

Research Article

Panji Asmorobangun Mask Dance as Local Culture and its Relevance to Character Educational Values

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Abstract.

Instilling cultural values can be done early on through learning that utilizes teaching materials available in the surrounding environment. It is considered that the learning process can run effectively and efficiently and in accordance with the potential of local wisdom. One of the alternative teaching materials can be taken by utilizing the circumstances surrounding the students' environment which are used as additional teaching materials. In addition, the teaching materials contain local wisdom so that the given knowledge is wider. The introduction of the wealth of local wisdom in the form of traditions in East Java, especially Malang, has an orientation towards developing the national character based on local wisdom and unique culture in Indonesia. This research aimed to describe and analyze character educational values that could be found in the Panji Asmorobangun mask dance as a local culture of Malang. The research method used was descriptive qualitative research method, with data collection techniques of observation, interviews, and documentation. The research result found that character educational values in dance material are based on local wisdom obtained through the learning process of the Panji Asmorobangun mask dance. Character education values that emerged include religious, nationalist, loving the environment, mutual help, independence, excellence, empathy, mutual cooperation, responsibility, and integrity. This value was reflected in the idea of the dance work, and the structure of the work which consists of movements, musical accompaniment, costumes, and mask properties in dance. This research was a form of preserving local culture by introducing traditional dance at schools, by instilling educational values embedded in a curriculum filled with local cultural values so that the next generations kept interest and sustained their national identity.

Keywords: local wisdom, character, mask dance

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1. INTRODUCTION

Phenomena related to awareness of local culture in the younger generations are still an interesting topic to continue to study, in the era of globalization which has brought many changes in all aspects without exception to the cultural aspect. In the current era of globalization, Westernization is considered one factor that reduces the authenticity of local culture because many Western values have been absorbed into local deals. In fact, the local culture, which is full of politeness and refined manners, gradually begins to fade and disappear. This is because it was abandoned and considered to have no added value to be adopted in a more advanced and developing life. The mindset of some of the younger generation is that they think that something traditional, such as traditional art, is something ancient, so their interest and interest in classic art begins to wane. They start to need to remember about conventional art. Art from foreign countries is considered better and more enjoyable, causing a lack of awareness of the importance of traditional art, which is the nation's national identity [1]. Preserving culture becomes essential due to the potential erosion of cultural values resulting from the impact of 21st-century globalization [2].

Local cultural values are increasingly being eroded because the interest of the next generation to learn and inherit these values is decreasing. Culture is increasingly losing its value and essence in taking the role of forming future generations. The three important aspects encompassed in culture are: a) As a legacy or social tradition, culture is passed on from one generation to the next, b) To a certain degree, from the human genetic condition, culture is studied in this case not a manifestation, and c) culture is shared and owned collectively by people. Therefore, the inculcation of local cultural values is very necessary to continue to be inserted in the curriculum and learning. Various teaching materials and existing media also serve as a benchmark for the success of learning and the quality of learning based on local culture. Creative and innovative learning while maintaining moral values that are actually needed in the teaching process. Likewise in the Malang area which has the legendary story of Panji Asmoro Bangun which is visualized in the form of a mask and Malangan dance movement, is a symbol that is full of values and lessons which means that art and culture learning needs to be presented so that students are proud of having history and culture which not only has aesthetics but also has high ethics.

Local wisdom is unique and regional because it is only lived by the same scope of society. The value of this local wisdom will usually be attached if it is carried out through a very long process through application to everyday life. As a cultural mechanism, local wisdom has several functions. First, local wisdom becomes a means of controlling citizen

behavior. Second, it becomes a medium for maintaining the influence of inappropriate outside values. Third, it acts as an adaptation strategy to accommodate the influence of cultural values from outside and integrate them into the local indigenous culture [3]. The way that can be done in preserving the values of local wisdom is through formal education, namely the development of learning at schools by utilizing local wisdom. Malang has a culture in the form of Malang mask puppets (*wayang topeng*) which can be used as an alternative teaching material, namely Panji Asmorobangun, one of the protagonist from folklore that is well known by the public. The Panji Mask is a mask whose shape is a transformation from the Panji folklore. Panji's story does not only stop at the script, but also develops as a children's story that is liked and filled with meaning so that it can be used as teaching material by developing various character education competencies [4]. This article aims to explore the history and structure of the Panji Asmorobangun mask dance, with a research focus on describing and analyzing the character education values contained in the Panji Asmorobangun mask dance, as a local Malang culture.

2. METHODS

In this study, researchers attempted to describe and analyze the educational values contained in the Panji Asmorobangun Malang mask dance. To the characteristics of the problems raised, this research uses descriptive qualitative methods to explore and detail the research phenomena. The descriptive analysis method describes the facts, which requires an analysis [5]. In addition, this research also conducted literature studies from sources such as relevant journals and books, namely about character education and learning the Malang Mask dance. Data collection techniques in this research were carried out through observation, interviews, and documentation. Checking the validity of research data uses triangulation of sources and methods. Furthermore, data analysis techniques are carried out by obtaining information, elaborating on information, and drawing conclusions [6].

3. RESULT AND DISCUSSIONS

3.1. Panji Asmorobangun Mask Dance

The Panji play in the mask puppet show is estimated to have appeared during the Singasari kingdom era, during the period of King Kertanegara. Panji Asmarabangun, who is the main character (protagonist) in the wayang mask show, has a core position

as the main source of developing themes and problems. Thus, its existence is more productive in establishing relationships with other characters, both protagonists and antagonists. In Malang, the puppeteer of mask puppet means *'lelana ing laladhan sepi'* (wandering in a quiet atmosphere, that is, after midnight in self-contemplation, contemplating the various things that have been done or experienced in one day). Panji literature is better known as folk literature than court literature. This is because the story is built with a people-oriented pattern, and is more realistic for human life.

The Panji Asmorobangun Mask Dance is one of the dances included in the mask puppet show. Mask puppets themselves according to the results of interviews with the leaders of the Asmorobangun mask art hermitage are a form of performance with dancers wearing masks accompanied by dialogue performed by the puppeteer, some of the parts played include dancers, character actors, children puppet, and musicians. In accordance with the results of Manuaba's study, that the Panji story is known as an original folklore from Kediri during the Kadiri Airlangga Kingdom, especially when there was a division of this kingdom into two namely Jenggala (Kahuripan) and Kediri (Daha) [7]. This story is seen as a story that has wide distribution, is recognized as Panji culture, is transformed into various arts and cultures, gives rise to many variants of art and culture, and contains messages and local wisdom values that apply to this day. This story was popularized during the Majapahit Kingdom about hundreds of years later. This story contains historical, educative, heroic, exemplary, ecological, cultural, moral, political, local wisdom, and so on.

In the historical study of the Panji Asmarabangun mask dance, it began with the development of mask puppet art in the 20th century starting in the early 1900s. The Panji Asmorobangun mask dance is part of the Malang mask puppet show, which is taken from the story of Panji's characterization. The Panji Mask is a mask whose shape is a transformation from the Panji folklore. According to Hidajat, the Panji play in written literature tells the love story between Panji Asmarabangun and Dewi Sekartaji, besides that the Panji story tells about efforts to make desires come true without leaving existing norms[8]. This is explicitly illustrated in the characterization of the Panji Asmorobangun mask dance as having the character of a brave and wise knight, according to the reader's reception, that the value of exemplary can be known from the stories of Panji's wanderings, disguises, and searches. Panji always shows a good attitude, wise, and almost is never told as a character or figure who is not good. Indeed, in various stories, Panji is described as an idol, a central figure who is always synonymous with good values [7]. The Panji character is the protagonist, the protagonist is the main character or the center of the story, in the psychological dimension, the characterizations in

wayang masks are divided into four, namely the protagonist, antagonist, tritagonist, and supporters [9].

3.2. Cultural Values and Character Education in Panji Asmorobangun Mask

Based on the results of the research, the Panji Asmorobangun mask dance is a traditional dance originating from the Malang area, which is a form of local wisdom as part of the puppet mask show. Local wisdom or culture of a certain community is considered as a cultural identity of that society, as well as in Malang. Local wisdom is interpreted as a form of local community activity which is the result of the outlook on life, knowledge and life strategies possessed by the community, and can be used as a solution to solving problems [10]. Local wisdom is produced from the social experience of certain communities. The unique experience of each community is not necessarily the same. The Malang mask dance with the characterization of Panji Asmarabangun is a local cultural product which contains educational values, one of which is character education. It is very clear that these values can be useful to be associated with the education sector for education strengthening programs.

This is also emphasized by the view that the distinctive character of each nation needs to be inherited in a learning process that is adapted to the standards of the community that owns it, not to mention the cultural characteristics of the Javanese people [11]. In the context of East Javanese society, Panji's story has more influence on a form of performing art known as Wayang Topeng Malangan. In its appearance, the Malang mask puppet performance uses the Panji story as the basis for the story. In the structure of this relationship there is the belief of the people of Malang, East Java, which shows their identity in seeing the structure of the performance relationship which is actually profane in the realm of their religiosity (sacred).

The assessment of the values contained in the Panji Asmarabangun Malang mask dance is considered urgent because currently character education in Indonesia can be used to overcome various serious character problems. Some of these problems are disorientation and failure to live up to Pancasila values, limited integrated policy tools in realizing Pancasila values, and shifts in ethical values in the life of the nation and state. Other issues are a decrease in awareness of the nation's cultural values, the threat of national disintegration, and a decrease in national independence [12].

Therefore, this research was carried out with the aim of examining the value of character education showed in the Panji Asmarabangun mask dance. The research findings explain that there were 10 character values that were in accordance with

Pancasila values in character education, listed in the character development program at schools according to Permendikbud No 20 of 2018 carried out by implementing Pancasila values in character education. These values comprised of religious values, honesty, tolerance, discipline, hard work, creative, independent, democratic, curiosity, nationalism, love of the motherland, respect, communicative, love of peace, love to read, care for the environment, care for the social, and responsibility. These values were summarized into five main values which categorized as religion, nationalism, independence, mutual cooperation (*gotong royong*), and integrity. It is hoped that these five main values can be instilled in the formation of children's character from an early age so that character education in schools can be realized and government goals can be achieved [13].

The characteristics of the Panji Asmorobangun mask dance can be seen from the form of the mask visualization used. The shape of the eyebrows is *blarak sineret*, the shape of the eyes is *gabahan* the nose is *pangotan*, the mustache is down (*kucing anjlok*), the mouth is *dlimo mletek*, the chin is *udan grimis*, the beard is *njuwet*, the crown (*jamang*) *mrapat jithok*, *urna* jasmine, *sumping* minangkoro [14]. The values contained in the Topeng Panji Asmorobangun figure were moral and aesthetic values. Moral values included the values of heroism, courage, honesty, patience, hard work, help and wisdom. Besides that, it also consisted educational values, self-confidence values, responsibility values and social values. The findings of the values of character education found in the Panji Asmorobangun Mask dance were studied based on the idea of the dance work, the structure of the work including the physical form of the presentation of the mask dance, the values found included religious, nationalist, loving the environment, helping, independent, superior, empathetic cooperation, responsibility and integrity. Based on the data analysis results, if it is associated with the guidelines for strengthening character education (PPK), then there are 7 characters contained in the physical form of the Panji Asmorobangun mask dance. These results are also similar to the results of a study, which state that there are ten values contained in the Panji story. The ten values are (a) historical, (b) educative, (c) exemplary, (d) heroism, (e) culture, (f) aesthetics, (g) local wisdom, (h) ecological, (i) political, and (j) morals.

In the story of Panji on the Mask of Malang, there were things that should be learned and imitated, such as the nature of hard work, loyalty, responsibility, religion, honesty, tolerance, discipline, creative, independent, democratic, curiosity, national spirit, the formation of good character. It aims to make human beings with character and morality in social life. The benefits and cultural values of the Panji Asmorobangun mask dance were as follows: a) It could become the identity of the Malang people. b) So that the younger generation could recognize the local culture of their ancestors again. c) So that

the younger generation could instill a sense of love for their own culture. d) Knowing the origin of the banner. e) Knowing the names and terms in the Panji culture. f) To pass on and implement ancestral culture. f) To become a cultural heritage for the archipelago. g) Having noble cultural values as a national asset that needs to be preserved.

4. CONCLUSION

Malang has a local culture in the form of the Malang mask dance where one of the plays from folklore can be used as a source of strengthening educational values, namely the character Panji Asmorobangun. It is hoped that the cultural values and character education found in the Panji Asmarabangun mask dance can be passed on to the younger generations by applying ancestral culture that can be started from the people of the region so that they are more “polite” and are not contaminated in an effort to maintain identity. The character values contained in the idea of the Panji Asmarabangun mask dance work consisted of religious values, nationalism, loving the environment, loving peace, mutual help, independence, excellence, courtesy, empathy, mutual cooperation, responsibility and integrity. This value was reflected in the idea of the dance work, and the structure of the work which encompassed of movements, musical accompaniment, costumes, and mask properties in dance. It was suggested to the government and school institutions that this study could be used as a source of developing and strengthening character education which was integrated with the curriculum in schools. Meanwhile for other researchers, it could be studied from a different perspective as an effort to enrich materials on preserving local culture and its contribution to scientific development.

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