



THE MORAL VALUES IN GAMBIRANOM DANCE (Study Morality of Immanuel Kant)

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Abstract

Based on Immanuel Kant's perspective about morality, this study aims to identify the moral values in Gambiranom dance that are worthy of being used as a guideline in reviving the disappearing moral values. The researcher used a discourse analysis method and a qualitative approach to understand the symbolic meaning of discourse. The discourse in this study was the Gambiranom dance. In collecting the data, the researcher conducted interviews, observations, literary reviews, and documentation studies. The researcher also used the Miles and Huberman model of analysis technique to analyze the data. This study resulted in two primary data, the Gambiranom dance Hasta Sawanda and the form of presentation. The data resulted in an interpretation of Hasta Sawanda in Gambiranom dance as good will and the presentation form of Gambiranom dance as act rightly, both from the perspective of moral values by Immanuel Kant. The two data produced praiseworthy values, bringing forth the highest or ultimate good (Summum Bonum). A dancer can achieve the highest good if they implement act rightly and good will by the rules of Surakarta's style of classical Javanese dance. It is a condition where the dancer succeeds in wholly merging themselves into the character of Irawan, where the spectators or audience no longer see the dancer as a dancer but as the character of Raden Irawan, the Prabu Gambiranom.

Keywords: *Moral Values, Gambiranom Dance, Immanuel Kant's Perspective.*

INTRODUCTION

Moral degradation is the declining or fading morals in society. Moral degradation due to technological advancement and globalization negatively affects young people, like being disrespectful towards others. As seen published in CNN Indonesia on May 9th, 2020, it was about video prank where teenagers handed out social aid containing garbage. This video shocked the media because the community considered the action unsettling.

Moreover, the influx of foreign culture also leads to the Korean Wave phenomenon or the Hallyu Fever that kids and adults currently love. It affects the characters of Indonesian people, particularly the young generation. A study about the effects of Korean Pop on changes in teenage characters proved that changes in K-pop fanatic teenagers caused personality transformation or character change. Melian stated that character changes in teenagers are indicated by preferring Korean culture more than their own, imitating Korean culture that is not appropriate in Indonesia, and closing their friendship circle by only befriending fellow K-pop fans (Melian dkk., 2018: 5).

Regarding this situation, Aneja mentioned that educational value is the solution to all social and global evils. Emphasis should be on education to develop moral values among students as they live their lives morally (Tyas, 2018: 183).

Aside from formal education, teenagers can also obtain moral value practices through non-formal education. Proper education to revive the fading moral values is learning Indonesian traditional arts through non-formal education. One of them is attending art training organized by the Education and Training Center at Taman Mini Indonesia Indah. As stated by Bahari, art is a skill acquired from the learning experience and observation (Jazuli, 2016: 33). One form of art training organized by the Education and Training Center of Taman Mini Indonesia Indah is the

traditional dance.

The Gambiranom dance is a Surakarta style of traditional classical Javanese dance that originated from the Central Java ethnicity. The dance is one of the training materials available at the Education and Training Center at Central Java Pavilion in Taman Mini Indonesia Indah. The training center is a non-formal education center with a structured and tiered implementation system and engaged in the art of dance.

The Gambiranom dance depicts a lovesick character named Raden Irawan displaying his inability to manage his emotions. The inability to manage emotions aligns with the current moral state of Indonesian society. Emotion management is an action to regulate thoughts and feelings to prevent someone from doing something awful.

The exploration of Gambiranom dance moral values is appropriate because dance learning does not only prioritize psychomotor aspect, but also cognitive and affective aspects. It is per Indonesia's education curriculum objective (Permendikbud No. 37/2018: 390) which includes four competencies. They are spiritual attitude competencies, social attitude competencies, knowledge, and skills.

Moral Values

According to the online Great Indonesian Dictionary (KBBI), morals are teachings about the accepted good and bad of our actions, attitudes, obligations, and so on. Bertens stated that moral values are values and norms that guide individuals or groups in managing their behaviours (Larasati, 2020: 2).

Immanuel Kant was a philosopher who created the Deontological Ethics theory. In Greek, *Deon* means "a binding obligation" which refers to behavior compliance following one's moral duties out of respect for the moral law. Deontological Ethics is a moral philosophy theory that teaches that an action is right if it is in harmony with the relevant obligation principle (Nurfadilah, 2016: 28).

According to Kant, an obligation is a necessary action out of respect for the law (Suseno, 2001: 220). Kant labeled this obligation with the term Categorical Imperative. Categorical imperatives are commands which are absolute and are generally applicable. Thus, they are universal (Pandor, 2014: 91).

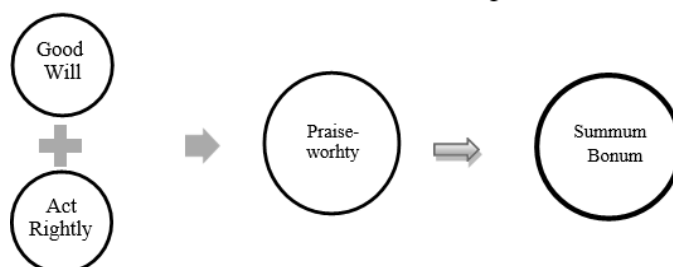
Immanuel Kant's concept of moral values began with three postulates, namely immortality, autonomy, and God. Kant conveyed this thought in his book called *Critique of Practical Reason*, "these postulates are those of immortality, of freedom considered positively, and of the existence of God" (Kant, 2002: 168). First is the immortality of soul; second, freedom will; and third, the existence of God. These three postulates made morality possible for Kant.

Cited from Immanuel Kant's philosophical discussion (Nursilah, 8 Juli 2021), the explanation of moral values is as follows:

- 1) *Good will* is a motive or good intention;
- 2) *Act rightly* is a good or right deed or action;
- 3) *Praiseworthy* is a good value that a person receives when one has done good actions accompanied by good intentions.

Summum Bonum is the highest good, a combination of goodness and happiness. The highest or ultimate good can be found in virtues, namely performing selfless moral deeds to bring happiness.

Figure 1. Immanuel Kant's Moral Values Formula



Based on the explanation above, the researcher concluded that moral values are good intentions (good will) accompanied by good deeds (act rightly) that will bring a person to good values (praiseworthy), thus bringing forth the ultimate good or happiness (Summum Bonum).

Hasta Sawanda

In Surakarta's dance style, there are aesthetic norms that dancers must adhere to and perform to achieve a perfect dance form that reaches the dance interpretation. It is through eight norms or rules combined into one, which is the Hasta Sawanda (Nuraini, 2011: 15). Based on S. Ngaliman's explanation in Nuraini (2011: 15-18), the eight norms are as follows:

- 1) *Pacak*
Pacak is a standard or criterion that dancers must perform and adhere to in performing Surakarta's dance style, which in this case emphasizes the movement and gestures. *Pacak* refers to movements, gestures (*deg*), and body and facial posture.
- 2) *Pancat*
Pancat is a continuity pattern of motion motif within a dance. In the Javanese form of dance, one dance motif with must string with the next through a connecting motion (*sendhi* motion) that is in harmony with the rhythm.
- 3) *Ulat*
Ulat refers to the eye gaze related to facial expressions to match the form, quality, the character of the role, and the atmosphere displayed in the dance.
- 4) *Lulut*
Lulut is the dance movements' memorization that a dancer must always master, so the series between one and the next dance movement flows and look as if it is unbroken and performed without thought.
- 5) *Luwes*
Luwes is an innate trait that appears in someone with a flexible body and harmonized movements.
- 6) *Wiled*
Wiled is a dancer's style where its implementation poses a separate and hidden beauty in the movements.
- 7) *Irama*
Irama is a particular beat that arranges the speed and pressure of movement.
- 8) *Gendhing*
Gendhing refers to a dancer that must master dance accompaniment. It includes the *gendhing* form, sense of song, rhythm and tempo, sense of *seleh*, sentences, and vocal or music mastery.

Form of Presentation

According to Soedarsono, a form of dance presentation means how to present or serve a dance as a whole, including the main or supporting elements (Soedarsono, 1978: 23). Soedarsono's description of the form of dance presentation refers to Russel Meriwether Hughes' (La Meri) thoughts regarding the elements of dance composition in his book titled *Dance Compositions the Basic Elements* (1986). In the book, the researcher concluded that the elements of dance composition include dance movements, floor design, theme, makeup, costumes, music, property, and staging or performance venue.

IMPLEMENTATION METHOD

The method used in this study was the Discourse analysis method. Pawito proposed that discourse analysis is a means or method to examine a discourse in communication messages, both textually and contextually (Ahmad, 2018: 11). The discourse and approach of this study was the Gambiranom dance using the qualitative approach. The data sources and research results were in the form of descriptions while also obtaining data that contains meaning.

The researcher conducted the study at Central Java Education and Training Center in Taman Mini Indonesia Indah, Jakarta, for five months. Three months were in 2021 and two months in 2019. The 2019 research was to fulfill the requirements for the Research Methodology in Education course in semester 109 of 2018-2019.

This study analyzed the Gambiranom dance Hastra Sawanda which includes *pacak*, *pancat*, *lulut*, *luwes*, *ulat*, *wiled*, *irama*, and *gendhing*. Moreover, this study also examined the form of Gambiranom dance presentation, namely movements, floor pattern, theme, makeup, costumes, song accompaniment, property, and performance venue. In this study, the position of Hasta Sawanda was an as *good will* or good intention because of its use as a dancer's guideline based on the rules of Surakarta's style of classical Javanese dance. Meanwhile, the form of Gambiranom dance presentation was positioned as an *act rightly* according to Immanuel Kant's moral analysis since it consisted of significant dance elements that functioned to support each other in a dance performance.

In collecting the data, the researcher conducted observation and interviews with the dance teacher at Central Java Pavilion and strengthened it with literature and documentation studies. The analysis technique used in this study was the Miles and Huberman model of analysis technique, which includes data reduction, data model, concluding, and verification.

RESULTS

Hasta Sawanda of Gambiranom Dance

1) *Pacak*

The implementation of *pacak* in Gambiranom dance is the dancer's ability to show the character of *alusan lanyap* applied through the dancer's proportional posture, such as Irawan's medium stature and his *sata ngetap swiwi* pose (based on *patrap beksa*) so the movements are smooth.

2) *Pancat*

The implementation of *pancat* in Gambiranom dance is through the dancer's mastery of the basic technique of *alusan* movement, where both hands could only move up to the chest and abdomen. The head is also slightly raised upright. The chest is steady (*ndegeg*) but not wide open, while the upper body is slightly leaning forward (*agron akung*). The distance between the

two legs tends to be slightly wider, especially in the *tanjak* and *jengkeng* postures that are opened broader than the width of the female dancers but should not be too wide like the gallant male character dance.

3) *Ulat*

The implementation of *ulat* in Gambiranom dance refers to the gaze or eye direction towards the elbow or a point on the floor, approximately two or three meters in front of the dancer with a slightly look up (*ndangak*) head position, not looking down like a female dance, giving a subtle yet firm appearance.

4) *Lulut*

The implementation of *lulut* refers to the body alignment in dancing. In this case, *lulut* is a condition where the dancer must master the arrangement or sequence of Gambiranom dance movements from beginning to end. It is so that the dancer does not look like they are memorizing or thinking about the dance movement, yet showing the wholeness of the dance and not the dancer's personality.

5) *Luwes*

Luwes is a condition where the dancer dances in a neat, harmonious, and non-rigid way. In the Gambiranom dance, the implementation of *luwes* is on the head movement, commonly referred to as *tolehan*, creating a flexible impression.

6) *Wiled*

Wiled is a dancer's personal or distinct style that others cannot imitate. Every dancer's style differs from the other because *wiled* is the result of their skill and interpretation.

7) *Irama*

The *irama* of Gambiranom dance is included in the rhythm of the *prenjak tinaji* movement, where each movement must follow the beat of the rhythm/drum at the end of the *gatra* of the accompanying *gendhing* to give a soft but firm impression. *Prenjak tinaji* is a movement rhythm used by *endhel* or agile female characters and *branyak/lanyap* delicate male characters (Nuraini, 2011: 17-18). It aligns with Gendo of (July 10, 2021 interview) Gambiranom dance that uses a *midak* count or follows the beat.

8) *Gendhing*

The implementation of *gendhing* in Gambiranom dance refers to the dancer's ability to animate, feel, or blend with the accompaniment, thus creating harmony between the movement and the accompaniment/*gendhing*. *Lancaran* in Gambiranom dance depicts a vibrant atmosphere where the dancers move following the rhythm of *gendhing*, creating an energetic and lively impression. When it switches to *gendhing ketawang*, the dancers move according to the accompaniment, which tends to be slow so as to create a sad feeling on the *gendhing*.

The Presentation Form of Gambiranom Dance

1) Movement

Based on the movement structure analysis, the researcher concluded that the Gambiranom dance consists of 5 movement groups, 13 movement sentences, 18 movement phrases, and 165 movement motifs. The movement groups include *maju beksan* as the opening, three parts of *beksan*; *beksan gambyongan*, *beksan kiprahan*, *beksan gandrungan*, and *beksan mundur* as the closing.

Cited from Maryono, choreographically, the Gambiranom dance movements consist of five phases, namely *maju beksan*, *beksan gambyongan*, *beksan kiprahan*, *beksan gandrungan*, and *mundur beksan* (Maryono, 2019: 119). The explanation of the five movement phases is discussed

based on the movement structure analysis conducted through observation of the Gambiranom dance video recommended by Supriyanti in an interview (May 4, 2021). The explanation is as follows:

- a) The *maju beksan* group is presented with *jengkeng*, *sembahan*, *sabetan*, *penthang kengser tawingan* right-left, *sabetan*, *lumaksana*, *ombakbanyu*, *srising trap puser*, and ends with the *sabetan* and right *tanjak* movements.
- b) The *beksan gambyongan* group is presented with *lumaksana*, *ombakbanyu*, *ulap-ulap tawing*, *taweng*, *trecet*, *menthang*, *ogekan*, *sabetan*, *laku telu rimong sampur*, *sabetan*, *ulap-ulap tawing*, *taweng trecet*, *usap sampur*, *lumaksana*, *ombakbanyu*, *seblak*, *besut*, and *srising trap sampur* movements.
- c) The *beksan kiprahan* group is presented with *besut*, *trap cethik*, *ogekan*, *trap sinom sampur*, *entragan*, *trap jamang*, *menthang*, *ogekan*, *entragan*, *udal rikma*, *taweng*, *ogekan*, *seblak sampur*, *entragan*, *penthang kedua sampur*, *entragan*, *tumpang tali*, *entragan*, *kebyok-kebyak sampur*, *ulap-ulap tawing* and ends with the *podhongan* movement.
- d) The *beksan gandrungan* group is presented with *jengkeng* sitting, *trap jamang kanan-kiri*, *berdiri besut*, *tanjak*, *ngancap kanan*, *kebat ngancap-sangga nampa*, *ridong sampur*, *mlaku podhongan*, *nimang sampur*, *besut*, and ends with the *srising trap sampur* movement.
- e) The *mundur beksan* group is presented with *besut*, *tanjak* dan *ulap-ulap tawing kanan-kiri* with movement patterns of: *tanjak* and *ulap-ulap tawing*, *panggal*, *sabetan*, *srising trap sampur*, *besut*, *tanjak panggah*, and ends with the *jengkeng* movement.

2) Theme

The theme of Gambiranom dance is the romance between Bambang Irawan and his lover, Dewi Titisari. Bambang Irawan's other name is Prabu Gambiranom, the son of Raden Arjuna and Dewi Ulupi (Yasasusastra, 2011: 155). This dance tells his confusion about Dewi Titisari because she is about to marry Raden Lesmana Madrakumara, the son of King Hastina Prabu Duryudana (Maryono, 2019: 120).

3) Makeup

The makeup used in the Gambiranom dance is character makeup. Character makeup aims to illuminate the character's traits or the dance character (Kusumawardani, 2015: 17). The Gambiranom dance makeup character is *lanyap*. The visualization of *lanyap* character in Gambiranom's dance makeup is with eyelid makeup and sharp eyebrow shapes. The makeup drawing on the temples goes to the back cheeks, while the drawing of *godheg* is in the form of *ngudhup turi* with black *pidih*. The character makeup tends to be swift, agile, and full of enthusiasm.

4) Costumes

The Gambiranom dance costumes include *irah-irahan gelung sapit urang*, *praba*, *plim*, *sumping*, *mekak* and *ilat-ilatan* made of black velvet, *epek timang*, *boro samir* made of black velvet, bracelets, *uncal*, *sampur gendolo giri*, *panji* pants made of black velvet, batik cloth with Parang motif, *binggel*, and *kris*.

5) Property

There are two opinions regarding the properties of Gambiranom dance. According to Gendo (May 7, 2021 interview), Gambiranom dance does not use properties in its presentation. However,

Bambang said that Gambiranom dance uses *sampur* as its property (November 6, 2019 interview). The *sampur* used in Gambiranom dance is a *gendolo giri* patterned *sampur*. The *gendolo giri* patterned *sampur* is a type of dance property that is part of the Gambiranom dance costume.

6) Performance Venue

Gambiranom dance is part of the Surakarta Sunanate palace dance held around the palace. Gambiranom dance performances usually use an open stage such as a pavilion. There is a pavilion in Taman Mini Indonesia Indah Central Java Pavilion, commonly called Pendopo Agung. Pendopo Agung is an imitation of Pura Mangkunegaran pavilion in Surakarta. People use this pavilion to hold art performances, traditional ceremonies, and official meetings.

7) Floor Pattern

Given that Gambiranom dance is a solo dance, the presentation of the floor pattern is simple and dynamic because there is a combination of straight and curved line patterns in the line patterns that the dancer pass through. The straight line patterns are presented through right and left *kengser* movements and right and left *trecet*. The straight line patterns are also in the forward *lumaksana* movement and in *kebyak-kebyok* *sampur* movement presented with the direction of the dancer's face slightly angled to the right and left. Meanwhile, the use of curved line patterns in Gambiranom dance is more frequent, shown in every *srisig* movement where the dancer moves around as if making a circle.

8) Dance Accompaniment

The Gambiranom dance accompaniment lasts for 12 minutes and 28 seconds and consists of *Ada-ada*, *Lancaran Rena-Rena*, *Ketawang Kinanthi Sandhung*, and *Srepegan* with *Slendro pathet 6* and two literary texts, namely *tembang ada-ada* and *kinanthi sandhung*. This dance *gendhing* was composed by S. Ngalian et al. with Nyi Tukinem as the *pesindhen* and officially released on February 4, 1991, in CD form. Another source says that the Gambiranom dance *gendhing* was composed by FX Subando (Gendo, July 5, 2021 interview).

DISCUSSION

Based on the moral values analysis according to Immanuel Kant's perspective, this study stated that the position of Hasta Sawanda was good will or good intentions. It was because Hasta Sawanda acted as a guideline for dancers based on the rules of Surakarta's style of classical Javanese dance. Meanwhile, the Gambiranom dance presentation form is positioned as act rightly. The reason is that the presentation form consisted of significant dance elements that functioned to support each other in a dance performance. From there, this analysis generated good value in Immanuel Kant's perspective, referred to as praiseworthy. The explanation of praiseworthy are as follows:

Table 1. Analysis of Praiseworthy according to Immanuel Kant Moral Values

No	Praiseworthy	Explanation
1	Good Will	The implementation of Hasta Sawanda in Gambiranom dance; pacak, pancat, ulat, lulut, luwes, wiled, irama, and gendhing.
2	Act Rightly	Dance activities that present the Gambiranom dance presentation form; movement, theme, makeup, costumes, property, performance venue, floor patterns, and dance accompaniment.

Thus, the highest good or happiness emerged from this praiseworthy, and Immanuel Kant referred to it as *Summum Bonum*. *Summum Bonum* is the highest good or happiness obtained by a dancer when he has carried out the right actions and good intentions following the moral law in Surakarta's style of traditional Javanese dance.

Based on the interpretations of *Hasta Sawanda* and presentation form according to Kant, the researcher concluded that good value brought forth the highest good or *Summum Bonum*. It is a condition where the dancer succeeds in wholly merging themselves into the character of Irawan, where the spectators or audience no longer see the dancer as a dancer but as the character of Raden Irawan, the Prabu Gambiranom.

CONCLUSION

The conclusions of the research results on the Moral Values of Gambiranom dance from Immanuel Kant's perspective are as follows:

1. The *Hasta Sawanda* or primary criteria for dancers of Gambiranom dance includes:
 - 1) *Pacak* is the ability to perform the *alusan lenyap* character through proportional body postures and the *sata ngetap swiwi* pose.
 - 2) *Pancat* is the ability to master the dance movements in a unified whole by paying attention to the basic techniques of *alusan* movements.
 - 3) *Ulat* is the ability to master the expressions of the *alusan lenyap* character through the eyes.
 - 4) *Lulut* is the ability to master the arrangement or sequence of Gambiranom dance movements from beginning to end.
 - 5) *Luwes* is the ability to dance neatly, harmoniously, and loosely.
 - 6) *Wiled* is the ability to give distinct characteristics to Gambiranom dance movements.
 - 7) *Irama* is the ability to adjust the body rhythm in harmony with the rhythm of the accompaniment/*gendhing*.
 - 8) *Gendhing* is the ability to give a 'feeling' to the accompaniment/*gendhing*.
2. The presentation for of Gambiranom dance includes:
 - 1) Movements, the Gambiranom dance characteristics which are the *putera alusan lenyap* dance.
 - 2) Theme, the romance of Raden Irawan, the son of Arjuna who falls in love with Dewi Titisari.
 - 3) Makeup, is represented through the makeup of the character of *putera alusan lenyap* dance with eyelid makeup and sharp eyebrow shapes.
 - 4) Costumes, represented through Surakarta-style *putera alusan lenyap* dance costumes which include *irah-irahan gelung sapit urang, praba, plim, sumping, mekak, ilat-ilatan, epek timang, boro samir, gelang, uncal, sampur gendolo giri*, panji pants, batik cloth with Parang motif, *binggel*, and *kris*.
 - 5) Property, the use of *gendolo giri* in Gambiranom dance
 - 6) Performance venue, originally performed in the palace, more accurately on the open stage or *pendopo*.
 - 7) Floor patterns, the use of straight and curved lines in Gambiranom dance.
 - 8) The Gambiranom dance accompaniment is a gamelan set with *gendhing laras slendro pathet 6* consisting of *Ada-ada, Lancaran Rena-Rena, Ketawang Kinanthi Sandhung* and *Srepegan*, and two literary texts, namely *Tembang Ada-Ada* and *Kinanthi Sandhung*.

The moral values of Gambiranom dance from Immanuel Kant's perspective is about the highest good or happiness (Summum Bonum) obtained by a dancer when they implement the right actions (act rightly) and good will by following the rules of Surakarta's style of classical Javanese dance. It is a condition where the dancer succeeds in wholly merging themselves into the character of Irawan, where the spectators or audience no longer see the dancer as a dancer but as the character of Raden Irawan, the Prabu Gambiranom.

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