

## RESEARCH ARTICLE

# Discourse of *Khakot* Lampung Dance as A Political Technology of The Body to Make Individuals Obedient

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## ABSTRACT

This article examines the role of traditional *Khakot* dance in Lampung as a discourse of political technology that influences the body to make individuals obedient to the values and social cultural norms of Lampung. This research focused on three issues. First, the form of representation of the body that complies with the social values and norms of Lampung culture in *Khakot* dance. Second, the process of forming a body that abides by the social values and norms of Lampung culture in *Khakot* dance. Third, identifying factors that influence individual compliance with sociocultural values and norms in the context of *Khakot* dance. This study used a critical discourse analysis paradigm and utilized primary and secondary data. Analysis of all obtained data was carried out textually and contextually using Michel Foucault's body discipline theory which is presented in a qualitative descriptive form. The results showed that the representation of the body that obeys the social values and norms of Lampung culture is reflected in aspects of *Khakot* dance performances, including the selection of costume forms and choreographic forms such as movement and floor pattern composition. The process of forming the body to be obedient to the social values and norms of Lampung culture in the context of *Khakot* dance involves formal and non-formal education, as well as through sociocultural activities in Lampung society. Factors that influence individual compliance are social control, normalization, and panopticon.

**Keywords:** *Khakot dance; political technologies; sociocultural norms; Michel Foucault*

## INTRODUCTION

When the existence of dance is placed as part of the political realm, the understanding of it is not only seen from empirical reality, but also related to the dynamics of political interests. In this context, "politics" is defined as an attempt to legitimize or authorize "power" and "freedom," especially in the context of control, ownership, governance, and regulation, which can be absolute, authoritarian, liberal, or democratic (Hadi, 2007). Dance is not only considered as an expression of physical movement but is also seen as a means of consciousness to achieve certain goals (Efrida, 2016). This perspective is based on Michel Foucault's view, where art is not only limited to physical



skills but also becomes a mechanism that shapes the body through a “discipline” (Hardiansyah, 2012). Thus, in the context of discussions about dance, especially Lampung *Khakot* dance as part of the political sphere, an interesting concept emerges regarding the role of dance as a “political technology” on individual bodies to instill certain values.

The concept of “political technology” can be understood through the origin of the word, which is a combination of technology and politics. According to Alisyahbana, the term “technology” comes from the words *techne* and *logos* which translate to method and knowledge (Julia and Masyruroh, 2022). Meanwhile, the term politics, according to Alfaqi (2015), comes from Greek, namely *politeia* or *polis*, which means country or city. Furthermore, Miriam Budiardjo defines politics as all activities in a country’s political system, including the process of determining and implementing the goals desired by the system (Alfaqi, 2015). Based on this explanation, political technology can be interpreted as the application of ways, methods, and knowledge in the context of a country’s political system to achieve and implement certain goals. Thus, to write the history of political technology on the body, Foucault details the relationship between technology and the state and certain institutions, but these relationships are not the main focus of his research (Hardiyanta, 1997:29).

Hardiyanta (1997) explains that in Foucault’s view, political technology on the body cannot be localized to specific types of institutions or state apparatuses, as they have various approaches to it; they use, select, or establish certain aspects of its methods. What these institutions and state apparatuses carry out is a micro-physics of power. The study of the micro-physics of power emphasizes that power is exercised through the body as a strategy, not as a possession (Hardiyanta, 1997:29–30). In general, power is understood and associated with certain people or institutions, especially the state, but this is different from Foucault’s view. For him, power is not only related to certain institutions, it is spread everywhere (Lubis, 2014). We find rules everywhere, which act as regulatory systems that determine how power works, both in social relations, communication media, as well as education and knowledge. So it is not limited to the relationship between the government and the people or a certain class of society. This is one of the characteristics of Foucault, always linking power with knowledge.

Foucault stated that knowledge is power that works through language (Lubis, 2014). Knowledge is not neutral, but is political, supports and gives power. For example, at the most basic level, when a child learns to speak, he/she receives basic knowledge and at the same time receives various cultural rules. Thus, there is a unity of power and knowledge. Therefore, Foucault understands social science to be a tool for human control over humans, meaning to control or influence the decisions (body, soul, and mind) of others. The body is seen as a living machine as a resource and labor force that needs to be controlled and utilized for progress. One method of control is through discipline that works through normalization and regulation. Normalization is making norms and rules for action, while regulation compiles concrete rules that must be followed to increase compliance and order in the body, which is nothing but human attitudes and behavior (Lubis, 2014:180–85).

In the context of dance, which is a form of artistic expression that uses the body as a medium of communication, in the name of artistic aesthetics, a gesture is called dance, while other gestures are not categorized as dance when they do not meet the aesthetic standards of art (Setyobudi and Alkaf, 2011). Thus, the bodies of dancers become objects of power. The body

is manipulated, trained, and controlled in order to meet the aesthetic standards of a dance. For example, in traditional Lampung *Khakot* dance, one is required to have agility of movement as it resembles one of the characteristics of Lampung men. Another example is that the beginning of the dance must include the opening greeting movement as a reflection of respect. Therefore, it can be understood that dance is always connected and reflects the rules of a culture. According to Sumaryono (2003), the existence of dance in society has two forms of expression, namely individual expression and collective expression. Dance as an individual expression refers to a path of creation that emphasizes aspects of subjectivity. While collective expression refers to the types of traditional dance originating from ethnic community groups spread throughout the region, including various provinces in Indonesia.

*Khakot* dance is one of the traditional dances and cultural heritage of the *Saibatin* indigenous people in Lampung Province (Daryanti and Saputra, 2022). It should be noted that the Lampung society broadly consists of two traditional groups, the *Pepadun* traditional group and the *Saibatin* traditional group (Imron and Pratama, 2020). The difference between the two can be identified through the use of language dialects. The *Saibatin* indigenous group, in speaking, uses the “A” dialect, while the *Pepadun* group uses the “O” dialect (Ariyani et al., 2015). Etymologically, the word *Khakot* in Lampung dialect A derives from the word *khappot*, which means ‘to unite’ or ‘to unite’ (Miya, 2023). This concept of ‘uniting’ or ‘united’ can be interpreted as a form of activity carried out together or collectively in the sociocultural environment of the Lampung community.

As a traditional art of the indigenous people of *Saibatin* Lampung, *Khakot* dance is passed down from generation to generation and has become an identity for the indigenous people of *Saibatin* Lampung. Sokefeld suggested that identity is a label used to categorize and distinguish oneself from others (Irianto and Margaretha, 2011). Lampung is a multicultural area that has various cultures, religions, tribes and languages (Fernanda and Samsuri, 2020). Cultural identity is very important for the existence of a group or tribe, which applies to the existence of *Khakot* dance for the Lampung tribe. Therefore, the existence of *Khakot* dance from the beginning of its appearance has been maintained and still exists today with various functional and artistic developments.

Textually or in choreographic form, *Khakot* dance still maintains the martial arts form of Lampung which carries the theme of warriors and uses swords as properties. The movements in *Khakot* dance are the development and summary of the basic steps of martial arts in general, often referred to as *lakkah* which can be interpreted as steps. Clothing in *Khakot* dance does not have mandatory rules, only emphasizes looking like a warrior and covering the *aurat* (intimate parts). *Khakot* dance falls under the type of dances that are performed in pairs with an even number of dancers, ranging from four to eight, and so on. In general, this dance is done by male dancers, it is closely related to energetic movements, and accompanied by music using *kulintang*, *gong* and *rebana* instruments<sup>1</sup>.

According to Dul Mannan (a *Khakot* dance performer in Tanggamus Regency) *Khakot* dance is performed by male dancers because of the origin the dance itself, which is a type of martial arts used by soldiers to escort *Punyimbang* (Lampung traditional leader) when traveling to a place which then went through a transformation into a dance performance art that is carried out in various events, such as during Lampung traditional wedding ceremonies, the welcoming of distinguished guests, entertainment on Islamic holidays, and various other events. In ancient

times, only men were allowed to become warriors. Therefore until now, *Khakot* dance is generally danced by men, especially in Lampung traditional ceremonies. Although in its development women are also allowed to perform it, there are conditions that must be met. The women have to be able to balance the energetic movements that characterize *Khakot* dance. For example, the practices carried out in educational settings aim to introduce the movements of Lampung dance, which reflect male characteristics, as well as the values embedded in the *Khakot* dance (Wendhaningsih et al., 2022).

In addition, it should also be noted that Lampung people adhere to a patrilineal culture (Martiarra, 2014:66), where the lineage is traced from the male side and places men as leaders and holders of primary responsibilities in the family and society. This culture has a great influence on various aspects of people's lives, including in terms of culture, traditions, and dances. As explained by Martiarra (2014), dances in Lampung society is generally closely related to traditional ceremonies. In the context of Lampung traditional ceremonies, there are restrictions on women's participation in dancing, because there is an assumption that when women dance they are showing their *aurat* (intimate parts) in the process, which is prohibited in Lampung traditional ceremonies (Martiarra, 2014:108). In conclusion, the *Khakot* dance reflects the values and norms adopted by the people of Lampung.

According to Baihaqi, value is a general concept of what is considered good and right, and is a common goal from the smallest social unit to the international community (Nughrastuti et al., 2016). Meanwhile, norms are rules or regulations that state shared values and they act as guidelines for the interactions in social life (Haryatmoko, 2016). Values and norms in Lampung society, both from *Pepadun* and *Saibatin* customs, are contained in a life philosophy system known as *Piil Pesenggiri* (Sinaga, 2014). The word *Piil* itself according to Himyari Yusuf means "behavior" while *Pesenggiri* means the necessity of "having high morals, having a big soul, knowing oneself and knowing one's various obligations" (Nawawi, 2020:59). This means that in every thought, action, and behavior of Lampung people must be in accordance with *Piil pesenggiri* (Fernanda and Samsuri, 2020). Thus, *Piil Pesenggiri* has become the identity and life guideline of the people of Lampung. This was further emphasized by Sayuti, a sign or characteristic of Lampung people having *Piil Pesenggiri* (Martiarra, 2012:87).

*Piil Pesenggiri* is a result of a combination of the original values of Lampung people derived from the teachings of the *Kuntara Rajaniti*, *Keterem*, and *Cempala* books, which were then combined with Islamic teachings<sup>2</sup> (Fernanda and Samsuri, 2020). According to Nawawi (2020), there are fundamental values derived from the four principles of *Piil pesenggiri* that must be upheld by the people of Lampung. These principles are *Bejuluk Adek* (having a good name and honorable title), *Nemui Nyimah* (having an open attitude and likes to receive and give according to their abilities), *Nengah Nyappur* (having the ability to socialize and get along well in social life), and *Sakai Sambayan* (helping and working together in kinship and neighborly relationships). If the four principles are well implemented, then the community can be acknowledged to have *Piil Pesenggiri*. The values contained in *Piil Pesenggiri* include divine value, spiritual value, religious value, ethical/moral value, intellectual value, individual value, social value, and material value (Nawawi, 2020:62). These values are not only a concept, but also a value system that is referred to and internalized by the people of Lampung (Irianto and Margaretha, 2011). Thus, in the context of *Khakot* dance as an integral part of the cultural heritage of Lampung people, it is seen as a

medium that communicates the values of *Piil Pesenggiri* which are worthy of being maintained in the current era of globalization.

Like other traditional arts, the life of Lampung *Khakot* dance is faced with modern culture that always demands changes. The issue of globalization, multiculturalism and interculturalism has become a hot topic of discussion among culturalists and artists (Sumaryono, 2003:169). The essence of globalization is the free movement of people, services, and products around the world without geographical boundaries, penetrating space and time (Effendy et al., 2021). The development of traditional dances is often made the subject of comparison with modern art. Traditional art is considered as the art of the past, ancient, and conservative, while modern art is considered as symbols of progress and the present (Arbi, 2022). According to Murgiyanto (2015), there are three approaches that can be taken to deal with globalization, the first one is to adopt and celebrate, the second is to reject and isolate oneself, and the third is to respond critically and creatively (Murgiyanto, 2015:264). This is because globalization as a process is ambiguous, on one hand, it open up opportunities for the rapid development of science and technology for humans, but on the other hand, the flow of globalization and modern civilization has also succeeded in breaking down the boundaries of traditional moral orders, such as customs and moral values in the form of honesty, responsibility, and mutual cooperation that are slowly being replaced by excessive freedom in human autonomy (Rosita et al., 2023).

In social reality, we often witness deviant behaviors as well as the spread of pragmatic attitudes carried out by individuals, both in the educational environment and in society. An example of deviant behavior in the academic environment is some cases of brawls between students and bullying that still often occur. Meanwhile, deviant behavior in the community can be shown by several cases of theft, drug abuse, free sex, and acts of corruption that reflect the negative side of a pragmatic attitude where individuals are more concerned with personal gain achieved by abusing power and ignoring moral values such as honesty. All of these attitudes and behaviors are certainly not in line with the moral values contained in the *Piil Pesenggiri* philosophy which has become an identity and guideline for the people of Lampung. Therefore, through public awareness to control individual behavior to be following the social values and norms of Lampung culture, moral education efforts are needed. Efforts that aim to maintain, develop, and instill local cultural values that are considered relevant in the face of globalization and modern civilization can be done through various media, which in this context, is through dance.

Based on the background that has been presented, this paper aims to conduct an in-depth analysis of the role of Lampung *Khakot* traditional dance as a political technology that affects the body focusing on three main problems, 1) How is the representation of the body that complies with the values and social norms of Lampung culture in *Khakot* dance? 2) How does the institutionalization process of *Khakot* traditional dance affect the formation of bodies that obey the social values and norms of Lampung culture? 3) What are the factors that influence individuals to become obedient to the social values and norms of Lampung culture through *Khakot* dance?

## METHOD

This writing is important because there is a lack of critical discourse studies on dance in Indonesia, especially in the context of Lampung *Khakot* dance. Some previous studies that became references

in this study include Daryanti and Saputra's research (2022) which was written in the form of a journal and published in Aksara Journal with the title *Tari Khakot: Seni Pertunjukan Tradisi Masyarakat Lampung Sebagai Wadah Pembentukan Nilai Karakter*. Second, Setyobudi and Alkaf's research (2013), which was written in the form of a journal and published in Humaniora-Journal of Gadjah Mada University with the title *Antropologi Feminisme dan Polemik Seputar Tubuh Penari Perempuan Jaipongan Menurut Perspektif Foucault*. Third, Arbi's research (2022), which was written in the form of a journal and published in Musikolastika: Journal of Music Performance and Education with the title *Relasi Kuasa Michel Foucault dalam Perspektif Musik dan Pertunjukan: Subversi Kebudayaan Komunitas Lima Gunung Magelang*. Having the novelty, it is hoped that research can also make a significant contribution to the understanding of how traditional dances, especially Lampung *Khakot* dance, play a role in shaping individuals who obey sociocultural values and norms. In addition, it is hoped that this paper can also enrich the understanding of self-cultural awareness, which is very important to foster and develop local cultural values for the formation and maintenance of a nation's cultural identity.

In conducting this study, a critical discourse analysis paradigm is used to explore the hidden meanings in *Khakot* dance practices and their impacts on the body and cultural identity of the people of Lampung. The data used includes primary data from interviews with informants in the field and secondary data from various reliable sources such as books, scientific journals, and previous research reports (Nugrahani, 2014). Data analysis was conducted using a text and dance context approach, as well as using a critical discourse analysis framework based on Michel Foucault's theory of body discipline. The results of the research are presented in the form of qualitative descriptions.

## FINDINGS AND DISCUSSION

### Forms of Body Representation that Adhere to Lampung Sociocultural Values and Norms in *Khakot* Dance

Representation is closely related to the interaction between reality and its representation (Lubis, 2014). Stuart Hall explained that representation is a process in which meaning is produced and exchanged between groups of people using language as the main tool of culture (Jaya, Mamoto, and Sulhiyah, 2019). Language, as a medium of meaning production and exchange, allows individuals to interpret objects, events, and so on. Language and concepts, in the context of representation, are brought together in the form of structured signs, which refer to real or imaginary objects. Images, writing, sounds, gestures or certain models can act as signs that accommodate or express meaning, which is then referred to as language (Jaya et al., 2019).

In dance, movement is a language that is formed into movement patterns by a dancer (Hadi, 2007:25). Through dance, Lampung people can express their sociocultural values and norms artistically and symbolically. Every movement and other supporting elements such as clothing, music, and other elements that become a unity in a dance performance have meanings that can be interpreted by the audience. In *Khakot* dance, the forms of body representation that complies with the values and social norms of Lampung culture is reflected through several important elements in the performance. These elements include costumes and choreographic forms namely movements and floor patterns. The forms of representation that have been mentioned will be

described as follows:

First, the costumes used in the *Khakot* dance performance in play an important role in expressing the social values and norms of Lampung culture. Hoed (as cited in Ikeh, Priyatna, and Adji, 2020) suggested that clothing or costumes have two main purposes, as a functional necessity to protect the body and as a component of the social structure when interacting in a community environment. Therefore, the costumes worn by dancers in *Khakot* dance performances have certain meanings, both in text and context.

Field observations showed that the costumes used in *Khakot* dance performances consist of *tupung* (headdress), *kawai handak* (white shirt), *hinjang* (sarong), and *halom pants* (black pants). Each part becomes a unit and has a symbolic meaning, the costume was carefully designed to reflect adherence to Islamic teachings, which are an integral part of Lampung culture. The dress code in Islamic teachings is to cover the *aurat*, with the limit for Muslim men being from the navel to the knee (Habibah, 2014).

Traditional motifs adorn the clothing, such as the *tapis* motif on the *tupung* and *hinjang* which can be seen in Figure 1. *Tapis*, known as a cloth used in traditional ceremonies of the people of Lampung. The word *tapis* comes from the word *menapis*, which means to obstruct, filter, or cover (Nugroho, Cahyana, and Falah, 2021). This means that *tapis* for Lampung people, is perceived as a 'protector' from outside elements. The covering of the *aurat* (intimate parts) in the context of *Khakot* dance illustrates that the Lampung people highly value modesty and purity, which reflects the inherent religious values. Meanwhile, the presence of traditional motifs in *Khakot* dance costumes not only gives an aesthetic impression but also signifies the pride that the Lampung people have in their cultural heritage. Therefore, this costume does not only support *Khakot* dance performances but is also a symbol of individual compliance with Islamic dress codes and Lampung culture.

Second, the representation of the body that complies with the social values and norms of Lampung culture is manifested through choreographic forms including movements and composition of floor patterns in *Khakot* dance performances. The values reflected are spiritual, ethical, moral and social values. This can be found in Figure 2, and will be further described below:

Based on the research findings, the motion structure in *Khakot* dance performances can be divided or classified into three stages. The first is the opening motion, the second is the core motion or in Lampung is called the *lakkah*, and the last is the closing motion. The initial stage or opening motion in the *Khakot* dance performance includes three types of movements, namely the



Figure 1. Documentation of a *Khakot* dance costume. Source: Jamil, 2023



**Figure 2.** Documentation of the form of motion/ choreography in *Khakot* dance performances.  
**Source:** Jamil 2023

*salam pembuka* variety, *tendang potokh*, and the *pasang* variety. In the core motion (*lakkah*), there are a variety of such as *lakkah sai/sekhatongan*, *lakkah khua*, *lakkah telu*, and *singkur*. Finally, the third stage, or the closing motion of the *Khakot* dance performance is characterized by a variety of *salam penutup*.

The *salam pembuka* is visualized with the feet at the bottom level, the body upright, and the hands raised to the chin level while the palms and fingers are cupped, the head slightly bowed to form a respectful attitude. The *salam pembuka* gesture is performed twice, first facing the front and second facing the back, without using the sword property. The *salam pembuka* motion is a symbol that conveys respect and is done as a form of welcome from the procession (dancers) to the customary leaders (*Penyimbang*) and to all the audience who are present to watch the *Khakot* dance performance.

After the *salam pembuka*, dancers will continue with the *pasang* and *tendang potokh* movements. The *pasang* movement starts from the position with the body standing straight and facing forward, the right leg is pulled back and the left leg is bent at the knee, forming a front stance. Furthermore, the right hand is raised forward parallel to the shoulder, the elbow is slightly bent, and the left hand protects the solar plexus. The *pasang* movement reflects readiness and alertness before traveling, or in the context of *Khakot* dance, before the procession.

The *tendang potokh* movement is performed by clapping both hands together with kicking the right leg straight ahead at the height of each dancer's chest, then continued by turning the body 360° to the left and returning to the form of motion facing forward, with the attitude of the legs forming a front stance. The *tendang potokh* movement marks the readiness of the dancers to travel in the procession. It has the meaning that travel requires careful consideration and decisions to go to a destination.

Furthermore, the core movement (*lakkah*) in *Khakot* dance performances is performed using swords as properties. The term *lakkah* in *Khakot* dance can be interpreted as a step, meaning



that in achieving a goal, individuals and groups must have the courage and readiness to move forward. *Lakkah satu/sekhatongan* implies the courage to move forward and the spirit of cooperation in achieving common goals. *Lakkah khua* expresses determination and persistence in facing obstacles and challenges. While *lakkah tiga* illustrates that to achieve success, one must have the determination and courage to go further.

The attitude of the legs in the form of a front stance in *lakkah tiga* creates a solid foundation, signifying stability and resilience. The position of the right hand holding a sword expresses courage and skill in facing every obstacle and enemy, and the left hand protecting the solar plexus reflects concern for the safety and sustainability of life. In this context, the *lakkah tiga* movement can be interpreted as a symbol of vigilance, courage, and readiness to face the challenges that lie ahead.

The *lakkah* movement is performed repeatedly, according to the distance of the procession. At each transition of one motion and another, a variety of *singkur* movements are used and there are variations of folding down movements. All movements in *Khakot* dance performances are done compactly, reflecting the cohesiveness of the Lampung community. Thus, *Khakot* dance is not only an art performance but also a representation of cultural values and social norms in the life of the Lampung people.

The closing stage, where the closing greeting motion variety is performed, marks the end of the performance and it is done to give respectful greetings to the audience who are present throughout the procession. This means that the procession has reached its finish line. The three stages of motion are not only a series of body movements, but also an artistic narrative that contains deep meaning, reflecting the values and social norms of Lampung culture manifested in the form and principles of *Khakot* dance.

In addition to the dance movements, individual compliance with the social values and norms of Lampung culture is also represented through the composition of floor patterns in *Khakot* dance performances. The straight and elongated floor lines in pairs in *Khakot* dance shows balance, cohesiveness and unity between the dancers which can be seen in Figure 3. Through their harmoniously coordinated performances, the *Khakot* dancers demonstrate that together they can achieve a level of harmony. Every movement they make, not only shows the spirit of solidarity but also shows the cohesiveness of the team spirit that exists between them.



**Figure 3.** Documentation of the floor pattern composition in a *Khakot* dance performances.  
**Source:** Jamil 2023

In a broader context, *Khakot* dance becomes an essential element in building cultural identity among multicultural discourses in Lampung. In addition, *Khakot* dance is also interpreted as a form of subversion of cultural hegemony and domination in the context of interculturalism. Throughout its history, the culture in Lampung has experienced various assimilations done by external cultures that are more dominant politically or economically. For example, the global culture that entered Lampung through mass media and other media certainly greatly influenced the lifestyles and ways of thinking of the people in Lampung, which sometimes overrides and dominates the values of local traditions. Thus, *Khakot* dance is not only a representation of art but also a means to reject cultural domination that may try to replace or override the local cultural heritage in Lampung. Therefore, it plays a central role in maintaining cultural identity and presents a form of resistance to cultures that tend to dominate.

Through concrete elements such as costumes and choreography that includes movement and floor patterns, *Khakot* dance creates a representation of a body that is not only artistically skilled, but also disciplined and complies with the sociocultural values and norms of Lampung society. In this sense, this dance not only affects individuals physically but also shapes cultural values and norms that become the basis of discipline and obedience. In the Foucauldian view, *Khakot* dance is an example of how political technology can shape individuals to obey the existing social and cultural norms.

### **The Process of Forming Bodies that Adhere to the Values and Norms of Lampung Socioculture in *Khakot* Dance**

In every society, the body is always an object of power. Foucault, in his works, showed that the body is also one of the areas where power relations operate. These power relations manipulate, train, correct, make obedient, and increase the power of individual bodies. The body is always subjected to the power of 'power' both in the sense of 'metaphysical anatomy' as made by doctors and philosophers, and in the sense of 'political techniques' that want to organize, regulate, and correct all bodily activities (Hardiansyah, 2012). Foucault called it *disciplinary power*. The body becomes an obedient and useful power, it also becomes a productive body. The conquest of the body becomes a knowledge of the body. It is this conquest and knowledge that enforces the political technology of the body (Mustofa, 2017).

Power, from one period to the next, will continue to interact with the body. Only the means, dimensions, and targets of control change. Power naturally creates mechanisms of movement, behavior, physical structure, and speed resulting in a subtle, meticulous (infinitesimal) power over the active body. How this control is achieved is through a constant mechanism of subjugation, creating a compliant and beneficial relationship, known as 'discipline' (Hardiyanta, 1997). These principles of *disciplinary power* are applied in various institutions with a set of rules such as educational institutions, military academies, and so on. In Foucault's view, there are four methods of discipline to form an obedient body, the art of spatial distribution, control of activities, strategies to increase the usefulness of time, and structured power (Hardiansyah, 2012). In the context of *Khakot* dance, the process of forming a body that complies with Lampung's sociocultural values and norms involves the art of dissemination through formal and non-formal education, as well as activity control through socio-cultural activities. This matter will be described as follows:

Image 4 shows the process of learning *Khakot* dance in the context of formal education



**Figure 4.** Documentation of *Khakot* dance learning in formal education. **Source:** Saputra, 2021

through extracurricular activities at SMA N 2 Kota Agung. Dance as a form of education provides opportunities for learners to experience dance expressions that affect personal growth and the development of the artistic spirit (Kurniawati, 2013). In learning *Khakot* dance, learners receive systematic training on technique, history, symbolic meaning, and the role of *Khakot* dance in the social life of the Lampung people. This formal training helps maintain the continuity of the traditional dance and ensures that the younger generation remains connected to their cultural heritage (Wendhaningsih et al., 2022).

The students involved in *Khakot* dance will learn to appreciate and understand the symbolic values and social aspects of Lampung culture embedded in each dance movement such as the value of togetherness, responsibility, and discipline. The body is disciplined and trained to form an agreement between time and action. This can be seen in the results of the dancers' training activities in a balanced composition on a symmetrical floor pattern. All movements in *Khakot* dance are regulated by a regular time count to achieve unison movements between the dancers. There will be time to step slowly, and there will also be time to step faster regularly. Through that, 'time' penetrates the body, it acts as the power to control the body's activities carefully. Thus, making *Khakot* dance extracurricular activity done by SMA N 2 Kota Agung is an effective forum for transferring Lampung culture and shaping the students' character holistically.

In addition to the formal education system, non-formal education also has an important role in shaping obedient individuals. *Khakot* dance is also taught through non-formal education, both through learning in art studios or art communities and in the family environment. This study found evidence of *Khakot* dance learning in a family environment, where knowledge and values of *Khakot* dance are passed down from the older generation to the younger generation. For example, in a family, parents or family members who are older can teach the children and younger generations about the basic movements and meanings contained in *Khakot* dance. This is a process that is rooted in Lampung culture, where *Khakot* dance is not only a form of entertainment but also a way to honor traditions and follow inherited social norms. This can be seen in Image 5 below.

Visually, Figure 5 provides concrete evidence of how *Khakot* dance learning done through



**Figure 5.** Documentation of *Khakot* dance learning in the family environment. **Source:** Jamil, 2023

non-formal education in the family can influence the formation of a disciplined and obedient body. The picture can be an example of a situation where a grandfather teaches *Khakot dance* to his grandchildren. Through the picture, it can be seen how the learning process is not only about physical movements but also passing on the cultural values and identity of the traditional *Khakot* Lampung dance.

In both educational contexts, the existence of dance indicates its function as a medium for increasing added value for students or individuals who take part in the process. The added value is in the form of increased understanding of cultural values and artistic expression, as well as encouraging personal growth and social care. This perspective is in line with Hadi's opinion in his book titled *Kajian Tari teks dan Konteks* which explains that dance has a relationship with humanities education, which teaches human values and norms through various symbolisms related to the structure of society (Hadi, 2007). Its relationship with the formation of a body that complies with the social values and norms of the Lampung culture in the context of *Khakot* dance internalizes the values of cooperation, responsibility, discipline, and courage. Therefore, learning *Khakot* dance not only introduces precise dance movements physically but also creates space for reflection and interpretation of cultural values. The concept of space-spreading art provides a contextual dimension that goes beyond mechanical learning, engaging dancers in a deep cultural dialog. Through this approach, the individual's body is not only trained to follow movement patterns, but also to internalize and appreciate the socio-cultural values of Lampung contained in each dance gesture.

Besides the control of the concept of space, disciplinary power in *Khakot* dance practice is also tightened by controlling activities through sociocultural activities and the behavior of *Khakot* dancers. This is done mainly to shape individuals who obey the social values and norms of Lampung culture. In the current era of globalization, the influence of Western culture on Eastern culture is more dominant and significantly manifested (Kasiyan, 2012). When discussing the attention to cultural conversations in the context of global culture, there is one aspect that is considered very important and strategic, the need for a critical evaluation of our own culture,



**Figure 6.** Documentation of a *Khakot* dance performance at the Semaka Bay Festival. Source: <https://margeraye.wordpress.com>, 2014



**Figure 7.** Documentation of a *Khakot* dance performance in Lampung traditional wedding ceremony. Source: YouTube broadcast of JUJONI Indonesia Community, 2023

especially in about to the way we usually interpret it (Kasiyan, 2003)

Culture should be the foundation for values, identity, creative ideas, and expression, which then guide the achievement of a dignified civilization (Tranggono, a cited in Arbi, 2022). Cultural subversion rejects the dominance of certain cultures over others, encouraging the emergence of various versions of culture from various communities. This variety of culture is not only an identity, but also a source of inspiration for various creations, including in the form of discourse, expression, and cultural products. Therefore, *Khakot* dance is also promoted by the Lampung regional government through cultural festivals. As shown in Figure 6, *Khakot* dance was performed at the *Teluk Semaka* festival in Tanggamus district, Lampung. This kind of social activity is not only a form of entertainment, but also a means to strengthen a sense of community and build collective discipline in maintaining cultural heritage.

Apart from cultural festivals, social activities that play an important role in the process of forming individual compliance with sociocultural values and norms are such as Lampung traditional wedding ceremonies, as shown in Figure 7. During the procession in the Lampung traditional wedding ceremony, *Khakot* dancers are indirectly taught to obey the rules that apply

to the life guidelines of the Lampung people. This discipline is reflected in the manner of how they dress, attitude, and behavior which are in accordance with the social norms of Lampung culture. Ultimately, 'discipline' is used in an effort to produce accuracy in the posture of the body in performing certain actions. The body is trained to find the right attitude for an action. Thus, *Khakot* is not only a way to practice physical discipline through dance movements, but it also teaches discipline in manners and social ethics.

### **Factors Affecting Individual Compliance with Lampung Sociocultural Values and Norms in *Khakot* Dance.**

Individual compliance with Lampung's cultural social values and norms in *Khakot* dance is influenced by several complex factors. However, based on the research findings, it can be mentioned as follows. First, one of the important factors influencing individual compliance with the social values and norms of the Lampung culture in *Khakot* dance is the existence of social control. Foucault (as cited said Mustofa, 2017) argued that discipline can affect the body through various control activities achieved by setting time, establishing accuracy between time and action, creating efficient body attitudes, creating efficient relationships between bodies and tools, and continuously increasing time effectiveness.

In the context of *Khakot* dance, activity control can be seen in the implementation of schedules during rehearsals, as well as activities done in *Khakot* dance performances. During the training process, dancers are instructed to be disciplined by arriving on time. In addition, in the context of movement training, dancers are trained to cooperate with each other and keep the tempo of the dance movements, dancers must know when the movements are supposed to be done slowly and when they are done swiftly. This is related to the nature of the movements in *Khakot* dance that are usually performed in unison. Furthermore, in the performances, the dancers are required to adjust to the customary rules, for example in terms of costume selection which must cover the *aurat*.

In addition, the control of activities is reinforced by a system of panopticon and normalization. The concept of the panopticon, introduced by Michel Foucault, creates a paradigm of constant and pervasive surveillance. In this panopticon system, power functions automatically. In the context of *Khakot* dance, the panopticon system can be recognized in the form of trainers and teachers. As seen in *Khakot* dance learning in formal and non-formal education, the trainers or teachers control the attitude and behavior of the dancers. In the context of formal education, *Khakot* dance teachers and instructors play an important role in ensuring that students understand, respect, and follow the cultural norms of *Khakot* dance. Meanwhile, in the field of non-formal education, mentors and community leaders have similar roles in supervising *Khakot* dance practice and ensuring respect for cultural values.

Furthermore, the impact of normalization spread in the sociocultural environment of Lampung society creates ethical standards. Goffman wrote that consciously or unconsciously, everyone regulates appropriate and inappropriate behavior in front of others (Murgiyanto, 2015). This means that whether we realize it or not, in our daily relationships, we are required to play social roles according to our social status, gender, position, occupation, and ethnic group. In the context of *Khakot* dance, the panopticon creates a sense of awareness of constant surveillance even though the surveillance may be invisible. As seen during the procession of Lampung traditional

wedding ceremonies, individuals (dancers) in their performance, will always adjust to the rules (norms) adopted by the people of Lampung.

In society, there is a strong social pressure to conform and adhere to the established cultural values. Those who violate the social norms of *Khakot* dance culture may face social stigma or feel excluded in their community. This creates an additional incentive for individuals to adhere to the existing values and norms. Thus, through a combination of the concepts of panopticon and normalization, individual compliance with Lampung's sociocultural values and norms in *Khakot* dance is formed as a result of an awareness of constant surveillance and adherence to social standards that have been accepted by the community.

## CONCLUSION

Based on the research findings, it can be concluded that Lampung *Khakot* traditional dance has a significant role as a political technology that influences individuals to make individuals obedient to the social values and norms of Lampung culture. First, related to the representation of obedient bodies to the social values and norms of Lampung culture in the context of *Khakot* dance, can be seen in the selection of costumes used in the performances. This is a sign that illustrates adherence to the teachings of Islam which has become an integral part of the people's culture in Lampung. In addition, the movements and floor patterns in *Khakot* dance reflect the traditional values of the Lampung people such as mutual cooperation, cohesiveness, unity, and togetherness.

Second, the process of forming a body that complies with sociocultural values and norms through formal education in school institutions and non-formal education processes such as those in art studios, education done in the family, as well as sociocultural activities. Individuals get training and learn about *Khakot* dance, its history, its symbolic meaning, and its role in Lampung society. These learning practices have an impact on individuals to comply with the social values and norms of Lampung culture through the practice of *Khakot dance*. Through this approach, the sustainability of the traditional dance can be maintained and the younger generations will remain connected to their cultural heritage.

Third, the factors that influence individuals to comply with sociocultural values and norms are due to social control, the panopticon system, and normalization in *Khakot* dance practice. Social control in the context of *Khakot dance* is seen in the process of practicing and performing the dance. Meanwhile, the panopticon system or supervision is done by the trainers and teachers, to ensure that in every *Khakot* dance performance, the dancers remain in accordance with the rules of norms that apply in the sociocultural environment of Lampung society. The impact of normalization encourages the will of individuals to comply with the sociocultural values and norms. In conclusion, Lampung *Khakot* dance is not only a traditional art form, but also a tool to form individuals who are obedient, disciplined, and useful under the sociocultural values and norms of the people of Lampung. This reflects the role of *Khakot* dance as a powerful political technology in shaping individual bodies and maintaining cultural identity in a multicultural society.

## ENDNOTES

- 1) *Kulintang*, *gong* and *rebana* are traditional Lampung musical instruments. The *kulintang* and *gong* are made of

bronze, while *rebana* are made of wood and goatskin. These musical instruments are played in an ensemble, like *gamelan* in Java and Bali. *Kulintang* is played by beating with wooden sticks and it serves as the main melody carrier. Furthermore, the *gong* instrument is played the same way as the *kulintang*, but using a special beater that functions as a tempo marker and provides accentuation. Meanwhile, the *rebana* is played by hand and functions as a melodic and rhythmic accompaniment (Hidayatullah, 2022). Further discussion on the form and function of these musical instruments can be found in Rian Hidayatullah's book, *Tradisi Musik Orang Lampung* (2022).

- 2) Irianto and Margaretha (2011), explained that the *Kuntara Raja Niti* book is a book that contains moral demands that guide the people of Lampung. This book consists of 17 chapters, which have 3 main laws, namely *Kuntara* (religious law), *Raja Niti* (*Dirgama* or conscience) and *Jugul Muda* (*Karinah* or the result of an action). Violations of the three main issues or points of law will be subject to sanctions called *cempala* (Irianto and Margaretha, 2011:143–45). According to Martiara (2012), *cempala* can be interpreted as 'offense'. Thus, *cempala* customs contain prohibitions along with sanctions for each violation, aiming to educate and foster people to always have a good and right character, and want virtues of character, speech, and behavior that reflect *Piil Pesenggiri*. Soebing explains that the punishment imposed for violating the *cempala* has three levels, namely (1) fines, (2) ostracism that can only be redeemed by slaughtering buffaloes, and (3) the death penalty which is the heaviest punishment (Martiara, 2012). In general, Lampung people refer to the number of *Cepala* laws as 12. However, there are various interpretations in the description of its contents. The 12 articles of the *cepala* custom include: (1) prohibition of looking at other people's wives or children with a suspicious look, with a fine; (2) prohibition of talking dirty, inciting, or spreading false news, with a fine; (3) prohibition of sitting higher than an older person, with a fine; (4) prohibition of showing genitals in public, with a fine; (5) prohibition of sleeping face down during the day at the village *gardu*, with a fine; (6) prohibition of hitting the stomach near a pregnant woman, with a fine; (7) prohibition of entering someone else's house from the back door, with a fine; (8) prohibition of a guest stepping over or passing through the middle of the house without permission, with a fine; (9) prohibition of men bathing at the base of women, and vice versa, with a fine; (10) prohibition of taking fruits belonging to others without permission, with a fine; (11) prohibition of seducing other people's wives, with the penalty of ostracism from the family or custom; (12) prohibition of committing adultery, with the death penalty (Abdullah A. Soebing in Martiara, 2012). Meanwhile, *Keterem* is a form of customary agreement, whether written or not, which can be used as a guideline in carrying out customs. Further discussion of the concept of *Piil Pesenggiri* can be read in a book by Rina Martiara, *Nilai Dan Norma Budaya Lampung: dalam Sudut Pandang Strukturalisme*, (Martiara, 2012).

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