




Learning Character Values through Bapang Malangan Mask Dance

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Abstract. This study focuses on character descriptions found in the Bapang Malangan mask dance. Bapang Malangan dance is a popular dance in East Java that takes the story of Panji. This study utilizes qualitative methods to describe character values through Bapang Malangan mask dance movements, including *tanjak*, *singget*, *sirig*, *guriso*, *gedruk*, *junjungan*, and *kencrong* movements. In addition to depicting courage, the Bapang Malangan mask dance contains personality values and local wisdom.

Keywords: Bapang Malangan Mask Dance, Character Values, Learning Character.

1 Introduction

Indonesia is a country that has many diverse cultures, races, religions, and ethnicities [1]. Unsurprisingly, Indonesia is a country visited by many foreign tourists. Cultural diversity inherited from ancestors or forefathers is often taught through art learning, taught in formal or non-formal schools, usually through a community or studio. According to Supardi [2], [3], studios hone creativity in the arts or as a means of literacy. The studio defined in this study is a place or facility used to learn an artistic activity. This activity is carried out outside formal activities and usually by a group of people within the arts environment.

One of the arts currently being studied by the millennial generation is dance. Dance is an art that explores rhythmic movements that aim to express a person's meaning, feelings, or thoughts in a specific place or time. According to Rumapea [4], dance is defined as rhythmic body movements usually accompanied by music. Muryanti [5] stated that dance is used as iconic movements that are given rhythmic forms from body parts in a certain room and at a certain time. According to Melany [6], it is not uncommon for the Bapang Malangan Mask Dance to be an alternative for developing cultural tourism in Malang City because it has many high artistic values.

Kuntowijoyo [7] said that historical history is the reconstruction or rebuilding of past events to contextualize them in life and the future. Many impressions and messages are conveyed when the Bapang Malangan Mask Dance is performed, which conveys that this dance is synonymous and is still strongly preserved in Malang. One of the

characteristics of this dance is a character characterized by courage. The firmness of the movements that symbolize the dancer's prowess with musical accompaniment makes the performance very interesting. Not only does it have a dashing character, but this dance has many unique features and has become an attraction or icon of Malang City.

One of the unique things about the Bapang Malang Mask Dance [8] can be seen from the story. "Usually wayang stories are more often based on the Ramayana and Mahabharata stories, but in this dance, the stories from Panji are used [9]." Apart from the story's uniqueness, this dance is based on the community's religious background, symbolizing human nature by depicting existing situations and expressions, such as happiness, sadness, pleasure, and laughter. This research will examine alternatives to the Bapang Mask Dance as an attraction in Malang City. This research will focus on several problems [10], namely analyzing the meaning of the Bapang Malang Mask Dance movement in one of Indrawan Nur Cahyono's YouTube videos. Analysis of the Malang Bapang Mask Dance [11] seen from its literature and culture, grouping of character values contained in the dance. Apart from that, it also describes the arguments that have been expressed by the public regarding the Bapang Malang Mask Dance as an alternative icon for Malang City so that it does not become extinct.

The Bapang Malang Mask Dance is a mask dance originating from the Malang area, East Java, Indonesia. The Bapang Malang Mask Dance [12] usually involves a single dancer wearing a mask or masks depicting various characters or mythological figures in traditional Javanese stories. The masks have intricate designs and are usually decorated with bright colors and beautiful ornaments. The movements in the Bapang Malang Mask Dance are very distinctive and rely on facial expressions and elegant hand movements. Other movements, such as footsteps, body posture, and eye movements, are also important to this dance. The Malang Bapang Mask Dance is often performed in various cultures [12], reflecting the values that guide people's behavioral patterns. In the Malang Bapang Mask dance, the value that can be taken is entertainment and deep cultural, historical, and spiritual values. To learn more about the Bapang Malangan Mask Dance, visiting a cultural center or arts institution in the Malang area, East Java is recommended. They can provide more detailed information about aspects of this dance and literature review references or documentation specific to the Bapang Malangan Mask Dance.

The Bapang Malangan Mask Dance has deep and varied meanings [9], reflecting the culture, history, and mythology of East Java. Although these meanings can vary depending on the story or character, several general meanings are associated with the Bapang Malangan Mask Dance. The East Java Language Center [8] This dance is taken from one of the characters who depicts a very brave and firm figure. The Bapang Malangan Mask Dance is not only interpreted in one sense. However, many meanings can be taken from this dance. According to Hidajat [9], the Bapang Malangan Mask Dance has artistic value and a spiritual dimension that can bring viewers deeper into the cultural experience.

The dance has an important role in maintaining traditional values and strengthening the cultural identity of the Malang people [9]. Some meanings can be taken from the Bapang Malangan Mask Dance: representation of mythology and legend [9], respect

for culture and heritage, expression of beauty and aesthetics, communication and expression of emotions, and respect for ancestors and spirits.

2 Method

The research method used in this research is descriptive qualitative research and instruments. According to Sugiyono [13], descriptive qualitative research is carried out to determine the value of independent variables, either one or more variables (independent), without comparing or connecting them with other variables. In the context of this qualitative research, the researcher is the constructor of the findings [14]. The discussion focuses on research by describing or illustrating a problem. This descriptive research was chosen to provide an explanation based on clear facts. Problem-solving in this research is used by the researcher to solve the problem that will be researched, namely regarding literature and culture taken from the Malang Bapang Mask Dance and the values contained in the dance.

The first stage is to analyze the Bapang Malang Mask Dance and describe the analysis systematically. The results of the data analysis will be presented in the form of a description and accompanied by images to strengthen the data analysis, which is a summary of the video of one of Indrawan Nur Cahyono's YouTube accounts. The images presented will be adjusted to the sequence of movements to make it easier for readers to understand the research results.

3 Findings and Discussion

3.1 The meaning of each movement of the Bapang Malangan Mask Dance

The dance movements displayed in the Malangan Mask Dance are adapted to the characters being performed. From the results of data analysis taken from Indrawan Nur Cahyono's YouTube video, several movements characterize the Bapang Malangan Mask Dance [12]; here are the movements:

a. Motion *Tanjak*

The *Tanjak* movement is unique [11]. *Tanjak* is a fundamental movement that begins with both legs spread approximately 3 palms wide while the direction of each leg diverges. Then, move your left leg forward and focus your body downwards. Jajuk Dwi Sasanadjati [15] stated that when taking an example for connecting the climber movement, it could be developed with several climber forms with different character elements.

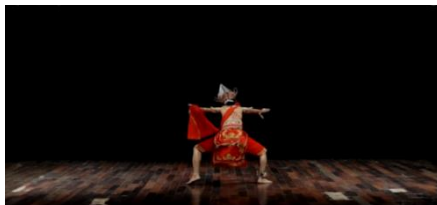


Figure 1. Visual Illustration Motion Tanjak

b. Motion Singget

The *singget* movement is an introductory movement starting from one movement to another. According to Jajuk Dwi Sasanadjati [15], the Singget movement is a connecting movement in the Bapang Malangan Mask Dance.



Figure 2. Visual Illustration Motion Singget

c. Motion Sirig

The *sirig* movement begins with the feet on tiptoe and spread apart, and then in one count, the feet will alternately move to the right and left [16]. Meanwhile, the position of the left hand is stretched to the side, and the left is angled forward. Jajuk Dwi Sasanadjati [15] said that if the *sirig* movement is started by facing forward, then facing backward. If you start with a count, this movement will have eight counts.



Figure 3. Visual Illustration Motion Sirig

d. Motion Guriso

This time, the *guriso* movement begins with the movement of the left hand straightened to the side [16] while the right hand is under the elbow of the left hand. After that, on the count, the hand's position is rotated so that the right hand will be straight

to the side and the left hand will be under the elbow of the right hand, Aulia Ditta Nurina [17].



Figure 4. Visual Illustration Motion Guriso

e. Motion Gedruk

The Gedruk movement is a movement that starts from the position of the right foot, which is in front, then stomps several times. In this attitude, the hand position is accompanied by the *singget* [17].



Figure 5. Visual Illustration Motion Gedruk

f. Motion Junjungan

Next, there is the lord's movement; this movement is a movement that involves the scarf in the right hand. When the *singget* movement ends, the dancer will throw the scarf backward, then position the right leg up parallel, Hidajat [9]. The movement can be interpreted as "leader" or "spiritual leader".



Figure 6. Visual Illustration Motion Junjungan

g. Motion Kencrong

This *kencrong* movement begins by positioning the right foot in front [18] while the left is in the back position. This is followed by pounding from the feet.



Figure 7. Visual Illustration Motion Kencrong

3.2 Literature and culture taken from the Bapang Malangan Mask

Literature in the uniqueness of the Bapang dance is the attraction of Malang City. Dance contains many literary elements used as a reference for creating a dance [17]. The local wisdom that has recently become a trend among teenagers remains the original cultural trend of Indonesia. Being one of the most interesting icons and cultural centers in Malang City, the Bapang Mask Dance has a great opportunity to introduce culture [16]. Some analyses say there is literature taken from the Bapang Malangan Mask Dance. The literature featured in this dance combines theater and art, which is performed to give an impression and convey a story with its meanings. The literature presented by presenting characters in different spaces is not limited to the performance space alone but includes appearances [12].

The Kanjuruhan Kingdom is the oldest kingdom on the island of Java. This kingdom has a close relationship with the Bapang Mask Dance. The Bapang Mask Dance [19] is a long-standing heritage owned by the Hindu nation and is one of the cultural heritages in East Java. A great artist or maestro did the Bapang Malangan Mask Dance [20]. Karimoen, often called Mbah Mun, pioneered Malangan Mask Dance and the Bapang Mask Dance.

3.3 The values in the Bapang Malang Mask Dance

The Bapang Malangan Mask Dance [21] has values that can be taken from the story. The Bapang Malangan Mask Dance is a traditional East Javanese dance with a mask as the main attribute. It contains several values that can be taken, including:

a. Value of Local Wisdom

The regulation of local wisdom is the protection or management of the environment [17]. That applies to the community life system, which aims to protect and manage the environment sustainably. Meanwhile, according to Gischa [22], wisdom can be interpreted as the traditional culture of an ethnic group. According to Hidajat [9], the value of local wisdom in the Bapang Malangan Mask Dance can be developed through the

education of the younger generation. This wisdom value can be seen in the Bapang Malangan Mask Dance, which often depicts characters' emotions or stories in East Javanese culture [12]. Local wisdom lies in the dancers' ability to interpret this symbolism correctly.

b. Character Values

The character value of bravery, as evidenced in the Bapang Malangan Mask Dance, is one of the character attitudes that can be used to open oneself to reveal the soul of the mask. According to Gischa [22], the national values expected in this dance can be seen from the Topeng Bapang character with his courageous character, namely strengthening the national character by instilling in each person a good nation. Choreography can be seen from the characters played by the characters, and the choreography can be studied in terms of content, technique, and form [18]. If these three concepts are combined, they will form a coherent movement structure and give rise to a strong character.

c. Personal Values or personality

Foley [23], a dance expert, emphasizes the importance of personal involvement in dance. For Foley, dance is a way to connect body and mind, integrating physical and emotional experiences [24]. The self-confidence shown by the character is a separate personality value characteristic of the Bapang character in the Bapang Malangan Mask Dance [21]. Bapang's character is confident in his personality while displaying a perfect physical form. Meanwhile, the character values of respect and tolerance are manifested in a role.

4 Conclusion

The Malang Bapang Mask Dance's values include local wisdom, character, and personal or personality values. Meanwhile, for the arguments put forward by several people regarding the Bapang Malangan Mask Dance, for example, many people consider the Bapang Malangan Mask Dance to be an essential part of cultural heritage that needs to be preserved to maintain its dance.

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