



## The Degradation of Sikambang Art in Sorkam, Central Tapanuli: A Social Psychology Review

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<http://dx.doi.org/10.18415/ijmmu.v11i4.5639>

### **Abstract**

Sikambang art is a typical art of Coastal Malay, especially the Central Tapanuli region, North Sumatra. It is a combination of song and dance with typical musical accompaniment such as accordion, drum and violin. The song contains advice that educates the community. In the Sorkam area, Central Tapanuli, the sikambang art performance is held at traditional events such as weddings and circumcisions. The existence of sikambang art is very influential on the cultural identity of coastal Central Tapanuli, especially Sorkam. However, recently its existence has been degraded. From the literature review and observations made by the author, there are several factors that cause this degradation. The author tries to analyze group and community life related to the phenomenon of degradation that occurs in sikambang art in Sorkam, Central Tapanuli. To analyze this, the author uses social psychology theory as the main theory in answering the problems that arise in this study. The results show that the degradation of sikambang art occurs due to community behavior in the form of social prejudice, exclusivism, and apathy towards the art.

**Keywords:** *Degradation; Sikambang Arts; Social Psychology*

### **Introduction**

The 1945 Constitution of the Republic of Indonesia Article 32 Paragraph 1 states that the state advances Indonesian national culture amidst world civilization by guaranteeing the people's freedom to maintain and develop their cultural values (Subawa, 2008). This shows that every citizen has the responsibility to promote, maintain and develop the values contained in their respective cultures. Each of them said that because Indonesia consists of various ethnicities with different cultural identities.

According to Tylor, culture is a collection of human activities which includes knowledge, beliefs, art, morality, law, customs and daily habits (Nyoman Kutha Ratna, 2005). Art is one of elements culture that is very close to everyday. According to Koentjaraningrat, art is ideas, notions, values, norms and regulations whose activities are complex and patterned activities in social life (Perliando et al., 2018). Art is a manifestation of ideas and feelings that are always tied to the social and cultural context in which a person grows up. Art and humans are two elements that are very closely related. Art acts as a tool or means for humans to express values that are difficult to express in words, but can be expressed through music, painting, literature and dance. Music, painting, literature and dance can reflect the identity of the

human being, both in terms of personal, social and cultural. Through these arts we can see culture of each region are presented with an aesthetics touch (Salsabila, 2020).

Every region in Indonesia has its own distinctive arts. Regional arts symbolize the pattern of life of the people, such as in religion, social life, and economics. Regional arts can also be a means of communication between citizens in certain groups. Therefore, regional arts are cultural assets that should not be ignored. Every community should have a moral responsibility to preserve the arts in their region.

North Sumatra is one of the provinces that has very diverse regional arts. This diversity is influenced by religion, language, ethnicity, and the topography of the region. Regional arts that characterize the indigenous people of North Sumatra include stone jumping from Nias, manduda dance from Batak Simalungun, kidung Sinanggar Tulo from Batak Toba, gordang nine from Mandailing and Batak Angkola, perkolong-kolong from Batak Karo, era-era dance from Pakpak Dairi, sikambang from Coastal Malay, and many others. Since North Sumatra is also inhabited by other ethnicities, such as Javanese, Indians, Chinese, Minang, and others, it is not surprising to find kuda lumping, reog ponogoro, pasambahan dances and so on in this area.

Talking about the art of Coastal Malay, we are dealing with two different arts, namely the art of western Coastal Malay and eastern Coastal Malay. The western Coastal Malay is located in Central Tapanuli Regency, while the eastern Coastal Malay is an area that includes Langkat, Asahan, and Deli Serdang. Physically, the eastern and western Coastal Malay arts look different, but the meaning and values contained in them are almost the same. Coastal Malay art is heavily influenced by Islam.

One of the famous Coastal Malay arts in Central Tapanuli Regency, especially in Sorkam District is sikambang art. This Coastal Malay art has the characteristic of harmonizing music, dance, and theater. Sikambang art contains advice conveyed through songs, and movements in the form of dance. The existence of sikambang art in Sorkam District greatly influences the cultural identity of its people. In the beginning, sikambang art was only used as entertainment in their spare time by fishermen when they were at sea. However, along with the times, the community's knowledge of cultural sciences and art, the art of sikambang is used in traditional events such as weddings and circumcisions. In addition, the art of sikambang performance is part of social life that functions as a communication medium to convey moral teachings through rhymes of advice related to social life and domestic life.

In 1990 the art of sikambang was still used by the people of Sorkam, however, by the 2000s the art began to degrade (Usman Hutagalung, 2013). In the Big Indonesian Dictionary, degradation means setback, deterioration, decline, and so on (about quality, morals, rank, and others). Degradation can be motivated by various factors, especially social factors. The author sees that the existence of sikambang art in Sorkam is important to study. The issue of degradation is very appropriate to be studied in social psychology because social psychology is the material object of facts, symptoms, and events in human social life.

Related to the problem of degradation, several problems were identified, such as the rarity of sikambang art performances in Sorkam Subdistrict in traditional events such as weddings and circumcisions, sikambang art performers are elderly people, there is no transfer of sikambang art to the younger generation, the lack of interest of the younger generation of Sorkam to learn sikambang art, and the lack of public understanding of the values contained in the sikambang art.

Therefore, the study of this paper is focused on 1) the origin of cycambang art, 2) the form of cycambang art performance, 3) the values contained in cycambang art, and 4) social psychological analysis of the degradation of cycambang art in Sorkam. This study is expected to provide readers with understanding and insight into the identity and meaningfulness of their culture. In addition, this paper can also be used as a basis for preserving and reflecting on cultural activists in revitalizing sikambang art in Sorkam.

## **Results and Discussion**

### **1. The History of Sikambang Art**

Sorkam is one of the sub-districts located in the Regency Central Tapanuli, North Sumatera. The sub-district is Sorkam Village. Sorkam was a Minangkabau trading colony in the 14th century and was under the influence of the kingdom of Pagaruyung. In 1758, after the conflict in Barus, the sultanate of Sorkam was founded by King Honorary title Datuk Bungkok.

Geographically, Sorkam is located approximately 34 kilometers from Sibolga City and Sorkam is not too far from Barus, which we know as the area first explored by Islam in the 7th century. The distance between Barus and Sorkam is about 27 kilometers. The area is low hilly as part of the Bukit Barisan. Sorkam is located on the West Coast of Sumatra with an altitude of 0-16 meters above sea level which is directly adjacent.

The name Sorkam itself is the name attached to the three largest villages, namely Pasar Sorkam, Sorkam Kanan, Sorkam Kiri. In the past, people called it 'Rantau Panjang' which indicates the history of the origin of its inhabitants who were mostly nomads or immigrant tribes (Syafriwal Marbun, 2016). Sorkam's population is dominated by the Batak Toba, Mandailing and Minang tribes. The people who live in the lowlands, riverbanks and sea (coastal) use coastal Malay language and culture. They are the ones who use the art of sikambang. Meanwhile, people in most of the highlands of Sorkam use the Toba Batak language and culture.

Sikambang art is a community art found in Central Tapanuli. According to the Central Tapanuli Coastal community, the term Sikambang has several meanings, namely the name of one type of musical instrument of the Coastal region, namely the Sikambang drum, the name of the repertoire, namely Sikambang and Sikambang Botan, the name of one type of performance in the Coastal community, namely Basikambang, and the name for a familiar song or song, namely Sikambang Song (Nababan, 2018).

Historically, there are two versions of the origin of sikambang art. The first version says that sikambang originated from the introduction of Islam brought by traders from Persia to the West Coast of North Sumatra. After stopping at Mursala Island, they continued their journey to Barus. The people of Barus did not recognize religion at that time. So they "developed" (transmitted) their religion through local arts. Later, the local community adopted the term sikambang to "develop" the teachings of Islam (Luckman Sinar, 2010).

Another version says the art of Pesisir Sikambang originated from a young man who got the inspiration to create it. At that time, the young man played the role of the captain of the *sampan* (paddler) of Putri Runduk. They were sailing from Lobu Tua village, which is in the current Andam Dewi sub-district, to Mursala Island. While Si Kambang was sailing, the captain repeatedly sang beautiful verses while beating the wallboard of the boat he was paddling. Si Kambang's verses were released to the beaches of Barus, Pandan, Kalangan and Sorkam (Luckman Sinar, 2010).

However, there is also a community belief that the art of sikambang originated from the legend of Princess Runduk in the kingdom of Barus. Princess Runduk liked a grandfather from the kingdom of Sorkam named Datuk Itam. Princess Runduk had a caretaker maid named Sikambang Bandohari. One day Putri Runduk was sad, so Sikambang invited the other maids to entertain Putri Runduk by using a drum while singing and dancing using a shawl. The singing and dancing eventually developed from generation to generation in coastal communities called sikambang art (Hamdani et al., 2015).

As time progressed, the sikambang instruments continued to evolve. With the arrival of the Indians to the Pesisir in the 10th century, fishermen invented the gendang (gandang sikambang) and gandang *batapik*, which were made of long round wood. Empty in the center, it has a length of 40 cm and a circle of 20 cm wrapped with goatskin on both sides, then tied with rattan so that it can be beaten from both sides. Then the singkadu musical instrument is made of bamboo with a length of about 25 cm. This instrument has 7 holes on it. The distance between the holes is 1 cm and there is also one hole at the bottom of the bamboo. This hole is for the harmony of the resulting tone.

Sikambang art involves the use of various musical instruments that are commonly used to accompany songs and dances today, which have functions including the following: a) gandang sikambang functions as a tempo regulator; b) gandang *batapik* functions as the *paningkah* of the gandang sikambang rhythm; c) the violin has the function of carrying the melody of the song; d) *singkadu* also serves as the melody carrier; and e) *carano* as the tempo-setter. The music played in Sikambang art is adjusted to the dance that will be performed. The dance variations that usually accompany Sikambang art are: a) kapri dance to accompany kapri music; b) umbrella dance to accompany the song kapulo pinang; c) salendang dance to accompany the duo song; d) randai dance for *dampeng* (intermittent rhyming); and e) children's dance accompanied by the song Sikambang. Each dance has a certain meaning. Like the handkerchief dance with the Kapri song, it tells the story of the beginning of the youth in establishing a sense of friendship, as a symbol of openness, and social ethics. The umbrella dance with the Kapulo Pinang song, tells the story of a couple who have just entered into marriage with various teachings that they must practice during their family.

It should be noted that sikambang art was never used for religious ceremonies and idol worship, but only for entertainment and traditional events; marriage ceremonies, circumcision ceremonies (circumcision), welcoming, coronation, *turun karai* (down to the ground), *mangayun anak* (swinging children), entering a new house, inauguration and art performances. However, in its implementation, sikambang art pays attention to religious values, especially Islam. This can be seen from the clothes of the players and the advice conveyed during the sikambang performance.

The language used in sikambang songs is *baso pasisi* (coastal language), which is the mother tongue of the coastal communities of Central Tapanuli, including Sorkam. Coastal language is a combination of Batak and Minang languages. The coastal language in sikambang art has a slow tempo, good speech, and does not offend people who listen to it, because the words used are figurative words and parables whose meaning may be different for each listener depending on how they interpret it. Figurative words are sometimes used to embellish the content of the sikambang song text (Luckman Sinar, 2010). The word "*maule*" is often spoken at the beginning of a sikambang song. The word is the intro to the song. However, there are also times when the *maule* is said during the song. The lyrics of the sikambang song can be classified as unwritten text. In its presentation, the singer performs it spontaneously which is adjusted to the needs of the event. Therefore, usually the singer is a clever person who reads the situation and has a large repertoire of rhymes.

## 2. Sikambang Art Performance Stages

Sikambang art begins at the Sikambang night traditional event. Sikambang Night is a night where the bride and groom cannot sit next to each other or in the same place, because there are a series of traditional events that must be followed together with the groom. Initially the groom sits in the carriages which are the groom's seats, which are also in the same room as the bride who sits on the *tampek anak daro* (aisle) (Lubis et al., 2023). Then the event opened with a handkerchief dance accompanied by a kapri song. This dance presents a story or story of the youth of the community in the Central Tapanuli Coastal area in establishing brotherhood between one another so that coastal communities can establish closeness and openness to all. Furthermore, the shawl dance performance is accompanied by the Duo Song. This dance has the meaning that the two couples bind the promise to become husband and wife.

Next is the umbrella dance performance accompanied by the song *kapulo pinang* which tells the story of the two couples getting married (Luckman Sinar, 2010).

The event continues with *marapulai* (the groom) being paired with the bride (*anak daro*). This event is held with the *Dampeng* custom, where a Sikambang player sings verses that will deliver the *marapulai* to be paired with the *anak daro*. The poem is usually chanted up to 12 lyrics, then the *marapulai* walks slowly on the yellow cloth until the poem is finished chanting up to 12 lyrics, the groom is paired with the bride in the aisle.

The basikambang evening also features a fan dance accompanied by the song *perak-perak*. This fan dance tells the story of a mother's sadness because she has to let her child leave and enter a new family. While the child becomes a son-in-law and the parents will become in-laws. The final performance is a children's dance accompanied by a song. The whole series of events that took place, with feelings of emotion and a happy heart by welcoming the birth of 'the baby' to find a healer or shaman, also looking for medicine for a sick child. This child dance is intended as a prayer for the bride and groom to immediately get offspring to perfect their family, and a prayer in the bond between parents and children, so that it becomes a harmonious family and is always blessed. The closing of the Sikambang event is carried out with *talibun*. *Talibun* is a song dedicated to the bride and groom who are standing side by side. The essence of the humming in this *talibun* has meaning and moral messages (Luckman Sinar, 2010).

### 3. Values Contained in Sikambang Art

The culture of a region will certainly reflect the character of the people of that region. Of course, the culture also provides important values for the life of the people of the region. Such is the case with sikambang art, as part of the culture of Central Tapanuli, especially Sorkam. Many very meaningful values are contained in the art of sikambang. Both in terms of song verses, dance movements, and the music played (IDA, n.d.). The following are the values contained in sikambang art, namely religious and moral values, educational values, and socio-cultural values.

#### a) Religious and Moral Values

Religious and moral values are values that come from faith in God Almighty, as well as the norms that apply in the life of the people in Sorkam. The coastal communities of Central Tapanuli are famous for their religious life since the teachings of Islam entered coastal Sumatra, especially since Sorkam is located not far from the zero kilometer point of Islam's entry into the archipelago (Barus) (Sri Mawarni & Irfan Simatupang, 2023). This religious life is also reflected in their art, especially sikambang art.

In sikambang art we can see elements of religious and moral values. Even just by looking at the appearance of the sikambang players, we already know that religious elements play a role, such as the way the players dress. Male players use *peci*, *baju teluk belanga* (*koko*), while female players use *baju kurung*, and head coverings.

Apart from clothing, religious and moral values can also be seen clearly in the lyrics of the songs sung during the sikambang art performance. The songs are performed in the local language of Sorkam whose lyrics are arranged in the form of rhymes. The content of the rhymes is in the form of advice and moral teachings to the listeners. The lyrics are usually not written, only the singers adjust the rhymes to suit the ceremony. For example, a wedding ceremony, then what is conveyed is the rhyme of advice for the bride and groom, the rhyme at the circumcision ceremony contains advice so that the circumcised child will become a pious child, useful for the community and the country. Here is an example of song lyrics in circumcision ceremonies:

*Aek la turun nan dari talang  
Ayam jantan nan punyo taji  
Umak sonang tiado kapolang  
Pabilo anaknyo pandai mangaji*

*Mamboli golang ka toko emas  
Boli tempe ka tukang tahu  
Manuntuik ilmu jan lah malas  
Allah berang baru la tau*

The pantun gives the message that parents are very happy if their children are good at the Koran and are not lazy to study. They instill the habit that lazy people are wrathful to Allah. Another example of general Sikambang song lyrics is as follows:

*Pulo la Pandan jauh la tongah  
Di balek Pulo si Angso la Duo  
Hancurlah badan dikandong la tanah  
Budi nan elok diingek la juo*

*Buangkan aek kaco  
Kaco barisi layu-layu  
Kian lamo sanak e kian taraso  
Ibarat bubuk makan kayu*

*Kayu banamo jao-jao  
Ambik sakaping kayu api  
Jangan diharok masuk sarugo  
Masuk narako nangko jadi.*

The lyrics liken people who have wasted their time, so don't expect to go to heaven.

## **b) Education Value**

Apart from the prominent religious and moral values, we can also find educational values in the performance of sikambang art. This can be seen from the advice chanted through the verses of the sikambang song, especially in weddings and down *karai* (down to the ground). Example of song lyrics for a wedding:

*Pancarinek di topi aek* (pancarinek by the water)

*Olah mati baru babuah* (already dead and bearing fruit)

*Jimek-jimek la tuan balae* (be careful, sir)

*Lawik sati ranto batuah* (the high seas have many challenges)

The lyrics of the song imply that married life is full of challenges. The bride and groom must be clever in navigating the ark of life in order to achieve their marriage goals.

Example of a pantun to swing a child (turun *karai* ceremony):

*Bue-bue kacang* (buai-buai kacang)

*Pitulo basagi-sagi* (square pitulo)

*Lokke adik godang* (hurry up big brother)

*Mek sikola jon mangaji* (Let me go to school and recite the Quran)

From the examples of rhymes above, it is clear that education is required from the cradle. Parents are the first madrasah that will fill the mind and shape the character of the child.

### c) Socio-Cultural Values

Socio-cultural values are values related to social interactions in a group of people that give rise to a tradition, either intentionally or unintentionally (Sihabudin, 2022). In sikambang art, it shows the cultural character of the Sorkam people who live in groups, work together, and behave politely.

The sikambang art performance is a collaboration between music, song and dance. The mutual cooperation and group living behavior of the coastal communities of Central Tapanuli is very evident in the performance. Polite speech and attitudes, such as respecting the old, appreciating the big, and loving the small are clearly reflected in the art both in the clothes and the rhymes sung.

In fact, this art is a cultural asset of the Sorkam region that should be preserved and developed. This art can also be used as a means to attract tourists to visit the Sorkam area which has beautiful beaches and interesting culinary delights.

### 4. Causes of Sikambang Art Degradation in Sorkam

So many useful values can be seen in sikambang art. These values build the character of a society that is virtuous, cultured, gentle and polite in its language. It is unfortunate that the art is increasingly rare in the Sorkam area today. This fact is supported by the author's observations and interviews with several sources. This fact is what the author calls the degradation of sikambang art in this paper.

Cultural degradation in a region can be caused by various factors, especially in this era of globalization. Globalization has a great influence on the development of a region. The influence of globalization is not entirely positive. Globalization can affect the lifestyle, environment, and tastes of the community because so many cultures from outside easily enter without borders (Hairil et al., 2023). The rapid development of culture in Indonesia has caused cultural shock. This is a risk that must be addressed by the Indonesian people as part of the global community.

In addition to the impact of globalization, currently the problem that arises is the degradation of love for culture as the identity of a region, the erosion of cultural values, and cultural acculturation which eventually the original culture loses its identity. This is actually the impact of changes in people's mindsets that follow the changing times. The tendency to live individualistically in today's society has led to indifference towards the culture of the region. Various reasons can accompany this statement, such as family economic demands, the influence of technology, migration, and lack of socialization about regional culture.

The statements made by several people in Sorkam regarding the art of sikambang as their own cultural identity show that it is rarely held. "We have to spend a lot of money if we invite the basikambang group," said a woman the author met in the Sorkam area in her regional accent. This statement may indicate a degradation of love for one's own culture. This is one example of why the art of sikambang is increasingly rare. Sikambang art is rarely used in wedding ceremonies or other traditional events in Sorkam. Nowadays, many people use a single organ to fill traditional events. Even the songs sung are popular songs in accordance with current technological developments.

In interviews the author conducted with young people from the Sorkam community, they said, "*Malas ba aku samo basikambang tu. Nan tuo-tuo sa pamainnyo, banyak pantun sa, tidak kekinian aa* (I'm

very lazy to join the sikambang art. The performers are all old people, there are only rhymes, it's not contemporary)". They further said "*macam angku-angku sa kito* (like our grandparents)". This statement shows that the younger generation has no interest in their own local arts.

From the research conducted by the author, it can be concluded that there are several facts that show that there is a degradation of Sikambang art in the Sorkam area. Some of these facts are, a) Sikambang art is rarely used in Sorkam Sub-district in traditional events such as weddings and circumcisions; b) sikambang art players are elderly people; c) there is no transfer of sikambang art generation to the younger generation; and d) the lack of interest of the younger generation of Sorkam to learn sikambang art.

### **5. Social Psychology Analysis of Sikambang Art in Sorkam.**

Social Psychology is the study of individual human beings in their groups and the relationship between humans and humans. The field of social psychology aims to understand the roots and causes of a person's thoughts and actions in a social context. Social psychology seeks to understand and explain how a person's thoughts, feelings, and behavior are affected by the presence of others. This influence can be real, imagined, or indirect. This understanding aims to understand what happens in a person's mind when he is exposed to certain stimuli, and tries to see what feelings and behaviors might arise from it (Saleh, 2020).

Social psychology generally discusses perceptions and attitudes. Social psychology focuses on individual behavior in a group context, and the impact that the group has on its members (David O. Sears, 1992). In the study of social psychology, theory plays a role in providing an explanation of the phenomenon of psychological symptoms and individual behavior in the context of interaction with society. Social perception can be defined as an understanding by someone of another person or the process of understanding another person's social reality (Molden & Dweck, 2006). Perception is related to how a person is able to interpret and respond to information from outside (Simbolon, 2007). When studying social behavior in social interactions, we often have to descriptively analyze social relationships or more specifically our relationships with other people involved in these interactions.

In studying cultural issues, social psychology is very suitable as a foundation because culture is closely related to the behavior of the people of an area (Saleh, 2020). The behavior of the people of an area related to its regional culture can be in the form of social prejudice, exclusivism, and apathy. Prejudice can be defined as an attitude directed at individuals in a particular group based on the characteristics of that group. In general, prejudice is an attitude that often results in unfavorable or negative judgments (Hernawan, 2017). Prejudice can be understood as an initial assessment of something that may be good or bad (negative). Prejudice is considered a social emotion. When interactions occur, prejudice can cause discriminatory behavior in social relations between individuals and relations between groups in a society that has a variety of cultural groups (Truna & Zakaria, 2021). Social prejudice is what ultimately leads to stereotypes (W.A Gerungan, 2004).

Stereotypes refer to understandings and beliefs about the characteristics of individuals in a social group that are often associated with negative aspects (Hilton & Von Hippel, 1996). Stereotypes can be viewed as a schema that tends to be negative towards certain social groups. Simplified, stereotypes are perceptions that are restrictive and focused on a particular group or category (Hilton & Von Hippel, 1996).

In relation to sikambang art in Sorkam, stereotypes are very apparent. This is reflected in the assumption of young people who are reluctant to learn sikambang art because it is synonymous with old people or the elderly. By learning the art, young people feel that they are not modern and outdated. The song contained in the art of sikambang is also a form of rhyme that is not favored by young people today



in the Sorkam area. In addition, the musical instruments used in this art are traditional musical instruments that cannot be replaced with guitars, pianos or keyboards, and drums (Usman Hutagalung, 2013).

On the other hand, we can't blame young people's prejudices for this, because there are also factors that arise from the group of sikambang performers themselves. The sikambang players also give the impression to others that sikambang art is difficult to learn. Thus, such an attitude reinforces the prejudice of the younger generation. Then, when performing at events, they ask for special things from those who have a celebration. Requests such as luxury food that is different from the dishes served to other guests, cigarettes with certain brands that are more expensive, and so on with other facilities that must also be privileged.

In theory, in social psychology, the attitude of groups that want to be privileged as mentioned above is called exclusivism. According to Zamakhsari, exclusivism is a psychosocial condition that tends to select, accept, people who are considered appropriate in accordance with their wishes, both individuals and groups, and this group has the attitude of feeling more right than others (Zamakhsari, 2020). So it can be concluded that exclusivism can be interpreted as an understanding that assumes that the views and groups are the most correct. Such is the attitude of some sikambang art groups who want to be privileged by the celebration owner.

Another factor that causes the existence of sikambang art to be eroded is the lack of socialization from both traditional leaders, elders, and the local government. This situation has led to apathy from the people of Sorkam towards the art of sikambang. This apathy is getting stronger day by day, supported by the rapid development of technology. Young people are more fond of cellphones than learning about their local culture.

Educational institutions in the Sorkam area have also not accommodated the development of sikambang art. Schools have the opportunity to include sikambang art in local content subjects. If educational institutions pay attention to this, it will directly force the younger generation to recognize their own regional culture. Furthermore, if the local government, especially those dealing with cultural issues, can mobilize the community to preserve the art of sikambang, nowadays it is certainly not a difficult thing because technological developments make it easier for these activities. The art of sikambang should be used as a supporting element in developing tourism in the Sorkam area, which has enchanting natural beauty. Like other regions, it can make its regional arts an attraction for local and foreign tourists.

## **Conclusion**

Sikambang art is an art in the form of advice conveyed through songs, movements and dances. Sikambang art is performed in customary events, marriage ceremonies, circumcision ceremonies (circumcision), welcoming, coronation, down karai (down to the ground), swinging children, entering a new house, inauguration and art performances or performances. Many values can be learned from sikambang art, such as religious and moral values, educational values, and socio-cultural values.

Along with the times, sikambang art has experienced degradation. The degradation can be seen from several facts, namely a) sikambang art is rarely performed in Sorkam Subdistrict in traditional events such as weddings and circumcisions; b) sikambang art players are elderly people; c) there is no transfer of sikambang art generation to the younger generation; and d) the lack of interest of the younger generation of Sorkam to learn sikambang art.

This paper is supported by observations made by the author and interviews with several sources in terms of social psychology theory. The results of observations show that the degradation of sikambang

art occurs due to community behavior in the form of social prejudice, exclusivism, and apathy towards the art. For this reason, it is necessary to make a joint movement between the community and the local government to preserve the art of sikambang so that it does not become extinct. Steps that can be taken include: 1) incorporating sikambang art into local content material in schools in the Sorkam area; 2) establishing regional art studios; 3) making periodic performances of regional performing arts; 4) the local government mediating the process of transferring generations from sikambang art groups that are still held by groups of elderly players to the younger generation; and 5) utilizing social media for the promotion and socialization of sikambang art to the wider community.

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