



## The meaning and character value in the movement of orek-orek dance from Ngawi

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**Abstract:** This study is aimed to describe: 1) the meaning of the Orek-Orek dance movement and 2) the character values in the Orek-Orek dance movement. Descriptive qualitative research is used in this study, and the data collection are observation, documentation, and interviews. The data validity used triangulation data. The study was carried out in elementary schools in Ngawi district. The results showed that the Orek-Orek dance has its own uniqueness that is meaningful in every movement including worship, softness, kencrongan, contemplation, srisikan, mususi, genjlengan, trap trap, and devil plunger. The character values contained in the Orek-Orek dance movement are respect, hard work, responsibility, and cooperation. This dance can be used as character education learning by interpreting the values.

**Keywords:** meaning, character values, orek-orek dance

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## INTRODUCTION

Indonesia is popular with its culture. Indonesia has 17,504 islands and 1360 tribes, which have each customs and cultures. Each cultural value has its own characteristics or uniqueness which is called local distinction. Local distinction is a process of developing the potential value of the region into works of higher value and is unique (Asmani, 2012). Furthermore Novitasari & Hanif (2017) state that customs and culture in each region has different characteristics. Thus, we must maintain and develop to preserve the cultural wealth.

Relating to the culture, it cannot be separated from values. This value can be a way of life among people even it has abstract characteristics (Gunawan & Sulistyoningrum, 2013). According to Ghufon (2017) cultural values cover 1) habits, 2) artifacts / works, and 3) character. This is an ancestral heritage that must be preserved to prevent the rapid use of science and technology today.

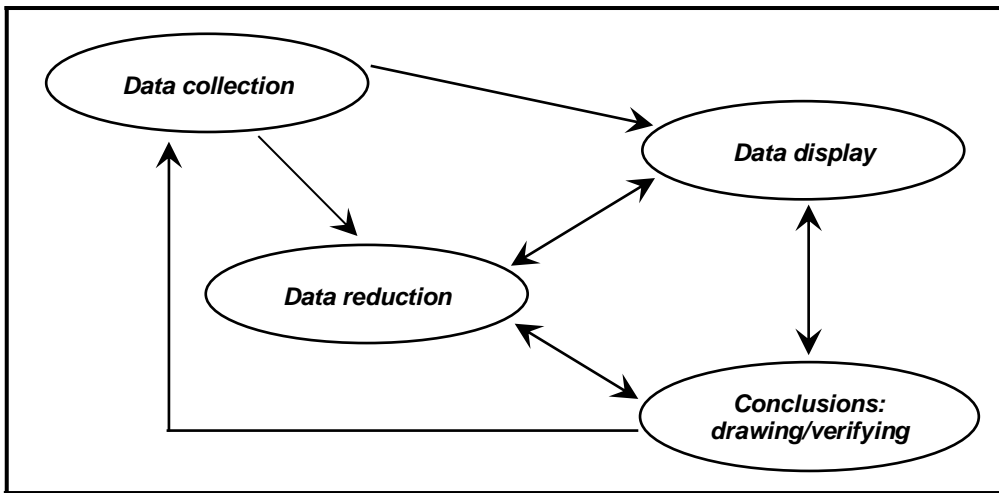
One area that has a unique culture is Ngawi, East Java. Ngawi has a culture named Orek-Orek Dance which existed since 1981. It is unique because it has a long history and this dance was created as a form of expression of the spirit of young people of Ngawi Regency after releasing tired after hard work (Mahardhika, 2015). This dance is performed by a pair of dancers, male and female. The combination of dynamic motion and music make this dance harmonious. Based on information, this dance even got a MURI record, at the 656th anniversary of Ngawi Regency in 2014. Salah satu daerah yang memiliki kebudayaan yang unik adalah kabupaten Ngawi.

Based on the interviews' result to several elementary school teachers in Paron District, Ngawi stated that, this dance is routinely performed before learning begins, even included in extracurricular activities. This habit is done to train and develop students' character. It is supported by statement of (Rudyanto, 2013; Rudyanto, 2015) that teaching learning process in schools must facilitate students developing students' character, soft and hard skill. The importance of character development through the cultural context given is important to do to prevent the declining the attitudes of students' behavior (Rudyanto, 2018).

The art of Orek-Orek Dance is interesting to be studied related to the meaning of each movement and what character values are contained in the dance. Through this study, it can be optimized and utilized in order to add cultural insights and student character development through the cultural context of Orek-Orek dance. Improving the quality of character education must always be expanded in all aspects (Rudyanto, 2014). And through art activities, the empowerment of students' potential can be learned (Hartini, 2013). Furthermore Hartini (2013) states that experience, skills, sensitivity to beauty can be obtained through art activities. For this reason, this research needs to be done.

## METHODS

The type of this research is descriptive qualitative. The study was conducted in several elementary schools in Ngawi Regency. Namely SDN Kedungputri 1 and SDN Paron 1 where both schools carry out routine dance activities every day before entering class and before learning begins, and as school extracurriculars. Data collection techniques using observation, interviews, and study documentation. Triangulation is used for data validity. Data analysis includes data reduction, data display, and conclusion.



**Figure 1. Component in Analyzing the Data Interactive Model (Miles dan Huberman, 1992)**

## RESULT AND DISCUSSION

Based on the studies and interviews conducted with principals and teachers at SDN Kedungputri 1 and SDN Paron 1, Ngawi Regency, and through data analysis, the research results obtained description of the Orek-Orek Dance movement and the character / meaning values contained in the movement.

### Orek-Orek Dance Movement and Character values

The movements in the Orek-Orek dance are basically simple and repetitive. The sequence is as follows. Sembahan (opening motion): The worship movement is an opening movement in the Orek-Orek dance which has meaning as a form of respect for the audience or audience. The movements for female and male dancers are different. For female dancers, they stand and knees are bent slightly, hands are placed between the chest and chin. As for male dancers, two legs are open and both hands are placed in front of the chest. Meaning and character values: this movement illustrates the activity of respect. Mutual respect for fellow human beings / anyone, both to the older and the younger. Whoever respects others, we will also be respected.

The Lembehan lampah: Both hands are swung simultaneously between son and daughter while walking in place. Meaning and character value: Describes the person who prepares everything at work. The meaning is before doing something or acting requires thought, careful preparation in advance so as not to be careless in making decisions.

Kencrongan: The dancer's right hand is straight to the side and the left hand is bent in front of the hip, the right leg is straight while the left leg is bent on the right with the toes touching the floor. The right hand is then moved together with the right leg bent behind the left leg. The male and female dancers' movements are the same, only the male dancer's movement volume is greater. If the dancer's feet position is behind the right foot, for male dancers the position of the left foot is precisely in front of the right leg. The position of the right hand is straight to the right side and the left hand is bent in front of the chest, then the body is moved right and left. The meaning and value of character: the same as the meaning of the backward movement of weakness, which describes the person who prepares everything in working or doing everything. The meaning is before doing something or acting requires thought, careful preparation in advance so as not to be careless in making decisions.

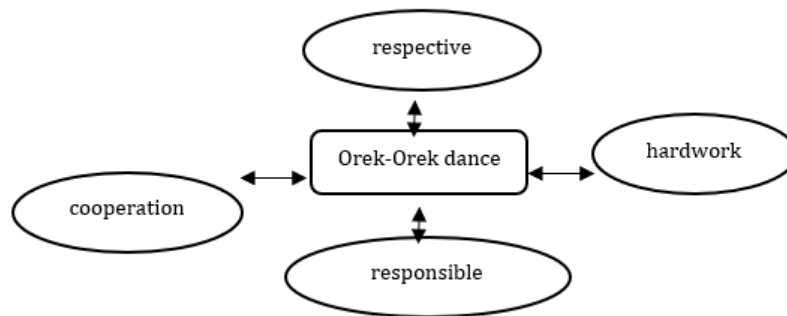
Lawungan: Almost same as the kencrongan movement, but in the movement of the right hand contour the male dancer is not stretched and the sampur is attached to the hand

stretched to the side. The meaning and value of characters: almost the same as the end of time and tenderness.

**Srisik:** The female dancer takes the sampur from the middle and is then pushed aside to the side with her hand. The right hand thumb is bent while the right hand is in front of the chest and the left palm is facing upward for male dancers. Both of these movements are carried out alternately with the left and right hand, while the left foot position slightly stepping then jerking. Meaning and character values: describe people who are active and diligent at work. When we work we have a sense of responsibility both for ourselves and for others.

**Mususi:** The mususi movement is similar to the movement to clean rice (wash the rice before cooking). That is the position of the left hand bent thumb and right hand in front of the chest and left palm facing up. This movement is repeated alternately between the right and left hand. Meaning and character values: in work must be based on a sincere heart, and be careful and delicate in doing something so that the work produced is satisfying

**Genjlengan:** The movements of each hand are bent beside the waist while holding the sampur. At the same time as if the head was broken right and left alternately. The positions of the male dancers' feet are opened, while the position of the right hand on the waist and left hand is straight to the side. Then the head is broken right and left again. Meaning and character values: Describe people who are doing relaxation when doing work. Work can be done actively but don't forget about health and rest so that the body is fit.



**Figure 2. Character value of Orek-Orek dance**

**Trap Gelup:** The dancer's right hand is bent in front of the forehead and the fingers of the left hand form a circle under the ear and then make movements such as rubbing. The dancer's right hand is the same as the dancer's left hand, but his right hand is straightened forward while showing his palm. This movement is carried out alternately right and left. Meaning and character values: Describe as if someone were brushing his hair or others who were bothering him in doing work / work. The meaning is to banish everything that is considered disturbing in the completion of the work.

**Keplok setan:** The male and female dancers face each other with the position of both palms straight forward so they meet each other. Then both hands are bent over the shoulder then on each thigh. This movement is repeated. Meaning and character: in work requires work partners or coworkers, where we and our colleagues must cooperate with each other so that the work can be accomplished properly. Mutual cooperation and harmony are emphasized in everything because in principle it is the identity of our nation that we must preserve.

**Learning Character through Orek-Orek Dance:** Based on the results of interviews and observations, there are interesting things in this study, namely SDN Kedungputri 1 and SDN Paron 1 in Ngawi Regency to conduct character learning activities through cultural contexts by demonstrating the Orek-Orek Dance. At SDN Paron 1, every morning at 6:30 a.m before learning began, all elements of the school principal, teachers, and students actively participated in the dance practice of the Orek-Orek except on Monday because on that day a flag ceremony was held. Likewise, at Kedungputri 1 State Elementary School, even those schools were used as extracurricular activities.



**Figure 3. Orek-Orek dance**

All elements of the school were very enthusiastic in demonstrating this dance, in order to introduce various character for students. Through movements that have meaning, students can take positive values in every meaning of the movement whose hopes can be internalized within students. Through regular or varied rhythms can stimulate and influence student character (Djelantik, 2004). In habituation through this cultural context is emphasized in schools, especially in the two schools. In addition to students embedded with character, students also know the culture that exists in their area amidst the current advances in science and technology. This is in accordance with the opinion of Hartini (2013) which states that a harmonious student personality can be formed through dance activities. Furthermore, through dance, are trained to recognize sensitivity because students are stimulated to harmonize between motion and musical accompaniment.

## CONCLUSION

Orek-Orek dance from Ngawi Regency has a condition for meaning in each of its movements. In fact, in the movement has positive character values that can be internalized to students through practice regularly. The character values contained in the movement include the character of respect, hard work, responsibility, and cooperation. This dance also has a religious value implicit in the lyrics in the Orek-Orek dance where we always have to remember God and always be grateful. Besides the moral values that can be learned is that we must be focus on working and not easily discouraged. This is reflected in the inter-movement carried out. If this is done, it will be a positive thing to move towards a more advanced Indonesia.

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