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Representation of Environmental Based Arts Education: A Case Study of Cultural Heritage Through The *Balahak* Performance in Siulak Mukai Kerinci Jambi

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Abstract

The aim of this study is to analyze the representation of environmental based arts education through cultural heritage through *Balahak* performance in Siulak Mukai, Kerinci - Jambi. The research method of this study uses qualitative data types and case study research design, for the data sources in this study uses primary and secondary data sources, for the data collection techniques in this study uses observation techniques, interviews, and document study. The data analysis technique in this study was analyzed by using interactive data analysis. The results of this study provide two evidences. First, *Balahak* is a performing art that is generally known as a bridal procession in Siulak Mukai. *Balahak* includes three processes, namely *Bakumpu*, *Balahak*, and *Ba'uwu*. Second, *Balahak* can be a means of cultural heritage to enculturate for participants (presenters) and socialize for the audience. It shows a reciprocal relationship between humans and the natural environment, the social environment and the environment in the *balahak* performance process, thus it makes *balahak* as a means to regenerate and introduce culture which is concluded as cultural heritage that represents environmental based arts education.

Keywords: Performance Process, Bridal Procession, *Balahak*, Arts Education

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INTRODUCTION

Education is the basic of all hopes, therefore the key for the progress of a nation must be directly proportional to the development of its educational facilities. Through education humans can realize all their potential both as individuals and as citizens.

Basically, education exists in a community and its environment. However, education is identified with the learning process in the classroom nowadays. It needs to be realized that in order to optimize the educational process, there is a need for synergy in all fields of education, starting from education in family, community. and environment.

Education in the community is also known as inheritance and artistic activity is one of the media of inheritance. Therefore, we need to explore scientifically that some artistic activities can be a learning process. Likewise, what Sjafrri (1997) said in Cahyono (2006: 27) Learning is a cultural process that is not only obtained in the form of internalization of the knowledge system by humans through inheritance or transmission in the family from the formal education system at school or other formal education, but also gained through interacting with the natural and social environment.

Kerinci (Sakti Alam Kerinci) is an agrarian area or commonly known as a piece of land from heaven. Based on that, some traditional arts in Kerinci thrive because of the supporting factors of environmental resources. One of them is Bamboo Flute music which is a performing art that has developed in the Siulak Mukai Community of Kerinci Jambi. As in a review of previous research on kerinci tradition music conducted by Masvil (2014) (Tomi and Hadiyanto 2018), it is revealed that bamboo flute is one of the traditional arts in Kerinci, previously the bamboo flute art was performed by using an instrument, namely a flute made of bamboo. The Bamboo Flute music grew from environmental factor because the materials for making bamboo flutes were easy to find in

Kerinci. This is also supported by Ardia's Research (2019) (Sari 2018), this research further states that bamboo flute has experienced development both in terms of tools and aspects of its use.

In the past, the tools used consisted of a flute and then added with several other instruments namely tambur, gendrang, cer, ketuk and funnel. However, some of the music is purely formed from the existing resources within the Siulak Mukai community. However, this study focuses on the *Balahak* art (procession) in which there is a performance of bamboo flute music as well as stated.

In the fact, there is no research that specifically reveals how the inheritance of bamboo flute music in the *Balahak* tradition, while this art is an important part of the wedding ceremony procession. The existence of a ceremony in a community is a certain expression that is related to various events that are considered important for the community (Cahyono, 2006: 24).

In general, *Balahak* is seen as an artistic tradition for wedding in the form of processions. The performance process is interrelated in creating the *balahak* tradition, which describes a performance process that is created from the environment. Then it has values that are so close to the spirit of arts education and it is not limited to artistic activities to fulfill aesthetic needs it is also predicted to be a means of education.

The reflection of this phenomenon is also supported by several previous research which stated that through various artistic activities, namely creation, performance, and response is the essence of arts education (Sugiarto, 2014). Through these basic assumptions, the authors intend to analyze and reveal two problems. First, how *Balahak* is as a performance process in Siulak Mukai, Kerinci - Jambi; second, the representation of environmental based arts education through cultural inheritance in the process of *balahak* performance in Siulak Mukai, Kerinci - Jambi.

METHOD

The approach in this study uses an interdisciplinary approach, namely applying more than one discipline into one (Rohidi, 2011: 61). The disciplines used to express the formulation of the problem in this study are the study of arts education, performance studies, and cultural anthropology. The research design used by researchers is a case study. A case study can lead researchers to study the smallest social units namely associations, groups, families, and various other forms of social units (Bungin, 2013: 20). In the realm of methodology, it is known as a study that is comprehensive, detailed, and in-depth and it is more directed as an effort to examine contemporary and recently problems or phenomena.

The data collection techniques in this study used observation, interview, and document study techniques. The validity of the data in this study determines the validity and reliability of the research, as a whole it determined its trustworthiness (Rohidi 2011). The data analysis techniques in this study were analyzed by using interactive data analysis according to Miles and Huberman in (Rohidi, 2011: 233; Kodiran, 2004). The interactive data analysis described the three main streams of analysis, namely the data reduction, the data presentation, and the conclusion drawing, then it provided a basic framework for the analysis to be carried out.

RESULTS AND DISCUSSION

Balahak Performance Process

Balahak is an art that is generally known to be a ceremony for a bridal procession. Referring to what Kusmayati (2000: 75) said, the ceremonial order in the form of a procession has aspects of the performing arts that are visible and heard and are involved in the ceremony which consists of aspects of motion, sound, and appearance. *Balahak* has aesthetic aspect that can be presented in the form of sound, namely singing that is accompanied by

music and a series of rhymes (oral tradition). Then there are the visual aspects of the traditional costumes worn by the bride, as well as the aspects of motion where the performance of sound and visual that are carried out by walking or it can be called the movement of moving places. These aspects and the elements can be seen and proven through the process of the performance as can be seen in the *Balahak* performance art that has three stages as stated.

According to Schechner (2013: 225), the performance process consists of three stages, namely: Bakumpu as a proto performance/ the beginning of the performance, performance / core of the performance, aftermath/ the ending of the performance. Furthermore, the researchers provides an overview through the following scheme

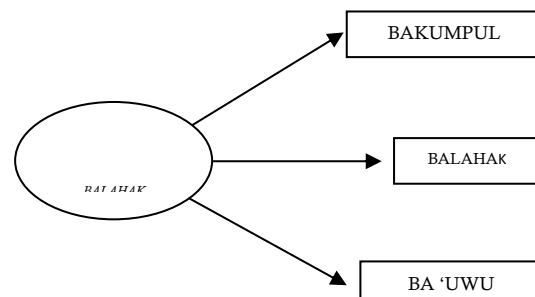


Figure 1. *Balahak* Performance Scheme

Bakumpu is a pre- activity of *balahak* performance or in other words it is the gathering of several family relatives to show joy and announce marriage to the general public, in this case including *Mulang Kejo* (dividing jobdesc) or it also called *Mehi Tau* (telling). At this time, the *balahak* schedule can be known or determined.



Figure 2. Bakumpu when Mulang Kejo

At the core of the performance, a gathering point decided at the women's house around 20.00 WIB (after Isya), to started it, the musician playing a musical or intro of the Indonesian Permai song which was to be sung as a cue, so that the line-up was formed as follows

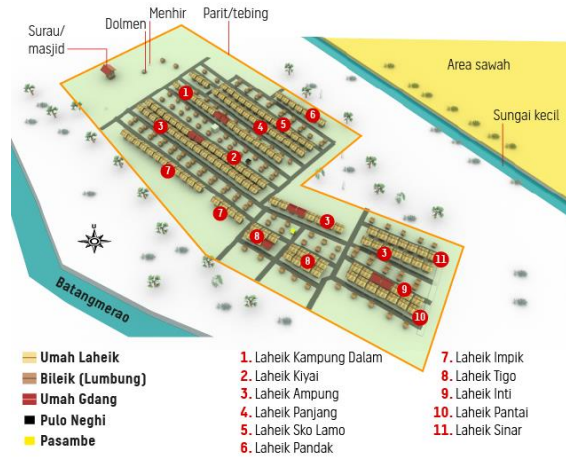


Figure 3. Nyemput is core activity of Balahak

Then several activities were carried out through the procession including: *nyemput* (picking up the *marapulai*), *ngaliling lahik* (surrounding the array). *Nyemput* which means to pick up the *marapulai* (groom) and a procession around the village then got around *ngaliling lahik* (around the array) an interaction with the natural and socio-cultural environment. Surrounding the array or it can be called the route of the *Balahak* performance, adjusting the home of the groom and bride and following *Umah Lahiek* which was the pattern of the *Siulak Mukai* community.

Naghi/Perkampungan di Kerinci

Naghi atau negeri telah mempunyai tatanan kemasyarakatan yang dipimpin oleh kepala-kepala suku atau tetua adat yang berpangkat Depati dan Ninik Mamak.



Sekeliling dusun digali parit berdimensi lebar ± 2,5 meter dan dalam ± 3 meter. Sekeliling kampung ditanami tumbuhan palem sekuang, pandan, atau aur berduri, gunanya sebagai pertahanan dan sebagai bahan baku anyaman.

Sumber: Depati Alimin, Tokoh Adat Kerinci; Hafiful Hadi Suliensyar, Arkeolog UGM



Figure 4. Example of picture or image display.

Source: Hafiful Hadi through <https://interaktif.kompas.id/baca/nenek-moyang-melawan-wabah/>

Balahak was conducted by circling an array namely from the Ampung array through the Kampung Lalem array, and the Kyai array then returning to its original point. It was conducted by walking while singing the song Indonesia Permai and Wahai Pemuda repeatedly accompanied by the music of the Bamboo Flute behind it. As in figures 5 and 6 below.



Figure 5. The front row of the Balahak.



Figure 6. The back row of the *Balahak*.

After surrounding *balahak* array, then return to the initial assembly point. The bride and groom were greeted with poetry or it was called as *Ba 'uwu*.



Figure 7. the closing of *Ba 'uwu* performance



Figure 8. the closing of *Ba 'uwu* performance

Ba 'uwu (shouting) as the closing of the *balahak* performance. *Ba 'uwu* (shouting) is a rhyme reciprocal interaction between the groom's family and the bride's family before entering the house or climbing the stairs of a house that used to be an ordinary house after a surrounding the array procession. This is in accordance with the matrilineal system agreed upon in the *siulak mukai* custom, which a man

who is married will become an *uhang sumendo* on the woman's side, he must live with his wife's in-laws. So through *ber 'Uwu* (shouting) activity, it should be considered as a welcome because after the end of the day the *muntin* female had brought the the *muntin* male to back home with pleasure as well as the male party as a *bersumendo* release at the woman's house.

Cultural Heritage through *Balahak* Performance

The process of the *Balahak* performance consists of two interaction parties, namely the presenter (participants of the *Balahak*) and the audience and the environment.

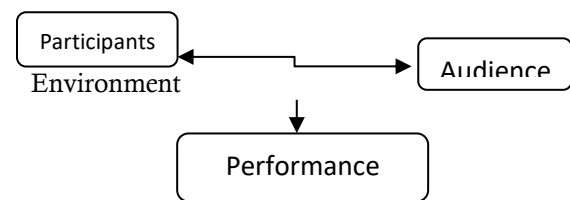


Figure 9. Companion (*kemba*) and Little Bride.

Through that activity, it could become a process of cultural transfer. Based on the concept of cultural learning, namely inheritance according to Koentjaraningrat (1990: 227) scientifically the symptoms and socio-cultural events around us include the process of cultural learning which is concerned with the process of internalization, socialization, and enculturation. (2004) argued that inheritance includes two processes, namely enculturation and socialization. In the *Balahak* performance, there are two processes of cultural inheritance, namely Enculturation for *Balahak* Performance Participants and Socialization for *Balahak* Audiences.

The participants in the *Balahak* performance are communities from the social environment from family relatives and close neighbors from parties who are conducting a wedding procession (*baKejo*) or *Sepungko* from those holding a wedding reception. As stated by the interviewees, mashur on June 24, 2020, he stated that " *pobilo ado padie kito ngan intang sebisanyo balik galo kerabat keluarga untuk*" means

that if there is a family who is married, especially women, all family members from parents to children participate in the activity.

There are several roles for *balahak* participants who must be positioned in the *balahak* performance, namely the bride and groom and *kemba mutin* (the bride and groom's twin), *tukang balagu* (singers), and *pamusik* (musicians). By taking a role for each participant, there is a process of modeling and learning for cultural transfer. It started from the bride and groom's twin, the bride was the main play to be paraded by the community as a sign that women is married (Ardia, 2019). Therefore, there are also values or rules of behavior that must be maintained for the *muntin* (bride). In the future, this is represented by the *keris* property for men symbolizing chivalry to lead the household and the *bakun* property symbolizing of women and their responsibilities.

Enculturation is also obtained for all *balahak* participants with their respective roles, started with the first line of the bride and groom, the bridesmaid, and the little bride.



Figure 10. Bridesmain

This art can be a process of cultural transfer, both in terms of character and skills, namely singers and musicians behind *balahak* performance, it can be seen as regenerating because every man in the event was given the opportunity to participate in playing bamboo flute music or by continuing to follow and participate so that the generation could imitate previous musicians as shown in Figure 9 that the researchers present.



Figure 11. Musicians in the *Balahak* Performance

While the *kemba muntin* (the bride and groom's twin) is a *balahak* participant who resembles the bride and groom of a friend or sister of the bride who is not married (single man and single woman) but the age close to the bride and groom, it is called *kemba*, then there was also a twin bride (children) as seen in Figure 8 above.

It can be said to be a process of inheritance through enculturation as enculturation is a process of civilization carried out by the community in adjusting to the surrounding community environment. Enculturation occurs accidentally because of the factors of habit as well as customs and traditions which become the initial capital in the formation of this enculturation. (Koentjaraningrat 2000) enculturation is the concept of uniting community with the environment which is literally equated with the process of culture. It means that in this opinion, enculturation is manifested by community indirectly. The customary philosophy of the Siulak Mukai community says "*Berjenjang naik bertanggo turun.*" It implies the meaning of the customary system in the natural culture of the Malay Siulak Mukai that must be obeyed and adhered to in socio-cultural life.

The interview with Mashur as the interviewees said "*Gedang Kecik, Tuo Mudo, ateh namo keluarga kito tibo balahak*" (Big or small, young and old on behalf of our family must participate in the procession). Suharyanto (2015) The process of acculturation (enculturation) is carried out by parents, or people who are considered senior to children,

or by people who are considered younger. It can be seen that the participants in the *balahak* performance below are present in all ages and genders and take on their respective roles.

In addition to the enculturation for *balahak* participants, through *balahak* performances it also becomes socialization for the audience (community environment). Socialization is the whole process by which an individual from childhood to adulthood develops, relates, recognizes, and adapts to other individuals who live in the surrounding community.



Figure 12. Participants in the *Balahak* performance



Figure 13. *Balahak* Audience

The audience who looked through their hall in front of their house also often sang the song. Through this socialization process, someone was able to understand and exercise their rights and obligations based on their role and status of each individual according to the culture of the community.

People felt entertained so that it could be seen that the traditional art of Bamboo Flute was a media for socializing culture. The inclusion of values could be taken from the attitudes and roles that follow it, namely the

educational values contained in the songs sung, then the oral traditions and the visual aspects that were presented in the midst of the community.

The performance of this song was an enchantment and socialization of the values of the national and state order, as manifested in the song lyrics and rhymes delivered in the *Balahak* procession, strengthening the assumption of researchers which stating *balahak* as a media for cultural socialization because through this process it implies moral messages (Desyandri, 2015).

Thus, after proving the inheritance process through the stages of the *Balahak* performance above, it can be recognized as such a process as cultural learning. So it is also assumed that the process of inheritance as a representation of arts education. As the media of art inheritance, Ros stated in (Jazuli 2016: 16) that arts education is a media to pass on or transmit artistic abilities as a manifestation of cultural transformation from generation to generation by artists. It is supported by the concept of Triyanto (2017: 95), it can be understood that the function of arts education is as a media to pass on through the process of cultivating an existing art skill to the next generation so that the existing arts are maintained continuously.

Then Cahyono (2006: 37) stated that learning is a cultural process, an effort to divert. Therefore, the inheritance process through *Balahak* is considered to have a goal with one of the concepts of arts education and vice versa. Inheritance which is carried out through artistic activities can be a form of representation of arts education, because inheritance and education are two things that have goals and expectations of achievement. As well as the process of learning a culture that is filled with values (Yeni and Dilfa, 2019: 397).

There is a reciprocal relationship between humans and the natural environment, the social environment and the environment in the *balahak* performance process, which then becomes a cultural learning process. This means that the inheritance process becomes a

representation of environmental based arts education. This is also in accordance with the traditional philosophy adopted in the Siulak Mukai community. Likewise, what is said by (Sairin 1997) in Agus (2006: 27) Learning is a cultural process that is not only obtained in the form of internalization of the knowledge system obtained by humans through inheritance or transmission in the family through the formal education system at school or other formal education, but also obtained through interacting with the natural and social environment. So it can be realized that there is synergy between the community and the environment in realizing *balahak* performance which become a media for a cultural learning process, so it becomes environmental based arts education.

CONCLUSION

Balahak includes three processes, namely Bakumpu, *Balahak*, and Ba'uwu. There is a reciprocal relationship between humans and the natural environment, the social environment, and the environment in the *balahak* performance process, which then through this process there are two interaction parties, namely Presenters and the Environment. It makes *balahak* as a forum for regenerating and introducing a culture that concludes as a cultural heritage that represents environmental based arts education.

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