



Study of Character Education Values in the *Sekar Yudhaningrum* Dance Movements at Sanggar Semarak Candra Kirana Surakarta (A Charles Sanders Peirce Semiotics Perspective)

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Abstract

This study focused on examining the meaning of the variety of movements in the *Sekar Yudhaningrum* dance and the character education values embedded within them. The research method was qualitative, using a descriptive analysis approach that applied Charles Sanders Peirce's semiotic theory and character education principles. The techniques used for data collection consisted of interviews, observations, and document analysis. Primary data were obtained from in-depth interviews and direct observations of the structure and movement forms of the *Sekar Yudhaningrum* dance through rehearsals and performances. Secondary data consisted of photo documentation, videos, and literature related to the *Putri Gaya Surakarta* (traditional Javanese dance style from Surakarta) and character education. Data analysis was carried out using an interactive approach involving data reduction, presentation, and drawing conclusions. The findings indicated that the *Sekar Yudhaningrum* dance encompassed meanings and character education values that were expressed through its various movements, namely: *Lumaksana* movement, *olah gendewa*, *ingok-ingok*, *lembehan*, *jurus perangan*, *olah samparan*, and *perangan cundrik*. The meanings of these movements included: (1) a sense of confidence, (2) a posture of alertness, (3) readiness to face challenges, (4) calmness, (5) cleverness and strategy, and (6) self-control against desires. The character education values in the dance were (1) hard work, (2) discipline, (3) independence, and (4) responsibility.

Keywords: *Sekar Yudhaningrum* Dance; Variety of Movements; Character Education Values

Introduction

Character education is a comprehensive and continuous process of instilling moral values into the lives of students. A group dance involves multiple dancers performing choreographed movements together, with the number of participants varying. These dances can include styles like ballroom, hip-hop, folk, or contemporary, and feature synchronized steps and formations (Zubaedi, 2011, p. 16). This process involves the formation of good behavioral habits carried out consistently in daily activities. Habituation includes discipline, respecting others, cooperation, and self-control. Character education has become a critical focus in efforts to shape a generation that is not only intellectually smart but also possesses a strong personality, ethics, and morality. Character education is holistic, reflected in the emphasis on moral

knowledge, moral feelings, and moral actions, which together support the development of students' character (Harefa & Nathanael, 2024, p. 1887).

Character is one of the traits possessed by an individual as a result of the internalization of positive values carried out continuously, ultimately creating habits that are reflected in behaviors such as honesty, responsibility, discipline, politeness, and other positive qualities (Hadisuroso et al., 2024, p. 67). Character development aims to foster the mindset, attitudes, and behaviors of students. This aligns with the objective stated in Article 3 of the Indonesian Law No. 20 of 2003 on the National Education System, which states that the goal of national education is to develop the potential of individuals, so they can achieve intelligence and foster a love for culture (Pahan & P., 2023, p. 112). The character of children today is concerning, as many violations and deviations are committed by minors and teenagers, which result in poor personality development due to free association. This reality aligns with (Agustin, 2011, p. 180) research, which revealed that due to the growth of internet technology in the globalization era, 61.1 percent of teenagers aged 14-20 have been negatively affected, leading many young people to lose their sense of identity. Educational values are very important, and there are many media that can be used to explore these values. One of them is dance, which has the ability to lead individuals to an understanding of cultural values through various movements integrated into a single dance performance (Tyas & Kuswarsantyo, 2018).

Art plays an important role in society, serving as a medium for rituals, entertainment, and education (Sedyawati, 1986, p. 4). Art contains universal values that are relevant to human life and must be understood and internalized in order to encourage goodness in thinking and actions (Edinon, 2022, p. 70). Dance provides an opportunity to understand and appreciate various cultural perspectives, helping to realize an individual's potential for self-improvement, confidence, problem-solving, and creativity (Singh Haidrom.R., 2021, p. 253). One of the dance works that contains educational meaning is the *Sekar Yudhaningrum* dance. The *Sekar Yudhaningrum* dance is a new creation created by Martini Ratna at Sanggar Semarak Candra Kirana (a dance studio) for teenagers in the current global era. This dance provides a significant psychological touch in shaping the personalities of the children at the *sanggar*. Through dance practice, children not only learn movement techniques but also develop their physical and emotional abilities. Regular practice helps children improve their confidence, creativity, and self-expression skills, all of which play a role in the formation of positive character. In dance, the application of body movements and feelings are interconnected. Body movements focus on the physical activities performed by the dancer, while feelings emphasize the inner expressions that make the dance more meaningful. These two aspects support each other because humans are a unity of body and soul, involving both physical and psychological elements within a dancer (Wahyudi & Gunawan, 2020, p. 105).

The *Sekar Yudhaningrum* dance contains aesthetic beauty, moral values, and meanings relevant to the formation of the nation's character. The form of the *Sekar Yudhaningrum* dance movements has the characteristics of a female warrior, with movements that reflect toughness, discipline, and bravery. Military dances can be grouped into four types: solo warrior dance, *wirreng*, *pethilan*, and group warrior dance (Maryono, 2015, p. 13). The *Sekar Yudhaningrum* dance is classified as a princess-type military dance that can be performed in groups. Widyastutieningrum states that a group dance is a dance performed by more than one person, with the number of dancers determined by the purpose of the dance (Yuniar, 2023, p. 134). Military dance is one form of art that serves as a medium to convey values through movement, expression, and other visual elements (Jazuli, 2015, p. 18). The variety of movements in this dance teaches values such as confidence, discipline, caution, and readiness in facing challenges (Martini Ratna, Interview December 2023). These values are crucial in shaping a strong and resilient personality amidst the current global challenges. However, understanding the meaning behind these dance movements requires a more analytical and systematic approach.

Based on the explanation above, the urgency of this research lies in the importance of the *Sekar Yudhaningrum* dance as a medium for character education amidst the challenges of globalization and

technological developments that can weaken the morals of the younger generation. This dance represents the spirit and bravery of women, taught at the studio as part of efforts to build children's character. Through this dance, values such as hard work, cooperation, discipline, independence, pride in the nation's culture, and respect for the services of national heroes can be internalized by the younger generation. This approach is not only relevant in addressing modern challenges but also serves as a strategic effort to preserve the values of patriotism and heroism as the moral foundation of the nation.

This research identifies a gap in previous studies discussing the role of dance in children's character education. Although several studies, such as those by (Edinon, 2022; Halita & Belinda, 2020; Resi, 2019; Rianingsih et al., 2018; Rosalia et al., 2020; Tyas & Kuswarsantyo, 2018) show dance as an effective medium for instilling character values, in-depth studies on the meaning of movements in dance that can contribute to shaping children's character remain limited. This study seeks to examine how the meanings behind the movements in the *Sekar Yudhaningrum* dance contribute to shaping and developing children's character. In reality, many children today still do not understand the meaning behind each dance work, especially those containing cultural and character values.

This study presents a novelty by exploring the meaning behind the movements in the *Sekar Yudhaningrum* dance and uncovering the character education values contained within these dance movements using Charles Sanders Peirce's semiotic theory. Peirce's semiotic theory provides an analytical framework that allows for an in-depth examination of the sign, object, and interpretant present in each dance movement (Fatimah, 2020, p. 43). Through this approach, each movement can be interpreted as a sign that represents certain values, enabling its deeper understanding.

Research Method

This study employs a qualitative methodology combined with a descriptive analysis approach. This method provides data in the form of descriptions, both written and spoken, from the research subjects (Moleong, 2017, p. 6). The focus of the study is to explore the meaning and educational values in the movements of the *Sekar Yudhaningrum* dance. The research was done at Sanggar Semarak Candra Kirana (a dance studio), located at Jalan Kedadiah No. 22, Kerten, Laweyan District, Surakarta City. Data sources were gathered from informants, places, events, and documents. The informants include the head of the studio and the dance instructor at the studio. The place and events refer to the location and activities of the dance training at the studio. Primary data were collected through interviews and direct observation of the movements in *Sekar Yudhaningrum* during training and performances. Secondary data were gathered through photos and videos of the dance, as well as references from books and articles about *Putri Keprajuritan Gaya Surakarta* (traditional dance style from Surakarta). The methods for collecting data involved observation, interviews, and documentation. To ensure data validity, triangulation and feedback from informants were utilized. Data analysis followed an interactive approach, encompassing data reduction, data presentation, and conclusion drawing (Miles et al., 2014, p. 20).

Result and Discussion

A. The Form of *Sekar Yudhaningrum* Dance

The form of dance can be understood as the result of a combination of various elements, which include themes, movements, accompanying music, costume makeup, props, and other elements that support each other to create meaning and unity in a dance work (Hadi, 2007, p. 24). The aspects that form the *Sekar Yudhaningrum* dance include themes, movements, costume makeup, music lyrics, and props, all of which are designed by paying attention to the interconnection between these elements. *Sekar Yudhaningrum* is a new creation dance created in 2020 at the Semarak Candra Kirana Dance Studio in

Surakarta. This dance is not bound by rigid traditional patterns and allows for freedom to explore more innovative forms and movements. The use of traditional dance elements can still be applied in new creation dances, but adjusted to more contemporary concepts and creative ideas to produce works that are relevant to the times (Pratiwi et al., 2020, p. 253).

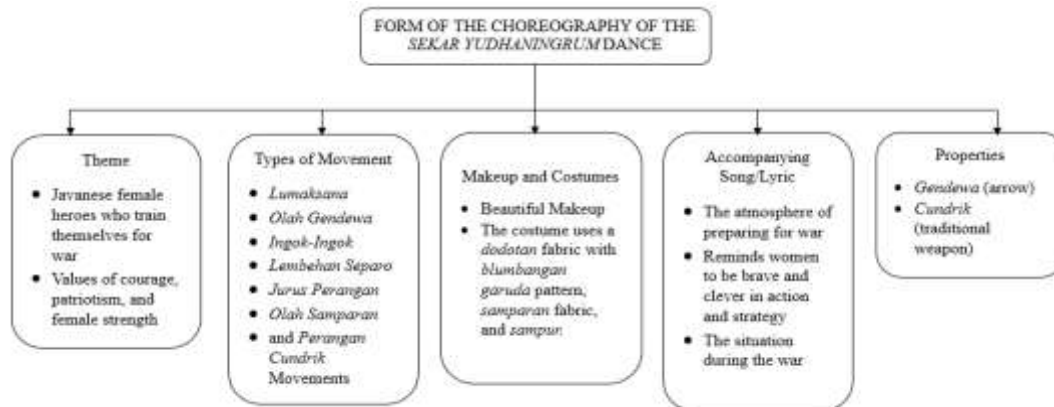


Figure 1. The Form of the Choreography of the Sekar Yudhaningrum Dance

1. Dance Theme

Sekar Yudhaningrum dance takes the theme of a female warrior, depicting the spirit and bravery of fighters who have trained to enhance their agility and combat skills. In this dance, the stance of the warrior is shown as alert, agile, skilled, and authoritative. Each movement conveys a strong and firm impression, reflecting the power and bravery of a fighter ready for battle. *Sekar Yudhaningrum* carries meaning reflected in the three words that form the title: "*Sekar*," which means flower, "*Yudha*," which means warrior, and "*Ningrum*," which means fragrant. This name was chosen thoughtfully, inspired by a female warrior on the harsh and challenging battlefield who remains like a fragrant flower, bringing beauty and fragrance with every step. The presence of this female warrior is likened to a fragrant flower that always brings hope, beauty, and spirit amid the battle. Thus, this dance not only highlights physical strength and agility but also promotes the values of courage, steadfastness, and the inner beauty of a female warrior's soul.

2. Variety of Movements

Movement in dance is a fundamental element in the art of dance, consisting of a series of body movements designed to express emotions, stories, themes, or specific concepts. Movements can be classified based on various aspects such as form, function, and meaning. In dance, there is a sense and meaning; the sense involves the soul imbued in the movement, giving meaning to the movement so that it appears alive and full of expression (Hastuti et al., 2017, p. 2). *Sekar Yudhaningrum* dance is based on the style of *Putri Gaya Surakarta* dance, which has been modified according to the presentational needs. The movements in *Sekar Yudhaningrum* include: *lumaksana*, *olah gendewa*, *ingok-ingok*, *lembahan*, *jurus perangan*, *olah samparan*, and *perangan cundrik* (Martini Ratna, interview September 2024). Additionally, the dance incorporates linking movements such as *srisig* (graceful and orderly small steps) and *kenseran* (quick and agile movements for changing positions). These two movements maintain the flow and harmony of the dance while enhancing its dynamic and rhythmic impression in every movement.

The presentation of *Sekar Yudhaningrum* begins with the first section, where the dancers display intensive practice in handling the *gendewa* (bow) and *cundrik* (small weapon) props as symbols of preparation for battle. The movements in this stage emphasize the dancers' skill and mastery of technique

in using the props, reflecting readiness and resilience. In the main movement, the dancers depict strategies and tactics devised before the battle begins. This part is characterized by focused movements, symbolizing careful planning and the wisdom of a warrior preparing for an opponent. The climax of the dance is marked by the final movement, showing a spirited and energetic battle scene. The dancers combine various dynamic movements, including *jurus perangan* and *olah samparan*, to create an intense battle atmosphere. The *cundrik* prop is played with agility, adding a heroic impression and emphasizing the courage that embodies the soul of this dance.

3. Makeup and Costumes

The costume design in *Sekar Yudhaningrum* dance also carries symbolic meaning. The form and color of the dancer's attire serve as role identity, role characteristics, and aesthetic expression (Maryono, 2015, p. 222). The makeup in *Sekar Yudhaningrum* uses a beauty or collective makeup technique, emphasizing the accentuation of color on the eyebrows, eyelids, cheekbones, nose, and lips. The combination of colors used, such as eye shadow in shades of red, brown, and black, communicates strength and courage in the facial appearance. The dancer's hairstyle features a *sanggul tekuk* (folded bun) adorned with a *garuda mungkur* and *utah-utahan*, which consists of threads, a *cunduk mentul*, *sirkam*, and a pair of earrings and *sumping kudup* (traditional hair accessories).

The attire worn in *Sekar Yudhaningrum* dance is closely related to the *Putri Gaya Surakarta* dance, albeit modified. The costume consists of a *dodot* with a garuda blumbangan motif, *samparan* fabric, *sampur*, and accessories such as a pair of shoulder *kelat*, *srempang*, necklace, belt, and a pair of bracelets. In *Sekar Yudhaningrum*, the *dodot* fabric is green, symbolizing fertility and peace. The design of the *dodot* is decorated with a single *blumbangan* and various motifs, such as garuda, trees, animals, and kawung patterns. The garuda motif on this fabric is inspired by the shape of the garuda bird, which symbolizes strength, endurance, and the role of a protector filled with wisdom. In the center is a white design called *blumbangan*, resembling water, which symbolizes that water is the source of life. Additionally, there is the *kawung* motif, representing the chain of human life that should not be broken (Ilham Rahmadhani, Interview November 2024). The *kawung* pattern is arranged diagonally, reflecting balance and harmony in life. This motif carries a message about the importance of a directed and balanced life, as well as respecting the power of nature and the universe. In Javanese society, especially in Surakarta, the *kawung* motif symbolizes principles of harmonious living, reminding us to always maintain balance between ourselves, our environment, and our relationships with others. The *samparan* and *sampur* fabrics used by the dancers in *Sekar Yudhaningrum* are made from red rayon fabric. The choice of red for these fabrics carries strong symbolic meaning. In Javanese culture, red often symbolizes courage, spirit, and strength.

Table 1. Character Value Analysis in the Costume of Sekar Yudhaningrum Dance

Costumes	Form	Description	Character Value
Head Section	<i>Sanggul Tekuk</i>	The traditional bun, neat and orderly, is often used in the palace environment.	Responsibility and honor
	(Javanese traditional folded bun)	The bun symbolizes the ability to maintain one's social and personal roles well	
	<i>Garuda Mungkur</i>	The head ornament placed at the back of the bun is adorned with a string of red threads.	Courage and strength
	<i>Cundhuk Mentul</i>	The flower-patterned head accessory placed in the center of the bun is	Religious

	<i>Amount: 1</i>	designed to move. The single <i>cundhuk menthul</i> reminds the dancer of the power of God Almighty.	
	<i>Sirkam</i>	The semi-circular accessory at the front of the head gives an elegant impression.	Self-confidence
	<i>Sumping Kudup</i>	The leaf-shaped accessory worn on the ear teaches wisdom in filtering information.	Wisdom and precision
Torso Section	<i>Dodotan</i> (Blumbangan Garuda Motif)	Garuda Motif	Courage, resilience, and a protective attitude
		Green Color	Fertility and peace
		<i>Kawung</i> (Represents the chain of human life)	Social concern and cooperation
		The tree and animal motifs emphasize the importance of environmental love and nature conservation.	Environmental balance and love for nature
	<i>Srempang</i>	Black in color, adorned with embellishments that convey a strong, firm, and authoritative impression.	Bravery and dignity
	A Necklace	The accessory around the neck, shaped like a semi-circle, adds beauty and an elegant touch to the attire, representing the identity of a woman.	Elegance
	<i>Kelat Bahu</i>	The bracelet accessory in the shape of a dragon snake on the upper arm symbolizes prosperity and strength.	Prosperity and strength
	<i>Slepe and Thotok</i>	The belt made of velvet and <i>thotok</i> is used to tie the <i>slepe</i> , symbolizing orderliness in dressing.	Neatness and order
	<i>Sampur</i>	Red Color	Courage and enthusiasm
		A Pair of Bracelet	The paired wrist bracelets symbolize unity and harmony.
Lower Section	<i>Samparan</i> Fabric	Red Color	Courage and enthusiasm



Figure 2. Makeup and Costume of the Dancer in *Sekar Yudhaningrum* Dance from the Front and Back (Source: Firda Anggraini, 2024)

4. Dance Music

The performing art of dance is inseparable from the role of music, which strengthens emotions and merges with the expression of movement, creating a complete artistic expression. The *gendhing* used in *Sekar Yudhaningrum* dance is played with a set of Javanese *gamelan* using the *pelog* scale. The structure of the *gendhing* in *Sekar Yudhaningrum* dance consists of three parts: *gangsaran*, *ladrang*, and *lancaran*.

The lyrics accompanying *Sekar Yudhaningrum* dance reflect three different moods. The first mood reflects the preparation for war, the second reminds children that a woman must have courage in action and cleverness in determining strategies. The final lyrics depict the atmosphere of battle, full of energy and bravery. The *gendhing* of this dance is also accompanied by song lyrics that support the theme and meaning as follows:

Lyric I *gangsaran* accompanying

Sorak ambata rubuh prajurit wanita

Hamenthang jemparing sigra gegladhen yuda

Translation:

The shout that shakes the female warriors

Unfurling bows and arrows, preparing to train for war

This verse portrays the atmosphere of battle, where female warriors face their enemies with courage. The shouts of victory and high spirits accompany every step as they skillfully release their arrows, symbolizing determination in the midst of war. The echoing shouts reflect the spirit of unity and togetherness among the warriors, motivating each other to keep moving forward.

Lyric II *ladrang* accompanying

Ginelar gladhi yudha ing sajroning wana

Cukat trampil lan trengginas pra prajurit tamtama

Nadyan wanita tama jejere tandangane tindake

Solah slaganira yo glegladhen jemparing

Translation:

Conducting war training in the forest

Agile, skilled, and swift are the true warriors

Though women, they are equal in courage and action

Their movements are like experts in drawing bows and arrows

This verse illustrates the war training taking place in the forest. The female warriors, despite their gender, possess skills and agility on par with male soldiers. With fast and precise movements, they demonstrate their expertise in handling bows and arrows, symbolizing their steadfastness in carrying out their duties.

Lyric III *lancaran* accompanying

Tandangane tindake solah slaganira pra prajurit wanita

Hamenthang gendewa

Gumuruh geter suaranyo surak mawur mawurahan

Translation:

Their movements are full of spirit, like true female warriors

Drawing the bow and arrow

Their voices thunder and echo, cheers of victory

This verse portrays the movements of the female warriors, full of energy and strength as they draw their bows. The warriors move swiftly and strategically. The roaring cheers of victory reflect their bravery and courage in facing the enemy. The echoing cheers heighten the intensity, creating a sense of unity and spirit.

Table 2. The Character Values in the Lyrics of the Sekar Yudhaningrum Dance Song.

No	Song Lyric	Character Values
1	<i>Sorak ambata rubuh prajurit wanita</i>	Courage Reflects the fighting spirit and bravery of female warriors.
2	<i>Hamenthang jemparing sigra gegladhen yuda.</i>	Assertiveness Implies a firm attitude in taking action when facing challenges.
3	<i>Ginelar gladhi yudha ing sajroning wana</i>	Discipline Emphasizes the importance of training and preparation for battle.
4	<i>Cukat trampil lan trengginas pra prajurit tamtama</i>	Skill and Resilience Depicts the expertise, agility, and persistence of warriors acting with great toughness.
5	<i>Nadyan wanita tama jejere tandangane tindake</i>	Equality Shows that women also have equal roles and abilities on the battlefield.
6	<i>Solah slaganira yo glegladhen jemparing</i>	Spirit Represents the enthusiasm in taking action and fighting.
7	<i>Tandangane tindake solah slaganira pra prajurit wanita</i>	Leadership Suggests that the actions of female warriors can serve as an example for others.
8	<i>Hamenthang gendewa gumuruh geter suaranya surak mawur mawurahan</i>	Team Spirit Describes the collective voice and mutual support among warriors, fostering a sense of unity in facing challenges.

Overall, the lyrics of the song in this dance depict the unyielding spirit, courage, and resilience possessed by female warriors. The lyrics not only highlight physical bravery and strength but also the mental toughness that allows female warriors to stand equally with male warriors. Through agile and powerful movements, they show that skill and courage know no gender boundaries. The main message conveyed is that through perseverance, training, and discipline, female warriors can become strong, resilient, and skilled individuals in the face of challenges.

5. Properties

The properties used to complement the appearance of dancers are in accordance with the concept of the performed dance. The properties used in the *Sekar Yudhaningrum* dance are the *gendewa* and *cundrik*. The *gendewa* serves as a symbol of strength and precision, emphasizing the role of the main character in the dance as someone with steadfastness and concentration. The *gendewa* is used to

symbolize the flight of an arrow released from a bow. The *cundrik* is a type of small kris often worn by women in the context of warfare, seen as a symbol of courage, strength, and nobility, and is frequently used in battle. The combination of the *cundrik* and *gendewa* as dance props enriches the meaning conveyed, depicting the courage, strength, and cleverness of a female knight.

B. Analysis of the Meaning of Movement Variations in the *Sekar Yudhaningrum* Dance

The analysis of the movements in the *Sekar Yudhaningrum* dance reflects the balance between grace, strength, courage, and gentleness possessed by Javanese female warriors. The *Sekar Yudhaningrum* dance represents two complementary sides: one side showcases the firmness, bravery, and strength of a warrior, while the other highlights the grace, gentleness, and calmness of a woman. This movement analysis uses Charles Sanders Peirce's semiotic theory, which involves signification through signs such as icons, indices, and symbols.

Table 3. Lumaksana Movement (stepping movement with purpose)


Representamen	Object			Interpretant
	Icon	Index	Symbol	
<i>Lumaksana</i>		<ul style="list-style-type: none"> • The body stands upright • Eyes looking straight ahead • Right arm extended to the side with fingers in <i>ngithing</i> position • Left arm raised high, holding a bow 	<p><i>Lumaksana</i> resembles a person walking with full confidence. <i>Lumaksana</i> is symbolized as a life journey, representing the act of stepping forward toward a better direction.</p>	<p>The <i>lumaksana</i> movement symbolizes the journey of self-improvement toward a better life. In this context, the <i>lumaksana</i> movement conveys the message that every step-in life should be taken with confidence, caution, and awareness.</p>

Table 4. Olah Gendewa Movement (archery technique movement)


Representamen	Object			Interpretant
	Icon	Index	Symbol	
<i>Olah Gendewa</i>		<ul style="list-style-type: none"> • The body is upright facing the right side. • Both arms are extended forward, holding a bow. • The eyes are looking straight ahead. • The right foot is positioned forward. 	<p>This movement is symbolized as a stance of readiness. It represents the direction of releasing an arrow from the bow, emphasizing focus.</p>	<p>The movement represents discipline in preparing oneself before facing challenges or making decisions, teaching that success requires full concentration and a clear direction.</p>

Table 5. Ingok-Ingok Movement (stance of alertness)


Representamen	Object			Interpretant
	Icon	Index	Symbol	
<i>Ingok-Ingok</i>		<ul style="list-style-type: none"> • The body is lowered. • The left arm is extended to the side, holding a bow. • The right arm is bent, holding a <i>sampur</i>. • The head turns to the side, but the gaze remains forward. 	The <i>Ingok-Ingok</i> movement is symbolized as a stance of alertness and caution. This movement depicts someone who is attentively observing their surroundings with care and precision.	The <i>Ingok-Ingok</i> movement signifies observing and examining both the good and the bad to understand what is better for the future. It demonstrates that in taking action, one must remain focused, alert, and mindful of the surrounding environment.

Table 6. Lembehan Movement (stance of calmness)


Representamen	Object			Interpretant
	Icon	Index	Symbol	
<i>Lembehan</i>		<ul style="list-style-type: none"> • The right foot is stomped back while on tiptoe. • The right arm is extended to the side, with fingers in <i>ngrayung</i> position. • The left arm is slightly bent, holding a bow. • The head turns to the right, with the gaze directed downward 	The <i>Lembehan</i> movement is symbolized as a stance of calmness.	<i>Lembehan</i> means that true courage is not always shown through physical strength, but is manifested in calmness, self-control, and the ability to accept what is destined. Self-control is an essential aspect of courage, as it involves managing emotions, thoughts, and actions.

Table 7. *Jurus Perangan* Movement (combat technique movement)


Representamen	Object			Interpretant
	Icon	Index	Symbol	
<i>Jurus perangan</i>		<ul style="list-style-type: none"> •The body is slightly tilted to the right. •The gaze is directed toward the left side corner. •The right foot is lifted and bent in front of the left calf. •The left arm is bent while holding a bow. •The right arm is bent with fingers in <i>ngithing</i> position, facing upward. 	The <i>Jurus Perangan</i> movement is symbolized as a stance of readiness and skill in combat.	The <i>Jurus Perangan</i> movement depicts martial arts techniques that illustrate the training and physical readiness of a warrior on the battlefield, embodying the spirit and courage to face challenges.

Table 8. *Olah Samparan* Movement (camouflage technique movement)



Representamen	Object			Interpretant
	Icon	Index	Symbol	
<i>Olah Samparan</i>		<p>The body is lowered.</p> <p>The left hand is positioned in a <i>malangkrik</i> posture at the waist.</p> <p>The right arm is bent with fingers in <i>ngrayung</i> position, facing upward, while holding the <i>samparan</i>.</p> <p>The gaze is directed straight ahead.</p>	The <i>Olah Samparan</i> movement is symbolized as a form of camouflage to deceive the enemy, reflecting cleverness and strategy.	<i>Olah Samparan</i> illustrates the ability to hide one's intentions and goals, highlighting the importance of cleverness and strategy in facing various challenges and situations.

Table 9. Perangan Cundrik Movement (combat movement with a small kris)

Representamen	Object			Interpretant
	Icon	Index	Symbol	
<i>Perangan cundrik</i>		<ul style="list-style-type: none"> •The body is lowered (<i>mendhak</i>) •The left hand holds the bow, while the right hand holds the <i>cundrik</i> to block attacks. •The movement continues with thrusts and parries. 	<i>Gerak Perang Cundrik</i> as a symbol of warfare.	<i>Perang Cundrik</i> symbolizes the human effort to control oneself, conquer desires, and achieve inner peace. The strong, firm, and dynamic movements in the dance reflect determination and courage to resist all forms of temptation that can mislead the soul. Through the dance, the dancer is taught to have control over both their body and mind, showcasing the internal strength required to maintain focus and clarity in the face of challenges.

C. Educational Values in the Movements of *Sekar Yudhaningrum* Dance

Character formation in an individual is not only about understanding character values; it requires consistent actions that become habits, shaping the character itself (Hendriana & Arnold, 2016, p. 28). The movements in *Sekar Yudhaningrum* dance contain educational values that are relevant to contemporary life. These values are viewed as things to be desired, appreciated, internalized, and manifested through actions.

Table 10. The Educational Values of Character in the Movements of *Sekar Yudhaningrum* Dance

No	Movement Name	Educational Values of Character	Values Interpretation
1	<i>Lumaksana</i>	Self-confidence, hard work, and courage	It reflects confidence in action, strong determination, and the courage to face challenges.
2	<i>Olah Gendewa</i>	Discipline, responsibility, and hard work	It emphasizes the importance of thorough preparation as a form of discipline and responsibility before facing obstacles.
3	<i>Ingok-Ingok</i>	Environmental care, responsibility, and vigilance	It teaches the importance of being alert and cautious in handling situations to make the right decisions.
4	<i>Lembahan</i>	Hard work and religiosity	It illustrates the need for calmness and the ability to control emotions when facing events with gratitude and patience.
5	<i>Jurus Perangan</i>	Responsibility and teamwork	It reflects readiness and well-thought-out strategies in facing battles.
6	<i>Olah Samparan</i>	Hard work and creativity	It depicts camouflage to deceive the enemy, reflecting cleverness, creativity, and strategic thinking skills.
7	<i>Perangan Cundrik</i>	Hard work, self-control, and responsibility	It symbolizes the effort for effective communication and the ability to control oneself and ego in wartime situations.

Conclusion

Sekar Yudhaningrum dance is a contemporary dance creation that embodies the spirit of heroism and resilience, specifically reflecting the strength of Javanese female warriors. The meaning and character-building values are reflected in various movements of the dance, including *Lumaksana*, *Olah Gendewa*, *Ingok-Ingok*, *Lembahan*, *Jurus Perangan*, *Olah Samparan*, and *Perangan Cundrik*. These movements symbolize important values such as: 1) confidence, 2) vigilance, 3) readiness to face challenges, 4) calmness, 5) cleverness and strategy, and 6) self-control in overcoming desires. The educational values embedded in this dance are: 1) hard work, 2) discipline, 3) independence, and 4) responsibility. *Sekar Yudhaningrum* dance serves as a medium for training children at the *Sanggar Semarak Candra Kirana* to shape behaviors, thinking patterns, and attitudes in alignment with cultural values. The messages contained in this dance can be applied in everyday life, helping children develop stronger, more responsible characters with cultural awareness. Additionally, this dance not only hones artistic skills but also significantly impacts personal development and the formation of positive attitudes in children.

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