

# Preservation Of The Local Culture Values Through The Art Of Java Dance In Developing The National Character

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**Abstract**—Building the national character is very necessary for Indonesians in the current era of globalization. In the development of national character, there are many things that must be done, including the preservation of local cultures. This is necessary to consider that the Indonesian nation is easy to accept, and foreign cultures are admired by Indonesians. One of the local cultures that needs to be preserved is Javanese dance which is the result of Javanese culture. Dance can be used as a medium to express all aspects of life that occur in society revealed through the symbolic motion.

**Keywords**— *local culture values, national characters, Java dance, symbolic, Javanese culture.*

## I. INTRODUCTION

In the current era of globalization, national character building is very necessary. The Indonesian nation that occupies an archipelago's geographical area has a variety of regional cultures both material and non-material which spread from Sabang to Merauke. This can be seen from the diverse cultural heritage that exists in the community.

The influence of foreign culture that occurs in the society is something that is a natural thing to happen. Because society today is not possible to isolate themselves to avoid foreign cultures, the indigenous culture must be maintained due to the fact that it is the identity of a nation and not all foreign cultures are suitable or imitated well by the society.

The preservation of Indonesian culture has been carried out by several communities in various ways, one of which is Javanese culture which is preserved by Javanese people. In Javanese culture, balance and harmony, all of them must co-exist in producing harmony. Dance is one state of arts that is not just a harmony between the forms of movement arranged according to the rhythm but is an expression expressed through motion and, symbolically, where each movement contains a very deep meaning for human life in relation to fellow human beings, with the nature and with God. The existence of dance as one of the results of the local culture needs to

get attention of all elements of society and the government.

## II. JAVANESE DANCE AND CULTURE

Javanese culture is a culture that prioritizes balance and harmony. All must live side by side with the aim of producing harmony. That is the philosophy of Javanese culture. All elements must support each other because they really need each other.

Dance is one state of art, and it is a part of culture. Dance is not just an alignment between the forms of the whole body movements arranged based on the rhythm of gamelan music, but all expressions must contain the meaning of the content of the dance performed [1]. Hence, if you watch a dance piece you certainly do not see it from its form, but also capture the message of what is the meaning behind the show. This is in accordance with the nature of dance whose expression is expressed through the sombolis and abstract movements.

Based on the supporting community, dance is divided into two, namely the people's dances and palace dance, their shapes and forms are very different. The palace dance lives in a noble environment that produces dance as classical dance, while those livings in the community are commonly referred to folk dance. The characteristics of palace dance are full of rules that must be obeyed and complicated, while folk dance is simple, and there are no binding rules. Both types of dance are included in the traditional arts groups. For palace dance, it is known as the classical dance palace, because in addition to being full of rules, it has also reached a very high crystallization value and has a long history of journey, so that it gets a great name. Traditional dance is not necessarily classic, but it is traditional automatic classical dance.

Surakarta is the center of dance. The main source is in the Surakarta Palace and in the Mangkunegaran Temple. From these two places, it is eventually expanded to cover the area of Central Java, continuing to far outside Central Java. The dance art centered in the Surakarta Palace has existed since the

establishment of the Surakarta Palace. Dance figures are generally still the family of Sri Susuhunan or the high-ranking court relatives. The dance art centered in the Surakarta Palace was then famous for the Surakarta Style Dance. The various dances are: Srimpi, Bedaya, Gambyong, Wireng, Prawirayuda, Wayang-Purwa Mahabarata-Ramayana. The special one in Mangkunegaran is called Langendriyan dance, which takes on the Damarwulan story [2].

In its development of the new dance creations emerged which received attention from the public. In addition to the court-level dance, which includes the high-quality dance arts, in the Central Java region, there are also various local dances. Such dance includes the traditional types of art, such as: Dadung Ngawuk, Braid Horse, Incling, Dolalak, Tayuban, Jelantur, Ebeg, Ogleng, Barongan, Sintren, Lengger, etc[3].

Based on its function dance, it can be divided into three, namely for ceremonies or rituals, entertainment, as well as social or social relations. Dance turns out to have enormous benefits in human life to fulfill human inner needs, namely about the taste and beauty. In the world of dance, we can find advice delivered through symbols. The classical dance in the palace is one of the ethical and aesthetic educational tools of the king's sons and daughters. By dance, the king's sons and daughters are trained to dance to get to know the teachings about life.

In Javanese culture, the right relationship to nature is carried out by humans in three dimensions: by regulating emotions themselves, by taking the right attitude towards society, and by cultivating nature. Regulations of emotions, impulses of heart and passions are prerequisites for regulating human relations with the outside world. Lust is considered to be a rude feeling. Whoever allows himself to be controlled by him means that he is driven from the outside, he wastes his inner strength and creates an unpleasant impression. Humans who are tossed around by their passions are seen as lacking in self-control, they cannot adjust to the existing rules and do not have the power to focus inner strength [4].

### III. PRESERVATION OF LOCAL CULTURAL VALUES IN DANCE

In several concepts, among others, forwarding by C. Kluckhohn, culture is a learning process and not something that is inherited biologically. Therefore, culture is a pattern of behavior that is learned and delivered from generation to generation [5].

Dance was originally an educational facility for the king's sons and daughters in the palace wall. Through the dance of the king's sons and daughters, they were educated to know the ethics, aesthetics and views of human life. By dancing, it teaches patience, delicacy, pain and sensitivity to feelings. Patience is obtained when doing the basic movements repeatedly and continuously. Smooth obtained when performing dance moves must be

in accordance with the dance count and full of appreciation. Diligence is obtained from how to perform dance moves that must be trained continuously from the results of imitation in detail to be carried out when practiced [1]

People who learn to dance will have confidence in themselves. People will have a great sense of responsibility towards the task of doing good dance moves. People will be brave, especially when people perform and dance to one of the dances that other people watch. People will feel sensitive to the accompaniment of dance. People will be able to move dance movements subtly, people will be disciplined especially towards the dance count that is in accordance with the accompaniment of dance. Hence, with dance, it is expected that dancers will get benefits that can be applied in daily life or in other words, that by learning to dance, people can foster confidence, courage, skill, sensitivity to rhythm and accompaniment, a sense of beauty, and the refinement in acting behavior. Aside from being a taste, dance is also the result of the local cultural wealth that must be preserved.

There are various efforts in preserving culture, namely the first in order to help foster awareness of the importance of culture as a national identity, the second is to preserve culture by participating in its implementation, the third must learn the culture itself, and the last seeks to socialize to others who are interested in taking care of and preserving it [6].

### IV. DEVELOPMENT AND CHARACTER OF THE JAVANESE

The Javanese have the teachings of noble character, one of which is for people to be "*sepi ing pamrih*" and "*rame ing gawe*". "*Sepi ing pamrih*" means action that is not accompanied by a desire to get self-enjoyment [7]. People who have had a "*sepi ing pamrih*" attitude will assume that everything in this world belongs to God, humans are only entrusted. The act of loneliness means that people do not want to be praised, given thanks, getting respect and so on. People who are selfless are truly lonely from self-esteem (praised, valued, respected, famous and position) and the material self-respect (assets, tribute, souvenirs, donations and others).

The concept of "*sepi ing pamrih*", summarizes some noble moral attitudes, namely the attitude of patience, acceptance, sincerity, honesty and virtue. Patient's attitude and behavior means having a deep breath in the realization that the time for good fortune will arrive. People who are "*nrimo*" means people who can still think naturally, rationally, not stress in the state of disappointment and extraordinary difficulties. Sincere means the willingness to let go of individuality or selfishness and adjust to the harmony of nature as determined by the Creator. This sincere attitude has similarities with willingness, namely the ability to release property, abilities and results of work if these things become demands or responsibilities. Furthermore, honest

means that people speak and do what they are. The last attitude is to be virtuous, implying the right attitude in treating others

Furthermore, the "*rame ing gawe*" literally means being active in carrying out obligations that are his responsibility or obligation to work hard. The friendly attitude of the "*gawe*" must be understood in relation to the lonely attitude. The Javanese assume that the new world is correct if each individual releases his self-respect and has the right attitude, because harmony will be maintained if each component moves in its own position, following the appropriate harmony and rhythm. The Javanese community also emphasizes the importance of real work without complaining much.

The Javanese teachings are needed in the development of the character of the Indonesians today, where development requires strong human beings but also cares about the environment, both the natural environment and the social environment.

#### V. CONCLUSION

One culture in Indonesia is a Javanese culture in which this culture prioritizes balance and harmony. All of them must live side by side with the aim of producing the harmony. That is the philosophy of Javanese culture. This is a culture that must be maintained and preserved in the development of national character.

Preservation of local culture can be done through Javanese dance which is the result of Javanese culture. Dance is not an alignment between the forms of the whole body movements arranged according to the rhythm of gamelan music, but all expressions must contain meaning in daily life.

Javanese society has a noble character, one of which is for people to be "*sepi ing pamrih*" means not favored by strings attached and also "*rame ing gawe*" which means enterprising and waiting in work. The Javanese way of view is very appropriate to be applied in the development of the Indonesian nation today, where strong human beings are needed but also care about the good environment Social or environmental environment which can all be contained in symbols that include meaning that produces meaning in dance.

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