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THE VALUES IN JAPIN SIGAM KOTABARU DANCE PERFORMANCE AS A CULTURAL HERITAGE OF THE BANJAR COASTAL COMMUNITY

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Abstract
This article examines in depth the cultural values manifested and passed down through the Japin Sigam Dance performance in Kotabaru, South Kalimantan. This research is motivated by the importance of documenting the substantive values of traditional dances threatened by globalization. The Japin Sigam Dance is a unique Japin variant originating in the Sigam Kingdom (Pulau Laut) since the 1850s and serves as a dance of respect and social interaction for young men and women bound by religious and customary norms. This research uses a descriptive qualitative method, employing an analytical approach grounded in a systematic literature review and field data. Data collection techniques include observation, interviews, document studies, and documentation. The results and discussion indicate that the cultural values in Japin Sigam are divided into three main aspects: Social Values and Solidarity (reflected in team harmony and respect for guests); Ethical Values and Politeness (embodied in gentle movements, restrained social interactions, and costumes that cover the genitals); and the Values of Wisdom and Life Philosophy (contained in the back-and-forth movements that teach wisdom and adaptation to coastal culture). These values, reinforced by the religious lyrics of Pasisiran songs, reinforce the Banjar cultural identity that must be preserved

Kata Kunci
Japin Sigam; Nilai Budaya; Kotabaru; Tari Tradisional

Abstrak
Artikel ini bertujuan mengkaji secara mendalam nilai-nilai budaya yang termanifestasi dan diwariskan melalui pementasan Tari Japin Sigam di Kotabaru, Kalimantan Selatan. Penelitian ini dilatarbelakangi oleh pentingnya dokumentasi nilai substantif tari tradisional yang terancam degradasi oleh arus globalisasi. Tari Japin Sigam merupakan varian Japin yang unik, berasal dari Kerajaan Sigam atau Pulau Laut sejak tahun 1850-an, dan berfungsi sebagai tarian penghormatan dan pergaulan muda-mudi yang terikat pada norma agama dan adat. Penelitian ini menggunakan metode kualitatif deskriptif, memanfaatkan pendekatan analitis terhadap kajian pustaka dan data lapangan yang disusun secara sistematis. Teknik pengumpulan data meliputi observasi, wawancara, studi dokumen, dan dokumentasi.Hasil dan pembahasan menunjukkan bahwa nilai-nilai budaya dalam Japin Sigam terbagi dalam tiga aspek utama: Nilai Sosial dan Solidaritas (tercermin dalam keselarasan tim dan penghormatan tamu); Nilai Etika dan Kesopanan (terwujud dalam

gerakan lembut, pergaulan berbatasan, dan kostum yang menutup aurat); serta Nilai Kearifan dan Filosofi Hidup (terkandung dalam gerakan maju-mundur yang mengajarkan kebijaksanaan dan adaptasi budaya pesisir). Nilai-nilai ini, yang diperkuat oleh lirik lagu Pasisiran yang religius, menjadi penguat identitas kultural Banjar yang harus dipertahankan

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INTRODUCTION

Traditional dance is one of the most tangible manifestations of culture, reflecting a society's identity, norms, and worldview. Amidst the rapid flow of globalization and the increasingly massive penetration of popular culture, local arts are often threatened with degradation or even extinction. Therefore, efforts to preserve and conduct an in-depth study of cultural heritage are crucial as a bulwark of local identity (Koentjaraningrat, 2015). The Banjar community in South Kalimantan is known for its rich cultural arts, colored by the acculturation of Malay people and the arrival of Islam, which blended with the local community at that time, one of which is manifested in the tradition of dance. Among the various types of dance, the Japin Dance (or Zapin dance) holds a crucial position. Japin is a social dance that initially served as a medium for Islamic preaching and later rapidly developed in coastal and port areas, including the Kotabaru region. Due to geographical and social interactions, this dance has undergone local adaptations that make it unique in each region, especially in South Kalimantan itself (Ideham et al., 2015).

Kotabaru, a coastal region on the southeastern tip of Kalimantan, boasts a distinctive Japin variant, the Japin Sigam Dance. This dance transcends mere entertainment; every movement, musical accompaniment (especially the drums), and even the attire of the performance are believed to convey moral and ethical messages held dear by the Banjar people. Values such as good manners, social harmony, religiosity, and cooperation are symbolically encapsulated in the dynamics of the Japin Sigam performance (Huda, 2016). However, the understanding and documentation of these substantive values are still limited in their studies so that they are more focused on staging and performances in various studios such as in the research of Nur Aziza Aupa with the title Japin Sigam Dance Learning Method at the Saijaan Heritage Art Studio, Kotabaru Regency, South Kalimantan in 2021 and Nida Nurhatimah with the title The Role of the Saijaan Heritage Art Studio in the Development of the Japin Sigam Dance in Kotabaru Regency, South Kalimantan in 2023, in addition to that,

the Japin Dance itself also exists in several other areas in South Kalimantan such as the research of Nashih and Ferdianto with the title Japin Harapan Dance as a Guest Welcoming Dance in Tapin Regency, South Kalimantan, research in 2024 (Aupa, 2021; Nashih & Ferdianto, 2024; Nurhatimah, 2023).

Therefore, given its crucial and strategic role as a guardian of cultural identity, it is important to conduct an in-depth analysis of how these Banjar cultural values are manifested and transmitted through the Japin Sigam Dance performance in Kotabaru. This study aims to systematically explore and explain the meaning behind each element of the Japin Sigam Dance performance. This study is expected not only to enrich the treasury of the social sciences, arts, and humanities, but also to provide an empirical basis for local governments and arts communities in formulating targeted preservation strategies so that the Japin Sigam Dance can continue to exist and remain relevant to future generations of Banjar. Therefore, the study does not only focus on the visual or kinetic form, but also on the substance of the values contained therein.

METHOD

This research is qualitative. Using a descriptive approach in presenting research results systematically, factually, and accurately regarding the facts obtained in the field, both in field research and searching for various literature studies related to the Japin Sigam Kotabaru Dance. All data obtained are presented in an analytical-descriptive form. Furthermore, data collection techniques include observation, interviews, and document studies related to the subject of this research, especially regarding the Japin Sigam dance. Next, the data analysis technique itself involves appropriate data reduction, the display of selected data according to the object of study, and the drawing of conclusions and writing research results in the form of a Japin Sigam Dance (Moleong, 2018; Sugiyono, 2018; Zed, 2008)

RESULTS AND DISCUSSION

The Japin Sigam dance is a dance inherited from the ancestors of the Banjar people of the Sigam kingdom, or Pulau Laut kingdom, which emerged in the 1850s in South Kalimantan. During the Sigam kingdom, the Japin Sigam dance was performed by the people to honor the government. The Japin Sigam dance tells the story of young people's social interactions in South Kalimantan, which remained within the boundaries of decency, custom, and religious norms. This dance is usually performed by eight dancers (four men and four women) to tell the history and lineage (genealogy) of the Sigam Kingdom at that time. The meaning of the eight dancers is the children of the king who were trained to dance the Japin Sigam dance, the Japin Sigam dance is a combination of the Japin Anak Delapan dance with

various Sigam styles. The name Sigam is derived from a village in Kotabaru Regency, South Kalimantan. The Japin Sigam dance embodies values , namely a character with a social spirit and strong solidarity towards others (Huda, 2016).

In the course of time, the History of the Pulau Laut kingdom, the princely kingdom of Pulau Laut and Pulau Sebuku with its dependencies, after joining the Dutch East Indies, was called Landschap Pulau Laut, and Pulau Sebuku was Landschap or a region of the Swapraja government headed by a Bumiputera part of Afdeeling Pasir en de Tanah Boemboe under the authority of assistant resident G. H. Dahmen, who was based in Samarinda. The region was called the Pulau Laut kingdom, founded by Prince Jaya Sumitra, who moved his center of government to the area now called Sigam village. The territory of this kingdom consisted of Pulau Laut and Pulau Sebuku, off the southeastern coast of Kalimantan Island, now in Kotabaru Regency. Previously, the center of this kingdom was in the Kusan River basin in Tanah Bumbu, southeastern South Kalimantan, known as the Kusan Kingdom. After being moved to Pulau Laut, the king was titled the king of Pulau Laut. The kings of Kusan and Pulau Laut were descendants of Sultan Sulaiman of Banjar. The kings in this area were titled Pangeran (for men) or Ratu (for women), as it was a branch of the Banjar sultanate. The children of the king of Pulau Laut are called Gusti (male) and Putri (female) (Barjie, 2018; Ideham, 2003).

Figure 1. Japin Sigam Performance
Sources: BanjarmasinPost (2016)

The history of the coastal communities of South Kalimantan influenced the origin of the Japin Sigam Dance, which emerged from the Japin Anak Delapan dance, with slightly different movements but still adhering to its tradition. Others do not easily perform the Japin

Sigam Dance and have energy in every movement. Generally, the Japin Sigam movement resembles the movement of birds, so the movement of the birds in question is the movement of seabirds. Kotabaru Regency, South Kalimantan, is an island area located in the middle of the sea with a large population of seabirds. The purpose was to entertain the royal guests who are said to have once visited the North Sea Island Kingdom (Kotabaru Regency, South Kalimantan). However, over time, now, Japin Sigam is used as a dance to honor guests and is performed only on special occasions.

Dance Movements, Japin Sigam Kotabaru, Japin Sigam Dance is a dynamic dance. The dynamism of the dance comes from the movements of the feet and shoulders. Fast footwork is characteristic of the Zapin dance. However, swift shoulder movements are the specialty of Japin Sigam compared to other Zapin dances. Waves on the coast inspire this movement. In addition, Japin Sigam is characterized by pairs dancing (usually a man and a woman). Next are the various movements in the Japin Sigam dance: Mamutar Tangan, Gulak Bahu, Kisaran, Halang Mangapak, Simbat, Bahadapan, Gedek, Balinjang, Ambung Nyiru, Baputar, and Manyilang Tangan. Japin Sigam dance serves several functions, including entertainment and education for the community, especially the people of Kotabaru. Japin Sigam dance serves as entertainment for both the audience and the performer. As an educational tool, Japin Sigam Dance functions for teenagers in the current era. Japin Sigam dance also has a profound moral message aimed at teenagers (Aupa, 2021; Huda, 2016; Nurhatimah, 2023). The following are the names of the Japin Sigam Kotabaru Dance Movement Varieties:

1. Mamutar Tangan 4 Penjuru Mata Angin
2. Gulah Bahu
3. Kisaran
4. Halang Mangapak
5. Simbat
6. Bahadapan
7. Gedek Bahu
8. Balinjang Maju Mundur
9. Ambung Nyiru
10. Baputar
11. Manyilang Tangan

The Japin Sigam dance does not need to be equated with its dance movements, as long as it maintains its tradition and beauty. The differences in the Japin Sigam dance in

South Kalimantan have been studied in Kotabaru since the 90s. The Japin Sigam dance in Kotabaru still maintains the dance movements from Pulau Laut and its local characteristics. The method of implementation in the Japin Sigam dance certainly varies, but the steps and structure of the Japin Sigam dance movements are the same for each dancer. Furthermore, citing Syaifullah (2008), he explained that there is a Pasisiran song that developed in the Kotabaru area, usually sung to accompany the Japin Sigma dance written by Anang Ardiansyah, full of religious values as a background music song for the Japin Sigam dance performance today by art studios or art activists (Istiqomah & Setyobudihono, 2014)

To this day, the Kotabaru region maintains the Japin Sigam Dance, practiced with agile movements, while the Japin Sigam Dance performed in several Banjarmasin studios is performed with gentle movements. The Japin Sigam Dance is closely associated with the Gedek Bahu movement taught at the Saijaan Heritage Arts Studio in Kotabaru Regency. The Japin Sigam Dance is practiced repeatedly to help students understand its meaning and immerse themselves in its movements. Quoting from research (Nurhatimah, 2023), the experienced trainers of the Kotabaru Saijaan Pusaka Art Studio, and the young artists who are serious about pursuing Kotabaru's traditional arts, maintain the originality of their dance movements, unlike those in other regions that have modified them to be different and less complex than the original. This is a factor in the success of the training and preservation of the Japin Sigam Dance, which still maintains its authenticity in Kotabaru Regency, South Kalimantan.

The study of cultural values in the Japin Sigam Kotabaru dance. This emerged from the Japin Sigam Kotabaru dance, which has a meaning that is reflected in the form of values that emerge from the Japin Sigam dance, including the following:

1. Social Values and Solidarity (Socially-Minded Character): The Japin Sigam Dance was originally a social dance for young people in the coastal area of Kotabaru. From this function, values emerge that foster social harmony:
    - Solidarity and Togetherness: This dance symbolizes a socially minded character and strong solidarity with others. This is reflected in the performance, which involves dancers in pairs (usually a man and a woman) or in groups, emphasizing team harmony as a single unit in performing the Japin Sigam dance.
    - Honor and Welcome: Today, its primary function is as a dance to honor important or state guests, and is performed at special events or weddings. This demonstrates the

Banjarese traditional value of upholding respect for guests, a principle reflected in the history of the Japin Sigam dance itself.

2. The Value of Ethics and Politeness (Adab and Gentleness), in the Japin Sigam Dance is a dance that is thick with Malay culture and breathes Islam, so that it upholds manners and politeness, especially in social interactions, where the people of South Kalimantan, especially the Banjarese with their culture have dominant elements, namely in terms of language, namely the Banjar language and in terms of religion, it is Islam, so that it can be clearly exposed in the ethical values and politeness in this Japin Sigam dance (Istiqomah & Setyobudihono, 2014), among others:
   - Socializing Within Boundaries: This dance depicts socializing among young men and women within the bounds of decency. While dynamic and romantic, the dance movements remain bound by religious and customary norms that emphasize mutual respect between people, including respect for gender differences.
   - Gentleness of Movement: The general philosophy of the Zapin Dance, relevant to Japin Sigam, is the gentleness of the dancers' movements. The gentle, rhythmic beats suggest the Malay character, which promotes friendship rather than conflict and respects humanity and the universe as an interconnected whole.
   - Quality of Civilization: The use of clothing (costumes) that cover the genitals reflects the quality of human civilization and the traditions that are highly respected. This is also related to the religious values adopted by the predominantly Muslim people of South Kalimantan, which serve as a guide in everyday life and reflect their belief in and piety.
3. The Value of Wisdom and Philosophy of Life (Balance) is evident in every movement of the Japin Sigam dance; it is not only aesthetic but also carries a philosophical meaning about life and leadership (Maimunah et al., 2023). Among others:
   - Wisdom and Caution: The forward and backward movements of the dance are a form of calculated movement. These movements teach wisdom and prudence, namely:
     - When you progress/live a stable life, do not forget your origins and "pay attention" to the fate of others who are behind you.
     - When you become a leader, do not forget the people. When you become a people, do not cause trouble for your leader. This reflects the philosophy of the wheel of life.

- Dynamic Balance: The dynamism of the Japin Sigam dance stems from the rapid movements of the feet and shoulders. The rapid shoulder movements are a characteristic of this dance, inspired by the movement of coastal waves. This demonstrates the adaptation of coastal Banjar culture (Kotabaru) to its natural surroundings.

The application of these cultural values is not limited to a narrow scope, such as schools. However, the values in the Japin Sigam Dance performance itself are expected to be able to strengthen the younger generation in maintaining the local cultural heritage of South Kalimantan which has its own uniqueness in each dance performance, various forms of motivation that can be preserved today are various forms or clear and structured steps not only viewing culture as something that is performed, but can provide objective evidence as a culture of the people of South Kalimantan that can be preserved, developed and become a real heritage that can motivate today's young audience, both individually and collectively (Indrawati & Sari, 2024).

The Japin Sigam performance is also very important in preserving the culture of the Banjar people themselves until today, local culture must be a magnet that unites the Banjar people by strengthening it through the culture itself, especially in education in schools through arts learning and also social studies education that promotes local culture. So, reflecting on the importance of cultural values education in maintaining local cultural heritage in Indonesia, including its archipelagic nature, population and ethnic diversity, religion, gender status and roles, collective culture, the importance of family, the importance of harmony, and attitudes towards time. So that the community can implement and maintain the values of local cultural heritage in Indonesia. Making it a necessity for the state to maintain its cultural sustainability as a form of direct government participation to its people, especially in the field of culture, from the district/city, provincial to national government levels, and able to become a cultural heritage of the people of South Kalimantan in the future as a form of local wisdom with cultural values that are very authentic and unique to the Banjar people, especially the Coastal Banjar (Barker & Jane, 2016; Farhaeni & Martini, 2023; Maimunah et al., 2023).

CONCLUSION

The Japin Sigam Dance in Kotabaru is a Banjar cultural heritage that embodies noble values and serves as a historical dance of respect from the Sigam Kingdom era, as well as a medium for educating the younger generation about social ethics. Banjar cultural values are manifested in every element of the performance, including: 1) Solidarity and Social

Harmony: This dance symbolizes a socially-minded character and high solidarity, seen from group movements that emphasize team harmony as a whole. Its function as a welcoming dance for important guests demonstrates the Banjarese traditional value of upholding honor; 2) Ethics and Religiosity: This dance firmly depicts the social interaction of young people who are still within the boundaries of politeness, customs, and religious norms. The gentleness of the movements reflects the Malay character that prioritizes friendship, while the use of costumes that cover the genitals emphasizes the quality of civilization and Islamic religiosity that is dominant in Banjar society; and 3) Wisdom of Life and Balance: The philosophy of forward and backward movements teaches wisdom about the wheel of life and leadership, namely not to forget one's origins and pay attention to the fate of others. The characteristic rapid shoulder movements, inspired by coastal waves, demonstrate the local culture's adaptation to its natural surroundings. Therefore, the Japin Sigam Dance must continue to be preserved and developed as a tangible heritage that motivates the younger generation to maintain their cultural identity.

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