



The Educational Value of the Kuda Gipang Dance in the Bridal Bausung Ceremony in Parigi Village, Tapin District, South Kalimantan

Rari Salsabila; Kuswarsantyo

Faculty of Language, Arts, and Culture; Yogyakarta State University, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v12i6.6967>

Abstract

This study aims to reveal the educational values contained in the Gipang Horse Dance at the Bridal Bausung ceremony in Parigi Village, Tapin Regency, South Kalimantan. By using a descriptive qualitative approach, data was obtained through observation, in-depth interviews with traditional leaders, dancers, bridal families, and local communities, and supported by documentation in the field. The results in the study show that Kuda Gipang Dance is not only a historical part of traditional rituals, but also an educational medium that conveys various important values such as discipline, cooperation, mutual cooperation, politeness, and spirituality. This dance teaches the importance of maintaining a tradition, honoring ancestors, and forming a character based on moral and social values that exist in society. Therefore, Kuda Gipang Dance functions as an important tool in transmitting educational values to the younger generation, as well as maintaining local cultural identity amid social change. This research also confirms the role of traditional arts in preserving the noble values of society and strengthening social cohesion among local communities.

Keywords: *Kuda Gipang Dance; Bausung Pengantin; Educational Value; Culture; South Kalimantan*

Introduction

Traditional dance is a form of cultural heritage that has an important role in the social and spiritual life of the Indonesian people (Khairani et al., 2004). As part of the artistic expression that has been passed down from generation to generation, traditional dance is not only useful as entertainment, but also as an educational medium that conveys moral values, ethics. As well as a philosophy of life. Kuda Gipang Dance is one form of traditional dance that comes from the culture of the Indonesian people, especially those that are often used in various crowd events, such as celebrations, weddings, and commemorations of historical events. However, this dance is more often performed as part of traditional marriage ceremonies.

In the context of traditional marriage, Kuda Gipang Dance has a deep symbolic meaning. This dance symbolizes the validation and increase in the social status of the bride and groom. In addition, this dance also depicts the transition of the bride and groom's status from children to adults, both for men and women. It reflects a major change in their lives and elevates the bride's self-esteem in the eyes of the

community. Thus, Kuda Gipang Dance is not just entertainment, but also full of cultural values and traditions that are deeply rooted in the community (Noortyani & Taqwiem 2019).

Although Kuda Gipang Dance has an important role in the life of the Parigi Village Community, academic studies on the educational values contained in it are still relatively quite limited. Therefore, this research aims to identify and analyze in depth the educational values reflected in Kuda Gipang Dance. Through a descriptive qualitative approach, this research seeks to reveal the meaning behind the dance movements, the symbolism contained, as well as the social and educational functions played by Kuda Gipang Dance in people's lives. Therefore, this research is expected to contribute to a further understanding of the role of traditional arts in shaping the character and morals of the community, and also the importance of preserving culture in the midst of the times.

Research Methods

The kaulitative research method (Soemantri, 2005) used in this article aims to reveal and deeply understand the educational values contained in the Gipang Horse Dance at the Bausang Pengantin traditional ceremony. The research location itself was carried out in Parigi Village, Tapin Regency, South Kalimantan, because in this village the tradition is still carried out for generations. The data collected consisted of primary and secondary data. Primary data was obtained through direct observation of the ceremony and dances performed and through in-depth interviews with dance performers, bridal families, and the local community. The interview itself aims to explore information about the philosophical, ethical, moral, spiritual, and social values inherent in the Kuda Gipang Dance. In addition, participatory observation allows researchers to understand the atmosphere and socio-cultural context in which this dance is performed. Secondary data was obtained from various kinds of literature, historical documents, and articles related to the tradition of Kuda Gipang Dance and the Bridal Bausang Ceremony.

Data collection is complemented by documentation in the form of photos, videos, and field notes as well as the implementation of the ceremony, thus strengthening the analysis carried out. The data analysis technique is an adaptation of the Miles and Huberman theory (Miles and Huberman, 1984) which begins with a data reduction process, where information obtained from various sources is summarized and filtered in focusing on aspects that are relevant and related to educational values. Furthermore, the data is presented in the form of descriptive narratives that describe the educational values found in Kuda Gipang Dance, both in terms of ethical, moral, spiritual, and socio-cultural education. Finally, the conclusion is drawn by connecting the findings that have been presented with the cultural context of the community in Parigi Village, so that later it can be clearly identified how Kuda Gipang Dance functions as a medium for learning noble values in the community. In ensuring data validity, triangulation techniques were used in comparing the results of interviews, observations, and documentation, and member checking was carried out by reconfirming the findings with the informants involved to ensure the accuracy of the information. The research subjects included dancers, bridal families, and people involved in this tradition, thus providing a comprehensive view of the educational values contained in the Kuda Gipang Dance.

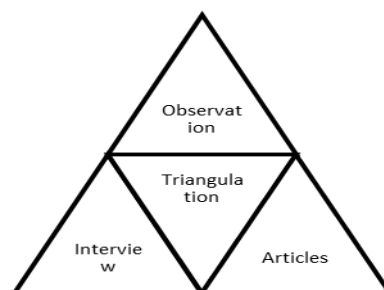


Fig 1. Triangulation Concept. Source: (Thurmond, 2001)

Discussion and Results

Presentation of Kuda Gipang Dance

In its presentation, all Kuda Gipang dancers line up in rows behind while holding horses made of woven bamboo (Wulandari, 2021). The dancers follow their leader, called the king of Kuda Gipang, who is at the front as the leader of the Bridal Bausung, a traditional procession in a wedding ceremony. The Raja Kuda Gipang plays an important role in directing and coordinating the entire procession.

Before the Bridal Bausung ceremony begins, the Kuda Gipang king first prepares his entire army. In this process, he summons two symbolic forces, namely Braja Kangkapa and Braja Santika. Both may be important ritual or symbolic elements in the tradition, although the sounds or mantras mentioned are not described in detail.

With the presence of Braja Kangkapa and Braja Santika, the ritual becomes even more sacred, marking the start of the bride's journey in this traditional ceremony (Noortyani et al., 2023).

“Braja Kangkapa Braja Santika, this is my child handak diusung three months saking siti three months saking jumantara. Accompanied by gamelan sasarudina forty-one sounds and forty-one varieties paninggalan Ratu Majapahit” Meaning ‘The king wants his son to be carried in the marriage ceremony with great fanfare, accompanied by the sound of gamelan forty-one sounds and forty-one varieties, relics of the Majapahit Kingdom’.

While the king of Kuda Gipang prepares his troops and models the movements that will later be followed by the entire Kuda Gipang troop, two bearers named Braja Kangkapa and Braja Santika have an important role in the procession. They go to the bride's house to pick up the bride and groom.

After the bride and groom are picked up, they are carried to the group of Kuda Gipang dancers. This is where the highlight of the procession begins, with the bridal procession led by the king of Kuda Gipang and followed by the other dancers. This procession is not just a physical journey, but a symbolic one, depicting the transition of the bride and groom's social status and the respect for ancestral traditions that accompany them into a new chapter in life.

The bridal procession, known as the bridal bausung, takes place outdoors and is led by the king of Kuda Gipang. The procession is accompanied by all the Kuda Gipang dancers, adding to the majestic atmosphere. In the procession, the bride and groom are shaded with umbrellas that have been decorated with various ornaments and banknotes.

The umbrella decorated with banknotes has a deep symbolic meaning. The banknotes hung on the umbrella symbolize the hope that the bride and groom will get protection from all dangers in living a married life. In addition, the banknotes also symbolize the hope that fortune will flow smoothly to the couple. Practically, the umbrella also serves to protect the bride and groom from the heat or rain during the ceremony, signifying the community's concern for the welfare of the bride and groom.

In addition to the procession, the bausung bride and groom ceremony also includes the igal anak or baigal anak, which may be part of a ritual procession involving children, perhaps as a symbol of purity or continuity of generations.

In the bridal bausung ceremony, there is a procession called baigal anak or igal anak, where children under five are carried by Kuda Gipang dancers while following the ceremony. The Kuda Gipang dancers dance with great sacredness, carrying the children as part of the ritual.

The community believes that this procession has the spiritual power to ward off bad luck or eliminate illness in the children who participate. Because of this belief, many mothers expectantly ask to

have their children carried by the Kuda Gipang dancers, believing that this will bring blessings and protection to their children from danger and health problems. This procession demonstrates the close relationship between tradition, spirituality and the community's hopes for the safety and well-being of the younger generation.

After the bridal procession is over, the king of Kuda Gipang then confronts Braja Kangkapa and Braja Santika, who are still carrying the bride and groom. At this point, the king of Kuda Gipang speaks sacred words that mark the culmination of the procession. The words may be in the form of prayers or traditional mantras that aim to complete the ceremony and give blessings to the bride and groom. The words of the king of Kuda Gipang are as follows:

“Braja Kangkapa Braja Santika I katingal raden panganten while playing in the air kaya lalakan sisi pangambar” (meaning the king saw the bride and groom while being carried like the moon and stars).

The king of Kuda Gipang's speech can be a wish for the newlyweds to be blessed, protected and prosperous. By directly confronting Braja Kangkapa and Braja Santika, he seems to be saying that the task of carrying and escorting the bride and groom has been completed, and now the bride and groom are ready to live a new life as an official and blessed husband and wife.

In the bridal bausung ceremony, magical phenomena often occur, especially to the bride. During this sacred moment, the bride is sometimes possessed by supernatural creatures such as the Balai Seribu and Tutus Candi, which make her lose consciousness while being carried in the procession. This possession is believed to be part of the spiritual forces present in the ceremony.

However, once the procession is complete and sacred mantras are recited by traditional leaders or people with spiritual abilities, the bride will usually regain consciousness. This restoration of consciousness marks the end of the supernatural being's influence, as well as indicating the success of the ceremony in keeping the bride and groom safe.

Before the ceremony begins, as part of the ritual, offerings of sticky rice or grated coconut mixed with brown sugar are placed under the bride's aisle. These offerings are believed to have magical powers to appease spirits that may be present, protect the bride and groom, and keep the ceremony running smoothly. This tradition shows the close relationship between the spiritual world and customs in the culture, with the belief that supernatural forces play a role in human life.



Fig 2. Kuda Gipang Dance Performance. Source: www.indonesiana.id

Educational Value of Kuda Gipang Dance

1. Religious Education Value

The value of religious education in the context of Kuda Gipang Dance is clearly seen at the moment after the bridal procession is over. religious education value aims to educate humans to become better individuals based on religious guidance and always remember God (Edi, 2017). In Kuda Gipang Dance, this value is realized when the king of Kuda Gipang confronts Braja Kangkapa and Braja Santika who are carrying the bride and groom. The king of Kuda Gipang said the following words

“Braja Kangkapa Braja Santika I katingal raden panganten while playing in the air kaya lalakun sisi pangambar” (meaning the king saw the two brides while being carried like the moon and stars).

At this moment, the king of Kuda Gipang utters sacred words or prayers that have religious meaning. The words can contain wishes to God for the bride and groom to receive blessings, safety, and happiness in living their new life as husband and wife. Thus, this ritual emphasizes religious awareness and human connection with the Creator, making marriage a sacred bond that receives divine blessing.

This religious value is also reflected in other rituals, such as the recitation of mantras to awaken the bride and groom from being possessed by supernatural beings and the use of offerings that have spiritual symbolism. All these elements show that Kuda Gipang Dance, in addition to being customary and traditional, is also full of religious messages and belief in divine powers that protect and direct human life.

2. Moral Education Value

Morals are defined as norms and concepts of life that are upheld by society. The values of moral education aim to shape good deeds, behaviors, and attitudes, and teach moral obligations in daily life. Moral includes aspects such as manners, morals, and ethics. A moral human being maintains his attitude and behavior based on applicable norms (Edi, 2017), including the ability to distinguish things that can and cannot be done.

In Kuda Gipang Dance, this moral education value is reflected in several important parts of the procession. One of them is when the king of Kuda Gipang calls his soldiers, and they come with an attitude of respect for the king. This respectful attitude shows obedience, appreciation, and awareness of the hierarchy that exists in society, which is part of ethics and moral norms.

In addition, there is also a part where the troop of Kuda Gipang dancers ask for permission before picking up the bride to be carried. This act of asking permission reflects the value of politeness, respect for others, and ethics in action which are an important part of a moral society. Through these elements, Kuda Gipang Dance not only functions as art and entertainment, but is also full of moral messages that teach the importance of respect, courtesy, and ethics in social interactions.

3. Social Education Value

Social Education values are related to understanding the importance of living together in groups, where humans depend on each other in everyday life. As stated by Edi (2017:689), social education values include how individuals relate to other individuals in society, including how to behave, solve problems, and deal with certain situations.

In Kuda Gipang Dance, these social education values are very visible, especially in the moment where the Kuda Gipang dancers dance before picking up the bride and groom. At that time, Kuda Gipang dancers do not only perform separately, but mingle with the watching community. They interact directly with the people around them, including toddlers who are carried by the dancers while dancing.

This process illustrates the importance of togetherness and social interaction in community culture. Kuda Gipang dancers not only perform artistic or ritual duties, but also create bonds with the people involved, showing that they are all part of a community that supports each other. The presence of children taking part in the procession, even being carried by the dancers, also symbolizes the involvement of the younger generation in social and cultural life, as well as the importance of strengthening social relations across generations.

Through these actions, Kuda Gipang dance teaches the importance of cooperation, togetherness and mutual support in carrying out traditions. This strengthens the sense of social solidarity among community members, showing that each individual has an important role in maintaining a harmonious culture and social life.

Conclusion and Suggestions

Based on data processing and data analysis conducted by researchers, it is concluded that: (1) the results of the regression test carried out on the first hypothesis, it can be said that locus of control has a significant effect on financial management behavior in students. Based on the results of data calculation and analysis, the significance value is smaller than 0.05 ($0.00 < 0.05$). This is evidenced by the tcount greater than the ttable ($8.562 > 3.88$), and a positive regression coefficient of 0.678. This shows that students who have a higher level of control will be able to influence their financial decision making. (2) The results of the regression test conducted by researchers on the second hypothesis, it can be said that financial knowledge has a significant effect on financial management behavior in students. Based on the calculation results, the significance value is smaller than 0.05 ($0.00 < 0.05$). This is evidenced by the tcount greater than the ttable ($7.305 > 3.88$), and a positive regression coefficient of 0.495. This shows that students who have knowledge about finance, then they will also have the ability to plan and manage finances personally and (3) locus of control and financial knowledge have a simultaneous and significant effect on financial planning. knowledge simultaneously and significantly affect the financial management behavior of students of the Faculty of Economics, Yogyakarta State University, Wates Campus. This is evidenced by the value of Fcount > Ftable ($45.683 > 3.88$) and significance smaller than 0.05 ($0.000 < 0.05$).

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