

Artikel 4

by Agoes Hendriyanto

Submission date: 31-Aug-2021 11:50PM (UTC+0700)

Submission ID: 1638932699

File name: 3-COBA-LAGI-ISSEH31-TERINDEKS-ATLATIS.pdf (194.8K)

Word count: 3191

Character count: 17914

Local Wisdom Values in *Kethek Ogleng* Dance Tokawi Nawangan, Pacitan

Agoes Hendriyanto, Bakti Sutopo, Arif Mustofa

Department of Indonesia language and literacy
STKIP PGRI Pacitan
Pacitan, Indonesia
rafid.musyffa@gmail.com

1
Abstract—Instead of having natural wealth, Indonesia has large cultural diversities, religions, and ethnic groups. *Kethek Ogleng* dance is one of those cultural diversities, containing local wisdom values. Descriptive qualitative research design was implemented in this study, by using *Kethek Ogleng* dance as the research object. *Kethek Ogleng* dance was created by *Sutiman*, a man from Tokawi, Nawangan, Pacitan at 1962. The research result showed that the local wisdom values are attached into four elements: the dancer, the accompanist, the staging, and the story. First, the dancer represents simplicity, independence, hardworking, cooperation, gratitude, religiosity, sincerity, and patience. Second, the accompanist represents cooperation, solidarity, discipline, hardworking, and self-confidence. Third, the staging represents cooperation, solidarity, hardworking, discipline, and loving nature. Fourth, the story represents simplicity, compassion, solidarity, and religiosity.

Keywords—local wisdom; *Kethek Ogleng*; dance; social

I. INTRODUCTION

Indonesia is best known as an archipelago, consisting of various tribes and religions. Those diversities enrich the culture of Indonesia, and it is the nation characteristics. Each developing culture depends on the interaction between human living and the environment. The cultural representation, such as 3
dance, building, and ritual can represent local wisdom values. Culture refers to any behaviors, habits, and moral values that are collectively set within certain societies. This habituation has already been fossilized and become an authentic identity of the societies in a wider scope. Indonesia, that is identical with its demography, is best known for its various kinds of culture, comprising; the culture of being good, polite, well-mannered, hospitable, democracy, and social consensus in any aspects of life [1].

A dance is a rhythmic body movement performed at a particular place and time, as the expression of feelings, intentions, and thoughts. That watching a dance performance means watching the dance creator's identity [2]. *Kethek Ogleng* dance, created by *Sutiman*, has close relationship with local wisdom values of Tokawi village, Pacitan regency. It is the representation of cultural process in the society. All of 1
elements in *Kethek Ogleng* dance, including the dancers, the accompanist, the staging and the story, show the local wisdom values.

6
Local wisdom can be defined as a local culture property, containing a life regulation, way of life that accommodate regulation and 4
wisdom. According to, local culture implicitly consists of: (1) able to survive from foreign culture, (2) able to accommodate foreign culture, (3) able to integrate foreign culture elements into the indigenous culture, (4) able to control, and (5) able to direct the development of culture [3]. The local culture values or local wisdom values have to be organized in order to make it beneficial in the constellation of both local and global information. The organization of the dancers, the accompanists and other figures will give them the position and financial benefit. Therefore, the local wisdom values in *Kethek Ogleng* dance have to be preserved, developed, and organized to make it beneficial for the harmonious relationship among human being, God, and the environment.

Local wisdom values are also found in tradition or habit done by a group of people for long period with similar point of view. The traditional values aim at harmonizing the human lives, by respecting, protecting, and preserving the environment by supporting each other, by understanding the abilities and natural potential where they live; and it is manifested into a tradition [4]. The degradation of tradition or habit in a society will automatically give impacts into the degradation of local wisdom values or local culture values. The globalization leads to uncontrolled openness and less of filter. Those phenomena are caused by the lack of preparation from the people, bringing the society into individualism and materialism, beginning to forget the value of cooperation found in local culture values [5].

Kethek Ogleng dance as a nation cultural identity, should be a filter from the attack of foreign culture. It is extremely challenging, supported by the existence of smartphone and other modern utilities as people interaction media. The communication by using Blackberry Messenger, WhatsApp, Facebook, Twitter, Vlog, and Blog are also developed quickly. Unconsciously, it can lead to some bad effects. That the bad behavior, like violent, hard-tempered, corrupt, sustainable economic downturn are some evidences of cultural loss [5]. In addition, says that patriotic, religiosity, well regulated, discipline, loyal, affectionate, peace, hardworking, collaboration, cooperation, helping others, and creative are basis rules for people in society by the aim for harmonizing the relationship between human and human as well as human and

nature [6]. The local wisdom value called as noble value associated with the human activity in social, cultural, and economic aspects implemented in the people habit can be a filter for the attack of foreign culture.

II. RESEARCH METHODS

This was a basic research, pure research that aims to find out the deep information related to local wisdom values found at *Kethek Ogleng* dance. “Sanggar Condro Wanoro” in Tokawi village, Nawangan sub district, Pacitan was the subject of this research. The main respondent was *Sutiman*, the creator of *Kethek Ogleng* dance who has knowledge and experience related to *Kethek Ogleng* dance. The data were collected through interview, participative observation, documentation. The researchers used source and method triangulation as the data validity. The data were analyzed by using domain analysis to obtain the general and comprehensive picture of *Kethek Ogleng*.

III. RESULTS AND DISCUSSIONS

A. Local Wisdom Values in *Kathek Ogleng* Dance

Kethek Ogleng dance, with its uniqueness, is different from modern dance. That modern dance is more interesting and artistic compared to traditional dance, but from the content perspective, the traditional dance maintains local wisdom values [7]. The local wisdom values in *Kethek Ogleng* dance must be preserved and developed, due to the mental and attitude degradation of moral values, cultural values, and national characteristic. The changing of local wisdom values, such as working together, cooperation, respecting each other, emphasizing the public interest cause complex social problems in the society. The intensity of global flows from the city to the country results on the condition of cultural degradation or cultural death. E. B. Taylor in his book “Primitive Culture” says that culture is the complex correlation among knowledge, belief, art, moral, law, custom, etc. as well as habit done by human being as a member of the society [8].

That local wisdom values have a harmonic relationship among human being, nature, and environment in the society influenced by its culture [9]. The local wisdom values have close relationship with the social culture condition of Tokawi village, Nawangan, Pacitan. The people profession as farmers has close relationship with the dance and as well as with nature. The local wisdom values are implemented in the dancer, the staging performance, the accompanist, and the story.

The local wisdom values have to be embedded in young future generation to prevent and filter the negative impacts of foreign cultures. One solution done by *Sanggar Condro Wanoro* is doing the regeneration for the dancers, the accompanist, and the crew. Training the dancers from young age by integrating the activities into their daily lives aims to maintain the regeneration [10]. Local wisdom values found in *Kethek Ogleng* dance are displayed in this following table:

TABLE I. THE INTEGRATION OF LOCAL WISDOM VALUES IN KETHEK OGLENG DANCE

5	ASPECT		
	The dancer	The accompanist	The staging
<i>Simplicity</i>	Cooperation	Cooperation	Simplicity
<i>Independence</i>	Solidarity	Solidarity	Compassion
<i>Hardworking</i>	Discipline	Hardworking	Solidarity
<i>Cooperation</i>	Hardworking	Discipline	Religiosity
<i>Gratitude</i>	Self-confidence	Loving nature	
<i>Religiosity</i>			
<i>Sincerity</i>			
<i>Patience</i>			

There are four important functions needed for all social system, as well as applied in local wisdom known as ACIL: ‘A’ for adaption, ‘G’ for goal attainment, ‘I’ for integration and ‘L’ for latency [11]. The local wisdom values of *Kethek Ogleng* need innovation and creativity from the people to survive and have high adaptability toward the changing era. It needs collaboration among the government, private sector, academicians, community leaders, and religiosity leaders. The values found in *Kethek Ogleng* dance can be internalized into social living, so it needs effort in cultural values transformation into the human living system in order to maintain and implement those cultural values [12].

In addition, that culture consist of values: determining identities, economy, religion, art, power or politics, solidarity, embodied in compassion, friendship, and cooperation [13]. Study of cultural tradition or spoken tradition shows different cultural values and norms as legacy that suits its function in the arrangement of social life classified as local wisdom.

B. Local Wisdom of the Dancer

That the dancers entangled with sensation and movement picture, qualities, shapes, and textures, struggling to capture some complexities in kinetic visual movement or in intuitive form [14]. Being *Kethek Ogleng* dancer must be embedded with values: simplicity, independence, hardworking, cooperation, gratitude, religiosity, sincerity, and patience. Those values are the basis for being *Kethek Ogleng* dancer.

In addition, that some of the dancers are more talented than others, but the most important point is related to basic knowledge, such as verbal language, body awareness and body movement. *Kethek Ogleng* dancers have to equip themselves with those local wisdom values, served as the principle in the development of *Kethek Ogleng* dance. Togetherness becomes the main factor in developing *Kethek Ogleng* dance. Due to the positive respond from the public figures related to *Kethek Ogleng*, the dancers owned by *Sutiman* join to *Paguyuban Seni Karawitan* by *Kromorejo* to make them well organized [15].

The value of sincerity becomes the important point in developing *Kethek Ogleng* dance. *Sutiman* as the creator has gift the pays off, by the appreciation from the public. The money collected in *Kethek Ogleng* performance is not the basic satisfaction. The audiences will feel satisfied enjoying *Kethek Ogleng* performance, by attending every *Kethek Ogleng* performance becomes the priceless satisfaction. The

development of *Kethek Ogleng* before 2012 is only allowed to develop naturally waiting from the people to maintain and possess it.

Simple dance movements imitate the monkeys or ape movement. Learning and practicing the dance movement is very needed to produce similar monkey movement. The dancers' movement do not happen instantly, in order to produce the desired and meant movement, they have to learn and keep practicing.

The religiosity aspect of *Kethek Ogleng* based on the interview is as follow: "I was proud at that time, but my pride becomes a burden for me, because I have to limit the freedom in doing many things and I have to be more careful. And all of these facts lead me to a better life by Allah S.W.T guidance that I should be gratitude". The value of patience can be seen in "I need time and patience to get it all, by trying to listen from the skillful and broad-minded person". Being *Kethek Ogleng* dancers must have patience in order to be a great dancer.

C. The Local Wisdom of Staging Performance

The local wisdom values, like cooperation, loyalty, hardworking, discipline, and loving nature are important during the performance. *Kethek Ogleng* dance requires many personnel, consisting of the dancer, the accompanist or music crew, and the stage crew. To make great performance, they have to possess the value of cooperation and loyalty. The discipline and hard working from the crew also leads to great performance.

Before doing the performance, all of the crew prays together to beg the mercy from God as the implementation of religiosity value. As mentioned before, *Kethek Ogleng* performance is also consisting of sacrificing activity to create sacred atmosphere. The crew put the offerings or *Sesaji* in the dressing room and in the stage. It aims to succeed the performance and the audiences do not disturb the performance like cutting the rope used in the performance.

The art religiosity value is as the spiritual satisfaction of the people after seeing the art performance. In *Kethek Ogleng* dance, the religiosity value is seen before the performance. It is as a gratitude from God implemented in the form of praying and giving offering to make the performance successful. The three of *Kethek* dancers usually perform acrobatic attraction. Therefore, to avoid the accident, the players need to pray as well as the crew. The goal is making the player safe and the audience can enjoy the performance.

The value of cooperation or working together is seen in the preparation of performance equipment. The crews work together in preparing the mat, table, and chair for the dancer, and sound system. When the spectator come flowing to see *Kethek Ogleng* performance without considering the social status shows the value of togetherness. Due to creating great and beautiful performance, the dancers and the accompanist have to share the values of cooperation and togetherness.

The value of solidarity is also appeared in the era of *Daman Harjo Prawiro*, the head of Tokawi village year 1972 with *Sutiman*. Their friendship is evidence that *Kethek Ogleng* dance is created by the value of solidarity for its developing.

The background of *Kethek Ogleng* dance portrays the forest ecosystem. Each *Kethek Ogleng* performance brings the atmosphere of nature. *Sutiman* was born in Banaran, Tokawi village, Nawangan sub district, Pacitan, East Java on May 4 1945. He studied at *Sekolah Rakyat* or now at Elementary School level. He started to create *Kethek Ogleng* dance at the age 18, after seeing a funny monkey in the field when looking for the timber. He is impressed by the monkey attitude that shown like human's behavior. Sadly, the monkey just appeared once and he never saw again. With the desire to see the monkey again, he went to *Kebun Binatang Sri Wedari* Surakarta.

D. The Local Wisdom Value of Kethek Ogleng Accompanist

The value of cooperation, solidarity, hardworking, discipline, and entertainment are attached to each musician crew during the performance. Those values are important during the preparation as well as during the performance. The great music accompaniment and the great dance movement and great audience can lead the great show.

The harmonious music that accompanies *Kethek Ogleng* dance is the requirement in the performance. The harmony in striking the *gong*, *slenthem*, *gender*, *kendang*, *kenong*, and *kethuk* play the quality of the performance. The value of togetherness and solidarity without considering the social status, wealthy, age, position, education background are required for the accompanist.

The harmonious music accompanies is a sign for the audience that the performance will be started. Without harmonious music arrangement, *Kethek Ogleng* performance will not entertain the audience. In addition, the gamelan has to be played by pointing the value of togetherness.

E. Local Wisdom of Kethek Ogleng Story

Kethek Ogleng story was created by combining dance movements and the legend of *Panji Asmoro Bangun*, the son of *Jenggolo*, and *Galuh Condro Kirono*, the daughter of Kediri. Loyalty becomes the main point in the story. Their parents did not allow the loyalty of *Galuh Condro Kirono* that had a relationship with *Panji Asmara Bangun*. Then, *Dewi Condro Kirono* ran away from the palace and went to the west. Then, *Panji Asmara Bangun* looked for *Dewi Condro Kirono* by changing into white monkey. The kindness that *Dewi Condro Kirono* showed as a villager, named *Roro Tompe*, made her being best friend with the white monkey. However, the villagers, because of his friendship with *Roro Tompe*, caught the white monkey.

The white monkey was brought into the courthouse and suddenly changed to be *Panji Asmara Bangun*, and *Roro Tompe* changed to be *Dewi Condro Kirono*. The story between *Panji Asmara Bangun* and *Dewi Condro Kirono* described about kindness, loyalty, and affection. It made them found their true love. By God blessing, the King of Jenggolo and the King of Kediri allowed them to get married.

Dance as the right product of human culture to seek the local wisdom community supporters. That was not only found in *Kethek Ogleng* dance. At the *Janger* dance belonging to the

Banyuwangi community there is also a number of local wisdom of the local community. *Janger* dance contains local wisdom that is related to social life, namely being able to, create indigenous population solidarity with migrants and also use human origins.

IV. CONCLUSIONS

Based on the research, the local wisdom values in the art of *Kethek Ogleng* dance are as follows: First, the dancer represents simplicity, independence, hardworking, cooperation, gratitude, religiosity, sincerity, and patience. Second, the accompanist represents cooperation, solidarity, hardworking, and self-confidence. Third, the staging represents cooperation, solidarity, hardworking, discipline, and loving nature. Fourth, the story represents simplicity, compassion, solidarity, and religiosity.

The local values can be packaged into a new form, so that the society can enjoy and understand the local values. Therefore, the local wisdom values are transformed into the present society's taste. It needs cooperation among the society, government, and the private sector in order to develop *Kethek Ogleng* dance become an art that able to grant the value of local wisdom into young generation which based on these following values: simplicity, discipline, independence, gratitude, religiosity, sincerity, patience, solidarity, and loving nature. These all values are as the basic to filter foreign culture attacking Indonesia.

REFERENCES

- [1] P. Anggraini and T. Kusniarti, "Character and local wisdom-based instructional model of Bahasa Indonesia in vocational high schools," *Journal of Education and Practice*, vol. 8, no. 5, pp. 23-29.
- [2] H. Farhan and K. Anwar, "The tourism development strategy based on rural and local wisdom," *Journal of Sustainable Development*, vol. 9, no. 3, pp. 170-182, 2016.
- [3] Ayatrohaedi, *Kepribadian Budaya Bangsa (Local Genius)*. Jakarta: Pustaka Pelajar, 1986.
- [4] Soemamo and Setijanti, "Local wisdom in built environment in globalization era," *International Journal of Education and Research*, vol. 3, no. 6, June 2015, pp. 157-167.
- [5] F. Syam, *Renungan B.J. Habibie Membangun Peradaban Indonesia*. Jakarta: Gema Insani, 2009.
- [6] T. Kartika, "Verbal communication culture and local wisdom: The value civilization of Indonesia nation," *Jurnal Lingua Cultura*, vol.10, no.2, November 2016, pp. 89-93.
- [7] Indrayuda, "The existence of local wisdom value through minangkabau dance creation representation in present time," *Harmonia: Journal of Arts Research and Education*, vol. 16, no. 2., pp. 143-152, 2016.
- [8] Sayuti, *Budaya dan Kearifan Lokal di Era Global: Pentingnya Pendidikan Bahasa dan Seni*, <http://fbs.uny.ac.id>, 2015.
- [9] Moertjipto, *Meaning and Preservation of Traditional Ceremony Bersih Desa in Tuksono*, Yogyakarta: Penilik Kebudayaan Sentolo, Kulonprogo, 1997.
- [10] P.D. Jhonson, *Teori Sosiologi Klasik dan Modern (Jilid I)*, Jakarta: Gramedia, 1986.
- [11] R. Yunus, *Nilai Kearifan Lokal (Local Genius): Studi Empiris Tentang Huyula*, Sleman: Deepublish, 2014.
- [12] S.A. Niode, *Gorontalo (Perubahan Nilai-Nilai Budaya dan Pranata Sosial)*, Jakarta: Pustaka Indonesia Press, 2007.
- [13] J. Parviainen, "Bodily knowledge: Epistemological reflections on dance," *Dance Research Journal*, vol. 34, no. 1, pp. 3 & 12, 2002.
- [14] Fraleigh, Sondra, "A vulnerable glance: Seeing dance through phenomenology," *Dance Research Journal*, vol. 23, no. 1, pp. 12, 1991.
- [15] Sukisno, *Seni Kethek Ogleng Pacitan: Warisan Leluhur dan Segenap Dimensinya*, Yogyakarta: Azyan Mitra Media, 2018.

Artikel 4

ORIGINALITY REPORT

15%

SIMILARITY INDEX

14%

INTERNET SOURCES

3%

PUBLICATIONS

4%

STUDENT PAPERS

PRIMARY SOURCES

1	isseh2018.confhub.net Internet Source	7%
2	Submitted to Lincoln High School Student Paper	2%
3	files.eric.ed.gov Internet Source	2%
4	www.academypublication.com Internet Source	1%
5	download.atlantis-press.com Internet Source	1%
6	María Evelinda Santiago Jiménez. "Resiliencia y alfabetización socio-ecológica en el territorio", Economía Sociedad y Territorio, 2018 Publication	<1%
7	Submitted to Tezpur University Student Paper	<1%
8	Submitted to University of San Francisco Student Paper	<1%



Exclude quotes On

Exclude matches Off

Exclude bibliography On