

## MESSAGE OF MORAL VALUES IN THE FILM "GUBANG THE MOVIE"

### PESAN NILAI MORAL DALAM FILM "GUBANG THE MOVIE"

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**Abstract**

Gubang is a traditional art of the Malay community on Jemaja Island. In the past, Gubang was a game played by the spirits of the Bunian people. The art of Gubang was later made into a film titled "Gubang The Movie" by Sarman Galang. This film was produced in 2015 by Tuah Production with a drama genre with a duration of 95 minutes. The film titled "Gubang The Movie" by Sarman Galang as a medium in conveying messages through story plots conveyed by the screenwriter to the audience. Film has a function to be able to convey messages in the form of information, education, and entertainment. This paper discusses the moral messages and values in the film titled "Gubang The Movie" by Sarman Galang. The method used in this study is a descriptive method, namely describing the data by analyzing the data according to the reality as it is about the moral values contained in a film titled "Gubang The Movie" by Sarman Galang. Based on the film "Gubang The Movie" there is a moral message that contains a symbol of identity consisting of the value of patience, the value of persistence, the value of courage, and the value of kindness

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## INTRODUCTION

*Gubang* is the traditional art of dance and music of the Malay community on Jemaja Island, being one of the regional arts on Jemaja Island. This game has been around for a long time. The birth of original art in the land of Jemaja started from a game full of mystical life (spirits). In addition, *Gubang* is a game played by the spirits of the Bunian people in ancient times. The art of Gubang Jemaja is a game or original art and the incarnation of spirits (bunian people) that ever happened in the Jemaja District (Teluk Mampok)(Swastiwi, 2015b). This Gubang game is held at night until dawn which was originally intended for a ritual event of a treatment and repel reinforcements. Along with

the times, the game *Gubang* has turned into an art. The *Gubang* art game has become an art performance and entertainment when there is a community celebration (wedding party) on Jemaja Island. The art of *Gubang* is made into two versions of the dance, the first is the dance wearing *Topeng Ka* (kelaka) in the local language which means funny mask. And, the two dancers wear a *topeng lawa* or also known as the *Topeng Bangkung*. The way of dressing and dance patterns of the *Gubang* dancers is better known as *Topeng Ka*. They wear masks that resemble the shape of spirits (bunian people) and dance irregularly (Swastiwi, 2015a).

The art of *Gubang* was later adapted into a film titled "Gubang The Movie" by Sarman Galang. This film is a local Riau Archipelago film which is full of local nuances in the Anambas Islands area with charming beaches, the life of the people who are mostly fishermen and the Malay culture is very strong. This film was produced in 2015 by Tuah Production with a drama genre with a duration of 95 minutes.

Film is part of mass communication media which is often used as a medium that describes social life in society. Film as one of the attributes of mass media is the most effective means of communication. Film as one of the cultural creations, many of which provide vivid images and important lessons for the audience. Film is also one of the most effective communication media. With the quality of audio and visuals that are presented, films become a very powerful medium for exposure to the cognitive mindset of the community. According to Wibowo (2006), film is a tool to convey various messages to audiences through story media. Film is also a medium of artistic expression as a tool for artists and filmmakers to express ideas and story ideas. Essentially and substantially, films have power that will have implications for community communication.

The film titled "Gubang The Movie" by Sarman Galang as a medium in conveying messages through story plots conveyed by the screenwriter to the audience. In addition, as a medium of mass communication, film has a function to be able to convey messages in the form of information, education, and entertainment. Therefore, this paper will discuss how the moral messages and values in the film titled "Gubang The Movie" by Sarman Galang.

## METHOD

The approach used in this research is a qualitative approach, namely an approach that will pay attention to aspects of good or bad or the quality of a literary work which includes the nature, values and circumstances. According to UU Hamidy (2003:23), a qualitative approach is an approach that will pay attention to quality aspects such as the nature, circumstances, role (function) of history, and values. Here quality is an important indicator to determine the state of the object of study. The method used in this study is a descriptive method, which is to describe the data by analyzing the data according to the reality as it is about the moral values contained in a film titled "Gubang The Movie" by Sarman Galang.

This research intends to understand the phenomenon of what is experienced by the research subject holistically, and by way of description in the form of words and language, in a special natural context and by utilizing various scientific methods (Moleong, 2007). This method is used to describe the moral values contained in a film titled "Gubang The Movie" by Sarman Galang. Carefully, and describe text data according to the problem to be studied (Endraswara, 2013). The data collection technique that the author uses in this study is a hermeneutic technique, namely reading (viewing the film), taking notes, and summarizing. And conclude the content of the film. The research steps were carried out as follows: Reading (viewing the film), the researcher looked at the film "Gubang The Movie" carefully and repeatedly to find the data needed. Take notes, after finding the research data needed in the study, then record the data. In conclusion, the researcher concludes and analyzes which data will be used.

The work steps that the author uses to analyze the research data are as follows:

1. Grouping moral values related to responsibility, conscience and obligation.
2. Materials were analyzed according to the relevant theory.
3. The analyzed materials is then interpreted.
4. Furthermore, the authors make conclusions based on the materials obtained

## **RESULTS AND DISCUSSION**

### ***A. Values and Morals***

In this study, the author uses several theories related to the theory of values and morals.

#### **1. Theory of Value**

According to Setiowati (2013: 6), literature contains the values of life, morals, and so on. Literature also shapes its audience into a civilized nation, a nation that always upholds the values of truth, courtesy, and so on. Reading literary works will make the

audience a civilized nation. A nation that upholds values (morals, ethics, aesthetics and culture). According to the *Kamus Besar Bahasa Indonesia*, value means price in the sense of interpreting the price of something; depth figure; many quality levels at least the content quality levels. Values are everything about good or bad based on norms. The value of long-standing general guidelines that direct behavior and satisfaction in everyday life. In addition, value can be said as something valuable, and useful for human life.

Value is a benchmark for assessing human behavior in everyday life. According to the Hamidy Law (1993: 2-11), there are ten kinds of meanings or meanings of value that can be studied, namely: (1) value is the meaning of something, (2) value is the meaning of something, (3) value is the role of something, (4) value can also be said as the use of something, (6) value is a point of view on something, (7) value is the quality and quality of something, (8) value also refers to the weight of something, (9) value is the price of something, (10) value is the essence of something.

Based on the explanation above, it can be concluded that the value is a benchmark for assessing good and bad human behavior. Value is also used to give appreciation to an object that is able to give satisfaction to humans. Values have an important role in human life because they become the orientation in every human action. If the value system disappears from society, then all the power that exists in society will be lost.

Values are traits that are important and useful for humans because they are always oriented towards a truth and unity of norms. The value system in everyday life is in the form of rules. These rules must be obeyed by every human being who lives in society. So without a value system, society will lose its way and have no firm view of life. The Hamidy Law (2014: 48) states that without a value system it cannot be regulated and directed at the community's movements. Without a value system that lives in society, socialization cannot take place. People will lose their way and do not have a firm view of life. The value system that is conventionally adopted and accepted by society provides guidance for each member to control his personality, so that social life can take place in an atmosphere of mutual self-limiting so that no other community in the community is harmed.

## 2. Theory of Moral Value

Talking about morals, Suseno (1987: 18) says, the word moral always refers to the good and bad of humans as humans. According to Salam (2000:2), moral comes from

the Latin Mores. Mores comes from the word *mos* which means decency, character or behavior. Moral thus can be interpreted as the teaching of decency. Morality means a matter of decency. As for Pradopo (1995: 94) reveals that a good literary work is a literary work that directly provides education and learning through the element of a mandate to readers about character and moral values.

Aminuddin, (2011:153) states that "morals are actions or actions that are carried out in accordance with generally accepted ideas or opinions which include social unity in certain environments". Morals are often taught in a literary work through stories conveyed by the author through the role of the characters in it. The study of morals contained in literary works aims to educate people to recognize ethical values regarding the good or bad of an action that should be imitated or vice versa so that a good human relationship can be created in society.

According to Abidin (2013: 1), moral values in literary works can be seen as a mandate, message, or message. Even the element of mandate in literary works is actually the idea that underlies the creation of literary works. Moral teachings in literary works are often not conveyed directly, but through things that are immoral first. Nurgiyantoro (2012: 320) states, morals are like themes, seen from the dichotomy of the form of the content of a literary work is an element of content. It is something that the author wants to convey to the reader, is the meaning contained in a work, the meaning suggested through the story.

Moral values are values that cannot be separated from other types of values. A value cannot be said to have weight if it is not followed by the moral value behind it, as Bertens (2004: 142-143) says. Moral value is a value that cannot be separated from other types of values. A value cannot be said to have weight if it is not followed by a moral value behind it, as it is said "moral values cannot be separated from other types of values. Every value can have moral weight, if it is included in moral behavior. although the value of morale usually overlaps with other values, it does not appear as a new value, even the highest value.

According to Bertens (2004: 142), the specificity of a moral value is that it is inseparable from other types of values, because each value can acquire a moral weight if it is followed and included in moral behavior. Bertens (2004:143) states, as follows:

Moral values are concerned with the human person, but the same can be said of other values. What is special about moral values is that these values relate to the

responsible human person. Moral values mean that a person is guilty or innocent, because he is responsible.

A moral value can only be realized in actions that are fully the responsibility of the person concerned. Actions stem from one's free initiative. Therefore, we must say that humans themselves are the source of their own moral values, which makes their behavior good or bad from a moral point of view. It depends on his freedom. Nurgiyantoro (2005:81) states that morality is a form of theme in a simple form, although not all themes must be moral values at the same time. Morals are said to be practical because the teachings given are directly shown concretely through the attitudes and behavior of the characters in the story.

Moral value is a value that cannot be separated from other types of values. A value cannot be said to be weighty if it is not followed by a moral value behind it, as Bertens (2004:142) said, moral value is not separate from other types of values. Every value can get a moral weight, if it is included in moral behavior. Bertens (2004:143-144) states, moral values have characteristics related to responsibility, related to conscience, and related to obligations.

According to Endraswara (2013: 79-80), there are two morals described in literature, namely (1) morals that build social ethics in the life of one another. This kind of morality regulates the relationship between people. Literature presents the relationship between humans to meet needs. The need to be recognized in social trajectories, to be maintained in everyday relationships; (2) morals that encourage self-preservation in the social environment. This kind of moral is always embellished by the personality factor. Nurgiyantoro (2012: 321) states, morals in literary works usually reflect the author's view of life, his views on truth values, and that is what he wants to convey to the reader.

Based on this statement, we can conclude that moral values are values that cannot be separated from other values and a value will be weighty if followed by moral values behind it. Moral has characteristics related to responsibility, conscience and obligation as stated by Bertens (2004:142-143). Moral values have the following characteristics: (1) related to responsibility, (2) related to conscience, (3) related to obligations.

### ***B. Gubang: From Bunian Art to Malay Art***

*Gubang* art in its development became the property of the Jemaja community. In order not to become extinct and to survive, the Government and the community make

efforts to better socialize the younger generation so that they can become the successors to the *Gubang* players so that this art can be preserved and known by the next generation. Currently, there is the *Gubang Mampok Art Community* in *Mampok Village*, which is chaired by Bp. Herman.



Photo 1. *Topeng Gubang*

Source : *Dinas Kebudayaan dan Pariwisata Kabupaten Anambas (2020)*



Photo 2. *Topeng Gobang*

Source : Dinas Kebudayaan dan Pariwisata Kabupaten Anambas (2020)



Photo 3. *Topeng Gobang*

Source : Dinas Kebudayaan dan Pariwisata Kabupaten Anambas (2020)

The long drum songs played in this Gubang game are as follows:

1. *Lagu Abang*
2. *Lagu Kintong*
3. *Lagu Teleman*
4. *Diding*
5. *Yakyun*
6. *Cik Minat*
7. *Ganjo*
8. *Tambo Satu*
9. *Tambo Dua*
10. *Tambo Tiga*
11. *Ganje*
12. *Arak-Arak*
13. *Cak Cong*
14. *Canap*
15. *Tambo Deras*



16. *Anjing Menyalak*
17. *Kambing Berlage*
18. *Bulang*

The change in *Gobang* art performances from the Bunian arts to the Jemaja Malay community, gave a lot of influence, especially on function. However, *Gubang* art is still accepted as a part of the traditional art genre until now. The following theory of social change can be used as a tool to analyze it. The process of social change is essentially a change in norms (Swastiwi, 2015a).

Change and the process of forming norms is the essence of life to maintain the unity of group life, so by itself that the process of community change is a process of disintegration. The pattern of change according to the anthropological approach includes evolution. Evolution is progress characterized by the simultaneous movement of both directions. On the one hand, the creation of diversity through changes in adaptability; the new forms are distinguished from the old. On the other hand, evolution causes progress; higher forms arise from; and beyond the lower. Although the two processes occur simultaneously, it must be realized that cultural change must be seen from one of the two points of view. We can analyze changes according to the ability to adapt (adaptation) or according to general progress (Kanumoyoso, 2018).

Diffusion is the spread of certain aspects from one culture to another. Acculturation refers to the influence of one culture on another culture or the mutual influence between two different cultures which results in cultural change (Laurer, 2003: 396) in many fields, so that for the sake of the process, reintegration must be sought, namely shelter in a social life. which are more compatible with the new society, these more suitable norms are the bonds of the new or wider society (Laurer, 2003: 35). Laurer (2003) also mentions that Auguste Comte viewed change according to progress. Likewise, he sees progress occurring in every aspect of the social system, including the physical, ethical, mental, and political aspects. This progress is related to the development of science.

“...historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life” (Geertz, 1973 : 89).

In this way, culture is generic which demands behavior through symbols. Therefore, both symbols and behavior can be assessed by context analysis. Culture in this case is seen as a text, so it is necessary to interpret it to capture the meaning contained in the culture. Culture is also seen as a network of symbolic meanings that need deeper interpretation and description (Reid, 2001).

*Gubang* art is seen as part of Malay culture. In Indonesia, the category of 'Malay' is only one of many categories of indigenous people. In this regard, the Indonesian government does not pay special attention to defining 'Malay' in such a way that it does not develop secessionist separatism. Within the political boundaries of national unity, 'Malay' in Indonesia is only a local affair that is understood locally. "Malay" in terms of definition with the term "Malay" in English. The definition of the term Malay is divided into three aspects, namely race, culture, and territory (local). This is reinforced by Timothy P. Barnard (2004) in his writing entitled *Contesting Malayness – Malay Identity Across Boundaries*.

The term Malay in Indonesia uses a territorial definition (local). Malay in Indonesia is one of the ethnic groups of the various ethnic groups that exist. Another local definition is seen from the definition of race or the definition of culture. According to Parsudi Suparlan (1986), ethnicity is a category or social group. As a social group, ethnic groups have the following characteristics: (1) a unity of life that is biologically capable of reproducing and sustaining itself; (2) have a culture and social institutions that they share with their way of life in general different from other ethnic groups; (3) membership in ethnic groups by inheritance, namely membership obtained by a person through his birth, by referring to the place of origin of his parents or the area where he was born. According to the local definition, every region in Indonesia has its ethnic group, and every ethnic group has its territory.

### ***C. Message of Moral Values in “Gubang The Movie”***

#### **1. Moral Values Related to Responsibility**

According to Bertens (2004: 125), the moral value related to responsibility is that people do not dodge when asked for an explanation of their actions. Responsibility here is a person's responsibility for what he does and responsibility for himself. This statement is also in line with the opinion of Salam (2012: 44) which states, there must be the ability to set an attitude towards an action and there must be the ability to take the risk of an action.

Responsibility is human awareness of their intentional or unintentional behavior or actions (Nasution.dkk, 2016:161). Responsibility also means acting as an embodiment of awareness of obligations. Responsibility in the KBBI is the state of being obliged to bear everything. Humans are essentially responsible creatures. It is called so because humans, apart from being individual beings and social beings, are also creatures of God. Humans have a great demand for responsibility considering that they perform a number of roles in social, individual and theological contexts.

Widagdho (2001:146) states, responsible people can get happiness, because they can fulfill their obligations. Happiness can be felt by himself or others. On the other hand, an irresponsible person will face difficulties because he does not follow the rules, norms or values that apply. The person in charge is just or tries to do justice. However, sometimes the responsible person is not considered fair because of the collapse of the values he holds. Such a person will certainly be accountable for everything to God.

The Ministry of National Education (2008:1398) states that responsibility is a state of being obliged to bear everything (if anything happens, you can be prosecuted, blamed, sued, etc.). Zuriyah (2011: 55) states, responsibility is an activity not only in part of the process, but in the whole process that occurs. Responsibility here is a person's responsibility for what he does and responsibility for himself.

Based on Bertens' opinion, it can be explained that someone who has dared to admit his actions without circumventing or avoiding, then that person can be said to be someone who is responsible. Responsibility is something that requires someone's ability. Someone who is responsible will bear all the risks of all the actions that have been done. The dialogue in "Gubang The Movie" related to responsibility is as follows.

*Pada malam hari semua warga jemaja dengan membawa obor mencari Pak Ali suami daro Mak Leha. Yang pergi mencari kayu belum pulang sampai petang. Wargaupun mencari Pak Ali, dan keberadaan Pak Ali belum diketahui.*

*Pak Itam : Jadi begini aja paman, paman berkemas, kami berdua pergi kesana.*

*.....Cepat Pak Cik.*

*Pak Cik : ( Diam langsung mencari Ali suami Mak Leha).*

*Warga terus mencari Pak Ali meskipun hari semakin malam. Setelah itu warga berkumpul menjadi satu membicarakan keberadaan Pak Ali.*

*Pak Cik : Kesal Pak Itam macam mana tidak jumpa.*

*Pak Itam : Bagaimana tidak jumpa?*

*Mak Leha : (Ikut mencari suaminya, sambil memegang perutnya yang sambil mengandung anak pak Ali).*

*Mak Itam : Sabar Leha, kamu akan melahirkan sabar leha ya.*

*Kemudian warga yang mencari Pak Ali berhenti sejenak sambil mendengarkan suara azan magrib, hari pun semakin malam warga tetap mencari Pak Ali.*

*Pak Itam : Bagaimana kelat ada jumpa tak ?*

*Kelat : tidak ada pak Itam.*

*Pak Itam : Leman, tetap ada jumpa tak?*

*Leman dan Latep: (Menggelengkan kepala).*

*Kelat : Semua tempat udah kami cari tidak ada.*

*Pak Itam : ai... iyalah bagaimana itu kalian balik dulu, saya Tanya Pak Penghulu.*

*Ayolah, Kelat, Leman, Latep ayolah cari Tanya Pak Penghulu.*

*Pak Itam : Pak Penghulu kami sudah cari semuanya, kami sudah periksa tapi tak ada.*

*Pak Penghulu : Memang tidak ada. Gunung mumpu selatan tidak ada. Kelat, Leman tidak ada.*

*Kelat : Tidak ada Tok.*

*Pak Penghulu : Aduh.... Kasian Leha.*

*Leha : Bagaimana, ngurus besarkan anak saya kak (sambil menangis)*

*Mak Itam : Sabar-sabar Leha, kita pulang Leha, Pikir anak kamu Leha. Kamu akan melahirkan Leha.*

*Leha : ( menangis sambil kesakitan memegang perutnya). Bagaimana lagi aku kak.*

*Mak Itam : (Memanggil Pak Itam). Abang abang kemari dulu bang, jangan dekat situ terus, Leha mau melahirkan Bang.*

*Leha : Meninggal saya kak.*

*Pak Itam dan warga mendekati Mak Itam dan Leha, Leha yang lagi kesakitan mau melahirkan dan dibawa pulang.*

*Pak Penghulu : kenapa Leha ?*

*Pak Itam : Kenapa Leha?*

*Mak Itam : Leha mau melahirkan Bang.*

*Pak Itam : Astagfirullah....*

*Pak Penghulu : Kamu dengan istrimu bawa leha Balik.*

*Pak Penghulu : Kamu Kelat bawa teman, panggil bidan antar Mak Leha.*

*Kelat : Baik Tok.*

*Pak Penghulu : Hati-hati ya berempat, baik baik.*

*Mak Leha pun dibawa pulang ke rumah dan panggilkan bidan. Karena Mak Leha mau melahirkan. Tidak lama kemudian terdengarlah suara tangisan bayi anak Mak Leha.*

*Mak Itam : Alhamdulillah laki anak kamu Leha, ai. . . . kamu mau beri nama siapa?*

## 2. Moral Values Related to Conscience

Conscience is meant is the appreciation of the good and bad associated with our concrete behavior. Realizing moral values is an appeal from conscience. One of the characteristics of moral values is that only these values raise a voice from the conscience that accuses us of belittling or opposing moral values and praises us for embodying moral values. Salam (2012:131) states, "Human conscience in human moral relationships as long as it provides an understanding of the good and bad deeds that will be and after it is carried out, understanding gives an abundance of feelings to humans after the action occurs".

Bertens (2004:144) states, as follows:

All values ask to be recognized and realized. Values always contain some kind of invitation or appeal. Aesthetic values, for example, seem to ask to be realized in the form of paintings, musical compositions, or other means. But on moral values this link is more urgent and more serious.

Conscience is the deepest voice of the human heart. Every human being has a conscience. With this, it can underlie every concrete action in humans. Conscience also affects human consciousness. Human consciousness is able to assess how conscience plays a role in the past and the future. Referring to Bertens' opinion, the author explains that moral values related to conscience are the behavior of the characters in the film "Gubang The Movie". The dialogue in the film "Gubang The Movie" which contains moral values related to the conscience is as follows.

*Sri pun pamit sama Wan dan Aki pergi kepantai. Sri memikirkan pertunangannya sama Jalak.*

*Sri : Ombak kelana semua mimpiku  
Angin bawahlah terbang rasa ini  
Sri tiada harapan lagi  
Harapan Sri hidup bersama dia  
Hanya tinggal kenangan  
Tokek Sri tahu kau ingin bebas  
Tempat mu jauh ditengah laut  
Tokek andai die tahu  
Sri pun sama macam kau  
Hati Sri ingin bebas untuk memilih  
Melepaskan hati kepada dia  
Tokek Sri lepaskan kamu jauh  
Pergilah ...  
Bawalah rasa Sri bersama kamu  
Jika lamaran ini tetap dilanjutkan  
Lebih baik Sri pulang ke siantan*

*Hari pun malam Alang mencari kayu belum ada pulang. Alang bersama teman-temannya tersesat. Ia berhenti sejenak untuk mencari cara pulang. Tapi temannya ada yang capek. Akhirnya bermalam dihutan.*

Lambok : *Dimana pula kena anak ini, kita hari ini udah mala mini.*  
 Teman : *Ya, dia enak-enak. Alang datang.*  
 Teman : *Tidak tahu dari mana baru datang-datang*  
 Lambok : *Ayo kita pulang*  
 Alang : *Sudah yok kita balik.*  
 Lanang : *Kita dekat mana Lang.*  
 Alang : *Tenang aja.*  
 Lanang : *Alang kat mano kita Lang?*  
 Alang : *Tenang aja Nang.*

*Di Kampong Pak Imam bersama murid-muridnya sholat di surau.*

Pak Imam : *Sri*  
 Sri : *Ya, Pak imam*  
 Pak Imam : *Alang sama Atom kemana, kenapa tidak ikut sholat.*  
 Sri : *Sri tidak tahu Pak Imam.*

*Alang yang tersesat jalan belum sampai pulang juga, masih tersesat digunung.*

Lambok : *Keliling-keliling kita dekat mana Lang?*  
 Atom : *Lambok, Alang bagaimana kita berhenti sini dulu. Sudah capek ini.*  
 Lambok : *Ohya lah tidak apa seperti ini Lang.*

*Mak Itam dan Pak Itam risau anaknya belum pulang sampai ekarang. Tidak biasanya main pulang malam gini. Pak Itam Firasatnya tidak nyaman risau sama Atom.*

Pak Itam : *Lain rasa hari Abang ni Yang, Atom mana jam segini belum pulang.*  
 Mak Itam : *Ai., Atom tu singgah rumah Alang itu. Bang tidak tahu anak kita satu itu.*  
 Pak Itam : *Yang buat abang kopi, masam tekak Abang ni Yang.*  
 Mak Itam : *Siang malam asik mau kopi aja, tidak sadar ke badan itam kurus.*  
 Pak Itam : *Tidak biasanya dia jam segini belum ada, hari sudah malam ini*  
 Mak Itam : *Ai.. bang tidak usah susah. Atom itu anak laki, minum kopi lagi.*  
 Pak Itam : *Tidak enak hati abang ni, he... memang enak kopi kau ini Yang*  
 Mak Itam : *Ai abang enak juga terus, kopi beri garam enak juga.*  
 Mak Leha : *Assalamualaikum.. Kak Assalamualaikum ...*  
 Pak Itam : *Eh.. macam suara leha tu Yang.*  
 Mak Leha : *Assalamualaikum kak.*  
 Mak Itam : *Walaikumsalam, ya bang macam suara Leha, coba bang lihat buka pintu bang.*  
 Pak Itam : *Yay a bang tengok dulu, eh Leha masuk-masuk*  
 Mak Itam : *Haa Leha sama siapa, kenapa.*  
 Mak Leha : *Saya cari Alang kak, dari tadi dia belum pulang-pulang. Saya kira main dekat sini.*  
 Mak Itam : *Alang tidak ada dekat rumah sini, Atom belum balik dari sore*

- cari kayu sama Alang.*
- Mak Leha : (menangis), Bagaimana ini kak, Ayahnya sudah tidak ada lagi.*
- Pak Itam : haa.. aku sudah bilang Atom itu jarang balik seperti ini tapi kamu tidak percaya juga jam-jam ini tapi kamu tidak percaya juga.*
- Mak Itam : ha.. abang marahkan kita pula, sudah bang cari pakai baju tu. Tanya kawan-kawan Atom sama Alang itu.*
- Pak Itam : ha.. ya sudah, kamu tunggu dekat sini aja sama Leha, ya lah saya pergi dulu. Leha kamu tunggu sini aja abang carikan. Assalamualaikum.*
- Mak Itam : Walaikumsalam.*

### 3. Moral Values Related to Obligations.

According to Bertens (2004: 125), obligation is to learn the moral rules that apply to our actions. The obligation attached to moral values stems from the fact that these values apply to humans. Therefore, moral obligation does not come from outside nor is it determined by the agency but comes from a person's sense of humanity. The obligation attached to moral values from the fact that these values apply to humans. Therefore, moral obligations do not come from outside and are not determined by institutions, but come from humanity itself. Obligations to ourselves should not be understood as obligations to ourselves only.

Widagdho (2001:145), an obligation is something that is imposed on someone. Obligations are a comparison to rights, and can also refer to rights. Widagdho (2001:146) also says that the division of obligations varies and varies. Each state of life dictates certain obligations. Status and role determine one's obligations. Liability is divided into two parts, namely: (1) limited liability; In this obligation, the responsibility applies to everyone, the same, not to be differentiated. For example, the law prohibits killing, stealing, in addition to which punishments can be held. (2) unlimited liability; This obligation applies to everyone. The responsibility for this obligation is of higher value, because it is carried out by conscience, such as justice and benevolence.

Salam (2012: 192-207) states, we as individuals through many ways always relate to other people. Everyone bears various obligations including, human obligations to himself, to God, to the Messenger of Allah, family life, parents to children, children to parents, neighborly living, teachers in teaching, students in learning, merchants, leadership, towards other creatures.

Moral values relate to the human person. But the same can also be said of other values that specifically mark moral values that are related to the responsible human person. Realizing moral values is a reward from conscience. One of the characteristics of

moral values is that it raises the voice of conscience. Closely related to these characteristics is that moral values oblige us absolutely and are non-negotiable. Atar Semi (2012:71) "A literary work that has high value if: 1) the literary work presented contains moral values, 2) literary works that are able to change the direction of the reader's life and 3) literary works whose story characters are able to become role models, role model for readers.

Bertens (2004:145) states that moral values contain a categorical imperative (command), while other values are only related to hypothetical imperatives, meaning that if we realize other values, we must take a certain path. We recommend that moral values contain a categorical imperative, meaning that moral values oblige us just like that, without conditions. The absolute obligation attached to moral values stems from the fact that these moral values apply to humans as human beings. Therefore, moral values also apply to every human being. The dialogue in "Gubang The Movie" related to responsibility is as follows.

*Lanang asyik mengikuti tarian, Alang dan Atom ditutun oleh Kintan menuju istana bunian yang penuh misteri. Dipintu gerbang yang dijaga dengan pengawal 1 dan 2.*

*Kintan : Ayah kenapa kita tangkap Alang lagi, bukankah dulu kita sudah tawan ayah dia.*

*Raja bunian : jangan kau Tanya kintan, ini dendam lama kintan ajak Alang kesini*

*Kintan : Ya ayah*

*Kintan : Ayah*

*Alang : Kenapa kamu bawa kami kesini*

*Raja Bunian : Tidak perlu kamu Tanya , saya mau kamu tinggal sini selamanya*

*Alang : Sebenarnya kamu ini siapa, kenapa kamu selalu ganggu aku bawak aku kesini.*

*Kintan : Aku kintan.*

*Alang : Kenapa, kenapa kamu bawa aku sampai kesini.*

*Kintan : Sebetulnya ayah aku yang perintah kan kesini, ayah aku mau tangkap kamu.*

*Alang : Tangkap, tapi kenapa*

*Kintan : Dulu kakek kamu pernah memainkan putri kerajaan ini, ayah aku marah tapi sudah lah maukah Kamu tinggal disini bersama aku.*

*Alang : Tidak kintan aku tidak bisa tinggal disini, tidak bisa hidup bersama kamu. Alam kit berbeda.*

*Kintan : Alang, cepatlah kamu pulang kea lam kamu sana, sebelum ayah aku dan orang tangkap kamu.*

*Alang : Baiklah, terimakasih Kintan, aku tidak akan pernah lupa kebaikan kamu.*



- Lanang* : ( *Lanang yang mengikuti tarian gubang dengan asyik tiba-tiba melihat orang yang menari, Berubah wujud misteri dan lanang pun pergi ditempat tersebut*).
- Atom* : *Lang-lang nape lanang tu.*
- Orang bunian:* ( *Lanang mau dibunuh tapi Alang menghentikan orang bunian*)
- Alang* : *Woi...*
- Atom* : *Pulang-pulang lang ( sambil ketakutan melihat orang bunian)*
- Alang* : *Bangun-bangun Nang .*
- Lanang* : *Dimana kita ini?*
- Alang* : *Mari Kita balik.SSSS*
- Lanang* : *Dimana kita ini Lang.*
- Alang* : *Tidak usah Tanya yok kita pulang.*
- Lanang* : *Masih lama*
- Atom* : *Ilmu apa yang kamu pakai lang?*
- Alang* : *Itu sembor layang.*
- Atom* : *Oh ilmu itu dulu kakek kamu pernah kasih ke aku, tapi aku sudah lupa*
- Payat* : *Itu salah kamu minta ilmu tidak diantar garam.*
- Lanang* : *Ya aku terbayang baying nari tadi enak belakang dia*
- Panjang* : *Gendang dia enak itu*
- Yok yon* : *Benar juga lagu pun enak didengar tadi*
- Tambok* : *Ya bagaimana kalau music dengan tarian itu kita satukan, kita jadikan kesenian kampung kita.*  
*Nang masih ingat kan tarian tadi.*
- Lanang* : *Ah ya lah mbok saya masih ingat.*
- Tambok* : *Panjang kamu masih ingat kan gendang tadi*
- Panjang* : *Ingat Mbok.*
- Atom* : *Tapi aku ingat dengan tarian itu,*

## CONCLUSION

The film "Gubang The Movie" tells about art in the form of a dance that comes from the supernatural realm of Bunian. At the end of the story, this *Gubang* art later became the art of the Jemaja Malay community. Gubang art in this study is seen as part of culture. Culture is closely related to society. Culture is also something semiotic and contextual. Matters related to symbols exist in society and are announced by the concerned community members. Symbols are something that needs to be understood and then disseminated by the community. Based on the film "Gubang The Movie" there are messages of moral symbols that contain symbols of identity consisting of the value of patience, the value of persistence, the value of courage, and the value of kindness.

### 1.The value of patience

The value of patience was shown when Alang Mak Lea persisted when giving birth to her husband, Mr. Ali, who was missing, who did not know where he was. The

patience shown by Mak Lea is regarding long periods of time, changing years, changing days, changing hours. Mak Leha's child is eighteen years old. Now an adult and named Alang. This is done even though until now I have not met her husband, Mr. Ali.

## 2. The value of persistence

The value of persistence can be seen from Alang's attitude, who doesn't give up easily and doesn't give up easily. He works day and night, diligently working with his parents. He is not influenced by the thoughts and words of others. For that he still does the same thing every day, namely fishing in the sea at night, Alang prays at the surau and listens to Pak Iman's lectures.

## 3. The Value of Courage

Alang and his friends showed the value of courage from their attitude in making decisions. When Alang and his friends went to look for wood to the mountain. Alang and his friends got lost. He paused for a moment to find a way to get home. But there are friends who feel tired. Finally decided to spend the night in the forest and Alang's friends who were sleeping woke up hearing music. Alang and 2 (two) friends looked for the source of the sound and met Kintan who led Alang and his friends to the mysterious Bunian palace.

## 4. Value of Kindness

This value of kindness is reflected by Alang's friends (Sri, Atom, Pang 6, Anom, lanang, Lambok, Panjang), Mak Itam, Pak Itam, Aki Sri, Wan Sria. They showed an attitude of sympathy and empathy for the alang who was having trouble getting hit by the starlings.

Moral messages and values as a symbol of the identity of the Jemaja Malay community can be inherited through the art of *Gubang*. This identity symbol is then represented in the film "Gubang The Movie", which can be used as a guide and role model for the Jemaja Malay community in particular and the Malay community in general.

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