



Badewo Kayangan in Okura Pekanbaru Community from Treatment Rituals to Aesthetic Dance: Ecotourism

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Abstract: This research aims to explain the form and function of Badewo Kayangan as a healing ritual in the past and present for the people of Tebing Tinggi Okura. This research is qualitative research with a descriptive approach that understands the phenomenon of the research subject. The data in this research is information obtained through various sources, both sources obtained directly through interviews with sources who know about the Badewo Khayangan dance, video recordings, photographs, and data in the form of documentation. Apart from this data, it is also supported by data in the form of notes obtained during observations. The research findings are that Badewo Kayangan was originally a healing ritual used to cure various diseases, including those caused by supernatural forces in the Okura High Cliff area. As time went by, people began to ask Wak Damai to change Badewo Kayangan into the Badewo Kayangan dance. The movements contained in Badewo Kayangan are combined with new elements and realized in the form of a dance performance known as the Badewo Kayangan dance. Badewo Kayangan has two main roles, namely as a traditional healing ritual and as a means of performing arts or entertainment. By considering the potential of the Badewo Kayangan Tebing Tinggi Okura dance as a local cultural asset, this dance has the potential to become part of the tourism industry based on culture.

Keywords: Aesthetic Dance; Badewo Kayangan; Healing Rituals

Introduction

Dance rituals are expressions of the human soul transformed using the medium of movement as a means of connecting human individuals with supernatural powers through a series of ceremonies (Gronek et al., 2023). Like the people of Okura Pekanbaru, both individually and in society, to this day some people believe in supernatural powers. The people of Okura Pekanbaru believe that using supernatural powers will bring salvation. As in the treatment of the Okura Pekanbaru community which is called the Badewo Kayangan ritual (Desmawati & Widyastutieningrum, 2019). Badewo Kayangan explains that it is a treatment method involving the supernatural that can treat diseases such as magic, pellets, black magic, teluh, and the like.

The Badewo Kayangan ritual is led by Wak Damai, or a Malay traditional figure who is a clever person (shaman). In the healing procession, Wak Damai summons supernatural powers to see an illness, while these supernatural powers are called Sheikhs. According to the people of Okura Pekanbaru, this Sheikh figure is a supernatural being who helps Wak Damai in the treatment process starting from the type of disease, how to heal and mix potions, as well as supernatural things beyond human logic.

With developments in the era, Badewo Kayangan was not only used as a healing ritual procession but currently, Badewo Kayangan is used as a means of entertainment or spectacle for the community, called Badewo. Badewo was first used as a performance facility in 2011 which was performed directly by Wak Damai. This Badewo performance does not involve

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supernatural powers because in this performance it is only enough to imitate Badewo Kayangan in healing rituals.

The Okura Pekanbaru people are a society that upholds the culture passed down from their ancestors. As time goes by, the people of Okura Pekanbaru are also experiencing changes. explains that change in society is a situation that is bound to occur (Siswati et al., 2020). These changes are a consequence of socio-cultural developments, both internal and external to society. This is in line with (Radwan, 2022) explained: changes in society will affect a culture, adding to it, and developing it according to changing times. The development of a culture is a demand that must be carried out, and achieved by transformation (Bozkus, 2023). According to (Tran, 2017), culture cannot change by itself, but is changed by society itself. Based on these changes, Badewo Kayangan was previously used as a healing ritual, involving the ritual performer and the sick person's family. However, currently, Badewo Kayangan has developed into a show and entertainment for the community and attracts tourists. Badewo Kayangan is an art of the Okura Pekanbaru people passed down from generation to generation in the form of the original culture of the Okura Pekanbaru people.

Based on field observations, information was obtained that Badewo Kayangan was previously used for treatment, but according to developments over time, Badewo Kayangan appeared in the form of dance and was approved by the community. The development of Badewo Kayangan involves dance elements to form a new art that has a different function and meaning from the original form. The Badewo Kayangan form has been transformed into the Badewo Kayangan dance, which has changed its function to become a work of art. As a work of art, the Badewo Kayangan dance has aesthetic value and provides aesthetic entertainment pleasure. Apart from that, the Badewo Kayangan dance functions as an expression, symbolic representation, and preservation of the culture of the Okura Pekanbaru people (Desmawati & Widayastutieningrum, 2019). The Badewo Kayangan dance is the result of the transformation of Islamic healing rituals. Apart from using Islamic attributes, in songs, the phrase monotheism is often uttered by Muslims in praising their God. The Badewo Kayangan dance is Islamic. Starting from the accompanying music, and clothing so that the dancers appear religious.

The object of study in this research is Badewo Kayangan in the Okura Pekanbaru community, from healing rituals to aesthetic dance. Based on the above, the author feels it is necessary to describe in more

depth the form of the Badewo Kayangan dance as a healing ritual past and present and the function of the Badewo Kayangan dance as an aesthetic performance for the Okura Pekanbaru community, in this way the author and the community can broaden their knowledge and participate in preserving regional culture in particular. Badewo Kayangan dance of the Okura Pekanbaru community.

Method

This research is qualitative. Qualitative research understands the phenomenon of the research subject. (Aspers & Corte, 2019) explains that qualitative methods are a collection of methods to analyze the meaning of several groups and individuals, considered as social problems in human life. (Hammarberg et al., 2016), explains that qualitative research is to describe and analyze events, social activities, attitudes, beliefs, perceptions, and thoughts of people individually and in groups. In this research, data was obtained in the form of words through information from informants, writings, and photographs regarding the Badewo Khayangan dance.

Research subject

This research focuses on the Badewo Kayangan ritual located in Tebing Tinggi Okura, East Rumbai District. Badewo Kayangan is known as a form of supernatural medicine that can cure various types of diseases such as magic, pellets, black magic, teach, and the like. Badewo Kayangan was initiated by Bomo better known as Wak Damai when he was 25 years old. Wak Damai is a Malay shaman who has expertise in spiritual aspects, obtained through dreams from his ancestors. In the Badewo Kayangan treatment process, Wak Damai uses supernatural powers to detect a person's illness. This supernatural power is referred to as Sheikh. The Sheikh character is a supernatural entity who helps Wak Damai in the healing process. The Sheikh provided Wak Damai with information regarding the types of diseases, how to cure them, the materials that needed to be prepared, as well as supernatural aspects that exceeded ordinary human understanding.

Data and Research Data Sources

The data in this research is information obtained through various sources, whether obtained directly from informant interviews about the Badewo Kayangan dance art, video recordings, photographs, or data in the form of documentation. Apart from this data, it is also supported by data in the form of notes, obtained during observations.

Research Informant

To obtain more complete data, informants were chosen as research subjects, in this case, the aim was to obtain as much information as possible regarding the subject under study, namely the Interpretation of the Badewo Khayangan Dance Ritual as a religious symbol in the Okura Pekanbaru community. The informants in this research were dance choreographer Badewo Kayangan, dancers, artists, and the community.

Table 1. Source Interview Profile

Name	Age (Years)	Role
Wak Damai	83	Owner of Badeo Kayangan
Wak Atan	69	Bendano Players
Usman	74	Musician
Rika	32	Former Dancer
Mayasari		
Ramli	50	Mr Rt
Muslim	38	Okura Youth
Rasifral	48	Artist

(Source: Yenni, 2023)

Result and Discussion

The origins of Badewo Kayangan

The Badewo Kayangan ritual comes from a tribe of Old Malay descent who strictly adhere to their customs and traditions. This resulted in the emergence of traditional figures such as shamans, bomo, pawang, and kumantan in their communities. Their beliefs are rooted in ancestral spiritual thoughts, and dreams and then given mythical meaning, so they have a strong spiritual dimension. Therefore, the Badewo Kayangan ritual, which still has strong mystical and spiritual elements, is part of the cultural heritage passed on from the ancestors of the Old Malay tribe. Initially, the Old Malay tribe lived in large forest areas adhered to animist beliefs, and lived as nomadic farmers. Their lives are greatly influenced by the vast forest environment, where they can find many herbal plants used in medicine. This provides an opportunity to develop medicine through the Badewo Kayangan ritual, which involves the use of medicinal plants from the forest.

The limited thinking and animist belief system they adhere to significantly influences their social and cultural aspects (Karpinska-Krakowiak & Eisend, 2021). This is reflected in the Badewo Kayangan healing ritual which is full of magical and sacred elements. Malay culture, which is still practiced in Tebing Tinggi Subdistrict, Okura Village, is the view that disease can be caused by supernatural powers or magic, apart from germs. In treating illnesses, the Old Malay tribe people first seek help from a Malay shaman, Wak Damai, who

is also the owner of Badewo Kayangan. Wak Damai explained that Badewo Kayangan refers to the Goddess Kayangan, which consists of seven figures of the Goddess Kayangan who are beautiful like angels. It is believed that these seven figures of the Goddess Kayangan will help in the Badewo Kayangan ritual process which is an integral part of the traditions of the Old Malay people.

The Role of Badewo Kayangan for the Okura Community

Badewo Kayangan, for the Okura community, acts as a healing ritual that involves the belief and trust of the person who is sick. Wak Damai explained that a person will recover if they have a strong belief in their recovery. On the other hand, if someone is not sure, usually they will not succeed in recovering. In this treatment process, strong belief from the patient is very important because it can help the healing process. Wak Damai (interview 20 August 2023).



Figure 1. Wak Damai Explains the Process, Treatment (Documentation Source: Yenni, 2023).

Meanwhile, in the life of the ethnic Malay community in Tebing Tinggi Okura Village, the orientation of traditional cultural values that is still firmly held is the belief that disease is not only caused by microorganisms (germs) but can also be caused by supernatural powers or magic. They believe that all types of diseases come from God, but still consider the role of evil supernatural beings who can cause these diseases (Jackson et al., 2023). In this context, Malay shamans have an important role as intermediaries between humans and the supernatural world.

Badewo Kayangan Treatment Form

According to the explanation given by Wak Damai, Badewo Kayangan refers to the seven Goddesses of Kayangan who have beauty like angels. According to Wak Damai's view, when someone has united with the Sheikh, they follow the rhythm of the Banyako drum, sing the song, and follow the steps in unison with the seven Heavenly Goddesses who are playing in the water in the seven lakes in heaven. Related to ceremonies.

Badewo Kayangan is used as a treatment method to cure diseases, caused by supernatural powers such as black magic, teluh, magic, and so on. Wak Damai described that in his experience, he saw many obstacles that had to be overcome. However, the Goddess of Kayangan gave him instructions to follow the movements of the seven Goddesses of Heaven, so that he could avoid these obstacles (Wak Damai, interview 20 August 2023). Badewo Kayangan is used as a treatment method to cure diseases, caused by supernatural powers such as black magic, teluh, magic, and so on. Wak Damai described that in his experience, he saw many obstacles that had to be overcome. However, the Goddess of Kayangan gave him instructions to follow the movements of the seven Goddesses of Heaven, so that he could avoid these obstacles (Wak Damai, interview 20 August 2023).



Figure 2. Wak Damai Performing a Dance, (Documentation Source: Yeni, 2023)

In the Badewo Kayangan ceremony, Wak Damai dances while uttering spell words. The mantra uttered by Wak Damai when he has united with supernatural powers or sheiks is as follows:

Table 2. The mantra uttered by Wak Damai

Name	Mantra
Wak Damai	Carry your tobang to the sky, darling Tibo in the sky cancels bonang Look at the earth and sky, dear Do bauba Your heart smells like sonang Oooo nandik dear.....yang What a beautiful squirrel sibulu, dear Squirrels climb sikayu awo Badewo's dance treatment is over, dear Greetings and congratulations to us basamoooo

After reading the mantra above, Wak Damai took the Mayang Pinang and slammed it against his body until the Mayang Pinang broke. If Mayang Pinang has a pleasant aroma, it indicates that the disease being treated is not too serious and can be treated. However, if Mayang Pinang has a foul aroma, it is an indication that the disease is difficult to cure. After that, as the closing step in the healing ceremony, Wak Damai burns a candle as a light that gives direction to the spirit that has been freed and then ends with a gesture of respect while praying silently.

Equipment

Wak Damai, explained (interview 20 July 2023) The equipment used as media in the performance of the Badewo Kayangan Okura ritual dance includes accompanying musical instruments in the form of babano drums, as well as offerings such as incense, beeswax, etc. The Badewo Kayangan treatment involves various kinds of offerings, such as Mayang areca nut in two forms, namely wrapped and open or unraveled. Mayang areca nut is essentially a symbol of fertility and eternal youth in medicine. Chicken eggs are essentially a visual medium for seeing disease in the patient's body.

Three-colored thread, as protection or as an antidote to interference from supernatural beings. Plain flour, which is an antidote to disease, has cooling properties. Jasmine flowers, ylang ylang flowers, and other fragrant flowers, betih rice or paddy that have been heated by fire, beeswax, ghost areca nut, ghost chilies, white frankincense, hedge lime or mermaid oil milk lime which is used to lure the arrival of angels from heaven bathing in the pool of the seven heavens. Apart from that, Wak Damai also uses prayer beads made from deer bones and a disease suction device which is used to remove disease from sick bodies. The tool came from the stomach of a whale from the open sea.



Figure 3. Badewo Kayangan offerings, (Documentation Source: Yeni, 2023)



Figure 4. Badewo Kayangan equipment, (Documentation Source: Yeni, 2023).

Accompanying Music

Wak Damai, explained (interview 20 July 2023) The music that accompanies the Badewo Kayangan Okura dance is a type of live music that uses drums as the main instrument. The music played in this dance has been previously arranged by the Badewo Kayangan dancers, so the musicians only need to play it according to the predetermined guidelines. They need to learn this music well before the Badewo Kayangan dance performance so they can perform well.



Figure 5. Badano Badewo Kayangan Musical Instrument (Documentation Source: Yeni, 2023)

Various Treatment Ritual Movements

Usman, (interview 20 July) explained that the Badewo Kayangan healing ritual movement consists of three types of movement patterns in this ritual, namely the botino pattern, the male pattern, and the child pattern. These three movement patterns are carried out simultaneously according to the rhythm of the drum played by the musician to start the healing ritual (Bellomia, 2021). Regarding the various movements in the Badewo Kayangan dance, they are as follows:

Botino Pattern Movement

The Botino Pattern movement is the initial movement performed by Kumantan in the Badewo Kayangan dance performance. This movement occurs on count 1, where Kumantan stands in front of a sick

patient while holding a betel nut whose skin has been peeled. They perform the Botino Pattern movement by stomping their feet to the tempo of the Banyako drum.



Figure 6. Botino Pattern Movement, (Documentation Source: Yeni, 2023)

Male Pattern Movement

The Male Pattern Movement is the second movement performed by Kumantan. In this movement, the Kumantan begins to surround the sick patient while holding mayang areca nuts, and they still make stomping movements following the tempo of the Banyako drum.



Figure 7. Male Movement Pattern, (Documentation Source: Yeni, 2023).

Children's Movement Patterns

The Anak Pola Movement is the last welcoming movement performed by Kumantan, which indicates that the Badewo Kayangan dance performance has finished. In this movement, Kumantan stands up straight while making a welcoming gesture by joining his palms together.



Figure 8. Children's Movement Patterns, (Documentation Source: Yeni, 2023).

The Main Elements of the Badewo Kayangan Dance

According to (Fink et al., 2021), dance is an expression of the human spirit which is expressed through rhythmic and beautiful movements. Dance is a series of movements created expressively by humans to be enjoyed and felt. (Eniyah et al., 2024), defines dance as the beauty of the movements of human body parts that move with rhythm and soul, or in other words, the art of dance is the harmony of movements of human body parts that move rhythmically and with soul. These four elements of art form harmony in dance. Muslim (interview 20 July 2023) explained the elements of the Badewo Kayangan dance now also referring to the theory above, for more details, see the following explanation.

Wiraga

Movement is the main element in dance which involves all parts of the body, from head to toe, following the rhythm or melody of the music. The same thing applies to the Badewo Kayangan dance, where the movements or steps that are danced follow certain rules, in harmony with the rhythm of the drum being beaten in a certain pattern.



Figure 9. Performance form of the Badewo Kayangan Dance (Documentation Source: Yeni, 2023).

The healing ritual dance that developed in Tebing Tinggi Okura Village has various types of movements from the beginning to the end of the performance. There are three types of movement patterns in this dance, namely the botino pattern, the male pattern, and the child pattern. These three movement patterns are carried out simultaneously according to the rhythm of the drum played by the musician to start the healing ritual.

Supporting Elements of the Badewo Kayangan Dance

Music and dance function as communication tools that combine elements of sound and movement (Foster Vander Elst et al., 2023). Music in dance has several main functions, namely as an accompaniment to movements, emphasizing movements, and providing illustrations. In the Badewo Kayangan dance performance, music plays an important role by providing rhythmic accompaniment to the dance movements, creating a favorable atmosphere for the performance, and often combining these two aspects harmoniously. The supporting elements in this music are mantras, initially used in rituals and then converted into song lyrics in the form of pantun, which is part of the Riau Malay oral tradition.

Property

Props in dance are important elements that function as support in dance performances. Additionally, props also have a certain symbolism in the dance, as well as enhancing the aesthetic aspect of the dance by helping to depict the dancer's character. In the Badewo Kayangan dance, there are various props used, including yellow shawls for female dancers, long white cloth for Kumantan, prayer beads, offering storage boxes, as well as various types of offerings such as Mayang areca nut, jasmine flowers, ylang ylang flowers, betih rice, beeswax, ghost areca nut, ghost chilies, white incense, fence limes, male village chickens, free range chicken eggs, mermaid oil, white cloth for Badewo Kayangan dancers' robes or shawls, needles, black peppercorns, white chicken feathers, red, white and black threads, as well as ghost bananas. All of these properties have a special role in the Badewo Kayangan ritual and have symbolic meaning in dance performances.

Makeup and Fashion

In the Badewo Kayangan dance performance, the costumes used include the Malay baju kuning which consists of a white robe and seven different colors which symbolize the seven angels from heaven. Wak Damai is the owner of Badewo Kayangan, wearing a white robe, cap, and accessories such as prayer beads and a long white cloth used as a head covering. While

female dancers wear costumes of seven different colors and long scarves, tied on the fingers of the dancer's hands.

Badewo Kayangan Aesthetic Dance

The Badewo Kayangan aesthetic dance performance is held to entertain the public in the form of imitation or recreation that imitates the Badewo Kayangan healing ritual. Currently, the implementation of the Badewo Kayangan ritual is no longer popular among residents of Tebing Tinggi Okura Village because people prioritize medical treatment over seeking treatment from psychics or shamans. Based on this, (Taib Bin Saearani et al., 2022), initiated the Badewo Kayangan healing ritual form into the Badewo Kayangan aesthetic dance, so the Badewo Kayangan aesthetic dance is still very popular among residents, including children, teenagers, adults, and the elderly.

The performance of the Badewo Kayangan dance is often an alternative form of entertainment that is ready to appear when needed, with the popularity of the Badewo Kayangan dance among the public to the point where the dancers of this dance have entered the third generation. (Source: Interview with Atan, 20 August 2023). Badewo Kayangan, as entertainment or performance, follows the principles mentioned by Soedarsono in his work. According to (Brown & Dissanayake, 2018), performing arts which initially had a religious function and then were transformed into entertainment have the characteristics of; being an imitation of the original form; being packaged in a short or condensed version; losing their sacred, magical, and symbolic values; and displaying variations. Diverse; presented interestingly.

The Badewo Kayangan performance in Tebing Tinggi Okura Village not only attracts the attention of residents but also attracts the interest of foreign nationals such as Malaysians and Singaporeans. These foreign tourists came specifically to Tebing Tinggi Okura Village just to watch the Badewo Kayangan performance. Currently, the Badewo Kayangan performance as a form of entertainment has become a traditional art that is valued in Tebing Tinggi Okura Village, East Rumbai District, Pekanbaru, Riau Province.

Badewo Kayangan Dance Function

The concept of dance's function in society is not only limited to creative expression but is more focused on its utility. In other words, dance has practical value and provides benefits that contribute to society, especially in maintaining the continuity of social life. Initially, the Badewo Kayangan dance was used as a means of treatment. However, as time goes by, Badewo

Kayangan not only functions as a healing ritual but also as a form of entertainment. Badewo Kayangan dance performances are often held at various events according to demand such as festivals, welcoming guests visiting the Okura High Cliff, and regular events organized by the government. As a result, this dance has become an entertainment enjoyed by many people. Apart from entertaining the guests present, the Badewo Kayangan dance also provides pleasure and satisfaction for the dancers themselves. Dancing activities provide positive experiences and happiness for the dancers themselves. Based on observations and interviews with Wak Damai, the Badewo Kayangan dance functions as follows:

The Badewo Kayangan Dance functions as a healing ritual

The healing ritual dance that grows in Tebing Tinggi Okura Village has the potential to become part of the cultural heritage of the Okura Malay community. This performance has unique characteristics and mystical elements, and this dance is the only traditional dance that is well-developed in the Tebing Tinggi Okura Village area and Pekanbaru City in general.

The Badewo Kayangan Dance functions as performing arts or entertainment

The Badewo Kayangan Okura dance is a traditional dance that has grown and developed in Tebing Tinggi Okura Village. This dance has a main role as a healing ritual or an effort to ward off evil. Apart from that, this dance has also been used as an attraction in cultural tourism in the area and is considered an icon of cultural tourism destinations in Okura. Its popularity continues to increase, this dance has been performed several times at festivals or performance events, making it a highly valued form of performing art.

Discussion

Based on research, there are two problem focuses identified. First, is an analysis of the ancient Badewo Kayangan healing rituals. Second, is an exploration of the form and function of the Badewo Kayangan aesthetic dance in Tebing Tinggi Okura, East Rumbai District, Pekanbaru City, Riau Province. The arts that grow and develop in the archipelago are one of the elements of culture that have social values, reflecting the character of the society in which they are developed. According to (Aboramadan et al., 2019), the definition of culture is a comprehensive system of values, behavior, and individual work results obtained through the learning process in the community environment. Culture is a component of the knowledge system, used as a guide for interacting with the environment (Orlove et al., 2023). According to

(Lohana et al., 2023), the environment has an important role in forming a culture.

The environment also influences the creation of socio-cultural values derived from the thoughts or ideas of people living in that environment (Ignatius et al., 2019). The values and norms of life-related to culture often arise from the environment in which individuals live. Values and norms are acquired and then become habits, over time, they become an inseparable part of life, forming a culture (Höppner, 2017). Therefore, actions that individuals continuously carry out will become an inseparable part of life (Helyer, 2015). For example, how to interact with other people. Interacting well will create positive values in a developing culture.

Ancient Forms of Badewo Kayangan Treatment Rituals

Badewo Kayangan is a form of healing or healing ritual used in the Tebing Tinggi Okura community. Wak Damai, as the heir to Badewo Kayangan, explained that Badewo Kayangan is a treatment method that involves supernatural elements and can overcome various types of diseases such as magic, pellets, black magic, and so on. The implementation of the Badewo Kayangan ritual was led by Wak Damai, who is a Malay traditional figure and a shaman. In the treatment process, Wak Damai summons supernatural powers to understand the source of certain illnesses. In the context of the Okura Pekanbaru community, this supernatural power is known as Sheikh. For the people of Okura Pekanbaru, the Sheikh is a supernatural entity who helps Wak Damai in the treatment process, including identifying the type of disease and how to cure it.

According to Wak Damai, who knows Badewo Kayangan, Badewo Kayangan refers to the Goddess Kayangan who consists of seven figures. The figure of the Goddess Kayangan is described as a very beautiful woman, similar to an angel (Mu'jizah et al., 2021). In the Badewo Kayangan performance, which is used as a healing method, the musical instrument used is the Jeniso drum. In Wak Damai's view, when someone has joined the Sheikh, the rhythm of the Banyako drum, singing, and foot movements will be in line with the scene of the seven Heavenly Goddesses playing in the seven lakes in heaven.

Badewo Kayangan as a healing rite is used to cure diseases that are believed to originate from supernatural powers such as black magic, teluh, magic, and the like. In Wak Damai's view, when he treated these diseases, he saw many obstacles in his subconscious that had to be overcome. However, to avoid these obstacles, Wak Damai received guidance from the Goddess Kayangan by following the

movements made by the Goddess Kayangan, so that he could pass these obstacles safely. In the treatment method using Badewo Kayangan, several requirements must be met, such as: choosing an appropriate place for the ritual; determining the right day for the ritual; involving a ritual assistant; preparing the necessary offerings; paying careful attention to the purpose of the ritual; wear appropriate typical clothing. In the ritual process, Wak Damai who performs the ritual must undergo a purification process, wear Muslim clothes, carry prayer beads, and wear a white cloth. The patient's family must prepare offerings consisting of various ingredients such as a lime fence, lime keturi, areca nut, ghost coconut, kemeyan, candles, kencur, ingu, cocang, turmeric, mayang areca nut, chicken eggs, bunya seven colors, three-color thread, knife, perfume, turmeric rice, and white cloth.

The Badewo Kayangan ritual is carried out at night, after the Isha prayer. The location of the ritual can vary depending on the agreement between the ritual performer and the sick party. In the ritual process, a shaman involves three pebayu or inner helpers who act as the Berato drummers, and one person who is tasked with guarding the inner mind during the ritual. If the shaman experiences problems or his supernatural powers are uncontrolled, the pebayu has the task of throwing bertih onto the shaman's body to make him conscious again.

The Shape of Badewo Heaven in the Present Time

As time goes by, Badewo Kayangan is not only used in healing ritual processions but is also used as a means of entertainment or spectacle called "Badewo Kayangan aesthetic dance". According to (Desmawati & Widyastutieningrum, 2019), the Badewo Kayangan dance performance was first held in 2013, and this performance was led directly by Wak Damai. This Badewo Kayangan performance does not involve supernatural powers as in the healing ritual but only imitates the Badewo Kayangan ritual as it occurs in the healing ritual.

Along with the times, the people of Okura Pekanbaru have also experienced changes. According to (Zhuang et al., 2019), change is something that is bound to happen, and this change is the result of socio-cultural developments, both from within and from outside society. This view is in line with what (Heriansyah, 2020), explains, that changes in culture often result in a culture experiencing transformation, growth, or development by the demands of changing times. Based on these developments, Badewo Kayangan, which was previously only used as part of a healing ritual involving the ritual performer and the patient's family, has developed into a form of

performing arts and entertainment for the community. Currently, Badewo Kayangan is an attraction for tourists. This is an art form that has been passed down from generation to generation in the original culture of the Okura Pekanbaru people.

Badewo Kayangan Aesthetic Dance

The Badewo Kayangan dance is a very typical and exclusive dance found only on the Okura High cliffs, not found in other areas. This dance is an original cultural heritage of the Old Malay tribe and also functions as a form of traditional medicine. The Badewo Kayangan Tebing Tinggi Okura dance is a valuable part of traditional art that must be protected and preserved because this dance is an integral part of the culture in Riau Province and is still strongly influenced by mystical elements and strong spiritual knowledge. The Badewo Kayangan dance is a cultural tourism attraction in the Okura area, therefore it needs to be maintained and maintained, especially considering the influx of foreign cultures that are increasingly entering Indonesia.

The lack of filtering of foreign cultural influences entering Indonesia, especially in the Riau area, can threaten the existing culture and cause it to begin to disappear (Suartika et al., 2018). Apart from that, rapid globalization, including the influence of technology and language, also contributes to the loss of culture in the Riau area. Meanwhile, optimization of the use of cultural assets, especially in the case of traditional dances, is still felt to be lacking, with performances dependent on mere demand without any more active initiatives. Badewo Kayangan's aesthetic dance has become the main attraction in cultural tourism in the Okura area and has even become an icon of cultural tourism destinations in the area. This dance is the only traditional dance that has mystical elements and has existed since the time of our ancestors. This dance is increasingly difficult to find because it is only performed occasionally when requested by tourists or people who come for treatment.

The Badewo Kayangan aesthetic dance, which has existed for generations, can maintain the identity of local communities and give rise to the original traditional culture. In this process, this dance expresses its meaning and function, which can be considered as a contribution to enriching the richness of national culture and also plays a role in maintaining national cultural diversity. As explained by Agustina, (2020), if this cultural potential is managed well, it can become a very valuable tourism resource and has a strong attraction for tourists to visit the Okura Area.

Based on observations and interviews with Wak Damai, the Badewo Kayangan dance functions as a

healing ritual. The healing ritual dance that grows in Tebing Tinggi Okura Village has the potential to become part of the cultural heritage of the Okura Malay community. This is because the performance has unique characteristics and mystical elements, and this dance is the only traditional dance that is well-developed in the Tebing Tinggi Okura Village area and Pekanbaru City in general. Apart from that, the Badewo Kayangan dance also functions as a traditional dance that has grown and developed in Tebing Tinggi Okura Village. This dance has a main role as a healing ritual or an effort to ward off evil (Cox & Youmans-Jones, 2023). Apart from that, this dance has also been used as an attraction in cultural tourism in the area and is considered an icon of cultural tourism destinations in Okura (Lestari & Yusra, 2022). As its popularity continues to increase, this dance has been performed several times in festivals or performance events, making it a highly appreciated form of performing art.

Conclusion

Referring to the results of the research above explained regarding Badewo Kayangan in the Okura Pekanbaru community, from healing rituals to aesthetic dances, it can be concluded that Badewo Kayangan was originally a healing ritual used to cure various diseases including those caused by supernatural forces in the Okura High Tebing area. This ritual is led by a Malay shaman known as Wak Damai, who is responsible as the leader in implementing Badewo Kayangan. As time went by, people began to ask Wak Damai to turn Badewo Kayangan into a form of entertainment. This inspired Wan Harun Ismail to change the form of Badewo Kayangan into a dance called the Badewo Kayangan dance. Badewo Kayangan dance form, adopting movement patterns originating from the Badewo Kayangan ritual. All the movements contained in Badewo Kayangan are combined with new elements and realized in the form of a dance performance known as the Badewo Kayangan dance. Badewo Kayangan has two main roles, namely as a traditional healing ritual and as a means of performing arts or entertainment. By considering the potential of the Badewo Kayangan Tebing Tinggi Okura dance as a local cultural asset, this dance has the potential to become part of the tourism industry based on culture. Therefore, this dance deserves to be developed as a Malay Okura cultural tourism asset by utilizing its attractions. To achieve this, efforts need to be made such as increasing the role of the Culture and Tourism Department in developing potential tourist attractions in Tebing Tinggi Okura Village, including improving human resources, infrastructure, and facilities which have not yet been

fully maximized in the area. Apart from that, it is also necessary to increase the promotion and staging of performing arts such as the Badeo Kayangan ritual dance as part of tourism promotion efforts.

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Author Contributions

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Conflicts of Interest

No Conflicts of interest.

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