



---

## **Internalization of Character Values of Cèpètan Dance Performance at Manunggal Putra Budaya Group in Karanggayam District Kebumen Regency**

**Wahyu Ratri Hapsari <sup>✉</sup>, Wahyu Lestari, Sunarto**

Universitas Negeri Semarang, Indonesia

---

### **Article Info**

Article History:  
Received 26 May 2019  
Accepted 14 August 2019  
Published 15 September 2019

Keywords:  
Internalization,  
character values,  
Cèpètan dance  
performance

### **Abstract**

Cèpètan dance as one of arts of Karanggayam society is full of values in its performance. The values here means part of character values. Character values are indirectly able to internalize the actors that learn the Cèpètan dance. There is something interesting in this group, i.e. the dancers are children. It is hoped that the values behind this dance can build the children's character. The research aimed at knowing the form of performance and internalization character values that reflect in Cèpètan dance. To analyze the internalization, the writer uses Koentjaraningrat's theory (1990) about inheriting. The approach used in this research is qualitative with phenomenology design. The data collecting techniques are observation, interview, and literature observation. The data validity used triangulation technique, they are source triangulation, and method triangulation. The data was analyzed through reduction, presentation, and verification. From the results show that the character values of Cèpètan dance performance reflects the values of creativity, discipline, and responsibility.

© 2019 Universitas Negeri Semarang

---

<sup>✉</sup> Correspondence Address:  
Kampus Pascasarjana UNNES  
Jl. Kelud Utara III, Petompon, Semarang, Indonesia  
E-mail: [arisianto@students.unnes.ac.id](mailto:arisianto@students.unnes.ac.id)

**p-ISSN 2252-6900**  
**e-ISSN 2502-4531**

## INTRODUCTION

Value is an important element in a culture. Value guides people to determine if something can be done (Liliweri, 2007: 50). It means that a value can build a self character. Aristoteles asserts that character building is a matter of common habit (2016: 168), in this case, to build character can be done through practices, such as physical exercise and sense management, like in Dancing. Lestari stated that through dancing, children can automatically have controlled attitude, polite, not mischievous (1998: 160).

Like what Kusumastuti states (2004: 6), that art is very important for children, especially in the process of children's self developing. At one side, art education focuses on a fact and esthetic knowledge through exploration and practical experience in doing art activity.

Herder and Goethe (Hadi: 2005) states that the main purpose of art (dance) is only about beauty.

Dance as a beauty is not beauty itself, but we have to understand the meaning of its beauty, it is a regularity of elements arrangement of dance form organically, a harmony among pattern elements that unite its parts. Beside that, the messages inside the dance is more important.

Soedarsono (2000: 332) states that a dance growing and developing in rural area is called folk dance because the dance belongs to communities where it develops. According to Sumandiyo (2012: 15) if it is seen from the structure and the form of the movements, folk dances are generally simple, it does not have complicated movements but it has full of meanings and values if it is observed textually.

Cèpètan dance is a folk dance from Karanggayam districts Kebumen regency. It is danced by male dancers and they wear mask. There are three characters in Cèpètan mask, they are human, giant, and animal characters. The Cèpètan dance actualizes movements in accordance to the character of the mask used. The dancers with human character mask dance slow movement. While the dancers with giant

character mask dance strong movements. And the dancers with animal character mask dance animal-like movements. In the end of the performance, the dancers undergo trance.

Cèpètan dance tells about a land opening in Karanggayam, it is a forrest called Curug Bandung. Supriyono, in his research explains that Cèpètan dance tells about a land opening for a settlement in a forrest called Curug Bandung. The prominent figure of the communities asks them to open a land because of lacking food and clothing because of Japan colonialism, but they have to fight with invisible creatures (giant) in Curug Bandung. Cèpètan dance has been existed in Karanggayam, Kebumen since 1942, introduced by the late Lauhudan, one of prominent figure in Karanggayam communities (2017: 1).

Cèpètan dance is a folk dance that has still existed till now in Karanggayam Kebumen. If we see its existence in Karanggayam, this dance is often performed for entertainment at a wedding ceremony, and circumcision. Karanggayam communities which live in a mountainous area has a special and important event, it is the salvation ceremony to welcome *Sura* month (Muharram month), and commemorate by performing of Cèpètan dance.

Hadi (2005: 87) expresses that in Kejawen communities it is often held a ceremony called salvation, it is a kind of ceremony to worship the spirits. It is presented various art elements, such as, spellings, offerings hat the materials are full of art symbols or esthetical elements. According to Rikam, the expression of blessing is doing by salvation ceremonies in *Sura* month (Rikam: 2019).

Sunarto in his research explains that the dance performance to glorify the ancestors. One of them is by performing an art, such as mask dance (2013: 169).

There are many groups of Cèpètan dance that make it exists in the societies of Karanggayam. There are some groups there, such as, Manunggal Putra Budaya group in Kalirejo village, Seni Budaya Cèpètan group in Gunungsari, and Cinta Karya Budaya group Karanggayam. From those groups, there is

something interesting from Manunggal Putra Budaya group, the dancers are children.

Cèpètan dance group of Manunggal Putra Budaya was formed in 2017 by Kalirejo people to preserve Cèpètan dance. Marto and his friends pioneered the forming of this group. They persuaded the communities and children surroundings to join the group as dancers. The enthusiastic of people and children there can realize Marto and his friends' goal. Every week the group of Cèpètan Manunggal Putra Budaya does a rehearsal, especially in welcoming a performance (Rikam: 2019).

The process of rehearsal and discussion to meet an agreement is a real form of a dancing learning process. Wisnoewardhana states that dancing learning is a complete vehicle in building children' self identity, especially in forming the values of ethic, esthetic, peaceful mind, personality, arising a learning passion. The process of character building can be done through enculturation, socialization, and internalization (Lestari: 2009).

According to Koentjaraningrat, enculturation is a process of civilization. According to Kuntowidjojo, enculturation is a cultural socialization. Socialization is a term used by sociologists, educators, and other social experts to define societies in a generation that need a knowledge of attitude, behavior, and opinion from the previous generation. Internalization is learning without coercion, the children imitating, mastering, and aware that norms learnt are very useful for self development, and it will be part of his personality in the end (Lestari: 2009).

According to Suhartono, dancing is not only practical art from visual movement, but there is symbols and values behind it that can reveal human's attitude arranged rhythmically with a certain purpose (Lestari: 2009). The Cèpètan dance reflects character values in it. Once this dance is learnt so the character values can be built in the dancers (internalizing)

The values of creativity, discipline, and responsibility need to be inherited to young generations in a society to build their character. The the values building will be realized, if there

is an inheriting process in Karanggayam society in a non formal institution, such as in Cèpètan Manunggal Putra Budaya group.

Rohidi states that through the process of learning, every individual in a society introduces, absorbs, inherits, stores, and develops their cultural elements, they are values, beliefs, knowledge, technology, that are used to survive and develop to face an environment. The order of values helps the character building and the development of personality as cultural and social capital in order to be success in the society (Triyanto: 2017).

The form of Cèpètan dance performance includes five scenes, they are *pambuka*, *babad*, *jejer*, *kiprahan*, and *janturan* (Supriyono: 2017). Each scene has its own meaning that can be understood by Cèpètan dancers. The function of Cèpètan dances is as an entertainment, religious tools, and personal expression. The values contained in Cèpètan dance are the values of esthetic, moral, and integration. The object of Supriyono's research has a similarity with the writer, it is Cèpètan dance in Karanggayam Kebumen, but the differences are in the group and the form of the performance of the dance. The researcher observed about the form of the Cèpètan dance performance, character values and internalization.

Based on the above explanation, the writer was interested to find out the form of Cèpètan dance performance, the values reflected in Cèpètan dance and how the internalization process to children.

## METHODS

The research of " The internalization of character values in Cèpètan Dance Performance of Manunggal Putra Budaya Group at Karanggayam Districts Kebumen Regency" used qualitative research and interdisciplinary approach with two sciences, they are ethnology and sociology of dance of dance. The techniques of data collecting were observation, interview, and documentation. The data validity used triangulation technique, source triangulation, and method triangulation.

While the data analyzed through data reduction, data presentation, and data verification.

### **Cèpètan Dance**

Cèpètan dance tells a story of land opening in Karanggayam in 1940s during the Japan colonialism. According to Marto, during Japan colonialism, people lacked of food and houses. There were a public figure asked the communities to open land to build a settlement.

The dancers in Cèpètan dance wear giant-like mask in the performance as a depiction of an invisible creature in a forest. Cèpètan is from the word Cèpèt means devil/ spirit that lives in the forest and the suffix -an means look like. So, the meaning of Cèpètan is imitation of spirit (Hapsari, 2017).

### **The Form of Cèpètan Dance Performance**

Langer (1988: 15-16) states that a form in an abstract definition means articulation, structure of a whole unity result from related factors or in other words is a way when all aspects are related.

A form of expression can be understood and imaged comprehensively that show a relationship from each part, both meaning, the quality, and the whole aspects in it so that it can describe the different things belong to the elements (Langer, 1988: 20).

The form of Cèpètan dance performance consists of some elements, they are movements, make up, accompaniment, venue, and time. R.M Soedarsono (2001: 5) states that conceptualization of a performance is as an autonomous phenomenon and multilevel intensity. According to, Soedarsono, a performance is a combination among important aspects that support the performance, such as, ancestors, players, costumes, accompaniments, venue, and audiences.

### **Movements**

Soedarsono (1978: 25) differentiates four categories of movements, they are: a) the movements that are delivered through meaningful symbols. The imitative and interpretative movements through the

meaningful symbols are called gestures; b) the pure movements that prioritize beauty do not deliver meaningful messages; c) movements are an expression enhancer that is called baton signal; d) movements are moving.

The movements of Cèpètan dance in 1940s are very simple but now they have been undergone a stylization process in accordance with the capability of the dancers. The movements of Cèpètan dance are the arrangement of the Javanese dan movements, Gagah, they are *lumaksana, junjungan, kambeng, laku telu, dan gedheg*.

### **Dancers**

According to Maryono (2015: 56) dancers are those who presenting the dances. The dancers are the main element in a dance performance as an expression source of the soul, and even as an expression media (2015: 56).

Cèpètan dance consists of nine dancers aged 8-14 years old, the eight dancers wear giant-like masks, and another one wears a monkey character mask. Eight adult dancers wear giant character mask, and one adult dancer wears a monkey character mask. Six dancers wear human character mask, two from the wear funny-faced human.

### **Make up**

Makeup is related to dressed up to produce an expected result. Makeup is one way to make the face in accordance with character of the role.

Maryono (1986: 130) states that costumes in dance performance can direct the audiences to understand various types of role and figure. Besides having shape and mode, costumes also have meaningful colors as symbols in a performance. The costumes in Cèpètan dance performance are *iket*, mask, long sleeves shirt, *jarik* formed as *supit urang, stagen, and sampur*. The face of dancers of Cèpètan dance is not made up because they wear mask.

### **Accompaniment**

According to Maryono (2015: 65) the position of music in the dance performance is

not only as accompaniments but as a work partners. Music and dance has a very close relation. Sedyawati (1986: 130) states that music is a dance accompaniment that can give a harmonious rhythm so that it can help rhythm in the dance, and can give a description in expressing a movement.

The accompaniment used by Manunggal Putra Budaya group is a set of Javanese gamelan (Javanese traditional music) has *Slendro* and *Pelog* shaped, and *bedug* (drum). *Gendhing* used are *bendrong kulon*, *manar sewu*, *godril*, *pantai Logending*, and *gendhing eling-eling*.

### **Venue (stage)**

The venue is where the performance hold. The venue of Cèpètan dance performance is a stage and can be seen from all directions.

### **Time**

According to Demonstein (Jazuli: 2001), time can show how long a dancer dancing from the beginning till end. Cèpètan dance is performed at 13.00-16.00 WIB (1.00-4.00 p.m.). it is not only for Manunggal Putra Budaya group, but for all groups of Cèpètan dance in Karanggayam. Generally, it starts performing at 1.00 p.m.

### **Character Values**

According to the Ministry of National Education (2013: 3) character is attitude, behavior, moral or personality that are formed as a result of internalization from various wisdom that is believed and used as way of life, think, behave, and act.

According to *Balitbang*, Development and Research Center (2010: 37) there are eighteen characters, they are: religious, honest, tolerance, discipline, hard work, creative, independent, democratic, curious, spirit of nationality, love mother land, appreciate achievement, friendly, love peace, love to read, care of environment, care of social life, and responsible.

Observing the performance of Cèpètan dance, the character of creative, discipline, and responsible are reflected there. According to *Balitbang* (2010: 37-40) creative is think and do

something to produce a new way from something that he/she has owned. Discipline means an action that show an orderly behavior and obedient to the regulations. Responsible means attitude and behavior to do rights and obligations that he/she must do to him/herself, to societies and environment, to God Almighty.

### **Creative**

The dancers show their creativity in the performance. Each dancer has an interpretation. For example, when the *lutung* (monkey) act in the stage, the dancer move/act like *lutung* and tease the audiences in order they feel entertained.

### **Discipline**

At the Cèpètan dance performance, the dancers are discipline to move in accordance with floor pattern made. Every motif of movement is done together and simultaneously among one and other dancers, from the hands, legs, and heads movements.

### **Responsibility**

The dancers of Cèpètan are responsible with their roles. It means that the dancer with giant-character mask has to move like a giant, while the dancer with animal-character mask has to act like an animal.

### **The Internalization of Character Values in Cèpètan Dance**

The internalization is a learning process in building a personality with all feeling, interest, lust, passion, and emotion. through the process of internalization, people learn from a good environment, natural, social and cultural environment so that their experiences about new feeling will be increase and learn about the feeling of happiness, love, hatred, security, self respect, rightness, wrongness, sin, embarrassed, etc. besides that, there are feeling of desire. Desire to survive, to make friends, to imitate, to know, to commit, to feel the beauty. They are all learnt through the process of internalization that belongs to individual personality (Koentjaraningrat, 1990: 228).

According to Lestari (2009: 219) internalization is the process of appreciation, mastery in depth, take place through counseling, practicing, training, etc. Internalization is learning without pressure, the children imitating, mastering, and realizing that norms learnt are very important for every development of themselves, which eventually becomes parts of his/her personal (Lestari, 2009, h.219)

The internalization the character values of Cèpètan dance consists of creative, discipline, and responsible values. Creative character value is reflected on the dancers who wear *lutung* character mask, the dancers improvised the movements to interpret her/himself as *lutung*.

The character value of discipline is reflected in the row floor pattern. In this pattern the dancers should straighten the line in order to be looked neatly, and they do various movement together.

The character values of responsibility is reflected through the dancers. They move in accordance to the mask's character. If the dancers wear *lutung* mask character, they act like *lutung*. If the dancers wear giant mask character, they act like a giant.

## CONCLUSION

Cèpètan dance is a dance that in a form of performance consists of movements, accompaniment, makeup, time, and venue. It is full of character values, they are creative, discipline, and responsible. The character values can internalize in to its dancers if it is well learnt and can dance it from the beginning till end. It means that, Cèpètan dance that is danced by children is indirectly can build their character and sharpen it so that it can internalize the children.

## ACKNOWLEDGEMENTS

The writer thanks to all of the member of Manunggal Putra Budaya group that allow the writer to observe the group as materials and interviewees. The writer also thanks to Ibu Eny Kusumastuti as a reviewer who has patiently

guided the writer to complete her article titled “ Internalization of Character Values of Cèpètan dance in Manunggal Putra Budaya Group in Karanggayam Kebumen Regency” so that it can be published at Catharsis Journal and can be read by public. I hope this article will be useful for all.

## REFERENCES

- Amir Faisal, Zulfanah. (2012). *Character Education 88%*. Solo: Duta Publishing Indonesia.
- Hadi, S. (2005). *Dance Sociology*. Yogyakarta: Penerbit Pustaka.
- Hadi, S. (2012). *Performing Arts and Audience Society*. Yogyakarta: BP ISI Yogyakarta.
- Hapsari, Wahyu Ratri. (2017). *Kayon Dance by Bambang Eko Susilohadi*. Surakarta: *Skripsi*.
- Jazuli, M. (2001). *Management of Performing Arts Production*. Yogyakarta: Lentera Budaya.
- Kemendiknas. (2010). *Development of National Culture and Character Education*. Jakarta: Puskur-Balitbang, Kemdiknas.
- Koentjaraningrat. (2009). *Javanese Culture*. Jakarta: Rineka Cipta.
- Kusumastuti, Eny. (2004). *Dance Education in Early Childhood in Tadika Puri Kindergarten, Erlangga Branch, Semarang, as a Cultural Transfer Process*. *Harmonia*, 5(1). <https://scholar.google.co.id/citations?user=PSsObGkAAAAJ&hl=id>
- Langer, S. K. (1988). *Art Problems*. Bandung: Akademi Seni Tari Indonesia.
- Lestari, Wahyu. (1998). *The Process of Socialization, Enculturation, and Internalization in Teaching Dance in the State Junior High School in Sleman District, Special Region of Yogyakarta*. *Tesis*. PPS. IKIP Yogyakarta.
- Lestari, Wahyu. (2009). *The Aesthetic Value of Ruwatan Sukerta in Purwa Puppet Show: Its Relevance for Cultivation of Public Ethics*. Dissertation to achieve Doctoral degree in Philosophy Study Program, Department of Humanities, *Postgraduate*

- Program at Gadjah Mada University, Yogyakarta.* Lestari, Wahyu. (2009). Internalisasi Pengajaran Seni Tari pada Sekolah Lanjutan Tingkat Pertama. *Jurnal Imaji*, 7(2). [journal.uny.ac.id/index.php/imaji/article/view/6637/5697](http://journal.uny.ac.id/index.php/imaji/article/view/6637/5697)
- Liliwari. (2007). *Cultural Meaning in Intercultural Communication*. Yogyakarta: LKiS Yogyakarta.
- Maryono. (2015). *Dance Analysis*. Surakarta: ISI Press.
- Rohidi, T. R. (2011). *Art Research Methodology*. Semarang: Cipta Prima Nusantara.
- Sedyawati, E. (1986). *Elementary Dance Knowledge and Some Dance Problems*. Jakarta: Direktorat Kesenian, Proyek Pengembangan Kesenian Jakarta. Departemen Pendidikan dan Kebudayaan.
- Soedarsono. (1978). *Introduction and Knowledge of Dance Composition*. Yogyakarta: Akademi Seni Tari Indonesia.
- Soedarsono. (2000). *Performing Arts and Fine Arts*. Yogyakarta: MSPI.
- Sunarto. (2013). Shamanism: Religious Phenomenon in the Performing Arts of the Archipelago. *Harmonia*, 13(2). <https://www.neliti.com/id/publications/62319/shamanisme-fenomena-religius-dalam-seni-pertunjukan-nusantara>
- Supriyono. (2017) Cèpètan Art in Karanggayam Kebumen Regency: Study of form, function and values). *Tesis*: Unnes (tidak dipublikasikan).
- Triyanto. (2017). *Learn from the local wisdom of the Coastal Community*. Dissertation. Semarang: Cipta Prima Nusantara.