



# Community-Based Education for the Preservation of Topeng Ireng Dance in Transmigrant Area Communities

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## ABSTRACT

This study aims to analyze the educational model applied to the Topeng Ireng dance by the transmigrant local community in Dandajaya Village, Rantau Badauh District, Barito Kuala Regency. This research method is descriptive qualitative. The data collection method applied in this research is the method of observation, interviews and documentation. The results obtained in this study are the application of educational methods that are free and hereditary as well as the change of location carried out by the transmigrant area community causing the impact of learning outcomes to be varied and innovative. The Topeng Ireng dance, which is the learning material, is different from the Topeng Ireng dance in its native area. This is because there are developments and variations made by the art community in the area.

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## INTRODUCTION

Society is a group of individuals who inhabit a certain area. The community also has a role as a form of culture in an area so that it has characteristics with other cultures. In the end, the community is not only a group that inhabits an area but also forms an ecosystem that makes an area more alive.

In Indonesia, especially in the era of President Soeharto's administration, population distribution has been implemented throughout its territory. This is done in order to anticipate the accumulation of population growth in only one area, namely in Java. Therefore, most of the people on the island of Java, especially Central Java and East Java, are given the opportunity to transmigrate (May et al., 2018). Inequality due to population inequality requires a wise solution. Then transmigration emerged as a government program to overcome these problems (Suparmi & Yasin, 2020).

Residents who agree with transmigration efforts for the sake of equitable population growth in Indonesia finally begin to move from their original areas to transmigrant areas. Through these efforts, the so-called transmigrant local communities were formed. According to Abdulrahim & Ardiansyah (2020), The transmigrant area community is defined as a group of people who interact with each other and live at the transmigration destination in order to improve their standard of living with different ethnic and religious backgrounds.

The people of transmigrant areas not only move from one place to another, but also bring all their culture and arts to a new area. The formation of art communities is expected to be able to realize the hopes of the transmigrant area community to duplicate the new area to match the area of origin. One such art community is Transimuda art community in the Dandajaya area, Rantau Badauh District, Barito Kuala Regency.

The transmigrant community has a high awareness of preserving the arts that are in their original area and then brought to a new area. Therefore, this study can describe the enthusiasm of the transmigrant community in preserving the Topeng Ireng art in a new environment through non-formal education. This research was conducted with the hope that the public can have awareness as the owner of an art so that it can continue to be preserved and passed on to its successors for the sake of the continuity of the art. There are several studies that describe or describe the ireng mask dance or about the inheritance of arts, but there are still few that discuss the inheritance of arts in the transmigrant community. This research uses descriptive qualitative method, which means that this research describes the problems raised through qualitative principles.

Many factors in the establishment of the Transimuda art community have become the motivation for the transmigrant area community to preserve their native arts in the new area. One of the arts that is still preserved today is the Topeng Ireng dance. Topeng Ireng dance is a dance originating from Magelang, Central Java. This dance is a dance that is often performed in several community activities until now. Topeng Ireng dance is also a distinctive and unique dance in the form of its presentation. This dance has its own level of difficulty in learning every aspect of the study of dance. Through this Transimuda community, the author is interested in studying "Community-Based Education for the Preservation of Ireng Mask Dance in Transmigrants".

## RESEARCH METHOD

Qualitative research aims at preserving the form and content of human behavior and analyzing its qualities, rather than turning them into quantitative entities (Mulyana, 2008). Meanwhile, according to Sugiyono (2015), Qualitative research method is a research used to examine natural objects where the researcher is the key instrument, data collection techniques are carried out in combination, data analysis is inductive, and qualitative research results emphasize meaning rather than generalization. (Sutopo, 2006).

This research method uses descriptive qualitative research methods. This study uses data collection techniques with observation, interview and documentation techniques. Sources of data used are primary data sources and secondary data. The data obtained, carried out an in-depth analysis both when in the field or when the analysis was carried out after the research process was completed. Data analysis was carried out through several stages, namely displaying data, selecting data, reducing data, presenting data and drawing conclusions.

## RESULTS AND DISCUSSIONS

Education is an aspect that is quite a highlight in Indonesia. Education in Indonesia has many impacts in various lines of life, especially the socio-cultural development of its people. According to Normina (2017), The school system is one of the important pillars that becomes the pillar of a larger social system in an order of community life, to realize collective ideals. In addition, the National Education System Law no. 20 of 2003, Education is a conscious and planned effort to create a learning

atmosphere and learning process so that students actively develop their potential to have religious spiritual strength, self-control, personality, intelligence, noble character, and skills needed by themselves and society. ((Sugiarta et al., 2019).

Education has a goal to create a generation that is intelligent and has a virtuous character (Mudana & Gede, 2019). Not only that, education also encourages change for the better from generation to generation. Through education, it is hoped that it can give birth to things that are innovative, creative and create a generation that is able to bring about change (Ainia, 2020). There are various methods in education, one of which is learning methods or community-based education. According to Agnisa Maulani Wisesa (2019), basically community-based learning has an independent learning approach for each individual learner. In solving a problem, every human capital and habitus of each student are factors that can signify the learning process. Each individual is freed to solve problems according to their respective capital, so the results of learning will feel more personal but also not by forgetting the sense of belonging. (Hooks, 1994) that each individual is part of a group, called a community. Therefore, community-based learning is closely related to the development of character, ability to empathize, and self-awareness of students regarding the subject of learning that will be studied, in this research will be devoted to one of the fields of art, namely the art of dance.

In the Transimuda community, an education system that adheres to independence is applied to each member. Community-based education is a manifestation of democratization of education through the expansion of educational services for the benefit of the community (RAHMATTULLAH, n.d.). Although it tends to use a learning system that is passed down from generation to generation, in its development, each member is free to express their movements. The majority of members of the Transimuda art community are youths who live in the Dandajaya Village area, Rantau Badauh District, Barito Kuala Regency. They work together to preserve the Topeng Ireng dance in the art community. Even with the limited tools and materials they have, they still carry out conservation efforts in order to uphold the culture and arts of the transmigrant area community. Topeng Ireng, also known as Dayakan or Black Mask, emerged in rural communities in the 1950s. This art tells the lifestyle of rural people who are still very attached or dependent on nature (Hapsari, n.d.).

Through interviews with the chairman and several members of his community, this Topeng Ireng dance was initially only used as entertainment by the local residents, who are the entire transmigrant area. However, because the audience appreciated and liked the art quite a lot, in the end the Topeng Ireng dance performances were also staged in several other areas, which incidentally were also transmigrants but in different villages.

Topeng Ireng art contains several types of art forms, namely Rodat, Monolan and Kewan-kewan. The development of existing artistic elements is created and packaged, and adapted to the demands of the quality of innovative performing arts choreography. So, Ireng Mask art has its own charm (Hapsari, 2018). So that the people of transmigrant areas have a considerable interest in arts originating from their area of origin. The art of Topeng Ireng dance is well known in the neighborhood of Dandajaya village, Rantau Badauh District, Barito Kuala Regency. Starting from the great public interest, the Transimuda community began to develop the Topeng Ireng dance as an art that is often staged as entertainment for the transmigrant area community. Dance performances can provide fresh entertainment for the community in addition to being able to feel the excitement in the atmosphere of the show. Ireng Mask Dance as entertainment because it refreshes the mind and adds to the cultural repertoire (Setyastuti, 2017).

The development of this art is carried out by conducting inheritance-based learning or hereditary traditions from artists who master the art of Topeng Ireng dance, then members of the Transimuda community develop and innovate according to the interests of the community but do not change the overall movement pattern that has been previously taught. The reference in developing the movement pattern of the Topeng Ireng dance refers to the Topeng Ireng dances that already existed and developed earlier in Java so that they do not go out of bounds.

Through the development carried out by the Transimuda community, it gives its own characteristics and uniqueness to the Topeng Ireng dance art. So that the Topeng Ireng dance art can be demanded and preserved by the transmigrant area community in Dandajaya Village, Rantau Badauh District, Barito Kuala Regency.

## CONCLUSION

From the description of the study above, it can be concluded that community-based education is education that prioritizes independence for each student. Through the Transimuda community, which conducts community-based learning on the Topeng Ireng dance in the transmigrant area, it gives its own character which makes the results of the learning unique and unique, making the Topeng Ireng dance more attractive and preserved by the transmigrants.

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