



The Values of Character Education in Beksan Tyas Muncar of Yasan K.G.P.A.A Paku Alam X

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Abstract

Beksan Tyas Muncar is one of the classic gagrag dances of Pura Pakualaman inspired by the batik house of Gusti Kanjeng Bendara Raden Ayu Adipati Paku Alam (G.K.B.R.A.A. Paku Alam) at Pura Pakualaman. This Beksan is the dance of the only daughter of Yasan Kanjeng Gusti Prince Adipati Arya Paku Alam X (K.G.P.A.A Paku Alam X) which was created in 2021 and was performed for the first time on April 29 2022 at the Pendhapa of the Indonesian Art Institute Surakarta in the event of World Dance Day. This research is a descriptive qualitative research using ethnographic methods. Through this research it can be found the values of Character Education such as the inculcation of disciplinary values that are embodied by dancers in performing Beksan and can be seen through the sequence of motions outlined in beksan, namely the process of batik activities. In addition, because a woman in the current era is required to have expertise, one of which can be realized through batik skills, through this Beksan can also be taken the values of patience and creativity of someone who is involved in the process of batik activities. This value is embodied and illustrated through the variety of movements found in Beksan Tyas Muncar.

Keywords: *Character Education Value; Beksan Tyas Muncar; Pura Pakualaman*

Introduction

Character is a very basic innate nature of human beings. The character of every human being will certainly be different which of course can be influenced by several things, one of which is the environment. The discussion about character in Indonesia is something that is very important to follow up because in an increasingly advanced era it can certainly have a negative impact as well. Increasingly, more and more members of Indonesian society are experiencing a setback in character or character. This can be seen through the most basic behavior, namely politeness, manners, mutual respect, mutual cooperation, discipline, and so on. Not only that, but the behavior of anarchism and dishonesty is also rife in various circles. Seeing from this, the Indonesian people must be responsive so that the problem does not drag on. In this case, both formal and informal education must be able to play a role in character education because everyone who has a good character foundation will do something good. "People who have strong character and both individually and socially are those who have good character, morals, and character" (Zubaedi, 2011:1).

Indonesia as a country that is known for its rich culture actually has educational values inherent in every culture. One of these forms of culture is dance in the Special Region of Yogyakarta. The existence of two palaces in Yogyakarta has influenced the artistic life in the area. Pakualaman Temple is one of the palaces in the Special Region of Yogyakarta. The palace is located on the east side of the Ngayogyakarta Hadiningrat Sultanate. Pakualaman Palace inside has a variety of cultures. One form of culture that is owned is art. Beksan or the Pura Pakualaman gagrag dance is a form of one of these arts. The dance is a Yasan Dalem from the Paku Alam I to Paku Alam X times. All dances in Pakualaman Temple have a meaning, meaning and purpose, so the creation of dance is not just a series of movements. As with dance works in general, the dance at Pakualaman Temple certainly has a theme which is then set forth in a movement in the form of meaningful and pure movement.

Pure movement is a dance movement that is the result of the processing of wantah movement that has no meaning or purpose but only prioritizes beauty, while maknawi movement is wantah movement that has been processed into beauty but still contains a symbolic meaning or an expression that is poured into the movement to convey a certain meaning (Suparjan et al: 1982). Through the variety of movements in a dance can be used as an intermediary to convey the meaning to the audience and in the variety of movements can be seen the educational values that are to be conveyed. As for the beksan at Pura Pakualaman, which has the values of karate education in its movements, namely Beksan Tyas Muncar. This dance is the latest performance at Puro Pakualaman Yasan K.G.P.A.A. Paku Alam X created in 2021.

Based on the explanation above, this study aims to examine the character values contained in Beksan Tyas Muncar's range of motion to serve as a guide in life. The results of this research are expected to be useful for the general public and the arts community. The benefits are practical and theoretical benefits. The practical benefit of the results of this research is that it can provide new insights to the public regarding the values of character education in the range of movements of Beksan Tyas Muncar. While the practical value of the results of this research is used as a source of reference for further research.

Methodology

This research uses descriptive qualitative method. Through this method the data obtained in research is in the form of words, pictures and not a number as in quantitative research. Data collection in this study focused on the value of character education in a variety of movements, especially meaningful or meaningful movements in Beksan Tyas Muncar. The research conducted is ethnographic research, in which researchers work directly in the field to become part of the object under study. The involvement of researchers in activities at Puro Pakualaman to dance the Beksan Tyas Muncar and engage in teaching activities at the research site provides experience from the process to the presentation of the Beksan. In addition to direct involvement in conducting research, the sources of data obtained are videos from Beksan Tyas Muncar performances, direct interviews with several sources, books, articles or journals that are relevant to research so that they can be used as supporting literature for research.

Results and Discussion

Cultivating noble character as the foundation in every human being needs to be done for the realization of noble character which is the ultimate goal of a character education process. Indonesia through its cultural wealth, one of the dances which has educational values participates in providing learning in character education. It can be seen in the embodiment of a variety of meaningful movements or movements that have a meaning that can be discussed one by one and produce a meaningful learning.

Pakualaman Temple is one of the Palaces in the Special Region of Yogyakarta with all the rich traditions and culture in it. One form of the existing culture is dance works. The dances at Pakualaman

Temple are very varied, both male and female dances. These dances consist of several types, including solo, pair, and group dances. The dance was created based on the foundation of the existing manuscripts at Pakualaman Temple, so of course it cannot be separated from history. One of the Beksan found in Pakualaman Temple is the Tyas Muncar Beksan. This beksan was created based on an idea taken from the name Rumah Batik G.K.B.R.A.A. Paku Alam in Pakualaman Temple. Making the Pura Pakualaman batik motif is the embodiment of *the face is tense* books on the teachings of the ancestors in the Pura Pakualaman library, among others *Arms of Authority. Sastra Ageng Adidarma, Babar Palupyan, Sestradisuhul*, and several other manuscripts. Beksan Tyas Muncar as a form of casting in an aesthetic movement full of meaning is one of the forms of cultural wealth.

Beksan Tyas Muncar is the only daughter dance of Yasan K.G.P.A.A Paku Alam X. The Beksan dance director, Nyi.M.R. Retnomatoyo with KMT Redyobremono accompaniment. This beksan was created in 2021 and was performed for the first time on April 29, 2022 at the World Dance Day event at the Pendhapa of the Surakarta Indonesian Art Institute with 8 dancers who are Abdidalem Mataya Pura Pakualaman themselves. Even though Tyas Muncar is a solo dance, this beksan can be danced in groups by processing floor patterns that do not change the contents of the movements that have been structured, because in fact single dances can be danced in groups and conversely group dances cannot be danced singly. "Beksan Tyas Muncar means "a bright heart radiates". Through flexible and dynamic movements, Beksan Tyas Muncar depicts the radiance of the hearts of young women who go through the process of their youth with joy so that they can take on the next life well through batik activities." (Nyi.M.R. Retnomatoyo: 2023). The introduction of batik activities to teenagers is a form of preserving a culture. Through these activities will produce a young generation who love the culture they have. Beksan Tyas Muncar is a form of cultural preservation, in which there are movements that symbolize a batik process. Through this Beksan can be learned the values of Character Education contained in it such as the inculcation of disciplinary values embodied by dancers in performing Beksan, besides that disciplinary values can be seen through the sequence of motions outlined in beksan, namely the process of batik activities. The name of the range of motion is *Nitik Batik, Nyelup Batik, and Njereng Sampur*. In addition to the disciplinary values contained, expressed by Nyi M.R. Retnomatoyo that a woman in the current era is required to have expertise, one of which can be realized through expertise in batik. Batik activities besides being able to train patience can also train the creativity of someone who is involved in the process.

Beksan Tyas Muncar is divided into three parts, namely Forward Beksan, Main or Core Beksan and Backward Beksan. In this dance there are various variations consisting of a variety of pure and meaningful movements. The meaningful movements contained in Beksan are movements that symbolize the process of batik activities, such as:

1. *Nitik Batik*

This movement describes the process *nice* or the depiction of batik motifs on a plain cloth that is to be made into a batik work.



Picture 1. Beksan Tyas Muncar (Photo. *Sign up* Puro Pakualaman, 2022)

2. *Nyelup Batik*

This movement describes the process of dyeing or coloring batik that has gone through the process of drawing



Picture 2. Beksan Tyas Muncar (Photo. ISI Surakarta, 2022)

3. *Njereng Sampur*

This movement describes the final process of making batik, namely drying the batik products that have gone through the process *dyeing*.



Picture 3. Beksan Tyas Muncar (Photo. ISI Surakarta, 2022)

Conclusion

Beksan Tyas Muncar Yasan K.G.P.A.A Paku Alam X is a dance inspired by the G.K.B.R.A.A. batik house. Paku Alam at Pakualaman Temple. The Pura Pakualaman batik motif which is the embodiment of *the face is tense* books on the teachings of the ancestors in the Pura Pakualaman library. Based on the demands of women in the current era, they are required to have expertise, meaning and value can be learned from education conveyed through Beksan Tyas Muncar's various movements which contain the meaning of depicting a young woman who is going through her youth process with full of happiness so that she can take on the next life well. through batik activities. Batik activities besides being able to train patience can also train the creativity of someone who is involved in the process. In addition, one of the character education outlined in this Beksan is contained in the variety of meaningful movements contained therein. The value of discipline appears in the sequence of motions that is poured through the processing of the batik-making process and the disciplined sequence of movements that the dancers perform.

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