

## The Existence of Kayaq Sandongan Art in Enriching the Civic Culture of the Sasak Community

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### Abstrak

Penelitian ini secara umum bertujuan untuk: a) mendeskripsikan upaya masyarakat Sasak dalam menjaga eksistensi kesenian Kayaq Sandongan; b) nilai-nilai yang terkandung pada kesenian Kayaq Sandongan sebagai *civic culture* Masyarakat Sasak. Penelitian ini merupakan penelitian deskriptif dengan pendekatan kualitatif. Obyek penelitian adalah nilai-nilai pendidikan karakter dan makna nilai-nilai pendidikan karakter di Kayaq Sandongan. Data dikumpulkan dengan menentukan satuan dan pencatatan kemudian dianalisis dengan reduksi data dan analisis data. Inferensi berdasarkan empat kategori nilai karakter pendidikan. Validitas semantik dan wawancara terhadap pakar digunakan untuk memvalidasi hasil penelitian. Berdasarkan hasil penelitian dapat disimpulkan bahwa eksistensi Kayaq Sandongan tetap terjaga karena adanya masyarakat pendukung kesenian Kayaq Sandongan, pelaku seni yang mewariskan secara turun temurun dan support pemerintah Desa dan Kabupaten. Terdapat empat nilai pendidikan karakter dalam tari topeng Kayaq Sandongan yaitu: 1) nilai religius, 2) nilai tanggungjawab dan kerja keras, 3) nilai toleransi, dan 4) nilai peduli lingkungan.

**Kata kunci:** eksistensi, kayaq sandongan, civic culture.

### Abstract

*This research generally aims to: a) describe the efforts of the Sasak people in maintaining the existence of the Kayaq Sandongan art; b) the values contained in the Kayaq Sandongan art as the civic culture of the Sasak people. This research is a descriptive study with a qualitative approach. The research object is the values of character education and the meaning of character education values in Kayaq Sandongan. Data was collected by determining the units and recording then analyzed by data reduction and data analysis. Inference based on four categories of educational character values. Semantic validity and expert interviews were used to validate the research results. Based on the results of the study, it can be concluded that the existence of Kayaq Sandongan is maintained because there is a community that supports the Kayaq Sandongan art, artists who have passed it down from generation to generation and support for the village and district governments. There are four values of character education in the Kayaq Sandongan mask dance, namely: 1) religious values, 2) values of responsibility and hard work, 3) values of tolerance, and 4) values of caring for the environment.*

**Keywords:** existence, kayaq sandongan, civic culture.

### INTRODUCTION

Indonesia is a pluralistic country and rich in culture. In the Indonesian language itself there is a special term in describing diversity, namely "Kebhinnekaan". But the

term mentioning diversity such as plurality, pluralism and so on can still be used to state a diversity (Rahayu, 2017). Diversity owned by the Indonesian nation can be seen from various aspects of life

which include diversity of tribes, races, ethnicities, religions, languages, and cultures. Indonesia's diversity is certainly an important thing that must be maintained and preserved by the Indonesian people.

The diversity of the Indonesian people can be seen from the number of tribes and languages owned by the Indonesian people. There are more than 300 tribes that use more than 250 different regional languages (Sumardi & Hanum, 2019). This illustrates that Indonesia is a heterogeneous country and rich in culture. In addition to its languages and tribes, Indonesia is also famous for its diverse cultures. This cultural diversity is a wealth owned by the Indonesian people, although basically Indonesia does not have a single culture that can be used as an identity of the Indonesian people. However, the existence of cultural diversity proves that the Indonesian people have extraordinary quality in producing a culture.

From the diversity of the Indonesian nation, the character of the Indonesian nation will automatically emerge, which is built by varied cultures. The character possessed in each region will give rise to a national character and will also have values contained in it according to the character that exists in each region (Sawaludin & Salahudin, 2016). These different cultural values then affect all aspects of people's lives, both in terms of

the values contained in the community, the mindset of the community, how to behave, how to act and also how to communicate are influenced by the culture.

Basically, the Indonesian nation has pledged a unity in the midst of diversity in the frame of "Bhinneka Tunggal Ika". However, in practice, the Indonesian people have not been able to live a safe, peaceful and serene life in the existing diversity. This is caused by many factors, both internal and external factors of the Indonesian nation. These factors include: political factors, selfishness, developmental factors, news that contains hoaxes, and other factors that cause many problems that must be faced by the Indonesian people. The most common problems are problems in the political, social and cultural fields, such as corruption by state officials, crimes in society (kidnapping, robbery, murder, harassment, etc.) and the shift in values contained in Indonesian culture. The social phenomena that have emerged in society lately are increasingly worrying. This indicates that there is a mistake in the praxis of the life of the nation and state. This can be seen from the lives of Indonesian people who have adopted many values from outside which tend to shape the character of Indonesian society to become individualistic, free, and modern (Sumardi et al., 2022) These

conditions have an impact on the erosion of the character of Indonesian society.

The problems described above are problems that are quite important (urgent) to be resolved immediately by the Indonesian nation. One way to overcome these problems is to develop and revive the cultural values owned by the Indonesian people because in essence the Indonesian character comes from the values contained in the culture of the Indonesian people. To revive the values contained in the culture of the Indonesian people, of course, we must recognize and explore more deeply the traditions and customs that are owned. The culture of the Indonesian people is one of the identities of the Indonesian people (Sujarno, 2003). The uniqueness and uniqueness of each culture that is owned makes Indonesian culture easier to be recognized by many people. Therefore, it is necessary to develop a civic culture that is implemented in everyday life which is extracted from the culture or local wisdom of the Indonesian people.

One of the provinces that has a rich and famous culture is West Nusa Tenggara. West Nusa Tenggara Province is located in the western part of the Nusa Tenggara archipelago. The tribes that inhabit the West Nusa Tenggara region consist of the Sasak Tribe, the Samawa Tribe, and the Mbojo Tribe (Sarah et al., 2023; Wahyudin, 2018). The Samawa tribe is a tribe that inhabits the Sumbawa island

area, the Mbojo tribe inhabits the Bima and Dompu areas, and the Sasak tribe inhabits the Lombok island area.

Lombok Island is one of the largest islands in the West Nusa Tenggara region. Lombok Island consists of 4 regencies and 1 city, namely Mataram City, West Lombok Regency, North Lombok Regency, Central Lombok Regency, and East Lombok Regency. The island is famous as the island of a thousand mosques. The people of Lombok island, dominated by the Sasak tribe, are adherents of Islam. In addition, Lombok island is also famous for its many local cultures and wisdom, such as: *gendang belek*, *nyongkolan*, *merarik*, *baunyale*, and many others. This makes the island of Lombok one of the cultural tourist destinations that is favored by tourists both from within and outside the country. The people of Lombok island, especially the Sasak tribe, are still very thick with their culture. The way of thinking, how to behave, and how to act in everyday life is strongly influenced by the culture of the Sasak Tribe itself (Sumardi & Hanum, 2019).

In addition to the local wisdom above, the Sasak Tribe has local wisdom in the field of art, namely *Kayaq Sandongan*. This art is a traditional dance art original from Sandongan Hamlet, Saribaye Village, Lingsar District, West Lombok Regency. *Kayaq Sandongan* grows and is present in the Sandongan community for generations (Ditwdb, 2019; Infolombok, 2019;

Pemerintah Kabupaten Lombok Barat, 2017). Kayaq Sandongan is also known as Kayaq Sandongan mask dance. It is called mask dance because in the Kayaq Sandongan performance all the dancers use masks.

Kayaq Sandongan not only functions as entertainment or spectacle but also functions as an educational medium. Kayaq Sandongan performances feature educational advice and values. One of the advice in Sasak language given by Amaq Jali' who created Kayaq Sandongan reads: "mun te endek tao kayeang dirik te, sai gin kayeang ite." This advice provides encouragement that can motivate people to change their lifestyle for the better. The community can take value from Kayaq Sandongan which contains elements of character education values (Sukarni & Tahir, 2019). Kayaq Sandongan mask dance contains ethical and aesthetic teachings in the form of visual appearance and life symbolism which can basically lead humans to perfection and true identity.

The interesting thing about Kayaq Sandongan is the form of presentation in terms of the poems sung, dialog, clothing and masks worn by the dancers. All of them contain character education values that can be used as learning for the community (Mardiatmadja, 1986). Learning in this case is an effort to build character that is applied to oneself and others/society. Departing from these reasons, this research was carried out to

reveal the value of character education contained in the Kayaq Sandongan mask dance drama.

## **METHOD**

The approach used in this research is a qualitative approach with descriptive methods (Sugiyono, 2008). As relevant to the problem to be studied regarding the existence and values of Kayaq Sandongan art in enriching the civic culture of the Sasak Community, the descriptive method is considered relevant to be used in this study because researchers want to collect data concerning individuals, the environment and how these factors relate to each other (Ardiansa, 2021; Daeng, 2012). The data collection techniques were carried out through observation, interviews and documentation. Informants were obtained by snowball sample to obtain accurate data related to the existence of Kayaq Sandongan art and character education values in enriching the civic culture of the Sasak community.

## **RESULTS AND DISCUSSION**

### **1. Existence of Kayaq Sandongan Art**

The existence of Kayaq Sandongan can be seen from the existence of this mask dance drama in the community and efforts to maintain its potential. The people of Saribaye Village continue to preserve and pass on Kayaq Sandongan to the next generation without any influence or variations in both the dance and the

music. The proof that Kayaq Sandongan still exists and is maintained by the community is the establishment of the Kayaq Sandongan Studio where the players and musicians practice. This studio is also used as a place to store Kayaq Sandongan property in the form of masks, teteleq headdresses and Kayaq Sandongan music.

The Kayaq Sandongan studio was first established and led by Amaq Jali. After Amaq Jali died, he was succeeded by Amaq Jannah, and the group was led by Amaq Idin, Amaq Jumenah, Amaq Saridin and now by Mr. Djumahir. The founder of the Kayaq Sandongan group is Mr. Abdurahman. Therefore, Kayaq Sandongan is a masked dance drama that has been played for generations in the Sandongan community of Saribaye village.

The Kayaq Sandongan group does not modify it to follow the modern tastes of today's society. The director considers that maintaining the Kayaq Sandongan art in accordance with the original tradition means maintaining the cultural values contained therein. The younger generation who have an artistic spirit are recruited to become performers in Kayaq Sandongan dance dramas, for example for the tetelek dance. The Kayaq Sandongan studio that preserves the Kayaq Sandongan dance drama can show the existence of Kayaq Sandongan. By maintaining the value of this traditional art, it will bring Saribaye Village into a pilot village for cultural preservation with its main characteristic

of Kayaq Sandongan. With the formation of the Kayaq Sandongan studio, it can be used as a means for community discussion to keep this art existing in the community as a form of identity for Saribaye Village residents.

The existence of Kayaq Sandongan can also be seen from its development from one generation to the next, both the actors and the gamelan musicians. This shows that Kayaq Sandongan is attached to the Sandongan community. Similarly, when the historic masks of Kayaq Sandongan were robbed by irresponsible people, Kayaq Sandongan was not performed for a very long time. However, the community is trying to revive Kayaq Sandongan until now, namely by holding Kayaq Sandongan performances during the Saribaye Village Anniversary celebration. Kayaq Sandongan has also become one of the traditional art icons by the West Lombok Tourism Office, showing that Kayaq Sandongan is attached to its supporting community, Sandongan.

## **2. Values of Character Education Contained in Kayaq Sandongan Art as Civic culture of Sasak People**

That every civic culture in an area must have good values for the community itself where civic culture values can become a unifying nation so as not to become a divided country in the midst of a multicultural life and can respect each other (Almerico, 2014). The values of civic

culture according to Novendra (Ardiansyah., & Dahlan., & Zubair, 2022) are: 1) religious (Godhead, piety, faith, cleanliness, trustworthiness and conscientiousness); 2) social (community, loyal friends, mutual cooperation, tolerance, discipline, orderly, harmonious, togetherness, conformity, harmony, open); 3) economic (effort, hard work, efficient, competitive, frugal).

Meanwhile, according to Usman, civic culture indicators are abstract conceptions related to basic issues that are very important and valuable in social life. Civic culture indicators consist of several elements, namely: knowledge values, religious values, economic values, social values, and artistic values (Nugraha et al., 2019). Every culture or tradition that exists in every society certainly has certain values contained therein (Sara et al., 2023). Likewise, the beguru culture has several values contained in the implementation process as a civic culture of the Sasak community. In line with the above opinion, the values contained in the Kayaq Sandongan art are: religion, tolerance, responsibility, hard work and environmental care.

a. Religion

Religious values show attitudes and behaviors that are obedient to the teachings of the religion they adhere to and are tolerant of adherents of other religions and can live in harmony together. The religious

value in Kayaq Sandongan can be seen in the play of the characters/players of Kayaq Sandongan dance drama who are grateful and enjoy whatever results are obtained from their efforts as farmers and expect blessings from the results that have been given by Him.

In the synopsis of Kayaq Sandongan, it is told that when Amaq Darmi Amaq Darmi was sitting resting under the shady Sarasute banyan tree after finishing working in the rice fields. While sitting looking at the panoramic view of the sunshine in nature that gives (Ardiansyah., & Dahlan., & Zubair, 2022). a million flavors and imaginations, Amaq Darmi continued to recite the sacred mantras of tasbih which became a balance and a reminder of the greatness of the Creator (Fitri & Susanto, 2022).

b. Tolerance

Tolerance means an attitude of mutual respect and appreciation between groups or individuals in society or in other spheres. The characters of Kayaq Sandongan dance drama consist of Amaq Darmi, Ida Bagus Dalem, Putri Jempiring, Amaq Pang, Amaq Kelokop and Inaq Koe. Diversity is reflected in the characters of Kayaq Sandongan dance drama whose

characters/players not only come from Sandongan village but also from outside Sandongan village. This diversity is shown in the guden-guden (introduction) where all the characters introduce themselves. The next performance depicts full of jokes between characters but respect for each other. One of the properties of Kayaq Sandongan dance drama, namely the Ida Bagus Dalem mask, is believed to have magical powers and can be fatal for people who wear the mask. This reminds us to respect each other, respect fellow human beings (Sukarni & Zulkarnaen, 2020).

c. Responsibility

The value of responsibility is the attitude and behavior of a person to carry out their duties and obligations as they should. In Kayaq Sandongan, responsibility is shown by the character Amaq Kelokop as the head of the household who supports the family from selling freshwater fish obtained from fishing or begasap (catching fish in the mud). This shows a sense of responsibility towards himself and his family. Responsibility is also shown by Amaq Darmi who works as a farmer and cares about his community (Sukarni & Tahir, 2019).

d. Hard Work

Hard work is a behavior that shows an effort to seriously overcome various obstacles in order to complete tasks and work as well as possible. The value of hard work in Kayaq Sandongan is reflected in the play of Amaq Darmi who works hard to change his quality of life for the better. Inaq Koe, the wife of Amaq Kelokop, does not just sit around waiting for the results of her husband's work but also sells vegetables around the Sandongan village to support the family economy.

e. Caring for the Environment

Human life cannot be separated from its environment, both the social environment and the natural environment. The environment is everything something that is around humans both directly and indirectly. Environmental concern can be expressed with a supportive or partial attitude towards the environment which can be manifested in a self-willingness to express actions that can improve and maintain environmental quality in every behavior related to the environment. Concern for the environment in Kayaq Sandongan is reflected in the use of Aiq kekuluh which is a ritual so that the gending or gamelan accompanying the Kayaq Sandongan dance drama sounds

stable or has power. Aiq kekuluh means using water media as a ritual before Kayaq Sandongan is performed. Aiq kekuluh is taken from the Saraswake spring and is still well preserved. The community's responsibility to maintain the water source is a concern for the environment.

## CONCLUSION

The existence of Kayaq Sandongan can be seen from its existence in the community and efforts to maintain its potential as entertainment, educational media, a characteristic of Saribaye Village and as a unifying tool in diversity. The existence of Kayaq Sandongan can also be seen from the efforts of the community and the Saribaye Village government to form a Kayaq Sandongan Studio where players and musicians practice and a place to store Kayaq Sandongan property. The community accepts Kayaq Sandongan as the original cultural heritage of Sandongan Hamlet, Saribaye Village and preserves the Kayaq Sandongan mask dance drama to the next generation from generation to generation. Even though the characters and storyline of Kayaq Sandongan were created hundreds of years ago and are fictional, Kayaq Sandongan still moves the soul of the community so that Kayaq Sandongan is still sustainable because the actors of art and culture make Kayaq Sandongan still exist. And even made one

of the original traditional art icons of the West Lombok tourism office.

The character education values described in the Kayaq Sandongan dance drama can be divided into four criteria. 1) Character education values that reflect human relationships with God are categorized into religious character education values. 2) Character education values that reflect human relationships with themselves which include the values of responsibility and hard work. 3) Character education values that reflect human relationships with society that include the values of honesty, tolerance and responsibility. 4) The value of character education that reflects human relationships with the environment which includes environmental care.

The suggestions from the results of this research are historically reviewed Kayaq Sandongan was founded in 1867 by Amaq Jali. Kayaq Sandongan mask dance drama which is a cultural heritage needs to be preserved so that it does not fade and sink into the times. Efforts to preserve it can be done through documentation and publication about Kayaq Sandongan so that people can get information about the existence of Kayaq Sandongan.

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