Actualization of Cultural Values as Cultural Introduction Abroad Through the Process of Creating Dance Movement Patterns: Deconstruction Analysis of *Citralangenan* Dance Movement Patterns

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Abstract. The East Javanese culture that is currently being rebuilt is the *Panji* culture. Various attempts were made to explore cultural values in the form of art so that they are known more widely, within the archipelago. This research aims to create a movement pattern for the *Citralangenan* dance in actualizing *Panji* cultural values to introduce Indonesian culture abroad (on an international scale). The theory used is deconstruction. The research method uses an art creation method approach. The results of the study show that deconstruction has produced a dance movement pattern (*Citralangenan*) as an aesthetic symbol of *Panji*'s cultural values. The stages in the process of creating dance movement patterns include extracting the aesthetic value of the mask movement, interpreting the aesthetic value of the movement, and actualizing the aesthetic value in the form of a motion symbol.

Keywords: Panji Story; Citralangenan; Dance; Performing Arts.

1 Introduction

Indonesia is a country that is famous for its culture, both cultural diversity and uniqueness. Geographically, the territory of Indonesia consists of islands and archipelagos, this has encouraged the emergence of various ethnicities and tribes. The existence of ethnicity is what creates a very diverse culture. Within this cultural diversity, various social and cultural values are also stored. These values shape the character of the Indonesian people who are known as a friendly nation in the eyes of the world.

The flow of globalization marked by the rapid development of technology and information cannot be stopped anymore and has penetrated the lives of Indonesian people. The presence of sophisticated technologies has weakened the existence of Indonesian cultural values for the younger generation. Cosplay culture, K-Pop, Master Burk, and still rows of foreign cultures have poisoned the lives of the younger

generation. The continuing activity of idolizing foreign cultures is often considered a threat to local culture. This threat is indeed not visible directly, but as information technology continues to develop, cultural exchanges occur very often, cultural diplomacy is not at the government level, this exchange of popular culture occurs among individuals, communities, and events [1]. Anticipating the oblivion of local culture by promoting, publishing, and innovating its cultural assets. Promotional activities and publications of Indonesian culture are efforts to strengthen Indonesian cultural values in the eyes of the world.

Responding to various efforts to strengthen Indonesian cultural values in other countries, performing arts is an alternative that can be taken by various parties. East Java is an area that has a diversity of cultural arts. The diversity of cultural arts in East Java can be classified according to the map of the cultural and ethnic areas. Sutarto and Sudikan [2] explain that East Java's ethnic culture can be mapped over the Javanese ethnic cultural areas of *Mataraman*, Javanese *Arek*, Malang, Tengger, *Pandalungan*, Banyuwangi, and Madura. The art that developed in these areas has its style and characteristics. Dance in East Java holds noble cultural values, for example, the *Gandrung* Banyuwangi dance, the *Remo Trisnowati* dance, the *Muangsangkal* dance, and so on. These dances also have cultural values as well as high aesthetic values. The aesthetic value of dance is reflected through the symbols used to express this dance.

The main symbol in dance is the dancer's body movements, which are supported by other artistic elements. Through the dancers' body movements and other supporting elements, aesthetic values can be expressed. Aesthetic value is an artistic value that shows the beauty of art objectively. Through elements of movement and other supports, cultural values can be communicated to the audience. The audience will understand that the performance has value if the body language or non-verbal language can be understood by the audience.

1.1   Deconstruction Theory

Deconstruction is a theory coined by Jacques Derrida, also known as Derrida. Derrida is a Sephardic Jew who was born in Algeria in 1930. He became a diaspora and settled in France in 1949. Derrida became a major thinker in philosophy through his acquaintance with Michael Foucault and Louis Althusser. Deconstruction is synonymous with literary reception. In the field of philosophy and literature, deconstruction is a difficult theory to understand compared to poststructuralism theories in general.

Derrida pays attention to the little things that structuralists pay little attention to the reality that is considered objective, homogeneous, and singular is deconstructed so that reality becomes plural, heterogeneous, and fragmentary. This deconstruction then becomes popular to be called a method. The deconstruction method is an action by the subject to question and dismantle an object that is composed of various elements [3]. Derrida adapted the word deconstruction from the word 'destruction' in Heidegger's thought which etymologically means to delay [3]. There are three important things in Derrida's deconstruction. The first is as change occurs continuously, and this occurs in

different ways to sustain life. Second, deconstruction takes place within living systems, including language and text. Third, deconstruction is not a tool or technique used in a work after the fact and without a subject of interpretation. Deconstruction can be seen as a theory that offers new concepts to replace old ones. Setyo in Tonce et al [3] explains that the purpose of deconstruction is to reveal interpretations that appear to be consistent, then to show their boundaries so that changes occur in traditional interpretations.

1.2   Dance Creation

Aspects of dance creation are an important part of an educational study because the presence of technology in the creation of works of art motivates a person to create dance, especially in the form of presenting dance works through a creation process in which the process is guided by the knowledge possessed by the dance creator as basic knowledge of the art of dance of course. Someone can create new dance works if they know the field that is the focus of their creation, this is why education plays an important role in the creation of dance works as authentic materials that have scientific value studies if they are accounted for in theory and the knowledge gained in the learning process is applied through the form of dance art in particular.

The development of knowledge in the realm of dance knowledge was born with other influences. Other things meant are the provision of a person as a creator, the influence of technology that encourages creators to adapt the needs of art as a product of modern society, and the factor of self-desire that every dance creator has, for example, dance creators prefer to study the basics and theory of dance so that the works that are born are based on by science which has responsibility for the value of art. This means that a work of dance is born not because it is made up; but through a process based on textual and contextual studies of art [4].

1.3   Cultural Values in The Performing Arts

Culture is the pattern of basic assumptions of a group of people or the way of life of many people or patterns of human activity that are systematically passed down from generation to generation through various learning processes to create a certain way of life that is most suitable for its environment. Cultural values are something in the form of values that have been embedded and agreed upon by the community in the form of habits as a form of behavior and response to a situation after or before it occurs [5]. Cultural values consist of conceptions that live in the minds of most citizens regarding things that they consider very noble. The value system that exists in a society is used as an orientation and reference in acting.

Cultural values are values that are agreed upon and embedded in a society, the scope of the organization, and the community environment, which are rooted in a habit, beliefs, and symbols, with certain characteristics that can be distinguished from one another as a reference for behavior and response to what will happen or is happening [6]. Aesthetic value places its highest value on form and harmony. If this value is viewed from the side of the subject who has it, an aesthetic - not aesthetic

impression will appear. Muslim [7] explains that life values are implied in ritual activities. Hamidy [8] also mentioned that the values that exist in society and are still implemented by the community are as follows: 1) religious values, 2) customary values, 3) traditional values, and 4) social values.

2   Methods

The research method used is a creation method with a choreographic approach. The problems discussed in the research do not use numbers, and the research aims to understand seeing or observing a dance which can be done by analyzing the concepts of content, form, and technique. The researcher focuses on the object to examine the process of creation, form of performance, and factors that influence the process of creation, namely the process of creation, form of performance, and factors that influence the process of creation contained in the *Citralangenan* Dance. Data collection techniques use the methods of observation, interviews, and documentation that have been described by Maryono [9]. Creation research data analysis techniques are inductive, meaning that all conclusions are formed from all the processes obtained from the field. Researchers can make solid conclusions as closing research reports [10].

Fig. 1. *Citralangenan* Dance Performance (Source: Setyo Yanuartuti, 2018)

3   Findings and Discussion

The *Panji* story is a classic story that is widely known by the Javanese people as well as the people of Indonesia and Southeast Asia. As a classic literary work, this story has been transformed into various new works of art and culture. This story is of great interest to world researchers. *Panji's* story, as a classic story, has been continuously received and transformed by the reading public. This is the focus and problem of the importance of studying the *Panji* story. Indriati in Manuaba, Setijowati, and Karyanto [11] also admits that this story is still widely accepted by the reading public, and many new works are inspired by the *Panji* story, in the form of versions of the *Panji* story and also transformations into artworks and other culture. Uniquely, the various creations resulting from the reception also each offer new values.

The importance of *Panji*'s story being studied is based on two considerations, namely: first, this classic story is still being received. The values contained in *Panji*'s story are still considered important by the community, especially with the new values implicit in his transformation works. This work is assumed to contain actual universality values for today's life. Second, the reality of *Panji*'s story is received in various forms of cultural arts. It is interesting to study the diversity of these results further, especially to identify forms of reception by the *Panji* story-reading community in the arts and culture. Efforts are also made to reveal the values and meanings that can be absorbed to improve the quality of people's lives. Theoretically, *Panji*'s story is assumed to explore the reception of action and the reception of works, as shown by art and cultural activists.

Sumaryono in Yanuartuti, Winarko, and Sasanadjati, [12] reveals that the *Panji* play is a story that tells of a prince from Jenggala (Koripan) and a princess from Daha (Kediri) who are destined to become husband and wife. At the beginning of the story, his family urged him to get married, but suddenly there were obstacles, for example, because the prince had chosen his life partner himself and did not want another woman as his wife or because the princess for some reason disappeared from the palace and not found again. The prince lost his girlfriend and with sadness, he went wandering to find his girlfriend who he thought was still alive. Both prince and princess in their adventures often changed their names. In the end, things clear up again, and the prince and the princess, who seem destined to be husband and wife, then get married. *Panji*'s story is a romance story which is of course interesting to tell to the younger generation like today. *Panji*'s love stories with all their twists and turns are interesting to work on and present to the public while still prioritizing Eastern values. Making love with manners and order following the norms and ethics that have become the rules of this nation can be described in *Panji*'s story. The *Citralangenan* dance show is a very appropriate medium for conveying good values or moral values as well as religious values.

Fig. 2. *Citralangenan Dance Training Process (Source: Setyo Yanuartuti, 2018)*

Hera [4] suggests that the preparation of a dance arrangement begins with a basic idea or concept that is owned by a choreographer who has innovative imagination and creativity. The creation of a dance work is based on several things, namely: (1) What things encourage the choreographer to create dance arrangements; (2) When did the urge arise in the choreographer's mind; (3) How the urge can occur; (4) Why is the

encouragement, for example in the form of ideas, very strong and impresses the choreographer; (5) What is the impact if the encouragement is put into an idea and creation idea; and (6) What is the purpose of the choreographer in applying the ideas obtained into a dance arrangement work. After being able to describe the basic background for the creation of dance arrangements, then it is clear that the foundation of creation is used in the preparation of dance arrangements. A foundation of creation begins with the process of thinking, imagining, feeling, and responding to an object to be used as material in dance arrangements; Its form can be in the form of objects, rhythms, stories, and works. The foundation of creation is preceded by ideas and stimulation.

3.1 Stimulate Visual

Observing an animate or inanimate object to be used as an object of observation. This stimulus can arise from observing statues, pictures, and others. From these objects, we can observe in terms of shape, texture, function, form, and others. The results of observations with visual stimulation we can find violent, broken, and rhythmic movements.

3.2 Stimulate Audio or Listen

Various kinds of sounds can be used as a stimulus to find motion. Things that include audio stimuli include dance accompaniment, regional music, all *kentongan*, church bells, sounds made by the wind, and human voices. The movements that can be obtained from this observation include flowing movements like the wind, gentle, and graceful movements.

3.3 Stimulate Ideas

Ideas are very helpful in creating dance. Any idea can be used as a stimulus to create motion. Kinaesthetic stimulation in creating a dance work, we can use certain movements as kinaesthetic stimuli. Movement can be obtained from movements in traditional dance as well as new or modern creations. We can combine these basic movements to form a dance.

3.4 Stimulate Touch

The gentle touch, rough touch, and emotions of anger, and sadness that we feel can also be used as a stimulus in creating a dance work. The movements that we can find from these observations include fast-tempo movements, opposing movements, and broken movements. From these stimuli, we can start exploring.

4   Conclusion

Citralangenan dance was inspired by *Jatiduwur* Jombang Mask dance, which was a source of inspiration in the form of developing new dance works. The character of movement and sense of accompaniment which is dominated by *slendro* tones in *Gamelan* as the strength of the aesthetic value of *Jatiduwur* Jombang Mask dance, was adopted in the creation of the *Citrolangenan* dance; so that even with the approach of working on contemporary choreography, the *Citrolangenan* dance still has the spirit of *Jatiduwur* Jombang Mask dance. *Citrolangenan* dance in this new form is an alternative to introducing the value of the *Jatiduwur* Jombang Mask dance to the wider community on an international scale.

Acknowledgment

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