



Aesthetic relevance of Beksan Menak Sudarawerti Sertupelaeli to wards character education

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ABSTRACT

Beksan Menak Sudarawreti Sirtupelaeli, a show that is originally from the Javanese Palace. This dance is *Yasan Dalem* or the creation of Sri Sultan Hamengkubuwono IX. Its unique character lies in its *movements*. Revitalization of Estetik Beksan Menak Sudarawreti Sirtupelaeli to develop character education is done by qualitative methods, namely by describing the Aesthetic Revitalization of Beksan Menak Sudarawreti Sirtupelaeli to Develop Character Education in detail. The study used primary and secondary data sources. The primary data source is the interview record. The researcher's secondary data sources were obtained through literature studies in the form of books, scientific journals that support research, and photo documentation of dance movement variations, Sudarawreti Sirtupelaeli kostum. Data collection techniques are carried out with observation, interview, document study and literacy techniques. Understanding and knowing the aesthetics in the movement of Beksan Menak Sudarawreti Sirtupelaeli and knowing its relevance to character education is the purpose of this research. Based on the analysis of the data conducted, it was concluded that in the movement of Beksan Menak Sudarawreti Sirtupelaeli there are aesthetic values that contain meanings that are in accordance with the values of character education. Beksan Menak Sudarawreti Sirtupelaeli also has a relationship with the context of art and education as a guideline for daily life or values that contain noble ethics that are worth knowing.

Keywords: Beksan Menak, Sudarawreti Sirtupelaeli, aesthetics, character education

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INTRODUCTION

Indonesia is an archipelago consisting of various ethnic groups. Various tribes have a diversity of arts, customs, languages, and others. From each region has different characteristics between one region with another, especially in the field of art. That difference is what causes national culture to have a lot of its treasury.

Talking about art can not just leave the Special Region of Yogyakarta (especially the Kraton Of Yogyakarta), because the kraton Yogyakarta is stored and the birthplace and development of works of art that have a high weight, in addition kraton Yogyakarta is also a source of traditional dance. The work of yogyakarta kraton dance art is the pride of the Indonesian nation in general and javanese in particular, traditional art sourced from the Kraton Yogyakarta has ethical, aesthetic, and full useful value, therefore it must be preserved so that future generations can participate in enjoying and feeling the results of the dance artwork of their ancestors, and can be used as a historical continuity of the development of works of art in the present. The continuity and preservation of traditional art can be said to depend on the society itself.

The development of the century kraton Yogyakarta created various forms of dance, one of which is Golek Menak Dance, this dance is a classic dance style of Yogyakarta created in 1941, its creator is Sri Sultan Hamengkubuwana IX. Golek Menak Dance Journey is quite long, starting

from the idea of Sri Sultan Hamengkubuwana IX after watching the puppet golek menak performance which was performed by a puppeteer from Kedu. Sri Sultan Hamengkubuwana IX was very impressed to witness the idea, Sri Sultan Hamengkubuwana IX ordered dance experts led by K.R.T. Purbaningrat to implement the idea.

Long enough the process of creation and training to carry out the idea of Sri Sultan Hamengkubuwana IX. The first event was held at the kraton in 1943 to commemorate the birthday of Sri Sultan Hamengkubuwana IX. The show was shown two forms of menak beksan, one form of menak putri beksan namely the fight between Dewi Sudarawreti with Sirtupelaeli, and one menak defender dashing against alus namely Prabu Dirgomaruto with Raden Maktal.

From the description that has been described it has been said that the continuity and sustainability of traditional art depends on the community itself, as well as done by art lovers and classical dance figures of Yogyakarta style named Raden Riyo Sasmintadipura. Raden Riyo Sasmintadipura also preserves the classical dance style of Yogyakarta so as not to become extinct, one example of classical dance style yogyakarta preserved is Beksan Golek Menak Sudarawreti-Sirtupelaeli. Beksan is often staged in ndalem Pujokusuman.

Beksan Golek Menak Sudarawreti-Sirtupelaeli is played by two female characters, while the story of Beksan Golek Menak Sudarawreti Sirtupelaeli is as follows:

Sirtupelaeli who is often called Retna Rabinu is a selected female soldier from the country of Karsinah. Sirtupelaeli dreamed of the coming of Prophet Khaidir, told that she would become the wife of Wong Agung Jayengrana who is now imprisoned by King Kanjun. When he searched for The Jayengrana apparently met with Dewi Sudarawreti who also aimed the same, but before asking the two of them had been involved in war. After three days of war, the two asked each other their goals, ending in friendship, helping each other release Jayengrana from prison. So it was achieved the intention of the two of them who wanted to be married by Wong Agung Jayengrana.

Each serving of Beksan Menak is expected to convey a message that can motivate the emergence of a satisfying aesthetic experience, in addition to entertainment, politics, education, lighting and so on. The messages contained in Beksan Menak's performance are expected to give rise to an aesthetic experience for the audience. In addition to functioning as entertainment, political propaganda, social criticism, the education of the show should be implied moral teachings, teachings of humanity, religious teachings, teachings of education and so on. It is not uncommon that in the show there are various implied aspects such as ethical aspects, anthropological aspects and epistemological aspects contained in certain plays. The existence of language symbols in the performance of menak defenders is not infrequently used as a guideline in public life to look at the nature of life and life. The values reflected in puppet shows are expected to be lived and infused by the audience to be realized in the life of society, nation, and state.

In addition to the ability to produce "goodness" (athis values), then humans also have the ability to appreciate "beauty" (astheist values); Both are the inner nature and nature born of "order", and although initially arise from the movement of feelings, but do not escape from the influence of the movement of the mind from the human soul (Dewantara, 2013).

In the performance of menak beksan there are also aesthetic values. Aesthetics (aesthetics) is a branch of philosophy that question art (art) and beauty (beauty). The term aesthetic comes from the Greek word "aesthesis", meaning sensory perception, intellectual understanding, or it could also mean spiritual observation. The term art means art, skill, science, or proficiency. Beauty or aesthetics is part of a philosophy, a science that is based on logic, aesthetics, metaphysics, and epistemology. The limits of beauty are difficult to formulate because beauty is abstract, synonymous with truth. Therefore, the limit of beauty is on something beautiful and not on "beauty itself" (Sunarto, 2017).

The aesthetic value of Beksan Menak Sudarawreti's performance can be seen from unity, balance, and clarity. The unity of movement in dance is supported by fashion, makeup, staging venues and dance accompaniment music in accordance with the character of dance. Balance can

be seen from the repetition of movements from right to left and from left to right because of the structure in the dance and the harmony between the floor design and the top design. The clarity of the movement of The Menak Princess Sudarawerti Sirtupelaeli Dance can be seen from the staging that features a storyline about war. The movements carried out are also supported by dancers, fashion, makeup, and staging venues that can also be seen clearly. Golek Menak puppet show in response to Fiber Menak text from various sources has grown rapidly. At first Serat Menak became the source of the play but in its development the puppet plays Golek Menak increasingly widely variant. This is because the puppet play Golek Menak is widely distributed orally so that the response of puppeteer artists and or the extension of the play participates in coloring it (Harpawati, 2009: 80).

Likewise, what happened in the Yogyakarta area, Beksan Menak Sudarawreti Sirtupelaeli developed quite rapidly and each play has meaning and value in accordance with the message to be conveyed. Beksan Menak Sudarawreti Sirtupelaeli performance in Yogyakarta area there are meanings and values implied, both in the story and in the elements of the package. The meaning of art is perceived as something in the work, articulated but not further abstracted; because the meaning of a myth or metaphor that actually does not appear separate from its citrawi expression (Langer, 2006:147). Javanese cultural values contained in beksan menak Sudarawreti Sirtupelaeli performances can be used as a guide to life and good life guidance for people and society. Therefore, the meaning and value contained in the performance of Beksan Menak Sudarawreti Sirtupelaeli, is a reflection of human behavior in social life that can form character educators, namely tolerance, togetherness, and differences.

METHOD

The Aesthetic Relevance of Beksan Menak Sudarawreti Sirtupelaeli to Develop Character Education is research with qualitative methods, namely by describing the Aesthetic Revitalization of Beksan Menak Sudarawreti Sirtupelaeli to Develop Character Education in detail. a sign in the context of Javanese culture. The study used primary and secondary data sources. The primary data source is an interview record with Siti Sutiyah, Retnaningsih as Cultural Park Staff, dance artists, dancers, accompaniment, fashion makeup artist, Nyi KRT Pujaningsih, Nyi M. Riyo Murtiharini, Nyi KRT Pudyastuti, KMT Suryowaseso, Nyi RW Pujaningrum, Mas Wedana Susila Madya, Dinusatama, Supriyanto, Pramutama, Bambang Pujaswara, Istu and observation through direct observation at the Yogyakarta Palace show. The researcher's secondary data sources were obtained through literature studies in the form of books, scientific journals that support research, and photo documentation of dance movement variations, Sudarawreti Sirtupelaeli kostum. Data collection techniques are carried out with observation, interview, document study and literacy techniques. Observations are detailed observations of motion supported by makeup, costume layout, musical accompaniment in accordance with dance characters, performance plots, and messages contained in Beksan Menak Sudarawreti and Sirtupelaeli to develop character education.

The second phase of document studies is carried out by collecting and reviewing documents such as the results of studies, reports, archives of Beksan Menak Sudarawreti Sirtupelaeli, as well as other relevant data including videos and footage of Beksan Menak Sudarawreti Sirtupelaeli which is considered to have meant to be analyzed and interpreted. The interview technique used in this study is an in-depth interview with a view to obtaining valid and reliable information.

FINDING AND DISCUSSION

Finding

The process of creating Beksan Golek Menak

The creation of Beksan Menak Sudarawreti Sirtupeleali requires a process that is not easy. There are 6 institutions that support when Sri Sultan Hamengkubuwana IX conducts

pereyempurnaan and strengthening. The process of refinement and improvement carried out by the 6 institutions does not seem to be directly implemented simultaneously, but alternately in presenting. The artist experts in Yogyakarta only carry out the orders of Sri Sultan Hamengkubuwana IX. Each institution has a different ability to interpret what Sri Sultan Hamengkubuwana IX wants. Sri Sultan Hamengkubuwana IX condones different interspersions by each institution because of the background of the artist. Although different, there is one interpretation agreement, namely the spirit of Yogyakarta style that is the handle of all institutions. These different results can be understood and accepted by their supporters. In its formation many interactions channel the ideas of artists that are often done together to maintain the sustainability of Beksan Golek Menak so that the creation of Beksan Golek Menak works perfectly. One of his works is Beksan Menak Sudarawerti Sirtupelaeli.

Beksan Golek Menak, or Beksan Menak contains the meaning of pulling puppet Golek Menak. Golek Menak dance is one type of classical Dance style of Yogyakarta created by Sri Sultan Hamengku Buwana IX. The creation of Golek Menak dance originated from the sultan's idea after watching a puppet show of Golek Menak staged by a puppeteer from the Kedu area in 1941. Sri Sultan Hamengku Buwana IX was very impressed to watch the puppet golek show from Kedu. So, he came up with the idea to pull the puppet golek on stage. To implement the idea the Sultan in 1941 called dance experts led by K.R.T. Purbaningrat, assisted by K.R.T. Brongtodiningrat, Prince Suryobrongto, K.R.T. Madukusumo, K.R.T. Wiradipraja, K.R.T. Mertodipuro, RW Hendramardawa, RB Kuswaraga and RW Larassumbaga. The process of creation and practice to implement the idea takes quite a while. The inaugural event was held at the Kraton in 1943 to commemorate the sultan's birthday. The shape is still not perfect, because the dress is still in the form of dress rehearsals. The first result of the sultan's creation was able to display the type of three characters, namely: the type of princess character for Dewi Sudarawerti and Dewi Sirtupelaeli, the type of character of the smooth son for Raden Maktal, and the type of dashing character for Prabu Dirgamaruta. The three types of characters are displayed in the form of two defenders, namely the war between Dewi Sudarawerti against Dewi Sirtupelaeli, and the war between Prabu Dirgamaruta against Raden Maktal.

Actually, the sultan wants a great work that can match wong puppets. But because the political and economic circumstances at that time were not possible, then the sultan's creation was left alone. Although the sultan did not pay attention anymore, but Bebadan Among Beksa Kraton Yogyakarta, still preserve the sultan's creation, even developed it into a dramatari. Through meetings, dialogue and sarasehan between the sultan and artists and seniwati, the sultan Hamengku Buwana IX formed a team of dance refinement Golek Menak style Yogyakarta. The team consists of six institutions, namely: Siswo Among Beksa, Bagong Kussudiardja Dance Training Center, Karawitan Indonesia High School (SMKI), Mardawa Budaya, Paguyuban Surya Kencana and Institut Seni Indonesia (ISI). These six institutions after declaring their ability to perfect golek menak dance (June 1, 1988), then organized workshops in each institution, by displaying the results of his work.

The first turn fell to among beksa students on July 2, 1988. The workshop organized by Siwa Among Beksa led by RM Dinusatama began with a fragment show of class plays, featuring 12 types of characters, namely: alus impur (Maktal, Ruslan and Jayakusuma), alus impur (Jayengrana character), kalang kinantang groove (Perganji), dashing kalang kinantang (Kewusnendar, Tamtanus, Kelangjajali, Nursewan and Gajah Biher), dashing kambeng (Lamdahur), dashing father (Umarmaya), dashing ayahng (Umarmadi and Bestak), Raseksa (Jamum), Putri (Adaninggar a Chinese Princess), princess impur (Sudarawerti and Sirtupelaeli), princess kinantang (Ambarsirat, Danau Wulan Manik lungit, and wara class), Raseksi (mardawa and Mardawi). The language used in dialogue is bagongan language. The clothes worn by the dancers refer to the fashion of Wayang Golek Menak Kayu, all figures in long sleeves, while the design method applies the way of spoiling, camping, ringgan, and seredan adapted to the figures presented.

The second turn fell at the Bagong Kussudiardja dance Training Center held in Padepokan

Seni Bagong Kusnudiardja itself. The dance forms displayed are new works sourced from Golek Menak, using a variety of dances that have been learned from his brother, namely Kuswaji Kawindrasusanta (a Golek Menak prop during the process of creating dance by Sri Sultan Hamengkubuwana IX). Several types of characters are displayed among others: princess luruh, Chinese princess, dashing father for the character of Umarmaya, dashing kinantang for the character of Umarmadi. In addition, there is also a group of works from a gallant type of kinantang named Village Furniture dance, with gendhing-gendhing that is worked according to the needs of dance movements as accompaniment.

The third turn fell at Karawitan Indonesia Yogyakarta High School, led by Sunartama and held on July 30, 1988 S.M.K.I. focused on the production of various movements that are the main basis of the character types of Golek Menak and pay attention to the gendhing-gendhing that accompanies dance so that the appearance of character types can be stronger. The presentation of S.M.K.I. features a character type with 14 varieties of movement in the form of demonstrations, without the use of plays, fashion, makeup, antawecana, swerta kandha not worked on.

The fourth turn fell to Mardawa Budaya which organized a workshop on August 9, 1988 led by Raden Wedana Sasmita Mardawa. Mardawa Budaya features a short but dense fragment with the play Kelaswara Palakrama. In his performance Mardawa Budaya featured 14 types of characters.

The fifth turn was Surya Kencana led by Raden Mas Ywanjana, who organized a workshop on August 15, 1988. Surya Kencana chose the form and demonstration and displayed 16 types of characters, and tried to include the movement of pencak kembang and silat style of West Sumatra adapted to the taste of Javanese motion.

The sixth or final turn fell to the Yogyakarta Indonesian Institute of The Arts, which organized the workshop on August 22, 1988. The workshop took place at the Faculty of Arts of the North Campus, led by Bambang Prahendra Pujaswara, featuring 15 types of characters in his demonstration. Demonstration of character types then followed by the appearance of a short fragment with geger mukadam graft plucked from serat Rengganis. The dance cultivators from ISI Yogyakarta focus on the work of his movements, dance accompaniment, fashion, makeup and antawecana. The movement of pencak kembang from west Sumatra has also been included, not only in the war scene, but also in the variety of movements. The language used for antawecana or dialogue is Javanese.

The entire workshop that took place six times was recorded with a cassette video with the intention that the sultan could observe closely. At a meeting on September 16, 1988 he bridged the Special Region of Yogyakarta, the sultan expressed his excitement, that the six dance institutions in DIY had responded well to the sultan's request. Because the results of the workshop were only the initial results of the process of refinement of Golek Menak dance, the sultan expected that the segment be followed by a second work plan, namely in March 1989. But before the sultan had time to witness the second work of the Golek Menak Dance Refinement Team which would fall in March 1989, the sultan died in the United States on October 3, 1988. A few weeks later all members of the Team agreed to continue the refinement of Golek Menak dance, even though the sultan was gone. So in the performance of the results of the refinement of Golek Menak dance on March 17, 1989 it was displayed demonstration of Wayang Golek Menak and fragments of Golek Menak dramatari with the same story, namely palakrama class or marriage between the class and Wong Agung Jayengrana. Golek Menak dance refinement team works in accordance with the sultan's instructions. But because the design of the fashion as desired by the sultan demands a large cost, then the fashion for the show still uses existing clothing with additions and modifications as necessary.

Kisah Beksan Menak Sudarawreti Sirtupelaeli

It is told, which is composed of essays/chants, taking the story of Serat Ménak, when the Dèwi Sudârâwerti match against Dèwi Sirtupilaèli. Both had the same intention, both were in love, to the great man Ménak. It's The Jayèngrânâ. Dèwi Sirtupilaèli, princess of the Karsinah

State, was captivated by the Jayèngrânâ in battle, and The Prabu Anjun of the Parangakik State. Different from the seven earths, Sang Dyah Sumejâ Mangèndrâ Jala, riding garuda, crossing in space. That's it, Dèwi Sudârâwerti which airs over Parangakik Country. Riding the garuda, after looking northwards, dark as cloudy, know if there is a woman who climbed the garuda, allegedly an enemy, then, immediately meet him.

(Both ride birds, from the north and south. Birds meet twice. Back to the edge goal, gamelan lirik, pocapan. Gamelan lives, both descend from the bird, the bird retreats and disappears. Puppets advance impang, then advance to the middle goal. Gamelan suwuk. Âdâ-âdâ, pocapan, spliced Kinanti Pamularsih.

Told by The Dyah Sudârâwerti, who fought with the kris, and The Dyah Sirtupilaeli, famously did not checkawan (in magic), the reality of the Dyah Sudârâwerti, exceeded his strength, basically a skilled princess, as well as Dyah Sirtupilaeli, skilled in war, basically a princess who adi like the respati respati barrel, wingit pasmone, lha there the sign of fighting again.

Told the two puppets, who fought with the kris, the war will not end, the two princesses finally berembug, together will angestu (worship / filial) to the Jayèngrânâ.

Told the two great men, pitting each other's strength, both are equally powerful, great people, choose a match in war, so prabu Dirga Maruta. No less Raden Maktal, his behavior is dry-dry, his eyes do not pay attention to others, his fight is sok sakti, is not disappointed I compete with you. Meanwhile, Raden Maktal, housed in Bantarangin, his character arrogant and exaggerating, showed his power, walking as feared, worthy I am not afraid of war against you, such is the behavior of the satriya of Ngalabani.

Told the two great men who fought with the mace and kris, the war was so crowded, there was nothing disappointing, both were equally powerful, it was there Prabu Dirga Maruta then released his mace for the first time.

Told, embellished through this work/ song, it takes the story of Serat Ménak, on the war scene of Prabu Dirgâ Marutâ, the emissary of Prabu Bânâkamsi, king of Kândhâbumi, against the satriyâ of Ngalabani, Radèn Maktal as the patih of The Jayèngrânâ Kalânâ Jayadimurti, both sent to propose to The Dyah Marpinjung, daughter of the State of Medayin, son of Prabu Nurséwan. The Prabu Dirgâ Marutâ, upon hearing the words of Radèn Maktal, then his anger arose, preparing to fight in the war, it was there that the two then seemed so angry.

Told the two puppets that clashed with each other, it is basically the leader of the army, the officer in battle, so acted (both seemed so great in war).

Told the two great men, pitting each other's strength, both are equally powerful, great people, choose a match in war, so prabu Dirga Maruta. No less Raden Maktal, his behavior is dry-dry, his eyes do not pay attention to others, his fight is sok sakti, is not disappointed I compete with you. Meanwhile, Raden Maktal, housed in Bantarangin, his character arrogant and exaggerating, showed his power, walking as feared, worthy I am not afraid of war against you, such is the behavior of the satriya of Ngalabani.

It is said that the two puppets carry mace and kris. Told the two great men who competed in the battle of mace and kris, so many battles, nothing disappointing, both are equally powerful, that's where the Prabu Dirga Maruta, then released his mace, then hit by a stab of a kris, for the first time. Aesthetic Values of Beksan Menak Sudarawreti Sirtupelaeli Unity is a very important principle in the form of motion or choreography. Unity contains a whole understanding of one. Unity that includes aspects of movement, space and time present in dance is a wholeness that is ready to be lived and understood. (Rochayati, 2019).

Dancer

Dancers as dance hosts are directly involved in dance performances. Dancers are responsible for the dance performed because dancers can change the meaning of a dance through motion. Dancers can interpret for themselves the roles they carry out through the understandings they capture (Janet Adshead, 1988: 62).

Based on the above opinion it can be concluded that a dancer must be able to interpret the contents of the dance performed. Beksan Menak dancer Sudarawreti Sirtupelaeli must also be able to interpret the contents of the dance.

Motion

Motion is the main key in the creation of a dance work. A motion arises for a reason, it is an expression of expression. Through the analysis of motion, we will reach the basic core of dance, namely the movements arranged in such a way as to produce a dance work (Doris Humphrey, 1983: 51). Based on the style of expression of motion, beksan menak Sudarawerti Sirtupelaeli movement uses a variety of classical dance moves yogyakarta style. The meaning of motion in Beksan Menak Sudarawerti Sirtupelaeli is A picture of two female soldiers fighting.

The movement expressed in Beksan Menak Sudarawreti Sirtupelaeli has the same structure as classical dance or palace dance in general, which consists of three parts, namely forward gendhing, core, and backward gendhing. The difference lies in the motif of hand movements performed by dancers mimicking the movement of golek (wooden doll) attitude of hand movements always ngruji. Beksan Menak Sudarawreti Sirtupelaeli is called a counter-war, which is a war between Sudarawreti and Sirtupelaeli which is characterized by the movement of attacking each other using each other's kris alternately.

Table 1. The various movements of Beksan Menak Sudarawreti Sirtupelaeli








Variety of Motion	Information
Laku Dodok	Humility as a human being puts itself in the eyes of God and others.
Sembahan Jengkeng	Respect for God and the King
Sabetan Sanggeng Tawang	The gratitude of the heart expressed to the Almighty in starting a new life and eliminating all evil
Jogedan Impur Putri	Balance in meaning life
Perang Keris	Mental readiness in the face of challenges, difficulties with life
Muryani Busana	Mean as a woman who pays attention to cleanliness, neatness, and beauty
Enjeran	As a human being, you must always be vigilant.


Accompaniment

Beksan Menak Sudarawreti Sirtupelaeli accompanied by a set of Javanese gamelans. Accompaniment Beksan Menak Sudarawreti Sirtupelaeli arranged in the following order: Lagon pedalangan (jugag) peloh barang, Playon gambuh, Ada-ada Pangunggar pelog goods, Ketawang Madumurti, Playon, Rambangan Asmarandana pelog barang, Playon, Ayak-ayak Giyar-giyar pelog goods, Lagon pedhalangan (alsog) pelog goods. Beksan Menak Sudarawreti Sirtupelaeli verse as follows: Lagon pedalangan (jugag) pelog barang: Yeka sang kinara wis tha, Rinenggeng busana abrayun lumekas ring mataya. Ada-ada pangunggar pelog barang: Angler bawa ning kang sinuwadi gawe gelar kusuma bek wiratama Pamuksang mangrempak Suyanggung karagita humengsa hung. Ketawang Madamurti: Ginita kinarya kidung tanding kalawan sangingrum yen sinawang warnanipun sang kalih kang andhon jurit kusuma sudarawreti kadi kembar sang dyah kalih putri hading karsinah parang akik prajanira kaon kontab lan jatmika sang dyah sirtupelaeli tuhu prajurit linuwih yata wau wusnya sami putri prajurit hutama wruh glaring karti sampeka mentaraken kawiragan tan wangwang ing satru sekti tan kewran ing agal remit arsa campuh ing ngajurit. Rambangan Asmarandana pelog barang: amurya sumbaga di Tinata ukelanira memulas tasik kinaot ningseti paningsetira netepa ke jejamang gyanarik curiganipun campuh malih ing ngayodya. Lagon pedhalangan (jugag) pelog barang: brastha pamudyaning beksa titising reh kawiragan lulus bawaning wirama. The meaning of asmaranda has the meaning of the vibration

of the soul that is in love

Table 1. Makeup and fashion Sudarawreti Sirtupelaeli Fashion

Name	Picture	Information
Oren		It means that the character is still a girl.
Godheg Mangot		It has a sharpness meaning
Shoulder Lick		The symbol brings strength
Sumping		Decorations placed in the ears. The philosophy is that papaya leaves that have a bitter taste can be used as a picture that being a wife must be ready to feel various bitterness.
Irah-irahan		Shows strata of figures
Keris Putri Jogja		The emblem is out of trouble
Gendreh Machete Cloth		It has the meaning of the power and fast movement of the knights and symbolizes strength and power. So it is hoped that the King who has power over his people can move quickly to use his power in protecting and helping his people who are in trouble.

Kebaya Cloth Bludru		It has the meaning of patience. Pieces of kebaya that follow the shape of a woman's body must be able to adjust to the circumstances and take care of themselves. In addition, kebaya is also loaded with the meaning that the woman has a meek and patient nature.
Cinde's Pants		Contains meaning the decency that must be maintained.
Slepe		Belts are a warning symbol for humans to be able to control lust.
Sungsun Necklace		The level of human life is birth, marriage, death.
Sampur Cinde		It is said that this motif is a symbol of dragon scales, which is a symbol of strength. Another source said that cinde motif as a tribute to Dewi Sri, goddess of fertility and prosperity (goddess of rice).
Subang		Decorations are worn on the left and right earlobes, as a symbol of increasing human knowledge through the left and right ttinga.

Stage Layout

The presentation of Beksan Sudarawreti Sirtupelaeli using a stage order of the shape of the pendapa that has a line pattern that is right, center, left means purwa, madya, wusana has a simple but strong impression. This becomes the provisions of Yogyakarta kraton.

Discussion

Aesthetic values balance Beksan Menak Sudarawreti Sirtupelaeli

Learning in yogyakarta style dance movements focuses on the balance of motion, for example the movement of sabetan sanggeng tawang in the movement of Beksan Menak Sudarawreti Sirtupelaeli for balance of movement requires the attitude of the legs (bent knees) when moving to the right and left, ingsetan leg as a counterweight in the movement. Hand and head movements become a counterweight in foot movements so that they appear to be aligned. In the harmonizing motion of the head, body, hands and feet is seen a form of beauty called aesthetic value.

Aesthetic values of Beksan Menak Sudarawerti Sirtupelaeli

Beksan Menak Sudarawreti Sirtupelaeli's show takes from the story of Serat Menak played by 2 beautiful female warriors with characters. The initial creation of the ritual later became an entertainment show. In the variety of movements Beksan Menak Sudarawreti Sirtupelaeli presented refers to classical dance style of Yogyakarta that already has standard standards. Provisions in dance clothing all figures outside Yogyakarta (opposite) use *gurda* machete cloth. The colors in the clothing used by the opposite figures use light colors while Yogyakarta figures use dark colors to indicate at higher strata. Strengthening the character that is presented using beautiful princess makeup with dark eyebrows, eye shadow mix is more brick brown, a sprinkling of soft blush and reddish pink lipstick. A classical dance is always supported by *karawitan*, both *slendro* and *pelok*. It is clear that between dance and *karawitan* is a harmonious unity.

Character education in Beksan Menak Sudarawreti Sirtupelaeli

Education is a process of culture, humanizing people which includes thought, taste, *karsa* and sports in accordance with the philosophy of education Ki Hadjar Dewantara. This process of culture / education must be in accordance with the noble values / local values / culture and personality of the Indonesian nation that is crystallized on Pancasila. As a nation that has diversity, there are several abilities and characters of Pancasila that need to be done by educators, especially art educators, namely independence, *gotong royong* and service. All three can foster the self-actualization and tolerance capabilities that Indonesia currently desperately needs.

Art education that dominates taste (ethics, aesthetics) has an important role in the culture of character and ability, one of them is through self-peer assessment. This activity encourages students to dare to actualize their minds in the form of works and opinions and improve students' appreciation abilities. Through self-peer assessment, students also learn independently (not dependent on teachers) and *gotong royong* with friends in building an understanding of the art material taught. Independence, tolerance, self-actualization, self-recognition is essential for a person to be a good lifelong learner who can learn anything. This is in line with the spirit of policy "Free Learning" (Supranoto, 2015).

Tolerance

The attitude of tolerance in Beksan Menak Sudarawreti Sirtupelaeli can be seen from the events of the creation of Beksan Menak Sudarawreti Sirtupelaeli towards gratitude (sincerity) and responsibility for the tasks given in different interpretations. Sri Sultan wisely still accepts the differences from the artists and unites in the hope that Beksan SS will always be liveable. Therefore, as a cultural successor, dance especially must have a spirit of tolerance in developing character education to continue the culture that has been created by ancestors.

Cooperation

Realizing Beksan Menak Sudarawreti Sirtupelaeli is done with a cooperation between artists. The act of creation and practice as implementing the idea takes quite a while. Through meetings, discussions, and discussions of the sultan's lapse with artists and *seniwati*, therefore the Sultan Hamengkubuwana IX formed a team of dance refinement *Golek Menak* style Yogyakarta.

The team consists of six institutions, namely: Siswo Among Beksa, Bagong Kussudiardja Dance Training Center, Karawitan Indonesia High School (SMKI), Mardawa Budaya, Paguyuban Surya Kencana and Institut Seni Indonesia (ISI). Character education is an activity that is deliberately created in learning to instill, train, and develop the character of student cooperation (Emiasih, 2011; Rukiyati, dkk, 2014; Hurlock, 1997). The character of cooperation is important for each student at the da-sar school education level because it can train students in understanding, feeling, and controlling cooperation activities to achieve common goals (Rukiyati, dkk, 2014).

Respecting opinions

The artists have different interpretations of their work, but Sri Sultan Hamengkubuwana IX is wise so that artists do not feel disappointed and appreciated by the work to be created, namely Beksan Menak Sudarawerti Sirtupelaeli. Therefore, as the successor of the nation must encourage themselves to produce something useful for society, and recognize, respect the success of others. To realize the character education of the nation, in general can be done through formal, non-formal, and informal education that complements each other and is regulated in the laws and regulations.

CONCLUSION

Character education is very necessary especially in the condition of morality of the nation is being torn apart as it is today. The development of the education system and character education learning must continue to be done so that similar failures are not repeated. Achievements in the future can be achieved if education can produce virtuous human beings with multi-intelligence who are able to answer various challenges of life and able to create a safe and peaceful world atmosphere.

Dance arts education based on local wisdom can be used as an alternative to learning in schools in building the character of the nation, among others: Giving birth to competent and dignified generations; Reflecting cultural values; Participate in building the character of the nation; Participate in contributing for the creation of national identity; In the context of art education, artistic and cultural outcomes can be used as learning materials to be lived, analyzed and furthermore as a foothold in creating new arts and cultures by not abandoning existing characteristics and cultures. In addition to being a foundation of creation, the nation's cultural arts can also be used as a medium to hone sensitivities related to aesthetics. So the results of Indonesian civilization that already exist are very important to note, impregnated, lived both the value of philosophy of life and the beauty stored in it local wisdom actually contains a lot of example and wisdom of life.

Beksan Menak Sudarawerti Surtapelaeli gives implied advice that character education is very influential in human life, namely taste, rumangsa, ngrumangsani through aesthetic values. These aesthetic values consist of unity, balance, and clarity.

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