadrah dance's poem is generally a prayers to Allah. And the poem in Hadrah dance namely:

*Allahumma dalil imaan
Allahumma sollu 'ala
Ya maulana dalil iman
Ya Allahumma dalil imaan
Wal mustofa khoiruman nabii*

*Allah Ya Rabbi
Kullu sai lillah
Allah wa ma khoda
Ya sai lillah
Khoirufil ihsan*

La illa ha illallah 9x

*Allah khoirufil iman
Wa ma khoda hadi yu rukebi
Ya Allah Ya Rabbi
Maulana Natsir*

The poem is sourced on Al-Barzanji book roughly means to urge to always pray to Allah and the Prophet Muhammad. Chanting the praises that there is no God but Allah and the Prophet Muhammad as a guidance. Pray to always be on the right path.

c) *Attitudes and behaviour (moral) contained in the Hadrah dance*: is attitudes and behaviour to remember Allah in the whole life. The poems mentioned to constantly chanted to always remember Allah, and always in Allah's way. This has been stated earlier in the Qur'an (2:125), " So remember Me; I will remember you [15]". Furthermore, the attitudes and behaviour of Hadrah dance means, i.e. the movement always starts from/part/to-right direction. Meaning is to start everything from the right side, as exemplified by the example of the Prophet Muhammad. Then a respectful movements in Hadrah dance mean to give respect for others.

2) *Social value*: Social values contained in the Hadrah dance come in the shape of cooperation occurs between the dancers, because this dance is not performed individually, but rather a group. The choreography or the group composition can be understood as an art of cooperative among fellow dancers. Cooperative means that it must be coordinated or teamwork, so that a form of performing art in a group cannot be done properly, if there is no teamwork. In the group, each dancer has a role of their own, harmoniously injects life to the overall dance. Wholeness or all of the dancers mean much more than just the individual ability [16]. Teamwork is a form of social attitude, due to the interactions between individuals. Social value within Hadrah dance is expected to have implications to human attitude towards others. R.H.W. Jayaningrat also said that there is a meaning in a number of dancers inside the group, that is Islamic Da'wah. The more people helping each other in Da'wah and Islamic establishment mission, the more powerful Islamic foundation is built.

3) *Communicative value*: Communicative is to have the ability to communicate. Education always pays attention to the basics of good communication [17]. The nature of the communicative is indispensable in a dance performance in group, so that uniformity or compactness in dancing will be achieved. It is a must that in the group performances, the dancers have to prioritize compactness rather than the individual ability of the dancers. Based on the technique, compactness or simultaneously has a more complex understanding including emotional cohesiveness and a sense of togetherness that requires cooperation and high tolerance. This cannot be achieved if communication is not well formed. If this communicative value implemented in education, means that sometimes to be a good person does not always have to be prioritize oneself, but to be mutually harmonious (friendly) with others in order to achieve a particular purpose. In addition, the communicative value can also shape the character of a person not to be selfish, but can think of others as well, thus achieved an agreement.

4) *Responsibility value*: Responsibility value is one of the most important and fundamental educative value. Responsibility value is the attitude and behavior of a person to perform their duties and obligations, which they should do to themselves, society, environment (natural, social and cultural), country and God the Almighty [11]. In Hadrah dance these values play a role when practicing the dance. While practicing, choreographer or teacher must taught the Hadrah dance's values or messages within the Hadrah dance. Dancers have burden in the form of obligation to memorize and understand the motion carefully, bringing together the feelings and to synchronize the movements with the other dancers. In addition, the responsibility value is the estuary of all values contained in the Hadrah dance. Without a sense of responsibility, it feels difficult to be able to implement the values that have been mentioned. Talking about responsibility, also means commitment. Any form of study requires a serious commitment, so it appears clearly that the processes is filled with responsibility.

V. CONCLUSIONS

Lampung's Hadrah dance is the dance creations which interpret the activity of worship Allah and Prophet Muhammad, where the elements contained are adopted from the local culture that developed in the western coastal of Lampung. The most typical characteristics of Hadrah dance is strong Islamic nuances, because it brings up the Hadrah arts. Where the Hadrah arts itself is the form of spreading Islamic (*Da'wah*) mission which packed in artistry, brought by Arabian traders in the early period of Islamic civilization in Lampung. The purpose of Hadrah dance is not far from Hadrah arts itself, i.e. Dhikr to Allah, so it can be said that the Hadrah dance is full of educational values. The educational values mentioned above are religious value, social value, communicative value and responsibility value. Hadrah dance as one form of dance

creations in Lampung, can be recommended educational materials in both formal and non-formal education. Particularly in formal education, Hadrah dance schools is suitable to the goals of education. The goal is to shape the students' character to be the ideal person which in line with the concept of national education. Because of this, Hadrah dance becomes essential to be taught. Leads to research objectives, it is expected that the educational values found can serve as the student's character building efforts in education.

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