

The Value of Patriotism in Kawung Anten Dance as an Expression of Nationalism

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Abstract—Therefore this study aims to analyze the values of patriotism in the *Kawung Anten* dance both in text and context. This study uses a qualitative paradigm with a descriptive analysis method and an ethnocoreology approach. The data analysis technique was carried out by using the triangulation method based on the results of observation, interviews, and documentation. The results showed that *Kawung Anten* Dance is a Jaipongan genre that contains motion (1) Gesture is represented in *Depok Turus Bumi* and *Kotrek Abar Duhung* movements, (2) *Pure Movement on Keprak Tejrang Bumi, Abar Sabet Duhung*, and *Eluk Ganda* (3) Locomotion in *Golempang* motion, (4) *Botton Signal in Sigep Tandang* motion. Thus it can be concluded that these movements can represent the 4 values of patriotism which are being discussed, namely: courage, loyalty, responsibility, and love for the nation and state.

Keywords—*Kawung Anten* dance, values of patriotism, ethnocoreology, jaipongan

I. INTRODUCTION

The increasingly strong currents of globalization and technological developments influence the formation of the character and mindset of the nation in determining what values are adopted. The tendency to be individualistic, the lack of empathy, and social attitudes in society, experienced by the younger generation are pieces of evidence of the depreciation of important values, including heroic values. The value of heroism is a form of attitude and behavior of fighters, who have the quality and service of dedication, hard work, democracy, independence, sacrifice to the nation, and state [1]. The role of patriotism in forming a strong identity needs to be instilled from an early age through 4 basic values, including the values of courage, loyalty, responsibility, and love for the country [2].

The lack of understanding of the emancipation that was fought for in the past is getting bigger and is only used as an excuse for young people who want to get the freedom to do whatever they want. This is considered to have a bad impact on the meaning of the value of the struggle of hero figures, whether in myth, folklore, or history in various layers of the country that have undergone a shift with animated superhero

characters from human imagination. As with the comparison of the existence of a female historical figure, R.A Kartini from Indonesia, Rani Lakshmi Bhai from India, Dae Jang Geum from Korea, d.l.l, who are believed to have little to do with the history of their struggle by the younger generation. It is inversely proportional to female animated hero figures such as wonder women, cat women or Sakura Haruno, which are idolized by teenagers today. In fact, the true heroic value is not always what is conveyed in the animated hero character. The influence of the challenges of the times and the rules that must be faced by the real hero is considered ancient, monotonous, and not contemporary. Its existence can be pursued through creativity in interesting places, without continuously popularizing imaginary characters. Ideally, in the creative process, it is necessary to pay attention to values by applicable norms and ethics, to form a strong generational identity as a nationalist expression of a country.

The nationalist expression that I mean here is the spirit in building a cultural identity from the minority to the majority. The system of fertilization inheritance in symbolic form is the way humans communicate, preserve, and develop their knowledge and attitudes towards life [3]. Herein lies the importance of exploiting the potential of art as a means of socializing, with diverse cultural values and characters, and being close and familiar with the community. This is one of the solutions to create a creativity that embraces heroic values, lifted from the stories of folklore figures or local history, through the distribution of various layers of art containers and adapted to the circumstances of the times.

One of these efforts can be seen from the birth of the *Jaipongan* dance as one of the creation Sundanese dance arts, which at first was not easy to accept by various parties because it was considered inappropriate, too vulgar, etc. Departing from the obstacles and challenges that are used as a test of mental toughness and toughness to continue to work hard in navigating the Gugum Gumbira creation journey in the art industry, especially in the realm of Jaipongan dance. One of the persistence of Gugum Gumbira to preserve *jaipongan* in West Java is through communities with non-formal and informal systems (within their families) to accommodate artists and the next generation of youth in channeling creativity in this field,

known as *Jugala Raya*. Based on a dynamic aesthetic and Gugum Gumbira's admiration for the characteristics and ideal charm of Sundanese women, they are important factors in the creation of his works. One of his works that reflects the figure of a Sundanese woman with noble values, is focused on the fighting spirit of the patriots which, when examined more deeply, is reflected in the work of the *Jaipongan Kawung Anten* dance.

This article shows how the value of patriotism in *Jaipongan Kawung Anten* dance that will be studied based on the text and its context as the existence of the defense of cultural heritage and heroic values. Inspired by one of the stories of Sundanese women folklore figures as an expression of the creator's nationalism, by adhering to tradition.

II. LITERATURE REVIEW

In the era of globalization, humans did not face colonial nations or feudalists who oppressed them by fighting on the battlefield. More than that, fundamental change becomes a tougher challenge on the shoulders of the younger generation, namely maintaining the existence of the nation. Conceptually, the characteristic of nationalism in Indonesia is collective nationalism [4]. This implicitly indicates that to stimulate the nationalism of the younger generation, a concrete example is needed that culminates in love of water. It is not wrong to have imaginary characters in mind, but one must remember that everyone is a hero, at least for himself. We may find a point of comfort in the stories created, but in reality, as humans, we must be realistic in facing real life. One of the life lessons that need to be instilled as a foundation is of course through the heroic values of real heroes.

Jaipongan as a form of struggle for cultural preservation is a manifestation of nationalist expression. The presence of Jaipongan in the late 1970 was a transitional period from an agrarian society to an industrial society which became a challenge for Gugum to popularize local arts in the midst of the current top western modern culture such as Twist and Cha-Cha [5]. Jaipongan which is a folk dance developed by Gugum Gumbira in the 80's as the third explosion in Sundanese dance creative patterns after the golden era of the Sundanese dance by R. Tjetje Soemantri [5]. The name Jaipongan, which has become a typical West Java icon, comes from a blow *kendang* "blak, ting, pong" to "ja-i-pong" which is philosophically a description of dynamic, heroic, and eroic West Java society. The determination and greatest desire that has always been the fluctuation of the spirit to work Gugum Gumbira is none other than to promote folk art which is actually unique so that it can be accepted by various levels society.

Jaipongan in its manifestation is inseparable from the background of its creator, who is said to have been inspired by the ronggeng (female dancer). Women are central with the beauty which is their main attraction, but women also have extraordinary survival value in life, have high self-confidence in living life and self-confidence to be able to make their self-image increase [5]. The image referred to in perchloric terms is

believed by Sundanese people like the idea of life perfection including having morals, morals, honesty, intelligence, tolerance, and responsibility, following the formulation of the Indonesian education figure Ki Hajar Dewantara [6]. The parallel combination between education and art has also become Plato's famous thesis research "that art should be the basis of education" shows that art has an important role and function for education in general with an "education through art" approach. Education and art are conscious efforts to prepare students through guidance, teaching, or training activities to master artistic abilities according to the role they must play [7]. The role played is not only limited to the provision of skills on the stage but also efforts to improve morals as self-identity. The position of the *Jaipongan Kawung Anten* dance which is research in terms of art education to foster heroism, of course, has a role in the realm of character building for the nation's future generations.

Kawung Anten dance, which originates from the story of the female folklore character *Sumedang Larang*, is one of the ideal forms of emancipation and heroic values to defend her homeland regardless of gender. "The hero is the man of self-achieved submission" [8]. This concept is under the paradigm of heroic values when elaborated into the figure of *Kawung Anten* who is firm in his steadfastness by not leaving his homeland even though his life is at stake. The figure of this ideal female character is interpreted by Gugum Gumbira into the form of the Jaipongan dance work, which is not only famous for its beauty and grace but toughness and spirit of struggle that must be emulated. The courage of Gugum Gumbira to carry the heroic value in the idea of working on one of his works is proof of his concern for the next generation to be able to emulate, maintain and maintain the spirit of struggle that has been shown by local hero figures.

Studying dance is inseparable from the aspects of the text related to the structure of the dancing body, and the context related to aspects outside the structure of the dancing body related to society, history, and others. The study of dance forms from movement, make-up, clothing, and property will help in assessing the value of patriotism in the *Jaipongan Kawung Anten* dance. Research related to the problem of the *Jaipongan* dance by Gugum Gumbira, has been quite a lot done by previous researchers who of course have a different problem focus.

The first research entitled "Gugum Gumbira Creativity in the Creation of *Jaipongan*" by Edy Mulyana in the journal *Dewa Ruci*, reveals the problem of creativity, why Gugum Gumbira created Jaipongan and why *Jaipongan* still survives today, using qualitative methods of the phenomenological approach. The findings show that the birth of Jaipongan stems from the desire of Gugum Gumbira to promote traditional arts to be accepted by the wider community, which at that time was marginalized.

Next is Dinda Andiana's research on "The Image of Sundanese Women in *Jaipong Kawung Anten* Dance by Gugum Gumbira" in the thesis of the Indonesian Education

University. The research focuses on what the image of Sundanese women looks like in *Kawung Anten* dance. The study was studied using a phenomenological qualitative research method under the umbrella of ethnochoreological theory.

Based on previous research above, it can be ascertained that the focus point of the research is different. This study aims to analyze the value of patriotism which is assessed using the ethnochoreology discipline. The existence of an assessment in this research is expected to be useful for artists, academics, and the wider community.

III. METHODS

This study uses a qualitative paradigm with a descriptive-analytical research method because the research is conducted in natural conditions, through the perspective of the researcher as a key instrument. The things that need to be considered in qualitative research are besides analyzing the data, the researcher must be able to interpret the data obtained. Qualitative research is research that intends to understand the phenomena understood by research subjects such as behavior, perception, motivation, action, holistically, and using descriptions in the form of words and language, in a special natural context [9]. The descriptive analysis method emphasizes the results of the research in the form of exposure to the analyzed data that has been processed. To complement the data and information, researchers were accompanied by triangulation data collection techniques from observations, interviews, and documentation. The location of the research was conducted at Padepokan *Jugala Raya*, which is located at Jl. Kopo 15, Panjunan, Astanaanyar Bandung City 40242. In collecting data, of course, tools are needed to assist the data collection process based on observations of the object under study. This observation is done by using a device in the form of a camera to capture the image during the research process. The interview guide was used by researchers to gather information from related artists, namely Mira Tedjaningrum Gumbira in a clear and relevant manner regarding the *Kawung Anten* dance. The guide in this interview uses stationery, as well as the use of cellphones and cameras to support the completeness of the data in recording findings both visual and audio during the research process. Documentation studies are written data related to research by researchers to support research accuracy. Documentation activities can help provide data completeness in analyzing, searching, and collecting data in the form of books, photographs, and videos to support and strengthen research data.

IV. RESULTS AND DISCUSSION

A. *Jaipongan Kawung Anten* Dance

The process of creating the *Jaipongan* dance, starting from exploration and surveying throughout West Java, was initiated by Gugum Gumbira in 1974. The distinctive feature of *Jaipongan* in each of his works is the existence of standard patterns in the arrangement of movements such as; opening

(opening early), *pencugan*, *nibakeun*, and *ngagoongkeun* (end) [10]. Ethnochoreology, from its beginnings, has been continuously linked with related fields of study, initially including folklore, ethnology, and from the late 1970s dance anthropology [11]. As well as the *Kawung Anten* Dance. The *Kawung Anten* dance was created by Gugum Gumbira in 1992 and is one of the flagships works that are considered to be the master of *Jugala*. The beginning of this dance was created, specifically as a Gugum Gumbira offering to one of his favorite students named Ati Sumiati, for the sake of his final examination at STSI Surakarta. The basic idea of this dance comes from the folklore story entitled *Sumedang Larang*.

The meaning of the name *Kawung Anten* which is used as this dance comes from the word "*Kawung*" which is known as the *curuluk* tree in Sundanese or better known as the multipurpose tree, which starts from the trunk, fruit, leaves and even the roots which have meaning and benefits. "*Anten*" means all forms that are beneficial to others both from their economic principles and social elements. Meanwhile, in the context of the Sundanese folklore story, *Kawung Anten* is the daughter of the governor *Jaya Perkosa*, one of the female warriors from the *Sumedang Larang* kingdom. This story is a story in the form of a myth, which is a folk prose story in the *Sumedang* area and is considered to have really happened and has even become a holy role model by some *Sumedang* people. The story has heroic values and fighting spirit in defending the country. Moving on from the story, Gugum Gumbira expressed his work in a dance that depicts the restlessness of the daughter of *Kawung Anten* when guarding the national heritage symbolized in the form of the *Hanjuang* tree, with persistence, loyalty, sense of responsibility, and fighting spirit in her duty to protect the State heritage which is the main content of the dance.

The synopsis of the *Kawung Anten* dance by Gugum Gumbira is a depiction of a female character of the *Sumedang Larang* warlord, whose activity is to gather teenagers practicing martial arts and state defense in the kingdom. The composition of movements in the *Kawung Anten* dance as a whole consists of 75 movements, including the main movements, connecting movements, and transitional movements. The choreography structure is divided into 3 parts, namely the beginning of the movement *Mincid Sirig* to *Langkah Maung*, the middle from *Keprak Tangan Tenjrang Bumi* to *Embat Payun Pangker*, and the final part of the movement *Tandang Duhung* to *Kondur Tandang*.

The function of the *Kawung Anten* dance is as a performance medium, but it does not rule out that this dance can function as a medium of education when referring to the values contained in the dance to form a strong human identity. The clothing worn in the *Kawung Anten* dance is oriented towards the traditional folk dance clothing that has been developed, while for the make-up in the *Kawung Anten* dance, it includes dressing corrective make-up. When observed more specifically based on the use of makeup colors, the essence of assertiveness and dignity as a woman who has a spirit of patriotism can be seen from the use of black, gold, and red

which dominate. Besides, dancers use the *duhung* property, a type of sharp object that functions as a means of defense, which aims to fight and protect themselves from enemy attacks. *Jaipong Kawung Anten* dance can be seen in figure 1.

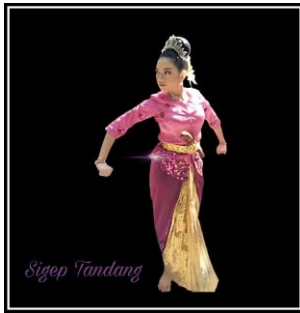


Fig. 1. *Jaipong Kawung Anten* dance.

B. The Value of Patriotism in the *Kawung Anten* Dance

Regarding the value of heroism in real and imaginary characters, they are essentially the same, namely exemplifying the figure of a brave soul and love for the country, but what distinguishes it is the norms and culture that are described. *Kawung Anten* dance was sampled in the research as a clear evidence of the struggle in the form of works that are maintained in the midst of the times. Dance media are movements and arrangements that are arranged to convey meaning. In other words, the language of dance is movement, and to understand the language of movement, training is needed in understanding dance symbols [12]. To determine the characteristics of a dance, it can be analyzed from the categories of motion (pure movement, gesture, locomotion, button signal) that appear the most, so that the characteristics of the dance can be traced [13]. For example in the *Kawung Anten* dance choreography, here are some movements that are considered to represent the 4 values of patriotism which will be analyzed including courage, loyalty, responsibility and love for the country.

TABLE I. MOTION CATEGORY

No.	Motion Motive	Motion Category	Design	Related to The Value of Patriotism
1.	<i>Depok Turus Bumi</i>	<i>Gesture</i>	Symmetrical	Bravery
2.	<i>Sigepe Tandang</i>	<i>Bottom Signal</i>	Symmetrical	Bravery
3.	<i>Keprak Tangan Tenjrag Bumi</i>	<i>Pure Movement</i>	Symmetrical	Loyalty
4.	<i>Abar Sabet Duhung</i>	<i>Pure Movement</i>	Asymmetrical	To be responsible
5.	<i>Eluk Ganda</i>	<i>Pure Movement</i>	Asymmetrical	To be responsible
6.	<i>Golempang</i>	<i>Locomotion</i>	Asymmetrical	Love the homeland
7.	<i>Kotrek Abar Duhung</i>	<i>Gesture</i>	Asymmetrical	Love the homeland

Based on the categorization of the motion samples that have been analyzed by the researcher in the table 1, it can be concluded that the *Kawung Anten* dance uses a lot of pure movement categories which are dominated by the attitude of the pencak movement with various names of motion motives, each of which contains the values of patriotism in line with the norms in Indonesia. The choreography of *Kawung Anten's* jaipongan dance requires concentration and seriousness in moving every technique, from flexibility, attitude, and expression play, so that the meaning and impression of the patriot is conveyed. The alert, agile, and energetic posture is a characteristic description of the image and heroic values of Sundanese people. The Portuguese noted that the Sundanese were honest and brave [14]. This is in line with the researcher's analysis, where the relationship between Sundanese people and their homeland highly upholds state defense and conscience as a desire to defend justice, which is to maintain the condition of their homeland in line with the expression "*Bengkung ngariung bongkok ngaroyok ka lemah cai*" which it means together in joy and sorrow for the sake of our beloved homeland.

The results of this analysis provide an ideal picture of the values that are expected to be embedded in the younger generation as heirs. Responding to this, Mira Tedjaningrum Gumbira as the oldest daughter of Gugum Gumbira as well as the heir in the current era began collaborating on the distribution of the *Kawung Anten* dance through information media processing and learning in countering the depreciation of heroic values in the arts through education and technology. With the hope that it can become a motivation to enrich works in every part of the country by accentuating the existence of original hero figures who adhere to norms as a form of nationalism.

V. CONCLUSION

The *Kawung Anten* dance was created by Gugum Gumbira Tira Sonjaya because it was inspired by the female character in the *Sumedang Larang* folklore story as an expression of nationalism and concern about the lack of traditional culture which also had an impact on heroic values as part of the nation's identity. The flow of globalization and technology also affects the deviation of national norms that experience anti-social attitudes, promiscuity, and low attitude. Other factors that support the lack of inheritance of heroic values include a shift in the existence of real heroes who are replaced by animated heroes. Based on this shift, making the *Jaipongan Kawung Anten* Dance a medium of education and technology to continue to develop as a form of cultural preservation and noble values, including heroic values. For the composition of the *Kawung Anten* dance movements, a total of 75 types of movements have dynamic energy intensity with a choreographic structure that is divided into 3, namely the beginning, middle, and end. The level of difficulty in mastering the *Kawung Anten* dance requires concentration and seriousness in moving every technique from flexibility, attitude, and expression games and dynamic and attractive

movements. When implemented in education it is suitable for middle or adolescent levels.

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