



Character Education Values in Wiyata-Di Hanjayeng Bawana Dance: A Semiotic Review

Tria Rafika¹; Kuswarsantyo²; Evi Putrianti³

¹ Master of Arts Education, Faculty of Language Arts and Culture, Yogyakarta State University, Indonesia

² Lecturer of Arts Education, Faculty of Language Arts and Culture, Yogyakarta State University, Indonesia

³ Master of Arts Education, Faculty of Language Arts and Culture, Yogyakarta State University, Indonesia

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Abstract

Wiyata Di-Hanjayeng Bawana dance is one of the socio-cultural cultures that developed in the Yogyakarta State University community and contains character education values. Wiyata Di-Hanjayeng Bawana art is a combination of Yogyakarta style dance elements integrated with typical Yogyakarta music by presenting Gati, Ladrang, Slepengan and Ketawang music patterns, in a more dynamic form. Wiyata Di-Hanjayeng Bawana dance is developed in the area of Yogyakarta State University by carrying the noble values, vision and mission of UNY which holds the principle of " Being an Advanced, Creative, and Innovative University of Education based on Devotion, Independence and Intellectuality in 2025". This research is intended to reveal about dance performance structure of Wiyata Di-Hanjayeng Bawana, symbols and meanings in Wiyata Di-Hanjayeng Bawana according to pragmatic semiotics perspective, and character education values in Wiyata Di-Hanjayeng Bawana dance. This research used a qualitative ethnographic approach with Rolland Barthes' semiotic theory. This research was conducted in the area of Yogyakarta State University and the Faculty of Language, Arts and Culture UNY by utilising two data sources, which are data This research applied four data collection techniques, namely participatory observation, in-depth interviews, documentation and literature study. The subsequent data processing was carried out with three phases, namely data condensation, data presentation and conclusion extraction. The results of research with the object of Wiyata Di-Hanjayeng Bawana Dance can be an aesthetic visualisation of noble values, vision and mission of UNY. The structure of Wiyata Di-Hanjayeng Bawana dance performance consists of movement, accompaniment, clothing, property, theme, and creative process. Both dance elements and character values dissected through Rolland Barthes semiotics appear in the Wiyata Di-Hanjayeng Bawana dance performance. The character values that exist in Wiyata Di-Hanjayeng Bawana Dance are courage, religiosity, maintaining a noble fighting spirit, humility, honesty, upholding equality, responsible attitude, maintaining local wisdom, solidarity, brotherhood, globally competitive intellect, and sustainable human resource development. All of these character education values are able to be developed for the benefit of cultural locus-based education.

Keywords: *Wiyata Di-Hanjayeng Bawana Dance; Character Education Values; Semiotics; Yogyakarta State University*

Introduction

Art is one part of culture and is a way for humans to express themselves. Referring to J.J Hoenigman's idea, art is something that has elements of ideas, activities, and artifacts (Sutrisno, 1993). So it can be defined that art is a manifestation of ideas, energy, and human creativity. Art is a human communication system to convey ideas, ideas, and even life values. Packaged in the form of beauty so that it can be well received by the audience. In line with Alexander Baum Garton's expression that art is beauty and art is a positive goal to make the audience feel happy.

Dance is one of the branches of art that does not escape the impact of the times. According to Soedarsono (1977: 15) dance is a feeling that is expressed spontaneously in creating it. Motion is the most primary symptom of man and the oldest medium of man to express his desires or is a spontaneous reflection of the inner movements of man. The movement is composed of variations that combine into a unified form into a rhythmic and beautiful dance. Currently in Indonesia there are many types of modern dances that are more attractive to the younger generation. In fact, they are competing to dance, capture and then upload on their respective social media. This causes the existence of traditional dance to decline and it is feared that it will become extinct.

Being a university educational institution, Universitas Negeri Yogyakarta endeavours to engage in the conservation of art that adheres to the values of the noble culture. One of them is the creation of the Wiyata-Di Hanjayeng Bawana dance.

Wiyata Di-Hanjayeng Bawana was initiated by Prof. Dr Suminto A Sayuti, a professor at the Faculty of Language, Arts and Culture, Universitas Negeri Yogyakarta. Afterwards, the concept was translated into an academic paper and manifested in the form of dance by Dr Kuswarsantyo, M.Hum. and Titik Agustin, M.Pd., and in the form of musical accompaniment by Sukisno, M.Sn. The basis and direction of the creation of the dance work is innovation and diffusion, thus manifesting a work of art that could represent a new culture that is meaningful. Created to embody the vision and mission of UNY and is expected to usher in growth and development in order to achieve the ideals.

The Wiyata-Di Hanjayeng Bawana dance, in this regard, provides a horizon of hope for the delivery of YSU's vision and mission by virtue of the principle of " Being an Advanced, Creative, and Innovative University of Education based on Devotion, Independence and Intellectuality in 2025", by adhering to noble cultural values rooted in Mataraman culture, Wiyata Di-Hanjayeng Bawana will further strengthen the philosophy of life through the expression of dance movements reinforced by typical Ngayogya karawitan arrangements.

Research Method

The research type applied to examine the object of Wiyata Di-Hanjayeng Bawana dance is descriptive qualitative. Qualitative research method is a research technique based on the philosophy of post-positivism which is used to investigate objects with natural conditions (real conditions, not adjusted or in experimental conditions) where the researcher is the key instrument (Sugiyono, 2019: 18).

Qualitative research is a form of verbal or written words from individuals or observable behavior in the field, which means that the data obtained will be collected and analysed directly in the form of a description of the object's condition as a whole and in its original form. In this study, researchers used pragmatic semiotic theory to study the object of research which is Wiyata Di-Hanjayeng Bawana dance. This research uses a semiotic approach, namely a form of science that studies signs. Semiotics itself is a concept that asserts that all human communication is impacted by a system of signs articulated in contexts, such as: literature, television, film, music, and other arts, which can be regarded as forms of language and text . However, the concept is related to analysis and structuralism in the sense that it tends

to concern itself with patterns rather than content, to seek structure rather than to interpret meaning (Monelle, 1992).

The meanings that exist in Wiyata Di-Hanjayeng Bawana dance are revealed using a semiotic approach in order to examine each symbolic meaning and value contained in Wiyata Di-Hanjayeng Bawana dance. Semiotics is the scientific study of various objects, events, and entire cultures as signs that can be interpreted because signs are expressed or shown as something other than themselves (Danesi, 2011; Sobur, 2006) including dance performance art.

The major data sources in qualitative research with the object of Wiyata Di-Hanjayeng Bawana dance are in the form of words and actions, and the rest as supporting data sources are documents and others (Miles et al., 2014). In this study, several data collection techniques were used, which are observation, interviews, documentation, and literature study.

Field observation is one of the important techniques for researchers to obtain the data needed for the object of Wiyata-Di Hanjayeng Bawana dance. Observation may include three objects at once, those are: the location where the research is happening, the actors with certain roles, and the activities of the actors who are used as the object of research (Ratna, 2010). Interviews are an important form of data search to support the observation of this research object. Interviews are a form of conversation with the intention of obtaining supporting data in the field. The conversation was conducted by two parties, namely the interviewer who asked the question and the interviewee who delivered the answer given to the question (Miles et al., 2014).

Documents are historical records of events that have occurred and are essential in obtaining research data. Documentation can be written, pictorial, or monumental works of a person (Sugiyono, 2018). The documentation technique in the object of the Wiyata-Di Hanjayeng Bawana dance study is by conducting a document review in the form of visual recordings of moving and non-moving objects, as well as audio-visual footage. This includes photographs, audio recordings, or audio-visual recordings. This documentation allows us to discover the form, meaning, structure and educational value of Wiyata-Di Hanjayeng Bawana dance.

Results

1. Presentation Structure of Wiyata-Di Hanjayeng Bawana Dance

• 1-1. Creative Process of Wiyata-Di Hanjaeng Bawana Dance Formation

The creative process of composing Wiyata-Di Hanjayeng Bawana Dance is certainly based on several stages that are routine and structured. There are several stages of the creative process of forming Wiyata-Di Hanjayeng Bawana Dance through several stages which are observation stage, imagination stage, exploration stage, and formation stage.

• 1-2. Presentation Structure of Wiyata-Di Hanjayeng Bawana

The costume design was initiated by various elements starting from the fashion stylist, Dra. Enis Niken Herawati, M. Hum, who divided the costumes into two types, namely for male and female dancers. For male dancers' costumes, *Surjan* Model clothes, with blue and purple colours, blue plain *panjen* pants with purple accents, *jarik* motif *parang gendreh Gurdho* YSU emblem, plain *stagen*, *epék* *timang plisir* gold, *buntal* red, yellow, green, blue, purple, orange, ash (emblem of the flag of 7 Faculties at YSU), *drapery* cloth, *brooch*, *blangkón model iket tepen* with back accent and foot hand plug.

1-2-1. The Form of Dance

The creation of *Wiyata-Di Hanjayeng Bawana* Dance refers to Yogyakarta Style Classical Dance which has undergone modifications in accordance with artistic needs and also the noble values of UNY such as the University's vision and mission. The motion development was taken from the movements of *nggrundha*, *atrap jemang* and *kicat lembehan asta*. As for the men with the *lawung jajar* movement combined with the *kinantang* pattern. Motion development is done to be able to give a message to the audience about the content of the story being performed.

The *Wiyata-Di Hanjayeng Bawana* dance itself is danced by 11 dancers, 7 female dancers and 4 male dancers, each of whose movements contains the noble values of Yogyakarta State University as one of the PTNBH-based universities. The *Wiyata-Di Hanjayeng Bawana* dance which lasts approximately 6.5 minutes is also supported by the best music accompaniment, props, clothing and makeup.

1-2-2. Fashion and Makeup

Costume design was initiated by various elements beginning with the fashion stylist, Dra. Enis Niken Herawati, M. Hum, who divided the costumes into two types, namely for male and female dancers. For male dancers' costumes, *Surjan Model* clothes, with blue and purple colours, blue plain *panjen* pants with purple accents, *jarik motif parang gendreh Gurdho YSU emblem*, plain *stagen*, *epek timang plisir* gold, *buntal* red, yellow, green, blue, purple, orange, ash (symbol of the flag of 7 Faculties at YSU), *drapery cloth*, *brooch*, *blangkon model iket tepen* with accent on the back and hand foot plug.

1-2-3. Music and Accompaniment

The music and accompaniment of *Tari Wiyata-Di Hanjayeng Bawana* refers to typical Yogyakarta music by presenting *Gati*, *Ladrang*, *Slepengan* and *Ketawang* music patterns, in a more dynamic form, so as to create an atmosphere in actualising the mission in the dance. The music and accompaniment of *Tari Wiyata-Di Hanjayeng Bawana* refers to typical Yogyakarta music by presenting *Gati*, *Ladrang*, *Slepengan* and *Ketawang* music patterns, in a more dynamic form, so as to create an atmosphere in actualising the mission in the dance.

1-2-4. Properti

The properties used in *Wiyata-Di Hanjayeng Bawana* Dance for male dancers are trident-tipped spears, while for female dancers are *krises* and *jebeng*. The women's costume consists of several parts such as *jarik parang gendreh gurdho emblem of UNY*, plain blue *jarik*, inner *stagen*, gold *drapery*, gold *pending*, *bent bun*, *mentul 3 bij*, symbolising the values of *trimurti*, *jungkat Yogyakarta* as a *cundhuk* which looks like a comb or *jungkat*, this jewellery is usually made of gold or imitation of gold, *subang* as decoration, *dating necklace*, *ceplik jebahan* and *bracelet*.

1-2-5. Theme of Dance

The theme of *Tari Wiyata-Di Hanjayeng Bawana* is aligned with the gaits of Yogyakarta State University (YSU), in developing the Tri Dharma of Higher Education in a sustainable manner and how YSU is able to overcome the increasingly severe academic challenges in the future. The commitment of the YSU academic community needs to be *saiyeg saeko kapti* (full of harmony, brotherhood and mutual cooperation) in upholding the values of existing academic culture. The theme of *Tari Wiyata-Di Hanjayeng Bawana* itself emphasises the noble values of YSU and the University's vision and mission. The principles of excellence, creativity, innovation and sustainability that are being periodically actualised by Yogyakarta State University are depicted in an aesthetic presentation, namely a dance.

2. Symbolic Meaning of Wiyata-Di Hanjayeng Bawana Dance in Rolland Barthes' Semiotic Review

The term semiotics etymologically comes from the Greek "semeion" which means "sign", while terminologically the word semiotics can be defined as the study of a wide array of objects, events, which can be considered to represent or signify something other than themselves (Sobur, 2006: 99). The relationship between meaning and sign in cultural codes can generally be organised into a sequence that produces meaning called semiotics (Jane and Barker, 206:141).

In solving the meaning and symbols of Rolland Barthes semiotics, it is necessary to have a good understanding of communication between the recipient of the message and the sender of the message. Communication is important for humans because communication is the initial stage of action before further action occurs (Poespoprodjo, 1999). Solving the real value in a symbol or meaning is important to know the symbolic value contained in a culture including art..

Symbols in semiotics have the meaning of everything that needs to be interpreted and in the next turn can be shared and passed on to children and grandchildren (Geertz, 2000, 111). Every culture, including art, certainly displays a variety of symbols that describe the invisible meaning of a particular form or value, just like in the Wiyata-Di Hanjayeng Bawana Dance. The importance of understanding the meanings and symbols created from the creation of human works of art can be a bridge to understanding a civilisation and intellectuality such as in the Wiyata-Di Hanjayeng Bawana Dance. Works of art or cultural works are essentially a representation of a sign or language (Kasiyan, 2021: 80).

The interpretation of ideology in semiotic studies is important because the text cannot be separated from the markers of ideological meaning in the language expression of objects including Wiyata-Di Hanjayeng Bawana Dance. Wiyata-Di Hanjayeng Bawana Dance has a relationship of meaning, value with ideology or beliefs that develop in the community that owns it, namely Yogyakarta State University. The relationship between ideology and culture and language as a means of expression in a semiotic perspective where ideology is under culture and under culture is a social situation (Saragih, 2008: 53).

3. The Value of Indonesian Character Education *Wiyata-Di Hanjayeng Bawana*

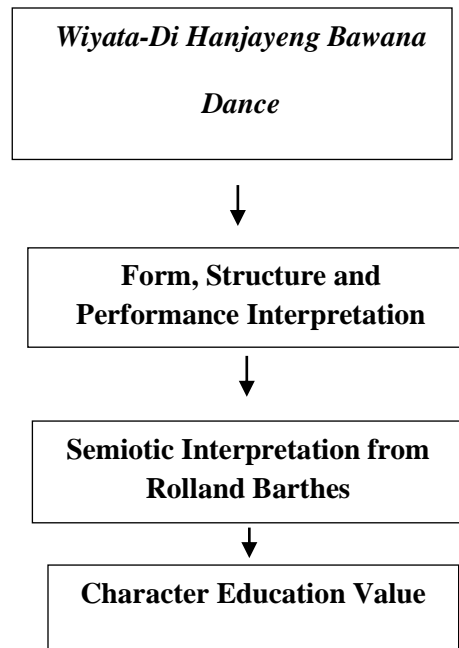
Character education is one of the important values that already exist in Indonesia. Character education contains various good values to be applied in social life. Value itself is known as something that is seen by an individual or group of individuals as a reference for action and understanding the direction of life (Sutrisno, 2005: 17). Efforts to improve good values in Indonesia are implemented through education in formal, informal and non-formal institutions. Currently, Indonesia's formal education institutions have implemented and developed character values through the Pancasila student profile.

The Pancasila learner profile must be understood by all stakeholders because of its important role. the Pancasila learner profile consists of six dimensions, namely: 1) faith, devotion to God Almighty, and noble character, 2) independence, 3) mutual cooperation, 4) global diversity, 5) critical thinking, and 6) creativity. The six dimensions of the Pancasila learner profile need to be seen as a whole so that each individual can become a lifelong learner who is competent, has character, and behaves according to the values of Pancasila.

The relationship between the value of character education and the Wiyata-Di Hanjayeng Bawana Dance to academics, students, practitioners to teaching staff at Yogyakarta State University in particular and the Indonesian nation in general shows the importance of character values in the nation's successors and how these values can develop and be passed on to nation's children. There are various values of

character education conveyed in the Wiyata-Di Hanjayeng Bawana Dance and are in line with the values of character education implemented by the government.

The value of education in the Wiyata-Di Hanjayeng Bawana Dance has the customary norms of YSU which are relevant to the vision and mission of Yogyakarta State University which are adopted in dance, music and accompaniment to the Wiyata-Di Hanjayeng Bawana Dance attire. As for obtaining the results of reasoning about the relevance of character values in the Wiyata-Di Hanjayeng Bawana Dance, the flow of meaning is as follows:



After the Wiyata-Di Hanjayeng Bawana Dance has been dissected in various stages starting from the form, structure, meaning of presentation in Rolland Barthes' semiotic theory, it is found that the values of character education are contained in the Wiyata-Di Hanjayeng Bawana Dance which consists of six values that are relevant to educational values. the character popularized by the Ministry of Education, Culture, Research and Technology Standards, Curriculum and Assessment Agency in 2022 in the form of a Pancasila youth profile.

Conclusion

The Wiyata-Di Hanjayeng Bawana dance created by academics and art practitioners at the Faculty of Language Arts and Culture, Yogyakarta State University is an icon or symbol of art that represents UNY's vision and mission in the form of dance performing arts. Until now, the Wiyata-Di Hanjayeng Bawana dance is still being preserved and has the possibility to be developed for the benefit of staging big and sacred events within the Yogyakarta State University.

The performance of the Wiyata-Di Hanjayeng Bawana Dance is part of the big event at Yogyakarta State University every year as a form of Yogyakarta State University's commitment to accommodate talents, interests and culture in this blue campus. The FBSB community in particular and the UNY community in general can work hand in hand to maintain the continuity of the Wiyata-Di

Hanjayeng Bawana Dance as a performing arts performance that is visually beautiful but also has a noble and deep meaning.

Not only serves as a visual entertainment from every major activity of Yogyakarta State University. The Wiyata-Di Hanjayeng Bawana dance which combines elements of motion, theme, props, clothing and make-up to music and visuals also carries character education values which if understood in depth and comprehensively can represent UNY which is committed to supporting the advancement of Indonesian education, as well as character education learning media from the scope of art.

The Wiyata-Di Hanjayeng Bawana dance which was created by experts and practitioners from the Faculty of Language Arts and Culture at YSU was able to be a positive stimulus to the audience. Values such as courage, mutual cooperation, defending the motherland, love for the motherland, global personality and so on can be obtained by understanding the values of the Wiyata-Di Hanjayeng Bawana.

Closing

The development of character values derived from Tari Wiyata-Di Hanjayeng Bawana based on Joged Mataram can be taught through formal, informal and non-formal educational institutions such as schools, studios, arts institutions, NGOs, workshops to learning on social media. The variety of character values in Tari Wiyata-Di Hanjayeng Bawana is very appropriate to be developed in the world of education, which can be started from the scope of YSU itself. Further enhancement and development of character values can be undertaken periodically to provide a positive stimulus for the development of the character of the national children.

Character values are essential to teach because they encompass the philosophy of life as well as the nation's noble identity. For a long time, the life of the people of Indonesia in particular has possessed a noble and good character. The character values possessed by YSU students in particular and the broader community in general will provide opportunities for various parties to develop the efficiency, integrity, and intellectuality of the nation more globally. Character values must be acknowledged and applied to every individual who is the successor of the nation in order to live a social life that is equitable and in accordance with the identity of the Indonesian nation that is cultural.

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