

Local Wisdom Values in Srimpi Pandhelori

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Abstract

This study discusses local wisdom values contained in Srimpi Pandhelori dance, and their use in education. This study needs to be done considering that a dance is a universal language in which many things can be learned such as human values, moral values and ethics. To explore these values, an interpretive approach with a hermeneutic perspective was used. The results show that the presentation structure of Srimpi Pandhelori consists of the beginning, middle and end performed by four dancers who dress up the same and supported by gendhing pandhelori laras Pelog patet Barang. Based on this structure, the dance contains the value of cooperation, tolerance, and harmony. Besides, it also contains teachings to control society, to be aware of the sense of divinity/sangkan paran keilahian, and of social concerns (social awareness)/ sangkan paran sosial.

Keywords: Hermeneutics, Local wisdom, Srimpi pandhelori

1. Introduction

Indonesia, which is an archipelagic country, has various kinds of customs, arts, and other cultural works. They contain local wisdoms which have been used as guidelines for Indonesian daily behavior. These local wisdoms are important to be preserved since they become Indonesian identity and a stronghold of the swift flow of external culture, which is slowly but surely able to erode the identity. In connection with this, Dahliani in [1] stated that, local wisdom can basically be seen as a foundation for the establishment of a national (translational) identity. It is what makes a nation's culture have its roots. Local ethnic culture often serves as a source or reference for new creations, for example in language, literature, social order, technology, etc., which are then displayed in cross-cultural life. Therefore, efforts to extract local wisdom are basically to seek, and finally to establish national identity, which may be lost due to dialectical crosses or because acculturation and transformation have been, are, and will continue to occur inevitably. In connection with Sayuti's expression, efforts to explore various local wisdoms need to be continued so that they are not increasingly marginalized because of interacting with various kinds of foreign culture that are increasingly heavy as a result of globalization.

As a multiethnic society, Indonesia has a variety of dance arts, both from the elements of the theme, the function, the background of its creation, and also of the pattern. Based on the pattern, it is divided into traditional dance, new and contemporary creations. The term traditional dance is used to refer to the type of classical dance whose source is from a palace and also the popular dance that grows among the people. Meanwhile, the term new creation is

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used to refer to dances which are no longer fully based on traditional norms. In subsequent developments, the term contemporary dance refers to the type of dance that is completely free from the elements of tradition.

Traditional art in its context is always associated with customs and traditions, which have been passed down through generations, so that it becomes a collective expression. Therefore, the expression characterizes collectivity, socio-religious interests, or values that prevail in the society that gave birth to it. For example, the art tradition in royal environment will be very different from that of an agrarian society. Because of the background of their interests and their purpose, their nature is also different. One example of classical dance whose source is from a palace is Srimpi dance.

Srimpi dance is a type of dance for female dancers performed by four dancers, applying the same dress and make-up. The theme of the story can be very diverse, but in general it is to describe the contradiction between the good and the bad. Therefore, at the end of the dance performance, it usually ends with war movement. The dance is a cultural work that reflects the noble teachings for human life's value. The existence of Srimpi dance in several palaces is surely always closely related to the conception of life, of the environment, of culture, of education, of hope, certain tests, even the power itself. In Yogyakarta palace, it is known that the dance is a type of princess dance presentation which is meaningful for the legitimacy of the king's power. In this connection, its position is not much different from that of bedhaya and wayang wong [2]. Srimpi dance contains philosophical, ethical, aesthetic and religious values, and reflects unlimited socio-cultural conditions when the dance is created. Therefore, it can be used as a medium for moral education, especially in cultivating values related to Javanese ethics, subtlety of character, and building cooperation among others.

In Yogyakarta palace, Srimpi dance is considered as one of the sacred dances. The requirements of the dance to be performed causes its sacredness. The period of the kings of Yogyakarta, especially before the ninth king, it was believed that performing the dance was arranged by several requirements. These requirements were the same as carrying out state ritual performances, such as birthdays and anniversaries on the Sultan's throne. The palace has various types of Srimpi dance, including, Srimpi Renggawati, Irim-Irim, Ranggajanur, and Pandhelori. However, the Srimpi dances that are still often performed both inside and outside the palace are Srimpi Pandhelori and Irim-Irim. Therefore, the focus of the discussion is directed at Srimpi Pandhelori which has been used regularly as a material for dance lesson in Yogyakarta palace.

Srimpi Pandhelori contains a lot of local wisdom values in the form of teachings, human values, moral values, ethics that are symbolically contained in the supporting elements of the dance as contained in the gendhing as well as the lyrics, stories, dress and make up, number of dancers, and the presentation pattern. However, in this study the discussion is only focused on the values of local wisdom symbolically represented in the presentation pattern by four dancers.

Whatever the medium is, art is a universal language; thus, dance is also a means of communication, as expressed by Muller in [3], that art is one of the communication media. As a language, the art creates bonds between sender and recipient (in certain circumstances where both functions can be combined in one person). In this sense, we can apply the term "language" not only referring to Russian, French, Hindi, etc.; not only artificially creating a different system of science, a system used to explain certain groups of phenomena (which we call "artificial language" or meta languages from existing knowledge); but also to customs, rituals, trade, and religious concepts. In the same sense, we can speak "language" of theater, cinema, painting, music, and art as a whole, as a language arranged in a certain way. Muller

said further that art is a secondary modeling system. Like all semiotic systems, it is built on the model of language as a kind of secondary language, and works rather than art as a text in the language.

As a universal language, dance needs to be more widely disseminated in its scope because there are many things that can be learned from it such as human values, education, moral values, and so on. Although these values are born from the local wisdom of Javanese culture, the essence of the values contained in them can be used universally. Therefore, the results of this study need to be widely disseminated. One of them is through international journals.

1.1. Rationale

The study that is aimed at exploring the values of local wisdom in the Yogyakarta-style Srimpi Pandhelori is crucial because:

First, the dance, that were originally only allowed to be performed in this palace, as far as the researchers observed contains high philosophical values, especially those related to the values of local Javanese wisdom that can be used to shape one's personality. However, since these values are conveyed symbolically through the dance movement, common people cannot fully understand them. The efforts to interpret Yogyakarta-style Srimpi through an interpretive approach with a hermeneutic perspective are expected to reveal the symbolically contained messages in the Srimpi dance presentation patterns supported by four dancers and other supporting elements, and a wider understanding of the dance.

Second, this is an effort to preserve, develop and utilize traditional art as an educational medium. The dance that was born in the Javanese palace culture is loaded with ethical values and moral teachings needed to be preserved as well as used for the media of ethics education.

1.2. Problem statement

- What is the structure of Srimpi Pandhelori like?
- What are the local wisdom values contained in Srimpi Pandhelori dance structure?
- How prominent can the local wisdom values used as educational media?

1.3. Objective

- To explain Srimpi Pandhelori dance structure
- To dig the local wisdom values contained in Srimpi Pandhelori dance structure
- To analyze how far the local wisdom values can be used as educational media.

1.4. Scope

Srimpi Pandhelori as a performance art has the structure built by various supporting elements that make it have a 'spirit' and full of 'greded' feeling. Of the various supporting elements that exist, this study limits the scope only to the elements of the presentation pattern supported by four female dancers wearing the same dress.

The rest of this paper is organized as follow Section 2 presents the literature review. Section 3 describes the proposed research material and methodology. Section 4 presents the result and following by discussion. Finally, Section 5 concludes this work.

2. Literature review

Various previous studies related to this research are as follows:

The first study is Symbolic Meaning of Srimpi Lima at Ruwatan Ceremony in Ngadireso Poncokusumo Village Malang, a study by Ninik Harini, published in the Journal of Bahasa, Sastrq, Seni, dan Pengajarannya, Faculty of Literature, UNM, Year 40, Number 1, February 2012 [4].

In this study, the author focuses on discussing the symbolic meaning of Srimpi Lima, in order to find out the reasons of this dance presented at the Ruwatan of Sukerta children. To reveal the problem, the author uses the Hermeneutic theory. It is further explained that the problem of interpretation in the meaning of Srimpi Lima at Ruwatan is addressed with the theory of meaning of Gadamerian Hermeneutics. According to Gadamerian Hermeneutics, the meaning of an action, a text is not contained in the action itself. The meaning comes from outside, from someone, the interpreter.

The conclusions from the results of Ninik Harini's research in [4] are that the symbolic meaning of Srimpi Lima is found in the elements of the dance. Five dancers are a symbol of human being's integrity; the manifested unity will balance their soul. The colors of the scarves used by the dancers symbolize human traits (e.g. ugliness, lust, etc.), which in the end, must be left to reach perfection. The floor patterns imply the philosophy saying that human life in the world is only a moment (Javanese words: Mampir Ngombe). Therefore, human beings should behave well when living in the world because in the end they will return to the Creator.

In this study, hermeneutics and heuristics data analyses were used. Hermeneutics was used as an effort to capture values while the aim of heuristics was to reveal the meaning contained in the in the form of life phenomena. These hermeneutics was used to capture the values in Reog Ponorogo that are visible, disguised and hidden. The heuristic method was used to find and develop new methods in a science even in philosophy itself. Its goal, in addition to looking for the axiological aspects of Reog Ponorogo, reflects and transforms these values in the development of the nation's character.

The authors of this research think that Asmoro Ahmadi's research is important [5]. In line with the weakening of the nation's character which is currently being eroded by various multi-dimensional crises, efforts must be created to find and reinterpret the local culture along with the wisdom in it to strengthen national identity.

The third study is Form and Function Symbolic of Javanese Dolanan Song. Yunita, 2014 [6].

Yunita in [6] is aimed at exploring the hermeneutic meaning of the concept of Andragogical Education, Harmony Education, and Culture-Based Education, in Tembang-Tembang in Serat Rama by Raden Ngabehi Yasadipura. The background of the selection of Serat Rama as the object of the dissertation, according to Handoyo himself, is to explore education from local Javanese wisdom. The authors agree with his statement since Javanese culture holds many values of local wisdom and local knowledge that can be used in the educational world.

These three studies have similarities in terms of methodology i.e. using a hermeneutic perspective in revealing the values symbolically contained in the object of the studies in the form of traditional dance Srimpi limo, reog Ponorogo, and Tembang-Tembang in Serat Rama by R, Ng Yasadipura. In terms of the difference, Ninik Harini used Gadamer's hermeneutics, and Cipto Budi Handoyo used Ricoeur's Hermeneutics. Meanwhile Asmoro Hadi used Heuristic and Hermeneutic analyses. The connection with the methodology of this study is relevant since it also uses the hermeneutic perspective. The relevance is also found in the focus of this study since it also explores the values of local Javanese wisdom. The difference

between the three studies above and this research is that they do not use the stages of data analysis from Madisson.

The next study is *The Role of Local Wisdom in Character Education*, by Ulfah Fajarini, a *Journal of Socio Dialectics* [7].

This study reveals that local wisdom will last forever if it is implemented in a concrete daily life. Local wisdom itself includes the view of life and science as well as various life strategies that manifest the activities of local communities, in answering various problems in fulfilling their lives.

Studies on various local wisdoms of this ethnic group needs to be continuously studied with more in-depth study and more widely disseminated in order for the whole society to understand and to be able to implement it in their daily behavior.

The Preservation Efforts of Local Wisdom through Karawitan Extracurricular at SMP Negeri 1 Jiwan, 2016, by Pryo Sularso and Yuli Maria, a *Journal of Pancasila and Citizenship Education*, Vol.5, No.1, April 2017 is the next study [8].

This study is aimed at describing and analyzing the implementation of Karawitan and exploring the values of local wisdom contained in musical instruments, gendhing, songs and traditional dances implemented in everyday life. The results of the study show that each dance accompanied by gamelan instruments turned out to have a deep value of local wisdom.

Application of Local Wisdom Values in Culture, by Widyanti [9]. This study discusses character education contained in the local wisdom of dance art for elementary school children. The values of local wisdom that stand out in the group dance are: togetherness, confidence, and discipline. In this study, it is also revealed that local wisdom can be used to improve national security.

The three studies above have similarities in terms of its scope, namely, the local wisdom contained in traditional art that is used as a medium of character education. All of the studies used a qualitative descriptive method. However, the relevance between these three studies and this study is relevant in terms of exploring the values of local wisdom in traditional art. In terms of the methodology, there are differences in the analysis used.

The Character Education Value in the Variety of Srimpi Pandhelori, by Gita Purwaningtyas and Kuswarsantyo, published in *MUDRA Vol.33 Journal*, No.Kuswarsantyo is the next study [10].

The purpose of this study is to find out the meaning of the various movements of character education values contained in the various dance movements of the Yogyakarta-style Srimpi Pandelori. This study was a qualitative study with a narrative approach in *KHP Kridha Mardhawa Kraton Yogyakarta*. The object of the study is various Srimpi Pandelori dance movements.

The results show that the Srimpi Pandelori dance contains the meaning and value of character education reflected in a variety of movements including the variety of worship movements found at the beginning and the end of the dance, *tasikan kengser*, *ulap-ulap*, *sudukan*, *ecen*, *aben*, and *nglayang*. The various patterns consist of the meaning: of gratitude towards God, of respecting yourself, self-care or alertness, and of goodness and badness. Srimpi Pandelori also contains of educational values namely the value of religious education, the value of polite education, the value of responsibility education, the value of ethical education, and the value of personality education.

In my opinion, Gita Purwaningtyas and Kuswarsantyo's study is incomplete because motion as the main element of dance cannot stand alone. The new motion seems to have 'greded' feeling when matched with gendhing (accompaniment music). Therefore, studies on motion elements should be accompanied by the gendhing elements.

Gita Purwaningtyas' and Kuswarsantyo's study is relevant to this study since both have the same study object, namely Srimpi Pandhelori Yogyakarta style. However, Purwaningtyas' and Kuswarsantyo's study is focused on the dance movement, while this research is focused on the presentation pattern supported by four dancers. In terms of the methodology, although they have the same type of the study, but they have different approaches. Among several studies that are relevant to this study, the study on the educational value of the character of the Srimpi Pandhelori movement is most closely related. The reason is that since both studies have the same object, this study also reveals the values of local Javanese wisdom, especially those contained in classical traditional dance although the researchers do not explicitly disclose them.

3. Material and methodology

3.1. Data

The main data collection technique in this study was direct observation of the dance performance of Srimpi Pandhelori in Bangsal Sri Manganti, Keraton Yogyakarta, which was strengthened by documenting the performance. In this direct observation activity, the researchers also sorted out the data unit. Repeated observation was carried out through documentation screening to fulfill the triangulation requirements.

The results of the data collection were in the form of Srimpi Pandhelori dance presentation structure consisting of: beginning, middle and end performed by four dancers who dressed the same and supported by Srimpi Pandhelori Pelog Patet Barang.

In this study, credibility techniques were used to determine 'credibility feasibility' carried out by means of: observation persistence, method and source triangulation, peer discussion, and reference adequacy [11]. The data analysis used Maddison's analysis method. Maddison stated ten methods of proper interpretation with phenomenological hermeneutics. The method is a method in the normative sense, which aims to direct interpreter actions. The ten methods are: coherence, comprehensiveness, penetration, equality, accuracy, contextuality, compatibility 1, compatibility 2, positivity, and potential.

In connection with this study, these following points are the methods to analyze the structure of the Srimpi Pandhelori:

- **Coherence:** the interpretation of an artist's work must be coherent within him or herself, that is, presenting a unified picture and harmony within himself. In other words, if the work being interpreted has a contradiction, the interpreter must try to harmonize the contradictory meaning. In Palmer's words [12], 'harmony among all details and the unity is a criterion of correct understanding. Failure to achieve harmony means that understanding has failed.
- **Comprehension:** the principle of comprehension takes into account the interpretation relationship with the work that is interpreted itself. This means that in interpreting a creator's work the interpreter must take into account those thoughts as a whole and not reject the works that are relevant to it.
- **Accuracy:** considering related interpretations must be united with the ideas raised by the text itself. If someone interprets, he or she must not only use the text as an excuse to solve the problems that the original author considers. According to Palmer [12], 'the real power of hermeneutical consciousness is our ability to see what is questioned'.

- Contextuality: this principle is related to the principle of accuracy. The work of a creator must not be read out of context, namely the connection between the work and its cultural and physical context.
- Behavioral: good interpretations will become ‘suggestions’, or be able to stimulate interpretation and further research. In this connection, originality gets its place in interpretation.
- Potential: the nature of the ‘validation’ interpretation lies in the future. Certain interpretations can be said to be ‘true’ if they have the potential to be expanded and if in the process of implantation they are able to hold themselves in harmony [12]

3.2. Methodology

This qualitative research used an interpretive approach, with a hermeneutic perspective. This method was used because the researchers aim to explore the meaning and reveal the values of local wisdom from traditional symbols, namely the meaning of the Yogyakarta style Srimpi dance style presentation pattern performed by four female dancers. The hermeneutic approach used is hermeneutics from Hans-Georg Gadamer.

According to Gadamer, the goal of hermeneutics is not to apply various kinds of standard and rigid rules to achieve “objective” understanding, but it is to get the widest possible understanding. Thus, the key to understanding is not by manipulating or mastering but by participation and openness; not with knowledge, but with experience; and not with methodology, but with dialectics. In the dialectical process, texts and interpreters undergo an openness to one another so that both give and receive to each other, which then results in the birth of a new understanding. Gadamer attaches importance to interaction with the text, so that it can generate new understanding in context.

4. Results and discussion

4.1. Results

The results of Srimpi Pandhelori dance structure is presented as follows:

Table 1. Srimpi pandhelori structure

No.	Presentation Pattern	Movement Variety	Gendhing
1	Beginning/Maju Beksan	1. <i>Kapang-Kapang</i> 2. <i>Sembahan sila-ndhodhok-sendhi nregem sampur</i> 3. <i>Nggurdha 1 x seblak noleh-sendhi cathok sampur</i> 4. <i>Mayuk njijit</i> 5. <i>Nggurdha 3 x noleh-sendhi cathok sampur berhadapan</i>	- <i>Lagon Wetah, Pelog Barang</i> - <i>Ladrang Gati Kumencar</i> - <i>Lagon Jugag</i> - <i>Kandha</i> - <i>Bawa Sekar Lonhang</i> - <i>Gendhing Pandhelori</i>
2	Middle/Beksan	1. <i>Pucang kanginan 3 x-sendhi</i> 2. <i>Lampah Sekar Tawing (pindhah tempat)</i> 3. <i>Pendhapan</i> 4. <i>Lembehan</i> 5. <i>Tinting pindhah tempat diagonal</i> 6. <i>Tasikan kenser</i> 7. <i>Nduduk wuluh</i> 8. <i>Sendhi</i> 9. <i>Kicat gajah ngoling-nyamber</i> 10. <i>Ulap-ulap cathok sampur</i>	- <i>Ladrang Sobrang Betawen</i> - <i>Ayak-Ayak</i> - <i>Srepeg</i> - <i>Ayak- Ayak</i>

		11. <i>Pendhapan cathok sampur</i> 12. <i>Ngenceng 3 x noleh</i> 13. <i>Mayuk jinjit</i> 14. <i>Sendhi ambil keris</i> PERANGAN 1. <i>Nglambung</i> 2. <i>Ecen oyak-oyakan</i>	
3	End/Mundur Beksan	1. <i>Kicat boyong</i> 2. <i>Nggurdha jengkeng</i> 3. <i>Nglayang-sem bahan jengkeng</i> 4. <i>Sembahan silo-ndhodhok</i> 5. <i>Kapang-kapang masuk</i>	- <i>Ayak-Ayak</i> - <i>Lagon</i> - <i>Gati Kumencar</i> - <i>Lagon</i>

Srimpi Pandhelori presentation pattern consists of the beginning, middle and end (as shown in the table). Each part consists of several movements, which are accompanied by gendhing Pandhelori as the core, and other Gendhing-gendhing that complement the dance presentation from beginning to end.

Srimpi Pandhelori is performed by four female dancers, usually chosen whose body posture is almost the same in terms of height and body size. Besides, they are also chosen based on the ability to dance. This is done because cohesiveness in performing the dance is an important factor. In addition, even though it is performed by four dancers, it must be able to become one in its appearance, so that the audience who witnesses it feels that they only see ‘one taste’ (in Javanese called ‘kempel’: become one). Each dancer must be able to control herself and cooperate well with fellow dancers, so that her cohesiveness is maintained from the beginning to the end of the dance (in Javanese terms it is often called ‘mong kinemong’: which means mutual attention). In researchers’ opinion in terms of technical dance, this indeed needs a lot of practice together; they should have chatting and discussion with each other often, and they should do other activities carried out together often. These points need to be done, so that each dancer understands the character of her friend well. Therefore, it can make them easy to establish cooperation and to maintain cohesiveness in performing Srimpi dance.

4.2. The local wisdom values of Srimpi pandhelori presentation pattern

The results of Srimpi Pandhelori’s dance structure show that this dance presentation pattern consists of the beginning, middle, and end. According to the authors, the three sections can also be called Purwa (initial), Madyo (center), Wusana (end). When linked to the human life cycle, the pattern of presentation of Srimpi dance describes the following points:

a. Purwa (early) - born

Purwa describes human birth to the world which is still pure and innocent. It is like being pure because a mother gave birth to them.

b. Madyo (middle) - life

Madyo is the phase after being born into the human world, living their life (adolescence to adulthood), which is full of challenges and temptations. In this phase, humans also meet and interact with fellow human beings who can give good or bad influences. If they cannot control your inner passions, they will fall into bad and negative things.

c. Wusana (end) - dead

After undergoing the phase of birth and living their life in adolescence to adulthood, humans will grow old and die. Whether they like it or not, all humans will surely arrive at this last phase of their lives.

If it is associated with a sense of divinity/sangkan paran keilahian (sangkan paraning dumadi: the origin of life) and sangkan paran sosial, then awareness of these two ideas will lead humans to undergo the phases in their lives towards goodness.

In addition, the presentation pattern of Srimpi dance also almost always includes movements of war, so it is in the Pandhelori Srimpi presentation pattern. In the movement, there is not anyone who wins or loses. This is a description of the battle between good and bad in human beings. The good and bad nature of each will compete to master human temperament in their daily life. Humans themselves are influenced by the four sins that can arise at all times through our senses. Therefore, it must be understood correctly, so that we do not misstep.

In the first part, it is mentioned that Srimpi Pandhelori is performed by four dancers. In Javanese culture, these four Srimpi dancers are symbols of human psychology, that human's soul consists of four elements of sins that can arise at any time through parts of the human body, namely: mouth, nose, eyes, and ears, which will precede each other to influence / control human soul [13]. The same point is expressed by Wisnoe Wardhana, one of the new creation figures in the dance, saying that Srimpi dance is identical to the number four. It is related to the Javanese philosophy which refers to four main points, namely north, east, south, and west, which in Javanese culture are called 'Kebapat Papat Limo Pancer'. Besides, this number four also describes the human body consisting of four natural elements, namely water, wind, fire and land [14].

The understanding of the number four will direct people to the awareness of the 'sangkan-paran' of divinity in their lives. That is, humans will realize where their origins come from, and where our life will end. This awareness of 'sangkan-paran' of divinity can lead them to control the four sins within them and to understand the natural elements that affect their souls, so that their lives can be directed towards goodness.

The number four, in addition to describing 'sangkan-paran' divinity, also describes social 'sangkan-paran'. It means the emergence of awareness of the existence of other people (Java; others) in our lives. Humans cannot live alone. In living their lives, they always require others' presence, learning differences can never be done alone. People always need others, especially those who have different characteristics, categorization or classification such as the difference (the most common) of ethnicity, religion, race, and community. Therefore, understanding differences is always an activity to learn together and a process of understanding our own selves. In connection with Budiprabowo's opinion, understanding differences through learning Srimpi dance is very possible because in its presentation good cooperation is needed, which can only be realized if the interpersonal relationships among dancers are well established. To be able to establish a good relationship, each person (dancer) must be able to understand the differences among them, and complement each other to bridge the gap.

4.3. Discussion

The cycle of human life consisting of purwa, madya, wusana, and keblat papat limo pancer are Javanese local wisdom encapsulated in the form of Srimpi dance. It contains various teachings that make people always remember the purpose of their lives, so that they can control themselves so as not to fall into bad things that are contrary to the norms of life in general.

Humans must be able to build harmony with anyone else in their lives to make a peaceful and prosperous life. First, humans must be able to build harmony with themselves, to harmonize creativity, taste, and intention, to harmonize intellectuality and rationality, and to

harmonize dreams, hopes and reality. After being able to build the harmony within him, they will not have any difficulty in building harmony with others since they have built harmony within their inner self, so that it can provide 'space' for others' presence.

Instilling awareness of the existence of 'others'/liyan to the young generation becomes an important point. It is to make them (the young generation) to develop mutual respect, respect for differences, and good cooperation. If the awareness of the presence of 'liyan' (other people) has been embedded from the beginning to the young generation, it will undoubtedly reduce the occurrence of social conflict which in many cases is caused by differences, and the weak ability to accept differences.

Although it is derived from the local wisdom of Javanese culture, these values can be implemented in a wider scope. Building harmony with various parties is a capability that should be universally owned by everyone because maintaining the tranquility of human life is a common task. Likewise, the understanding of the life cycle in Javanese local wisdom is known as purwa, madya, and wusana. Every human being around the world should be able to understand this life cycle in order to be able to maintain their life towards goodness.

The values of local wisdom in Srimpi Pandhelori dance structure are still relevant to be used as a medium of education, especially character education. Because these values are universal even though they arise from the conception of Javanese culture.

5. Conclusion

The study of local wisdom values in Srimpi Pandhelori dance structure shows the cycle of human life based on the conception of Javanese culture consisting of purwa (beginning / birth), madya (middle / life), and wusana (end / dead). Understanding this life cycle will lead people to a good life (towards goodness). In addition to knowledge of the life cycle, four dancers who perform the dance also show knowledge on keblat papat limo pancer, which contains the values of cooperation, tolerance, and harmony. In addition, it also contains teachings to control oneself, to be aware of sangkan paran keilahian/ the sense of divinity, and of social concerns (social awareness) / sangkan paran sosial.

The dance structure of Srimpi Pandhelori is built by various supporting elements. However, this study only focuses on the presentation patterns, which are presented by four dancers. Therefore, further studies are needed to discuss all the elements that build the dance structure. Thus, the understanding of the values of local wisdom contained in the dance structure is more comprehensive.

This study is still imperfect, so that it needs to be improved continuously by exploring the meanings and values more deeply and adding references. The results of this study can be used in the field of education, especially for the noble character education for young generation.

Since this study is still imperfect, further studies are needed. The suggestion for further studies is to deepen the interpretation of the meanings symbolically contained in the elements which together build the structure of Srimpi Pandhelori. It is needed to explore more broadly for related studies.

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