

## The Value of Character Education in the Dance and Theatre of Sugriwa-Subali in Kiskendha Cave, Yogyakarta

Herida Damarwulan<sup>1\*</sup>, Sutiyono<sup>2</sup>

<sup>1</sup>Master Student at Art Education Study Program, Faculty of Language and Arts, Universitas Negeri Yogyakarta, Indonesia.

<sup>2</sup>Lecturer at Art Education Study Program, Faculty of Language and Arts, Universitas Negeri Yogyakarta, Indonesia

**\*Corresponding Author:** Herida Damarwulan, Master Student at Art Education Study Program, Faculty of Language and Arts, Universitas Negeri Yogyakarta, Indonesia.

**Abstract:** The aim of this study was to: (1) provide an understanding of the dramatic structure in dance and theatre of the Sugriwa-Subali at the Kiskendha cave tourist attraction, (2) Express and interpret the value of character education in the dance and theatre of Sugriwa-subali in the Kiskendha cave tourist attraction in its dramatic structure through the plot story with a focus on the symbols of Sugriwa and Subali characters. This study was a qualitative descriptive study; This study described the dance and theatre of Sugriwa Subali at the Kiskendha Cave tourist attraction with the hermeneutical approach of Hans George Gadamer. The results of this study indicated that: (1) The dance and theatre of Sugriwa-subali in Kiskendha cave, Jatimulyo village, Girimulyo, Kulonprogo district was a strategy undertaken by the Kulonprogo local government in developing tourist destinations that collaborate with nature tourism with cultural tourism; (2) The dance and theatre of Sugriwa-Subali in Kiskendha Cave contained the value of character education which interpreted through the meaning in its dramatic structure, namely self-control, discipline and responsibility, eling, and buddhi and work.

**Keywords:** The dance and theatre, Sugriwa-Subali, Kiskendha Cave, Dramatic Structure, Hans George Gadamer Hermenutics

### 1. BACKGROUND

The art of dance as well as other branches of art and it is very closely related to the life cycle of society. The elements of creativity, taste and initiative in the culture of the archipelago in the millennial era need to be emphasized as a driver or builder of the values of the nation's character. The government, in this case as the policy makers, it explicitly provides a touch of culture through cultural attractions as an arena to foster the spirit of cultural preservation. The management of these cultural attractions can be sourced from cultural resources in the local area. Art activities cannot be separated from existing customs, traditions and mythology. Kulonprogo Regency is the western region of the Special Region of Yogyakarta, which was once a small city but is now a big tourist magnet in Yogyakarta. The existence of a new airport in the Kulonprogo district of Yogyakarta International Airport (YIA) is a driving force to cultivate all lines, especially in the economic and tourism fields. This can be seen by the emergence of several tourist objects that utilize natural resources by involving tourism-aware groups (pokdarwis) and cultural communities in each region.

The performance of the dance and theatre of Sugriwa-Subali was first held by involving the local community as supporters in synergy with lecturers and students of ISI Yogyakarta. The performance of the dance and theatre of Sugriwa-Subali was held for 9 times in the courtyard of the Kiskendha Cave with amazing appearance and succeeded in attracting the hearts of visitors who toured the Kiskendha Cave. Furthermore, in 2016 to 2020 the Sugriwa Subali ballet was again staged by involving local artists as a creative team. The success of this cultural tourism destination has finally made the name of the Sugriwa Subali the dance and theatre come down to earth. The synergy of several government institutions with the local community in stimulating cultural tourism attractions that lead to local wisdom deserves to be used as a spirit in preserving the cultural treasures of the archipelago such as

the Sugriwa Subali ballet in Kiskendha cave. The performance of the dance and theatre of sugriwa-subali in Kiskendha cave as a work of dance cannot be separated from the role of choreography. Choreography or group composition, can be understood as a cooperative art or cooperation among dancers; while choreography or solo dance (solo dance) a dancer is more free to dance alone, not tied to other dancers as in group choreography (Hadi, 2012: 2). The choreographic approach is a way to understand, see and observe dance works by analyzing the concepts of form, technique and content.

The performance of the Sugriwa-Subali ballet tells the story of Sugriwa and Subali's life journey after doing meditation to amends in the past. After going through the process of meditation and realizing all their mistakes, Sugriwa and Subali were given a mandate by the gods to pacify the world from the evil of King Mahesasura who inhabited the territory of the Kiskendha kingdom. Based on firmness and strong determination, Sugriwa-Subali agreed to the mandate given by the gods to kill the evil King Mahesasura. Prabu Mahesasura is the ruler of the Kiskendha kingdom in the form of a human with the head of a buffalo while the patih is named Lembusura in the form of a human with the head of a cow. These two figures who led the reins of government in the kingdom of Kiskendha.

The performance of the Sugriwa-Subali ballet which was showed at the Kiskendha Cave tourist attraction, Jatimulyo Village, Kulonprogo, was very interesting to see from the storyline presented. Sugriwa and Subali as messengers (ambassadors) of the gods dared to take steps to save Dewi Tara from the captivity of Prabu Mahesasura. The heroism of Sugriwa and Subali was seen in the battle against King Mahesasura and Lembusura. The story in the Sugriwa-Subali ballet is very worthy of being a spectacle as well as guidance for both children and adults. This performance is claimed to be a manifestation of the concept of cultural-based cultural attractions (cited from <https://girimulyo.kulonprogokab.go.id>). The selection of the Kiskendha Cave tourist attraction with the legend of Sugriwa-Subali as the venue for the performance is appropriate so that people can feel the atmosphere that occurs in the show. The messages contained in the storyline in each scene are also appropriate to be used as references in increasing the value of education on the basis of local wisdom. These values can later become thoughts so that they can be implied in the arena of life. The dance and theatre of Sugriwa-Subali as one of the government's programs in increasing the value of culture-based education is highly anticipated by the community.

This study of the dance and theatre of Sugriwa-Subali has the aim of revealing and assessing the educational value contained in the dance and theatre of Sugriwa-Subali in Kulonprogo Kiskendha cave through a dramatic structure which contains a storyline with a focus on the symbols of Sugriwa and Subali characters using a hermeneutic perspective. The focus of this article is to find out how the dramatic structure of the dance and theatre of Sugriwa-Subali in the Kiskendha cave in Kulonprogo was undertaken and to examine the value of character education contained in the dramatic structure of the dance and theatre of Sugriwa-subali in the Kiskendha cave, Kulonprogo.

## **2. RESEARCH METHOD**

This study on the value of character education in the dance and theatre of Sugriwa-Subali in Kiskendha Cave, Kulonprogo used qualitative research. Qualitative research is a method for exploring and understanding the meaning of a number of individuals or groups of people who are considered a social or humanitarian problem (Creswell, 2015). This study on the dance and theatre of Sugriwa-Subali in the Kiskendha cave in Kulonprogo used the Gadamer hermeneutic approach. The purpose of hermeneutics according to Gadamer is to gain as much and as wide an understanding as possible through a process of participation, openness and dialectics. The study of dance and theatre of the Sugriwa-Subali in Kiskendha Cave, Kulonprogo was set in Jatimulyo village, Girimulyo sub-district, Kulonprogo district. The research period for the dance and theatre of Sugriwa-Subali in Kiskendha Cave, Kulonprogo was carried out for 3 months starting in December 2020.

Sources of data in this study on the values of character education in the dance and theatre of Sugriwa-Subali in Kiskendha Cave Kulonprogo and it was taken from oral sources and written sources. Primary data sources obtained directly from resource person who were directly related to the dance and theatre of Sugriwa-Subali. Sources of secondary data in this study were taken from the literature that discusseed the theory and information about the required data.

Data collection techniques are steps for limiting research, collecting information (Cresswell, 2015). Data collection carried out in the dance and theatre of Sugriwa-Subali research in Kiskendha Cave, Kulonprogo and it included of qualitative observations, in-depth interviews, and documentation studies. The data analysis technique used in this study was descriptive, with the stages including data reduction, data grouping or data classification, data display, and making conclusions.

### **3. FINDING AND DISCUSSION**

#### **3.1. Analysis of the Dramatic Structure of the Dance and Theatre of Sugriwa Subali Kulonprogo in its Introduction**

The existence of the Sugriwa and Subali characters at the beginning of the story (introduction) is a sign of the emergence of an iconic figure or character who will be the center of the story in the dance and theatre of Sugriwa Subali which is located in the Kiskendha cave tourist attraction, Jatimulyo village, Kulonprogo district. Stories about Sugriwa and Subali are very popular among the people of Jatimulyo village. The character is very synonymous with his valiant character. The presence of these two figures in the introduction section appears simultaneously with the entry of leaf dancers who describe the lush trees in the Sunyapringga forest. Sunyapringga forest is a jungle used for Sugriwa and Subali meditation. Sugriwa and Subali meditated in the Sunyapringga forest because of a mistake they had made in the past. Before taking the form of apes, at first Sugriwa and Subali were knights named Guwarsa and Guwarsi. One time they made a mistake, namely fighting over Cupumanik Astagina along with his sister named Dewi Anjani. The incident was known by his father named Rishi Gotama and Cupumanik Astagina was thrown into the Sumala Lake. Seeing cupumanik astagina enter the lake Guwarsa and guwarsi also enter and turn into monkeys. This incident was the beginning of Guwarsa and Guwarsi having to meditate in the Sunyapringga forest and change their names to Sugriwa and Subali.

The existence of Sugriwa and Subali at the beginning of the story (introduction) with a background of leaf dancers tells about the journey of Sugriwa and Subali after receiving punishment to meditate in the Sunyapringga forest as penance for the sins they had committed in the past. Sugriwa and Subali did their meditation in the forest of Sunyapringga solemnly because they remembered the mistakes they had made. Meditation is one way they take to improve their lives. Besides, meditation is also a means to forge oneself in order to evaluate or introspect oneself. This meditation facility is carried out by covering the babahan hawa sanga which is interpreted by closing the nine holes of lust that are in humans. The meditation they do is either finished or finished after hearing the news from the gods. The appearance of this god's voice is a sign of the approval of Sugriwa and Subali in their efforts to correct their mistakes. The mandate conveyed by the gods to Sugriwa and Subali to pacify the world, one of which is to eradicate evil from King Mahesasura. After declaring their ability, Sugriwa and Subali set out to carry out the tasks ordered by the gods with responsibility.

The interpretation of the analysis of the discussion above is that the appearance of the Sugriwa and Subali figures as iconic figures or the center of the story in the Sugriwa Subali ballet based on their existence which is intertwined in every event is a reflection of body and soul. The symbol of the soul is reflected in the character of the subali character who has a calm character with specific characterizations. Sugriwa's aggressive character and his analytic characterization can be symbolized as a symbol of the body. It can be conveyed that body and soul are an inseparable unit which in Javanese terms is called *loro - loroning atunggal*. The existence of Sugriwa and Subali as a symbol of the existence of body and soul which substantially becomes the construction of human life in running the wheel of life. Self-reflection by introspecting, thinking broadly and adding insight needs to be improved to improve life by uniting all body and soul as revealed in the meaning of Sugriwa and Subali meditation in the Sunyapringga forest.

#### **3.2. Analysis of the Dramatic Structure of the Dance and Theatre of Sugriwa-Subali Kulonprogo in Scene 1**

Prabu Mahesasura in scene 1 appears surrounded by dancers carrying leaf properties. The appearance of Prabu Mahesasura in this scene indicates a new character who will give another atmosphere in the story. The existence of the figure of Prabu Mahesasura who is surrounded by dancers carrying leaf properties is interpreted as a figure who rules a place called kiskendha. King Mahesasura is visualized with the form of a human with the head of a buffalo. The kiskendha kingdom is told in the form of a cave in the middle of the forest and inhabited by a demon nation, mostly in the form of animals or

often called the nation of *sura*. Geographically, the location of Kiskendha Cave is in the row of Mount Kelir with dense trees. Most of the people around the Kiskendha cave in Jatimulyo village still believe that the Kiskendha cave is a stealth kingdom under the leadership of King Mahesasura.

Scene 1 in the dance and theatre of Sugriwa Subali in Kiskendha Cave visualizes the character of Prabu Mahesasura who is waiting for news from Lembusura in a *pasewakan* (meeting in the palace). Lembusura is one of the mainstay senopati of the kingdom of Kiskendha who is famous for his responsibility and high loyalty. Patih Lembusura is assigned to propose to the angel of heaven named Dewi Tara. However, the proposal from Prabu Mahesasura through lembusura was rejected by the god who was visualized with a song in the form of rambangan. The news brought by the lembusura made King Mahesasura angry and upset. Prabu Mahesasura, who had the character of *adigang, agigung and adiguna*, mobilized all the kiskendha demon soldiers to attack heaven and kidnap the goddess Tara. The procession of the Kiskendha warriors is manifested in the form of *bodholan*. Scene of *bodholan* in wayang kulit performances are often termed rampogan. The *rampogan* scene in the wayang kulit show appears when a country faces a commotion. The noise can occur because of a threat or something caused by the country. King Mahesasura in the discussion above is described as doing the *nglana* movement which is interpreted as a form of falling in love with the goddess Tara. The *nglana* scene performed by Prabu Mahesasura contains movements such as *pondhongan, atrap jamang, menjangan ranggah and sekar suwun*. The variety of movements performed in the *nglana* scene by Prabu Mahesasura is a representation of the movement of self-decoration and dress. The concept of *nglana* in this scene is very varied with movement motifs that lead to individual strength. The *nglana* scene is widely interpreted as a human form or form who has the desire to dominate or have something that is his dream. In addition, the *nglana* scene can also be interpreted as a human form who likes new and broad-minded things that become his ambition.

### **3.3. Analysis of the Dramatic Structure of the Dance and Theatre of Sugriwa-Subali Kulonprogo in Scene 2**

The pattern of the Sugriwa-Subali ballet scene in scene 2 tells the story of Sugriwa and Subali's journey to the Kiskendha kingdom. In this scene, the visualization of Sugriwa and Subali's journey is symbolized by the concept of *muryani fashion*. *Muryani fashion* is a depiction of the concept of beautifying oneself or decorating oneself. This concept if interpreted is a reflection of human self in life to organize themselves, improve themselves before stepping so that they are formed into human beings who are dedicated, responsible and have high loyalty. Context in social life in human society, if you can organize yourself by beautifying yourself through attitude, it will be easy to adapt in any environment.

### **3.4. Analysis of the Dramatic Structure of the Dance and Theatre of Sugriwa-Subali Kulonprogo in Scene 3**

The presentation of scene 3 in the dance and theatre of Sugriwa-Subali at the Kiskendha cave tourist attraction tells about the goddess Tara who was seduced by Prabu Mahesasura to become empress in the Kiskendha kingdom. This scene only presents the goddess Tara who is being infatuated (invited to make love) by Prabu Mahesasura. All efforts were made by Prabu Mahesasura to get the woman of his heart, although in the end Dewi Tara still refused the invitation from Prabu Mahesasura. King Mahesasura which is characteristically in the form of a human with the head of a buffalo symbolically describes absolute power. Buffalo in the perspective of the people of the archipelago has the meaning of a symbol of power and is identical to the agrarian world that leads to the countryside. The existence of the goddess Tara with the characteristics of a beautiful and lively woman illustrates the intelligence of humans in thinking and acting. The events depicted in scene 3 about the rejection of Prabu Mahesasura's love by Dewi Tara can be interpreted about strategies in dealing with life by thinking intelligently and not based on ambition so that self-esteem will be maintained properly.

### **3.5. Analysis of the dramatic structure of the dance and theatre of Sugriwa subali Kulonprogo in scene 4**

Scene 4 tells about the journey of Sugriwa and Subali who have reached the gates of the Kiskendha kingdom. In this scene, Sugriwa and Subali stop for a moment at the gate of the Kiskendha in the form of a bush depicted with leaf dancers. They meditated for a moment to ask God's blessing and arrange a strategy to deal with Mahesasura and his troops.

The gate is the entry or exit area of an area or kingdom and serves to prevent access in and out of an area. The symbol of a gate overgrown with shrubs can be interpreted as a gate of life which is full of various problems. The existence of Sugriwa and Subali figures in front of the Kiskendha gate and doing meditation in scene 4 implies that human life cannot be separated from the attitude of always remembering the Creator in carrying out the behavior or journey of life so that later they will be good at managing the steps and strategies of living in a heterogeneous society with various variations, kinds of human nature.

### **3.6. Analysis of the Dramatic Structure of the Dance and Theatre of Sugriwa-Subali Kulonprogo in Scene 5**

The celebration of victory due to his success in kidnapping the goddess Tara and destroying heaven is celebrated with revelry. King Mahesasura and his troops had fun without thinking about the state of the Kiskendha cave. The incident is depicted in scene 5 which shows King Mahesasura dancing with joy on a buffalo (manifested in the form of a buffalo property). The buffalo symbol by the people of the archipelago is identified with the symbol of power regardless of the various contexts and cultural backgrounds. The people of Jatimulyo village still believe that buffalo is a very useful animal. This is evidenced by the number of residents who keep these animals. But on the other hand, buffalo is also associated with stupid animals that are easy to fool. This statement can be seen from various proverbs in the archipelago or a collection of stories, fairy tales in which tell about the stupidity of buffalo. Seeing from the perspective in the discussion above, it can be concluded that this buffalo is a commodity from various lines.

The appearance of King Mahesasura who was partying on a riding animal in the form of a buffalo and being confronted by Kiskendha troops can be interpreted as absolute power that has no equal. But because of his stupidity or carelessness, the power that has been built will collapse. This indicates that all kinds of advantages and abilities contained in humans must be based on knowledge.

### **3.7. Analysis of the Dramatic Structure of the Dance and Theatre of Sugriwa-Subali Kulonprogo in Scene 6**

The great war between the Kiskendha troops led by Prabu Mahesasura and Lembusura with Sugriwa and Subali is depicted in scene 6. The battle is the climax of the story in the Sugriwa-Subali ballet Kulonprogo which takes place at the Kiskendha cave tourist attraction Jatimulyo Kulonprogo. This incident is depicted by subali hitting the head of Mahesasura and lembusura. The scene of banging the heads of mahesasura and lembusura by subali is called a *kumba fight*.

*The kumba fight* which is visualized by banging heads and heads illustrates the end of evil or the destruction of the evil nature of mahesasura and lembusura that comes from their brains or thoughts. They paid for all their crimes who had dared to wreak havoc in heaven. Subali as the messenger of the gods managed to defeat Mahesasura and Lembusura.

It can be interpreted that all the sources of our actions and behavior in society cannot be separated from the mindset (mindset) that we build. Like mahesasura and lembusura, because the mindset (mindset) they build is negative, eventually they must be aligned (clashed) so that what arises becomes a positive aura.

## **4. CONCLUSION**

Based on the results of the research and discussion described in the previous chapter, it can be concluded that the dance and theatre of Sugriwa-Subali in the Kiskendha cave tourist attraction, Jatimulyo village, Girimulyo, Kulonprogo district is one of the cultural attractions in the excitement of culture-based tourism. The dance and theatre of Sugriwa Subali is an art performance in the genre of ballet that tells the story of Sugriwa-Subali's journey with the background of the legend of the Kiskendha Cave. The people of Jatimulyo strongly believe in the existence of the legend of the Kiskendha cave which raises the story of Sugriwa, Subali, Mahesasura and Lembusura. The performance of dance and theatre of Sugriwa-subali as a work of art also becomes a text that can be interpreted its meaning. The interpretation of the text in the Sugriwa-Subali ballet is studied using Gadamer's hermeneutics through dialectics with its dramatic structure. The results of the analysis in the dance and theatre of Sugriwa-Subali at the Kiskendha cave tourist attraction through a dramatic structure found the values of character education, namely: self-control, discipline and responsibility, *eling and buddhi* and work. The values of character education are very useful as a medium of

education in character education both in schools and in the community. Character education based on culture, such as the dance and theatre of Sugriwa-Subali, has an important role in massive human development.

The dance and theatre of Sugriwa-Subali located in the Kiskendha cave tourist attraction, Jatimulyo Kapanewon Girimulyo Village, Kulonprogo Regency is one of the regional superior arts. This show becomes an attraction for tourists who will visit Kulonprogo. The existence of the new Yogyakarta International Airport (YIA) in Kulonprogo is also a thought in the declaration of culture-based tourism programs, one of which is the dance and theatre of Sugriwa-Subali at the Kiskendha cave tourist attraction. The dance and theatre of Sugriwa-Subali is not merely a spectacle but also a guide that leads to the life force of the community. Therefore, in terms of management and management, deep thinking is needed from the village community, village officials, artists, pokdarwis and also the local government. This needs to be done considering that Kiskendha Cave is one of the leading tourist destinations in the Special Region of Yogyakarta which has a background story of the Sugriwa Subali legend as well as Prambanan Temple with its Roro Jonggrang legend. Therefore, Kulonprogo Regency has high hopes that it will become a beacon of the archipelago, one of which is in the form of tourism and culture.

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#### AUTHORS' BIOGRAPHY



**Herida Damarwulan**, born in Kulonprogo, May 24, 1987. Completed her bachelor's degree in Dance Education and continued her Masters in Art Education study program, Faculty of Language and Arts, Yogyakarta State University. Expertise: in the field of directing dance works, in the field of dance choreography, in the field of Javanese dance. Email: idebarutenan@yahoo.com



**Drs. Sutiyono**, S. Kar, M. Hum. He is a lecturer at the Department of Dance Education, Faculty of Language and Arts, Yogyakarta State University. Expertise: Javanese Karawitan Art Expert, Art Studies, and Cultural Sociology. Email : Sutiyono\_63@yahoo.com

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