



Character Education Values in Retno Tanjung Dance Performance As An Identity Dance of The City of Tegal

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Abstract

Retno Tanjung dance is a girl dance coming from the coastal areas of Central Java. It tells about the coastal area women's excitement and gratitude for the abundance of God's gift in the form of seafood. It is also a reflection of Tegal people's thoughts on how the sense of togetherness and the grateful feeling for God's gifts are important. Retno Tanjung dance as the identity dance of Tegal contains a message, meaning and value, one of which is the character education values that are hoped to be able to be conveyed to the society, understood, comprehended, and applied in the people's daily life. In order to analyze this character education values included in Retno Tanjung dance and to analyze the process of the dance to become the identity of the city of Tegal, this research was conducted. In accomplishing the research, the method applied was the qualitative interpretive method which uses interdisciplinary approach. Then, the techniques used to collect the data for the research used were observation, interview, and document study. To validate the data, the triangulation technique of data sources was also applied. Meanwhile, the process of making the dance as the identity dance of Tegal was studied by applying Alo Liliwari's cultural identity theory. The concept of dance basic elements by Jazuli and the concepts of character education values formulated by National Education Ministry were used to analyze the character education values in Retno Tanjung dance. The research result shows that there are some values of character education in the dance. Religious values can be seen in sembah and Balangan Mega movements, the lyrics of the dance accompaniment, and the use of hijab as the dance costume. Another value is the care for environment value which can be seen in the *tracat miring*, *miyak toya*, *nyerok mina*, and *piletan mina* movements. Retno Tanjung dance as the identity dance of Tegal city can be seen from the behavioral patterns and language used.

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INTRODUCTION

Men and Culture is a unity that can not be separated, and men are culture supporters. Perdana (2017, p.2) stated that a culture is an element that can not be separated from the daily life of a society. Art is one part of a culture (E. B. Taylor in Sulasman and Gumilar, 2013, p.43). One of the arts is dancing art.

Dance is the expression of men's soul expressed through beautiful rhythmic movements (Soedarsono, 1977, p.16-17). Dance is a local art which has a very important role in men's life, either as an entertainment element or as a supporting element of a traditional ceremony in a certain area. A region can be said as developed when there are supporting aspects, one of which is art; moreover, when the local government is able to promote the identity of one of the existing art fields, that is the dance art.

Every region has its typically distinctive culture. Every unique form of a culture is realized in the form of its typical dance of the culture. Wirabrata in Azzahrah (2015, p.39) explained that music and movements create a dance which tells about the richness and the variety of Indonesia as a nation.

Some examples of the regions which already have identity dances are Tegal regency with its Topeng Endel dance, Batang regency with its Babalu dance, Pemalang regency with its Selendang Pemalang dance, and many others. The municipal government of Tegal also promotes two dances created by the local artists as the identity dances of Tegal. Those dances are Retno Tanjung and Mina Lodra dances.

Every dance must contain values or messages that are going to be conveyed. Retno Tanjung dance as the identity dance of Tegal also contains values or messages that are going to be conveyed. Hadi (2005, h.16) stated that a dance is not merely a matter of beauty, but also a matter of things which can be deeply learnt from the meaning of the beauty itself. Seen from the social aspect, a dance can be recreational and also educational at once (Rohkyatmo, 1986, p.74). One of the most important part in a dance

is that relates to the content, meaning or message in the dance. Some values of character education in Retno Tanjung dance are religious, care for environment, creative values.

Retno Tanjung dance was created by Endang Supadmi, one of the founders of an active art studio in Tegal called Padepokan Seni Kaloka. The name of the dance, Retno Tanjung, consists of two Javanese words, retno and tanjung. Retno means a girl and tanjung is a land close to the sea. So, it can be concluded that Retno Tanjung dance is a girl dance from the coastal areas. This dance tells about the coastal girls excitement for the abundant gift God's given in the form of fish or seafood. It also reflects the condition of Tegal people who believe that a sense of togetherness and gratitude to God for everything given and the effort to keep the preservation of the nature are important.

Retno Tanjung dance as a new dance in the city of Tegal certainly needs to be introduced to the community and to be preserved. There are some ways to introduce and preserve the dance. They are by holding dance performances, through art studios, and the last, education. Retno Tanjung dance will be more popular when it is often performed at either formal or informal events around the region of Tegal. The introduction of the dance can also be done by all art studios in Tegal. The art studios in Tegal may make Retno Tanjung dance as one of the dance lessons taught. The dance can also be preserved by making it as one of the lesson material taught in the school subject named Art and Culture or in the extracurricular activity in the school. The students and the society are expected to be able to have, to know, to preserve and understand, and to apply the values in Retno Tanjung dance in their daily life.

One of the traditional arts containing cultural values is Rapai Geleng. According to Verulitasari (2016) Rapai Geleng performance reflects Aceh cultural identity. The performance proves as a reflection of Aceh cultural identity which is seen from the cultural values in it and found by applying Alo Liliweri's cultural identity theory to analyze the problem to be studied.

The art that has become the identity of a region is Kuntulan dance. According to Apriliana (2014) the reconstruction of Kuntulan dance is one of the efforts to maintain and preserve it as one of the identity arts of Tegal regency. Kuntulan dance as one of the identity arts of Tegal regency needs to be taught and transmitted to school and art studio students in Tegal regency.

Another art which becomes a cultural identity is Skin dance. According to Bahar, et al (2018) Skin dance reflects the cultural identity of the society's life in Merangin Regency which can be seen from the background of the Skin dance creation.

Dance art also contains Noble values which can be found on the movements and the dance accompaniment. One of the arts containing some Noble values is Lanyapan Alus mask dance. According to Irchami Putriningtyas (2015), dance movements of Lanyapan Alus mask dance in Tegal regency contains character values such as patient, sincere, honest, and preserving values which can be found in some movements of the dance, like lontang, entrakan, ipit-ipit, and geyol movements.

The other art which also has character education values is Pentul Melikan dance. To Agus Trilaksana (2018), in Pentul Melikan dance, there are character education values which can be seen in the elements of the dance performance and the mask of Pentul Melikan itself. The values in the dance are used as a medium for character education and their implementation is taught in the daily life of Melikan society.

Based on the explanation about the background of the study and the previous researches, the researcher is interested in doing a research on the character education values contained in Retno Tanjung dance as the identity dance of Tegal city. The purpose of the Study is to analyze the character education values in Retno Tanjung dance as the identity dance of the city of Tegal. Theoretically, this research will give an advantage to find the character education values in Retno Tanjung

dance and practically to preserve the dance as the identity dance of the city of Tegal.

The problem of the research is solved using the concept of character education values formulated by the Ministry of National Education in 2011. The concept is used to analyze the character education values contained in Retno Tanjung dance. The Ministry of National Education formulated 18 character values. However, the researcher only chooses 3 dominant values, that are religious, care for environment, and creative values.

METHODS

The qualitative research method with interdisciplinary approach was used in this research. Rohidi (2002, p.61) explained that interdisciplinary approach involves two or more disciplines which become one in relevance with the scope of the study. The disciplines used in this study were ethnochoreology and art sociology.

In collecting the data needed, the research uses observation, interview, and documentation techniques. Meanwhile, to validate the data, it uses triangulation of data sources formulated by Patton. Then, the theory and concept applied to study the problem of the research are the cultural identity theory by Alo Liliweri and the concept of character education value formulated by the Ministry of National Education in 2011.

The observation was conducted four times in SMA N 1 Tegal and Kaloka Art Studio from July 14 until July 18, 2019. It was done in order to directly see the presentation of Retno Tanjung dance which includes its range of movements, dance accompaniment, makeup and costumes, and the other supporting elements of the dance.

The interviews were also conducted in SMA N 1 Tegal and Kaloka Art Studio on the same dates of the observation, from July 14 until July 18, 2019. The researcher used freely structured interview technique and interviewed the dancers and their coach or choreographer of Retno Tanjung dance.

The documents got from the field were then processed and selected based on their

relevance with the research materials. The researcher chose the objects that can be documented based on its usefulness and its relation to the dance in question.

The document collection technique was conducted in SMA N 1 Tegal and Kaloka Art Center from July 14 until July 18, 2019. The technique was conducted to get the files and photos related to Retno Tanjung dance. In addition to that, the using of this technique was aimed at obtaining books, journals, and previous researches which were relevant and give contribution to this research. Documentation was used to collect the data on the basic elements in Retno Tanjung dance, which are in the form of video recording presenting the dance performance, pictures and audio recording of the interviews on Retno Tanjung dance.

The technique to validate the data used in the research is based on the credibility criteria which are obtained by using triangulation of data sources technique. It means that the checking of the data reliability can be conducted by checking the data from various sources. Then, the sources are explained, categorized, and analyzed in order to come to a conclusion. In the meantime, the data analysis method uses the technique following the analysis steps of Miles and Huberman interactive model (translated by Rohidi, 2011), which begin from data collection, data reduction, data presentation to data verification.

RESULT AND DISCUSSION

Retno Tanjung dance is one of the media able to be used to transfer a value, including a character education value, to a person. This statement is in agreement with Sujarno (2003, p.47) that the board outline of values in performance art can be used as : 1) an educational medium; 2) an explanation medium or a means to convey a social criticism ; 3) an entertainment or show medium.

The character education value in Retno Tanjung dance can be seen in the dance range of movements, costumes, and dance accompaniment used on the dance performance.

The Ministry of National Education (2011, p.8) has formulated 18 values of character education, but the researcher chose only three dominant values found in the dance in question, they are religious value, care for environment value, and creative value.

Religious Value

Religious value is a value related to the God, which can be in the form of a belief, obedience or devotion, prays and gratitude to Allah SWT. The religious value in Retno Tanjung dance can be found on the movements, the song lyrics, and the makeup and costumes used.

The religious Value in Retno Tanjung dance can be found in *sembahan* and *balangan mega* movements. In *sembahan* movement, the palms of the hands are put together in position of worshipping the God and the face is looking down all the time from the sitting to the standing positions. *Sembahan* movement describes someone who is praying to the God, the Creator and the Sovereign of the universe, the Almighty, the primary source of life. The pose of *sembahan* movement can be seen in picture 1.



Figure 1. The pose of *Sembahan* Movement (Documented by Aulia, 2019)

The religious value can also be seen in the movement variety of *balangan mega*. *Balangan mega* teaches us that we have to be grateful for every gift God has given us in the form of fish we have got. *Balangan Mega* movement can be seen in picture 2.



Figure 2. The pose of *Balangan Mega* Movement (Documented by Aulia, 2019)

According to the result of the interview with the dance creator of Retno Tanjung, Endang Supadmi, on May 28, 2019 at 10.10 West Indonesian Time at SMA N 1 Tegal, the religious value of the dance is also more clearly found in the song lyrics accompanying the dance as follow

*Memuji ing ming ngersani Illahi
Ngaturaken salam kawengku ngelem syukur
Mawi lan parigi
Berkah lan uga gumintiring rejeki
Awujud panen mina
Mugiyo misuwur*

The translation of the lyrics :

Praise to the Lord, the Al mighty
Greet others as a feeling of gratitude
for the blessing and the abundant gift,
the plentiful fish
May bring you a benefit

This part of lyrics, the accompaniment of Retno Tanjung dance, explains that the fisherman society feels very grateful to the God Al mighty for the abundance of gifts in the form of fish the people got.

The religious value can also be seen in the costumes that the dancers are wearing, the hijab and jilbab. The wearing of hijab and jilbab has a meaning that despite the hijab we are wearing, we can still have a work of art by keeping on following Islamic teachings which are followed by most Tegal citizens.

Care for Environment Value

The care for environment is an attitude and behavior which always tries to keep and preserve the surrounding natural environment from destruction. This value can be seen in the following range of motions of Retno Tanjung dance, that are *tracat miring*, *miyak toya*, *nyerok mina*, and *piletan mina*.

The motion of *tracat miring* is that the right hand is stretched over the head, the left hand is stretched straight below, the head moves to the left side, and the feet are on a tip toe position, *treacet*. The movement tempo of *tracat miring* is a bit slow. The pose of *tracat miring* can be seen in picture 3 below



Figure 3. The pose of *Tracat Miring* Movement (Documented by Aulia, 2019)

The care for environment value can also be seen in the movements of *miyak toya*. *Miyak* means sweeping, and *toya* means water. The *miyak toya* movement has a meaning like a person who sweeps the water, or can be interpreted as an activity of fishermen who are sailing across the sea to catch fish. The pose of *miyak toya* can be seen in picture 4 below.



Figure 4 . The pose of *Miyak Toya* Movement (Documented by Aulia, 2019)

The range of movements, *tracat miring* and *miyak toya* teaches the society, especially fishermen, to take a good care of the sea preservation and ecosystem by catching fish using unharmed ways, for example by using net or diving and catching the fish directly in the depth of the sea.

This care for environment value can also be found in the motive of *nyerok mina* and *piletan mina* movements. *Nyerok mina* motion has a meaning that can be translated word by word as follow: *nyerok* means 'to take' and *mina* means 'fish.' *Nyerok mina* movement describes fishermen's activity in taking their catches so as to be dried later. The pose of *nyerok mina* movement can be seen in picture 5.



Figure 5 . The Pose of *Nyerok Mina* Movement (Documented by Aulia, 2019)

The next movement variety is *piletan mina*. The word *pilet* in Tegal language means

'to slice' and *mina* means 'fish.' *Piletan mina* motion shows a man who is drying fish or sliced fish. The pose of *piletan mina* motion can be seen in picture 6.

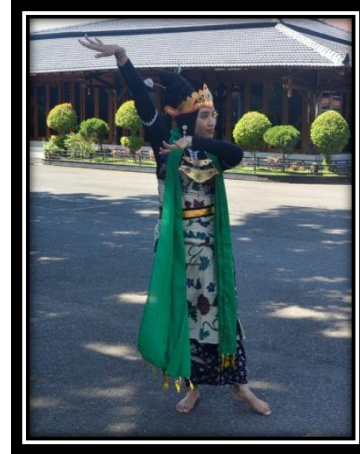


Figure 6. The pose of *Piletan Mina* Movement (Documented by Aulia, 2019)

The *nyerok mina* and *piletan mina* motions describe how the right treatment process of the fish is done. Fishermen society gets used to treat their fishing catches well in order to make the fish they got have a good quality. The right treatment process of the fish can help to make their environment clean and tidy and to reduce the bad smell of the rotten fish which are left uncared for.

Creative Value

Creative value in Retno Tanjung dance lies on the idea of the creation and the using of the costumes. The idea to create Retno Tanjung dance started from the life of the teenage girls in the coastal area who stay putting education as their priority despite the limitation they have. The limitation here is the surrounding fishers' environment that doesn't support children to get a recent education because of their parents' economic condition, their conventional or outdated way of thinking, and any other non-supporting factors (interview by : Endang, 28 May, 2019).

The wearing of the costumes for the dance also contains this creativity value, especially in the technique of the hairdo. The wearing of the

artificial hair in a bun is a usual thing done for Javanese dancers' hair, but it doesn't prevail for Retno Tanjung dancers who wear hijab. The usual thing is that the artificial hair in a bun is attached to the dancer's hair using hairnet and hairpins; however, in Retno Tanjung dance, the hair bun is put on the back of the head by attaching it to the jilbab or shawl worn by the dancers using straight pins.

CONCLUSION

Retno Tanjung dance is one of the identities belonged to the city of Tegal which contains some values of character education which can be seen in some movement varieties and lyrics used on the dance. The values in the dance are religious value, environmental care value, and creativity value. The religious value can be seen in the *sembahan* and *balangan* mega movements, and in the lyrics sung to accompany Retno Tanjung dance. The care for environment values are shown in the movement varieties of *tracat miring*, *miyak toya*, *piletan mina*, and *nyerok mina*. At last, the creative value is seen in the idea of creating and using of the costumes worn by Retno Tanjung dancers. Those values are hoped to be able to be comprehended and understood by the people in order that the values can be applied in their daily life.

SUGGESTION

Based on the research result, It's better for the writer to give a suggestion which will bring improvement on the society's perception toward the form of a dance presentation. The suggestion is aimed at the performers of Retno Tanjung dance. The dancers are hoped to keep practicing on the basic techniques of the dance movements in order to increase the quality of the movements when dancing. The dancers are also expected to be able to master the dance so as to be able to perform in various events or occasions, and so as to be able to teach it again to the next generation.

The suggestion is also given to the Culture Department of Tegal. The local government of

Tegal, especially the Department of Culture and Tourism, should develop more and give more attention to the local art potentials existing in Tegal. One of the ways is by annually holding a cultural stage performance to make the people of Tegal know their local culture.

The local government should also keep giving its attention to the local art in order to keep the art alive, developing, and preserved. In addition to that, the government can also get the existing art institutions involved in art events as their positive appreciation for the progress of the local art in Tegal.

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