

Educational Values of the Character in Variety of Movement in “Klana Topeng *Condroradono* Dance”

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Abstract—The research main purpose is to describe the educational value of the character in Klana Topeng *Condroradono* dance which is originally made by KRT Sunartomo and reinterpreted by Kuswarsantyo. Description made by looking at a variety of dance movement that is in Klana mask dance *Condroradono*. This research used qualitative methods and the sources of data obtained from Mr Kuswarsantyo as the interpreter Klana Topeng *Condroradono* dance. The collection of data is by observation, in-depth interviews, and documentation. The validity of the data obtained through the source’s triangulation. The results showed that: (1) The history of dance Klana Topeng originated from the Kridha Beksa Wirama (KBW) and keep evolving until this day, (2) Klana Topeng *Condroradono* dance is the development of from previously Klana Topeng that was created for learning material dance, (3) There are seven educational values in Klana Topeng *Condroradono* dance that has been stated by Ministry of National education in 2010, (4) The seven educational values is religious, discipline, hard work, independence, responsibility, honesty and curiosity.

Keywords—*educational values of the character, klana topeng Condroradono dance movement.*

I. INTRODUCTION

The existence of dance in Indonesia is closely related to the development of people's lives, both in terms of ethnic structures and within the scope of a unitary state. At first glance, the development of dance in Indonesia cannot be separated from the background of the existence of Indonesian society in the past [1]. Dance is one of the experiences of human life individually and is part of human behavior from the beginning of its growth [2, 3].

Dance as a 'work of art' still requires certain rules relating to the values of beauty, or aesthetics. Dance is a manifestation or expression of rhythmic, beautiful and certain meanings. Many opinions from dance experts try to define or explain dance. One of them is the opinion of Soedarsono [4], a dance expert from Indonesia who explained that Tari is an expression of feeling about something through beautiful rhythmic movements that have experienced stylization or distortion.

In Indonesia, folk dance is also included in the category of traditional dance. Traditional dance 'is a popular term and is commonly used among Indonesian people. As for what is meant by traditional dance according to Soedarsono are types of dances that have experienced a long history, and which always rely on existing traditional patterns [4]. Based on its

artistic value traditional dance is divided into two, namely 'folk dance' and 'classical dance'. Classical dance is a type of dance that grows and develops in the palace environment, and therefore classical dance is often categorized as 'palace dance'.

Classical dance is synonymous with dance that contains a lot of educational value [5]. The value of education that is understood by the community when carrying out traditional art activities is the occurrence of changes in attitudes and values that occur in the community, among others: norms of courtesy, upload them in social relations. In addition, traditional art also provides knowledge about how to preserve the environment by always giving thanks to God Almighty for every abundance of agricultural produce and manifested by maintaining natural balance [6].

Traditional art also teaches how humans are always aware of God's creatures, which must always build good relationships with other people reflected in the attitude of harmony and mutual cooperation in carrying out social activities. In traditional art activities, the community will also learn about new skills such as developing new forms of creation in performing shows for community entertainment such as dance, music, clothing design and other equipment [7, 8].

As stated by Pudjasworo [9], that the Yogyakarta-style classical dance is the result of cultural expression which was originally developed in the walls of the palace which form, and nature of the dance did not deviate from the system and the order of values contained in the atmosphere surrounding it. The point is that the creation of a classical dance in the style of Yogyakarta cannot be separated from the values contained in the background behind it, such as the value of education, manners and manners.

Yogyakarta-style classical dance is a dance that has a lot of symbolic motion, from that movement has a lot of meaning or educational values in it. The form of classical dance in which the value of education is included is the dance Klana Topeng *Condroradono* by KRT Sunartomo *Condroradono*. This klana mask dance is a complication of the klana mask of the KRT work of Sunartomo *Condroradono* in the '80s that was reinterpreted by Kuswarsantyo, as a depiction of the spirit of a man who wants to reach his goals. Persistence in giving up is an attitude that must be instilled to realize dreams.

The rest of this paper is organized as follow: Section II presents the rudimentary. Section III describes the research

methods. Section IV presents the obtained result and following by discussion. Finally, Section V concludes this work and suggestions.

II. RUDIMENTARY

A. Educational values

Values as an adjective or quality that makes something valuable, deserves to be desired, praised, respected and aspired to its realization, is a guide of our lives as human being [10]. The value of education is an important idea that is carried out consciously as guide carried out by families, communities and government, to act in variety of situations. The value of education is a limitation of everything that educates toward maturity, is good and bad, so that it is useful for their life that is obtained through the education process. The education process does not mean that it can only be done in one place and at a time. Associated with human existence and life, the values of education are directed at the formation of human persons as individual, social, religious and cultured beings.

B. Yogyakarta style classic dance

According to the pattern, classical dance in the style of Yogyakarta is part of traditional dance, this is because it was originally lived and developed among the *Kraton* and is usually based on traditional patterns found in the local community. Based on that, it can be seen that the Yogyakarta-style Classical dance is a dance that has developed since the feudal era and experienced high statics crystallization and using standard standards.

In Yogyakarta there are several types of classical dances that develop among the *Kraton*, including Klana Topeng, bedhaya, Srimpi, Lawung and Wayang Wong. The dance is only performed in the palace and the audience is limited. But with the times, in 1918 the dance began to develop outside the palace.

III. RESEARCH METHODS

This research uses descriptive qualitative method. This method is often called a naturalistic qualitative method [11]. Because the research was carried out under natural conditions, it was called a skinative method, because the data was collected, and the analysis was more qualitative. Bogdan and Biklen in [12] define qualitative methodology as a research procedure that produces descriptive data in the form of written or oral words from people and observable behavior.

A. Research Settings

This research was conducted in the Kidul KP Kadipaten 1/355, Yogyakarta, which was the address of the *Condroradono* art hall and the residence of Mr. Kuswarsantyo as a resource person.

B. Subject and Object

The subject of research is Mr. Kuswarsantyo, in the reinterpretation of *Klana Topeng Condroradono dance*. Meanwhile, the objects material is various movements of Klana Topeng *Condroradono* dance by KRT Sunarto

Condroradono, reinterpreted by Kuswarsantyo. The objects formal is the values of character education embodied in the variety of Klana Topeng *Condroradono* dance.

C. Data Collection

The data collection phase in this study is as follows:

A. In-depth Interview

In this study interview techniques used were unstructured interviews. Unstructured interviews are free interviews where researchers do not use interview guidelines that have been arranged automatically and completely for data collection [13]. Interviews were used to collect data, including the history of the dance of *Klana Topeng Condroradono*, the values contained in it. This technique is carried out by interviewing as much detail as possible about things that are directly or indirectly related to the topic of the issue being discussed in order to collect concrete data.

B. Documentation

This method is carried out by searching for data from written sources, such as books, magazines, dance records, Klana Topeng *Condroradono* dance recordings, and dance accompaniment records that can assist in collecting data about the values in Klana Topeng *Condroradono* dance.

C. Observation

Observations are useful to find data about the form of Klana Topeng *Condroradono* dance presentation, especially on aspects of motion, and floor patterns. In this observation, researchers carried out the participants by looking directly at the dance. Thus, the elements related to research observation can be observed clearly.

IV. RESULT AND DISCUSSION

A. History of Klana Condroradono Dance

Klana Topeng *Condroradono* Dance is a dance created by KRT Sunartomo *Condroradono* in 1988 for learning material at the Faculty of Non-Art at the ISI Yogyakarta, then reinterpreted by Kuswarsantyo who is none other than the son of KRT Sunartomo *Condroradono*. This Klana Topeng *Condroradono* dance has a difference compared to the Klana Topeng dance in general, which is from the story taken. The Klana Topeng *Condroradono* dance created by KRT Sunarto *Condroradono* was created to provide variations on the previous Klana Topeng dance.

Klana Topeng *Condroradono* Dance is a dance with a different theme background. This dance does not show the character of Klana Sewandana in the Panji epics, but the klana dance here is more depicting a man who wants to reach his goal. With a persistent effort manifested in dynamic motion, a man will be able to achieve achievements. This dance work is an obsession of an artist to reach his ideals so that the mask can illustrate how inner desires can be realized. Therefore, it is called "*klana*" derived from the word "wandering", because the story is depicted by a man who travels to seek knowledge to achieve his goals.

B. Form of Presentation of Klana Topeng Condroradono Dance

This discussion will describe the supporting aspects of Klana Topeng *Condroradono* dance which include: (1) dance, (2) floor pattern, (3) makeup, (4) dress, (5) venue, and (6) dance accompaniment that accompanies the dance to become an interesting dish to watch. But in this study only focused on the various dance movements of Klana Topeng *Condroradono*. Explanation of the form of presentation of Klana Topeng *Condroradono* dance will be explained as follows:

1) *Dance Motion*: Klana Topeng *Condroradono* Dance is a single dance form danced by one dancer. The characteristics of the dance are handsome and use various movements of the handsome Yogyakarta style dance. The characteristic of the Klana Topeng *Condroradono* dance movement is almost the same as the Klana Topeng dance mask that uses a special Kalangkinantang Raja motif or variety, that is, with each motive dropping the right foot or tengen tancep movement, it is always accompanied by kicking the fabric wiron (nendhang wiron). and movement of the stomach or torso parts of the body is moved. Kuswarsantyo (interviewed on 22 February 2017), the meanings in various types of Klana Topeng *Condroradono* dance movements are as follows:

- a) *Sembahan*: This pre-dance dance means a request to the Almighty so that in carrying out the task or activity is given protection and the event runs smoothly and smoothly.
- b) *Sabetan*: In the philosophy or symbolic meaning of the movement of sabetan has the meaning of taking something good from the right and then throwing bad things from the left, this philosophy is reflected in the sabetan movement which begins with the right-hand then the left-hand banner.
- c) *Engkrang Sampur*: This motion is interpreted in the balance of the human soul, must be balanced between his mind and mind. This is very important in the face of life's journey in reaching goals. Reflected from the movement of the dance, the two hands clasped and then sampur on top, indicating the importance of balance in life.
- d) *Ulap-ulap*: Repeat in dance means playing your hand in front of your eyes as if you are seeing. In this dance, repetitions are interpreted as optimism in living the next day to reach the ideals.
- e) *Kinantang Kipat Sampur Obah Lambung*: The meaning of hand movements holding a keris is a symbol of strength.
- f) *Obah Lambung*: It is defined as the dynamics of life which means that life is not always flat but life is dynamic. In terms of reaching our goals we cannot just be quiet to get knowledge but we must always seek as much knowledge as possible.
- g) *Itung-itung*: It is only meant in life that when we live our lives must be full of calculations, not to be misdirected.
- h) *Capeng*: It means being ready to be alert. That is, we must be prepared to be alert for what is happening today and in the future and accept what will happen.
- i) *Keplok Asto Pernesan*: A man is a priest, chairman, or leader. In this motion, it means that a leader must always be fair and unselfish to all he leads, and must always give the good news he receives.
- j) *Entrakan Seblak Sampur*: This movement means that looking for something good is not always smooth, there must be challenges or obstacles that will be passed in life.
- k) *Atrap Jamang Seduo Asto*: In the context of the Atrap Wayang motion puppet sedo asto means justifying accessories. But in everyday life this motion is interpreted as anything that we get in life must be practiced by people.
- l) *Pondhongan*: Pondhongan means if we get something, big or small though. We must take care of what we have got or we have, because it is a mandate and we must be grateful.
- m) *Kepet Kepet*: Kepet kepet means coolness because someone needs to relax and don't be too slack or don't be too ambitious in doing something without being realistic.
- n) *Lampah Sekar*: The movement of the lampah sekar dance is defined as a life adventure that always encounters an unrighteous path, life faces various obstacles to strengthen.
- o) *Lampah tiga*: The lampah three dance movement has a philosophy in Javanese society which includes copyright, taste, intention. The principle of the life of the people of Java. This philosophy has the meaning: Copywriting (creating something), Taste (feeling something), Karsa (desire expressed and realized).
- p) *Lembean Sampur*: Lembean sampur is a mirror which means that in the midst of our busy life, we have to spend time for ourselves, seleh, relax, don't overload ourselves.
- q) *Kipat Sampur Pondhongan*: This dance movement defines everything that must be considered to achieve dreams and ideals.
- r) *Miwir Rekmo*: Rekmo means hair, hair is a crown that can reflect personal character. We must prioritize ourselves through what we have or what we get through self-reflection.
- s) *Ngilo*: Ngilo has the meaning of self-introspection and reflecting on success, not to be arrogant over what we have got.
- t) *Atur-atur*: Organizing dance movements describe what we give when we succeed. Giving something what we have achieved.
- u) *Menjangan Rangga*: This dance movement is the philosophy of the field, meaning balance to determine personal strength and reality.
- v) *Sekar Suwun*: Sekar Suwun means a request for forgiveness for what we do. If there is a mistake please forgive or be forgiven.

C. Educational Values of The Character in Variety of Movement in Klana Topeng Condroradono Dance

The educational value contained in the various dance movements of Klana Topeng *Condroradono* created by KRT Sunartomo *Condroradono* which was reinterpreted by Kuswarsantyo was that the value of character education contained seven values which were initiated by the Ministry

of National Education in 2010. These values are religious, disciplined, hard work, independent, responsible honest and curious. The value of character education is as follows:

A. Religious

Attitudes and behaviors that are obedient in carrying out the teachings of the religion he adheres to, tolerant of the implementation of other religious practices, and live in harmony with other religious followers.

B. Discipline

Actions that show earnest efforts in completing tasks are reflected in the various dance movements of Klana Topeng *Condroradono*.

C. Hard work

Behavior that demonstrates earnest efforts in overcoming various barriers to learning in reaching goals, and resolving them as well as possible. The value of this education is reflected in the variety of Klana Topeng *Condroradono* dance movements.

D. Independent

Attitudes and behaviors that are not easily dependent on others or new results from something that has been owned. This is reflected in the various dance movements of Klana Topeng *Condroradono*.

E. Responsibilities

Attitude and behavior of a person to carry out his duties and obligations, which he must do to himself, the community, the environment (natural, social and cultural), the country and God Almighty. This is reflected in the variety of Klana Topeng *Condroradono* dance movements.

F. Honest

Behavior that is based on the effort to make himself as a person who can always be trusted in words, actions, and work. This is reflected in the variety of Klana Topeng *Condroradono* dance movements.

G. Curiosity

Attitudes and actions that always strive to find out more deeply and broadly from the things they learn, see, and hear. This value is reflected in a variety of Klana Topeng *Condroradono* dance movements.

V. CONCLUSIONS AND SUGGESTION

A. Conclusions

Klana Topeng *Condroradono* Dance is a classic Yogyakarta style male dance created by KRT Sunartomo *Condroradono* and reinterpreted by Kuswarsantyo. This dance was created in 1988 for learning material in the non-art Faculty at ISI Yogyakarta. This Klana Topeng *Condroradono* dance has a difference compared to the Klana Topeng dance in general, which is from the story taken. The Klana Topeng *Condroradono* dance created by KRT Sunartomo *Condroradono* was created to provide variations on the previous Klana Topeng dance. Klana Topeng *Condroradono* Dance is a dance with a different theme background. This dance does not show the character of Klana Sewandana in the Panji epics, but the klana dance here is more depicting a man who wants to reach his goal. With a persistent effort manifested in dynamic motion, a man will be able to achieve achievements. Klana Topeng *Condroradono* dance contains the values of education in various movements of the dance directly and indirectly.

The educational value contained in Klana Topeng *Condroradono* dance is the value of character education, which is seven values derived from the values of character education that was initiated by the Ministry of National Education in 2010. These values are religious, disciplined, hard work, independent, responsible, honest, and curious.

B. Suggestion

Given the limitations of this study, it is recommended that further research be carried out covering other matters relating to Klana Topeng *Condroradono* dance. For students of FBS Dance Art Education, Yogyakarta State University, hopefully this research is useful and can be a picture for further research on the educational values in various dance movements of Klana Topeng *Condroradono* and other dances. For FBS Dance Art Education students, Yogyakarta State University can appreciate the Klana Topeng *Condroradono* dance.

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