

## ANALYSIS OF CHARACTER EDUCATION VALUES IN THE KUDA LUMPING ART PERFORMANCE IN SIDOGEDE VILLAGE

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### ABSTRACT

This study analyzes the character education values contained in the Kuda Lumpung art performance in Sidogede Village, focusing on the role of traditional art as an educational medium. The main problem raised is the lack of in-depth understanding of the function of the Kuda Lumpung performance, which is often considered only as entertainment, even though it has great potential as a means of character building. The purpose of this study is to identify, describe, and analyze the character education values that appear in the performance, and to understand how these values are internalized by the artists and the community. The method used is a qualitative approach with a case study design, which allows the researcher to dig deep into the data. Primary data were obtained through direct observation, in-depth interviews with dancers and studio owners, and visual and audio documentation. Secondary data are in the form of activity documentation and reports. Data analysis was carried out in three stages: data reduction, data presentation, and drawing conclusions. Data validity was guaranteed by triangulation techniques. The results show that the Kuda Lumpung performance in Sidogede Village contains at least eight main character values, with varying levels of emergence: discipline, cooperation/mutual assistance, and togetherness (very high); responsibility, self-confidence, love of culture/nationalism, and consistency and loyalty (high); and religiousness (moderate). These values are manifested in various aspects, ranging from a strict training schedule, synergy between performers, to community involvement across ages. Based on these findings, it can be concluded that the Kuda Lumpung art performance in Sidogede Village functions not only as entertainment, but also as an effective medium and informal school that consistently instills noble values in its performers and the community. This art plays an important role in preserving local culture while forming strong character, making it a relevant and contextual non-formal education model.

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### INTRODUCTION

Character education plays a crucial role in shaping individuals with strong moral and ethical qualities. This process is not limited to the formal school environment but also involves various aspects of life, including the local community and culture. Character education fosters core ethical values through a comprehensive approach, the development of caring communities, and an active and enjoyable process. According to Yustina (2024), character education is integrated through

the curriculum, teacher role models, daily habits, and parental and community involvement. These aspects are crucial for creating a generation capable of ethical, caring, and responsible behavior.

Kuda Lumping is a traditional Javanese performance art that combines dance and drama. Originating from Kebumen, this art form is rich in cultural values, morals, history, and a spirit of struggle (Dwiyananu: 2021). As a folk art form, Kuda Lumping is frequently performed and widely known among Javanese and Indonesian communities. This performance emerged as a symbol of resistance by ordinary people who felt oppressed by royal power. Through this dance, the community could channel protests and indirectly criticize those in power (Dwiyananu: 2021; Winarsih, in Surati: 2022).

Traditional arts, such as the kuda lumping (horse dance), offer great potential as an effective medium for character education. This art form serves not only as entertainment but also as a vehicle for noble values such as religiosity, mutual cooperation, responsibility, unity, and solidarity. These values, as expressed by Ningsih (2020), can serve as life guidelines and contribute significantly to character formation. Therefore, preserving traditional arts also means preserving a valuable cultural heritage and a means of instilling values. One arts group actively involved in preserving the kuda lumping is the Sanggar Joyo Turonggo Budoyo in Sidogede Village, BK 10. This studio focuses not only on performances but also serves as a platform for transmitting cultural values to the younger generation through regular training and coaching (Ayu: 2023). The activities at this studio reflect a concrete effort to maintain the sustainability of traditional arts while instilling character values in the local community.

Although the potential of traditional arts as a medium for character education has been recognized, studies that explicitly and in-depthly examine the character education values of kuda lumping remain very limited. Previous studies tended to highlight the entertainment, mystical, or socio-cultural aspects in general without deeply linking them to the concept of character education (Fusnika: 2021). Therefore, this study aims to fill this research gap by making kuda lumping, specifically at the Joyo Turonggo Budoyo Studio, the primary object in the moral formation of the younger generation. The novelty of this research lies in its specific focus on how character values such as religiosity, mutual cooperation, discipline, hard work, and responsibility are reflected in training activities and interactions among studio members. Unlike previous research, this study seeks to answer how these values can be integrated into the context of character education, both formal and informal. Another unique feature of this research is its specific case study at the Joyo Turonggo Budoyo Studio, a location that has not been widely studied in the context of character education. Through a qualitative approach, this research is expected to provide new contributions in understanding the role of traditional arts as a means of character formation at the local community level.

This research is highly urgent given the character challenges facing today's young generation, such as declining discipline, social awareness, and national spirit. Exploring local potential, such as the kuda lumping (horse dance) as a means of strengthening character, is highly relevant. The results of this study can make a tangible contribution to the world of education and culture by demonstrating that traditional arts are not only cultural heritage but also a meaningful educational medium.

The practical implication of this research is that the results can serve as a basis for designing a local culture-based character education model that can be implemented through extracurricular activities or local content in schools. Theoretically, this research enriches the discourse on the integration between education and cultural preservation, which is essential for the development of sustainable national character. It is hoped that the results of this research can serve as a reference for educators, policymakers, and arts practitioners, and encourage the preservation of traditional arts as an integral part of character education in Indonesia. Based on the background that has been presented, this study will analyze in depth the character education values contained in the kuda lumping art at Sanggar Joyo Turonggo Budoyo, Sidogede Village. Through a holistic approach, this study aims to answer how traditional arts can be a source of inspiration in forming a society with strong character and culture, and integrate these values in education.

## RESEARCH METHODS

A research method is a strategy used by researchers to collect, analyze, and interpret data to achieve research objectives. This study uses a qualitative research method with a descriptive approach and a case study design. Qualitative methods aim to deeply understand a phenomenon experienced by research subjects, such as behavior, perception, and motivation, through descriptions in the form of words and language. Meanwhile, the case study approach was chosen to gain a deep understanding of the reasons behind the phenomenon being studied. Data collected in qualitative research are in the form of words, sentences, narrative expressions, and images, and are descriptive and analytical in nature.

The subjects of this study were dancers and the owner of the Joyo Turonggo Budoyo arts studio, who served as the

primary informants or sources. The object of this study was an analysis of the character education values contained in the kuda lumping art form. This research took place in Sidogede Village, BK 10, where the Joyo Turonggo Budoyo Studio is located.

The data sources in this study consist of primary and secondary data. Primary data was obtained directly from the field, including information from informants, interview notes, and observations. Secondary data is data collected by other parties, such as documentation of various activities, videos, audio recordings, and research reports.

The data collection techniques used in this study were observation, interviews, and documentation. Observations were conducted to regularly observe and record activities related to the research, specifically to understand the meaning of character education values in the kuda lumping art form. Interviews were conducted directly with dancers and studio owners. Documentation was used to collect supporting data in the form of photographs of activities, locations, and interview moments.

To analyze the data, the researcher used qualitative data analysis techniques that include three main stages: data reduction, data presentation, and conclusion drawing, supported by triangulation techniques. Data reduction was carried out by selecting, focusing, and simplifying data obtained from interviews, observations, and documentation. Data presentation was done narratively to facilitate reader understanding, and can also be presented in tabular or documentation form. Finally, conclusions were drawn based on valid data after going through a verification process. To ensure the validity of the data, the researcher used triangulation techniques by comparing the results of interviews and observations.

## RESEARCH RESULTS

This section presents findings from observations, interviews, and documentation related to the character education values embodied in the Kuda Lumping performance in Sidogede Village. The analysis is based on eight key character values, with detailed indicators and levels of occurrence.

| No | Character Values                 | Observed Indicators  | Data Source (O/W/D) | Occurrence Rate* |
|----|----------------------------------|--|---------------------|------------------|
| 1  | Discipline                       | Punctual attendance at rehearsals, adhering to the order of performances, maintaining group rules          | O, W                | Very high        |
| 2  | Responsibility                   | Maintain costumes & props, complete the role well  | O, W                | Tall             |
| 3  | Cooperation / Mutual Cooperation | Helping each other among members, working together in playing roles (dancers, musicians, event organizers) | O, W, D             | Very high        |
| 4  | Self-confident                   | Dare to appear in public, do not hesitate to play a role in front of an audience                           | O, W                | Tall             |
| 5  | Religious                        | Prayer together before the performance, prohibition of actions that contradict religious norms             | O, D                | Currently        |
| 6  | Love of Culture / Nationalism    | Pride in preserving regional arts, a sense of belonging to local cultural heritage                         | W, D                | Tall             |
| 7  | Togetherness                     | Involvement of people of all ages (children to adults) in the performance                                  | O, D                | Very high        |
| 8  | Consistency & Loyalty            | Regular annual performance, passed down from generation to generation                                      | D                   | Tall             |

Information:

O = Observation, W = Interview, D = Documentation

Occurrence Rates are categorized: Very High, High, Medium, Low

This study analyzes the character education values contained in the Kuda Lumping art performance in Sidogede

Village. Through observation, interviews, and documentation methods, it was found that this art not only functions as entertainment, but also as an effective medium for instilling various character values. The eight main character values identified are discipline, responsibility, cooperation/mutual assistance, self-confidence, religiousness, love of culture/nationalism, togetherness, and consistency and loyalty. The findings show that values such as discipline, cooperation, and togetherness have a very high level of emergence, reflecting the central role of this art in shaping the character of the community.

1. Discipline Values

Based on direct field observations and interviews with artists, the values of discipline (O, W) are highly evident in Kuda Lumping performances. Discipline is evident in punctual attendance during routine rehearsals. The dancers, musicians, and performance crew demonstrate strong commitment by arriving on time, even well before the event begins. Interviews with the head of the arts group revealed that punctuality is an unwritten rule that is highly respected. Furthermore, adherence to the sequence of the performance also reflects discipline. Each individual understands their role and follows the predetermined flow, from the opening ritual to the main attraction, without preempting or deviating. They also maintain group rules such as prohibiting alcohol consumption and obeying instructions from the shaman or group leader. This demonstrates that discipline is not only related to time, but also to adherence to norms and rules for the smooth running of the performance as a whole.

2. Value of Responsibility

The responsibility values (O, W) in this performance are at a high level. Responsibility is evident in the way the performers maintain their costumes and props. Before and after the performance, each member is fully responsible for the kuda lumping (horse dance), whip, or musical instrument entrusted to them. Damage or loss of any props is considered a form of failure to carry out responsibilities. In an interview, one of the dancers revealed that "the kuda lumping (horse dance) is not just a prop, but also a part of who we are on stage, so we must take care of it as best as possible." Furthermore, each individual fulfills their role well from the beginning to the end of the performance. The musicians ensure each instrument produces harmonious notes, while the dancers ensure every movement is performed to the maximum, regardless of their physical condition. They feel responsible for giving the best performance to the audience who has come.

3. Value of Cooperation / Mutual Cooperation

The values of cooperation and mutual assistance (O, W, D) are one of the main pillars and emerge at a very high level. These values are evident in the mutual assistance among members in various aspects. For example, before the performance, some members help others put on costumes or apply makeup. During the performance, extraordinary synergy is evident in the cohesiveness of the performers. Unity in playing their roles is key to the success of the performance. The dancers move in unison, the musicians play a harmonious rhythm, and the backstage crew ensures all needs are met. The success of the performance does not depend on one individual, but on the unity of all elements. Photo and video documentation also shows that preparation for the performance, such as setting up the stage or arranging the audience area, is carried out collaboratively by all members and the surrounding community, not just the core team.

4. Self-Confidence Value

Self-confidence (O, W) is reflected at a high level. Performers, especially core dancers, must be brave and confident in performing in front of a large audience. Interviews with several young dancers revealed that they initially felt nervous, but with time and support from their peers, their confidence grew. This confidence is also evident in their facial expressions and fluid body movements as they dance, as if they have become one with the roles they play. They are able to control their emotions and focus on the performance despite the many eyes on them, demonstrating a strong mentality and high self-confidence.

5. Religious Values

Religious values (O, D) have a moderate level of occurrence. These values are not particularly prominent in the main performance, but are more visible in supporting rituals. Before the performance begins, a communal prayer is often held to ask for smooth and safe progress. Although not all performers are directly involved, this prayer is part of the tradition. Furthermore, there is a prohibition on engaging in actions that conflict with religious norms during the performance, such as immoral acts or consuming alcohol. However, religious values are not the main theme of the Kuda Lumping performance itself, but rather serve as a moral and spiritual foundation for the performers.



6. Values of Love for Culture / Nationalism

The level of cultural love and nationalism (W, D) values was high. These values are not only about pride, but also a sense of belonging to the local cultural heritage. Interviews with elders and senior performers revealed that they feel a sense of obligation to preserve this art form to prevent its extinction. They consider Kuda Lumping to be the collective identity of Sidogede Village. In an interview, one elder stated, "We are not just dancing, we are preserving our memory, preserving our identity." Photo and video documentation of the performance also shows how proud they are when performing, as seen in their costumes, attributes, and enthusiastic facial expressions. This is a tangible form of pride in preserving the regional art inherited from their ancestors.

7. Values of Togetherness

The values of togetherness (O, D) are very strong and at a very high level. The Kuda Lumping performance in Sidogede Village is a reflection of the involvement of the community across all ages. Observations show that the audience is not only adults, but also enthusiastic children and teenagers. In fact, some children are invited to join in the dancing or simply liven up the event, creating an inclusive and family-friendly atmosphere. The performance serves as a gathering place for the community, where people can gather and interact. Photo and video documentation often captures warm moments where the audience and performers interact, creating close social bonds. This performance belongs not only to the arts group, but to the entire village.

8. Values of Consistency and Loyalty

The values of consistency and loyalty (D) have a high level of occurrence. This value is more visible from the historical and sustainability perspective. Documentation shows that the Kuda Lumping art form in Sidogede Village has existed and is routinely performed every year, often at major events such as Independence Day or Earth Almsgiving. This demonstrates consistency in maintaining tradition. Furthermore, the inheritance from generation to generation is a clear demonstration of loyalty. Senior performers train younger performers, ensuring that the skills and knowledge of Kuda Lumping are maintained. Loyalty to this art form is not only held by the performers, but also by the community who consistently support and come to watch every performance.

## DISCUSSION

This study demonstrates that the Kuda Lumping performance in Sidogede Village is an effective medium for instilling character education values. Findings from observations, interviews, and documentation indicate that eight core character values—discipline, responsibility, cooperation/mutual assistance, self-confidence, religiousness, love of culture/nationalism, togetherness, and consistency and loyalty—are strongly integrated into every aspect of the performance. This analysis aligns with the views of experts who emphasize the role of traditional arts as an instrument of socialization and character formation (Sutrisno & Hermawan, 2021).

The character values discovered in this study did not emerge by chance, but rather were embedded in the structure and process of the Kuda Lumping performance itself. This art form serves not only as entertainment but also as an informal "school" that teaches life values. Discipline, for example, is evident from the practice schedule to adherence to the performance sequence, which is the foundation of collective success. This aligns with the opinion of Yulia & Hasanah (2022), who stated that traditional performing arts have a dual role: as cultural expression and as a medium for moral education.

Likewise, the value of responsibility is embodied in the artists' concern for their properties and roles, reflecting a strong personal commitment. This value is crucial in building a work ethic and integrity, which are essential components of character education (Ramadhan & Safitri, 2020). Furthermore, cooperation and mutual assistance are the main pillars that unite all elements of the performance. Kuda Lumping is a platform for mutual cooperation, where every individual—dancers, musicians, and community supporters—contributes to the collective success. This aligns with the concept of culture-based character education, which places cooperation as a noble value that must be preserved (Wahyudi & Hidayat, 2023).

The transmission of character values in Kuda Lumping occurs not only on stage but also through cross-generational social interactions. For example, the values of cultural love and nationalism are manifested through the pride of elders in preserving ancestral heritage and passing it on to the younger generation. According to Nugraha & Kusuma (2021), traditional arts serve as a bridge connecting the past, present, and future, ensuring the survival of cultural identity.

Similarly, the value of togetherness is evident in the involvement of people of all ages, making this performance an inclusive social space. The consistency and loyalty, evident in the annual performances and their subsequent passing down from generation to generation, are manifestations of a collective commitment to preserving tradition. This performance symbolizes cultural resilience and evidence that noble values can survive through the support and active participation of the entire community (Sari & Putri, 2022). Therefore, Kuda Lumping in Sidogede Village is not simply an artistic performance, but a cultural practice that, consciously or unconsciously, shapes and strengthens the character of its people.

This research offers novelty by specifically and in-depthly analyzing the character education values contained in the Kuda Lumping art form in the local area of Sidogede Village. While numerous studies have examined Kuda Lumping as a performing art, few have focused on its function as a medium for character education.

The uniqueness of this research lies in:

1. Holistic Approach: Analysis goes beyond observing the physical performance to exploring the meaning behind each action through in-depth interviews and documentation. This allows for the identification of eight interrelated character values, providing a more comprehensive picture.
2. Categorization of Occurrence Levels: This study explicitly categorizes and describes the occurrence levels of each character value (Very High, High, Medium, Low). This categorization provides more measurable and concrete results, unlike general research that only mentions the presence of a value without measuring its intensity.
3. Local Specific Context: By taking Sidogede Village as the object of study, this research provides in-depth insights into how a traditional art adapts and remains relevant in the context of modern society, becoming an integral part of social life and character education at the village level.

Overall, this research not only enriches the literature on Kuda Lumping, but also opens up new perspectives on the potential of traditional arts as a non-formal means for character education in Indonesia.

## CONCLUSION

Based on in-depth analysis, this study confirms that the Kuda Lumping art performance in Sidogede Village is not merely entertainment, but also a highly effective medium for character education. The findings indicate that various key character values such as discipline, responsibility, cooperation/mutual assistance, self-confidence, religiousness, love of culture/nationalism, togetherness, and consistency & loyalty are strongly integrated into every aspect of the performance. Values such as discipline, cooperation/mutual assistance, and togetherness are observed with very high levels of emergence, becoming the main pillars that shape the collective identity of the arts group and the village community. Compliance with rules, team cohesion, and cross-generational participation demonstrate how Kuda Lumping functions as a platform for instilling a strong work ethic and social bonds. Other values such as responsibility, self-confidence, love of culture/nationalism, and consistency & loyalty are also present at high levels, confirming that this art form successfully builds a sense of ownership, personal responsibility, and a spirit of cultural preservation. Although religious values appear at a moderate level, their presence still provides a moral and spiritual foundation for the artists. Thus, the Kuda Lumping art form in Sidogede Village has proven capable of transforming abstract values into concrete practices that are easily understood and implemented by the community. This art form serves as an "informal curriculum" that teaches character through direct experience and social interaction.

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