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The Paradigm of Ki Hadjar Dewantara's Drama on Education Through Art

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Abstract: Questioning the development of theater in Indonesia is certainly still an interesting topic in a research. This is often experienced by a theater activist or researcher who specifically focuses on the field of theater art. The development of modern theater art began to develop in Indonesia in 1926 with the free-to-air script by Rustam Efendi. However, there are interesting and unrevealed things about Ki Hadjar Dewantara's work with the concept of play as a performing art that has its own paradigm. Therefore, this study will focus on the paradigm of Ki Hadjar Dewantara's play with the use of literature study research to reveal the results of research which will later be used as a literature reference for past data about plays.

Keywords: paradigm, play, Ki Hadjar Dewantara,

1. INTRODUCTION

R.M. Suwardi Suryaningrat, is a person who was born in a very thick Javanese environment. His father was named KPA. Suryaningrat and his mother named BRAY. Suryaningrat (RA. Sandiah). Based on the genealogy, it can be identified based on the famous title that R.M. Suwardi Suryaningrat is still a descendant of the Sultanate line, and more precisely the Yogyakarta Sultanate.

Based on geographical history, R.M. Suwardi Suryaningrat is a young man who has a Javanese cultural space, so his mindset is still very thick with the elements of Javanese (thinking with Javanese customs). In Javanese society, adhering to the humanities education system that teaches human values and symbolic questions is an integral part of the cultural system. The education received by R.M. Suwardi Suryaningrat is a humanities education determined by the knowledge system owned by each subculture. So that in the education system received by Ki Hadjar, there is a variant of humanities education similar to the grouping of people, namely palaces, Islamic boarding schools, and schools. In every community group, education in the Ki Hadjar era was obtained formally and informally through forms of social communication. This background is what makes the play paradigm unique in its methods and achievements. In addition, the conflict during the colonial period and Ki Hadjar's political movements also participated in bringing propaganda nuances in the play. Indirectly, the play is a medium to convey the space of aspirations, ideas and ideas to the social conditions of the community and with the theme of the national movement through theater performances to convey the message of the news of the struggle.



2. METHOD

This research is a qualitative research, therefore the efforts made must be in accordance with the research objectives to be produced, namely analyzing the ideological criticism of art education Ki Hadjar Dewantara with the critical method of Jurgen Habermas and its relevance in art education in Indonesia. To create an art education concept with local cultural characteristics, the philosophical foundation of the concept of art education Ki Hadjar Dewantara. Ki Hadjar Dewantara's concept of art education as a philosophical reflection based on efforts to respond to the context of ontology, epistemology, and axiology as well as other external factors that are directly or indirectly related to art education. The concept of art education of Ki Hadjar Dewantara is essentially to be understood on the one hand and has the opportunity to be interpreted on the other hand. In relation to the ideological criticism of the concept of art education of Ki Hadjar Dewantara, the research method used is the hermeneutic method.

Josef Bleicher (1980), explained, that in a number of literature on philosophy, it is stated that the term hermeneutic comes from the Greek verb, which means to understand, interpret, interpret or translate. The same opinion was also mentioned by David Ingram (1985). In this sense, hermeneutics has actually been practiced by human children since ancient times. It is stated that the hermeneutic origin of hermeneia, by a Greek methodological figure named Hermes in Latin is called Mercurius, which is a messenger who has the task of conveying Jupiter's message to humans. Hermes' task was to translate the message from the god Mount Olympus into a language that could be understood by humans. Therefore, the function of Hermes is important because if there is a misunderstanding of the messages of the gods, the consequences will be fatal for all mankind. Hermes must be able to interpret or translate into a language used by its listeners, since then Hermes has become a symbol of an ambassador who is burdened with a certain mission. The success of the mission depends entirely on how the message is delivered. (E. Sumaryono, 1999: 23). Seyyed Hossein Nasr, mentioned Hermes as the prophet Idris. (Seyyed Hossein Nasr, 1981: 111-118). Nasr's opinion was also quoted by Komaruddin Hidayat (1996: 125). Hermeneutics as a research method, especially the study of philosophy and new languages was intensely discussed in the 17th century and since then hermeneutics has been used to show theories about the rules that need to be followed in the process of understanding and interpreting appropriately a text that comes from the past, especially the biblical texts and the Greek and Roman calcic texts. Then in contemporary philosophy the term hermeneutics is used in a broader sense, covering almost all themes of traditional and modern philosophy, as far as it relates to the question of language (languaje).

Kneller (1984: 65-98), elaborates on hermeneutics in relation to education. According to him, hermeneutics is quite influential on the educational and learning process, as one of the efforts to achieve educational goals. Josef Bleicher in Kneller (1984) divides hermeneutics into three categories; First, hermeneutic theory. Second, hermeneutic phylosophy. Third, critical hermenutic. Of the three categories, in the research discourse of philosophical thought, Hans Georg Gadamer's thought is included in the second category (hermeneutic phylosophy).

Therefore, Gadamer's hermeneutic theory is considered appropriate to be used in this study. Born in Murburg, Germany in 1900, Hans-Georg Gadamer has a formal education background in the fields of classical language and culture studies as well as philosophy studies. He earned his Doctorate when he was 29 years old in philosophy in Murburg. Among the works that are quite famous is *Wahrheit und Methode: Grundzüge Einer Philosophischen hermeneutik*, 1960. Gadamer formulated synthesis or even antithesis because he objected to some pre-existing hermeneutic theories. There is a theory that says that the interpretation of a text is a psychological interpretation. Therefore, in order to understand a text from the past, one must come out of his time and reconstruct the world of the author and become a contemporary friend with him, the reader imagines how the author's thoughts, feelings, and intentions are. It is through this way that one will be able to understand and understand the text perfectly. This theory was first formulated by Schleiermacher and continued by Dilthey. For his dissatisfaction with the design of the hermeneutic method that existed before, then he built a theory in the sense of complementing the previous theory. For Gadamer, the meaning of a text remains open and is not limited to the intention of the author (text drafter) with the text. According to him, interpretation is not only reproductive but also productive. What is meant by being productive here is that a researcher (reader) can give birth to interpretations according to the context.

This research method uses the literature research method, this was chosen because references related to Ki Hadjar's thoughts are found in various sources of books and literature records. Therefore, the researcher uses library data sources that will support important data by reference.

According to Mestika Zed (2023), literature study is a series of activities related to methods of collecting library data, reading and taking notes, and processing research materials

Some of the references used are books towards independent humans and several related article sources so that they will support the right fertilization according to the needs of research data.

3. RESULTS AND DISCUSSION

3.1 Results

Ki Hadjar Dewantara was influenced by the Javanese cultural education system, which was obtained in three categories of educational environments. The three educational environments include: the palace environment, the pesantren environment and the school environment. Of the three environments, Ki Hadjar accepted them in the form of a complete unity, so that in conceptualizing the education system, Ki Hadjar was often influenced by the system.

Based on the content of subcultural values, social groups, and the institutionalization of humanities education in Javanese society, three humanities education loci can be found in traditional society, namely palaces, Islamic boarding schools and schools. This typology is not an exclusive division, because there is always a cross-subcultural educational content. It is

precisely these three types that form Javanese culture as a whole, as the final result of the interaction process between social groups. (Cliford Geertz, 1976)

From each locus of humanities education, Ki Hadjar stated how to institutionalize, content, and effect what education means. At a glance, it will be seen how values and symbols are produced, in Ki Hadjar cultural education values are found distributed to students. The humanities education received by Ki Hadjar is very important in relation to the content of the values brought in the art education system. The knowledge system in traditional Javanese society is a unique meeting between vertical social categories and horizontal cultural categories. From the basis of Ki Hadjar's educational thought, it can be found that the vertical lines of the palaces and villages and the horizontal lines of the Islamic and Javanese systems can be found. Therefore, the content of Ki Hadjar's humanities education is cross-type. Independence is one of the main goals for every nation and country that has been deprived of its freedom by other nations, independence is the only way that must be taken to restore the dignity and dignity of a country, so becoming an independent human being is a mandatory condition to achieve independence in the true sense. Soekarno and Moh. Hatta mandated to his people a fundamental obligation after political independence, namely nation and character building, a vision inherent in strengthening the character of citizens. Ki Hadjar once wrote in one of his books entitled "Watak" which has a special message to ponder.

Since character is a constant comparison between the principle of the mind and the deed, the good or bad of the temperament depends on the quality of the mind, namely the soul or subject of a person, and something outside of the soul of a person that is always influential, namely the object. (Ki Hadjar, 1961; 15).

In line with what is in the verse of the national anthem "Indonesia Raya" by Wage Rudolf Supratman, it is stated that what needs to be built is first of all the soul: "Wake up the soul, build the body for Greater Indonesia." And becoming an independent human being is a priority for the development of the mind and soul, from the situation of the Indonesian national society which is now faced with materialism and pragmatism of global life.

To become an independent human being, a modality of soul and character is needed. Both of them are the embodiment of the "attitude" of human beings themselves. With an independent attitude, the character of the human being will be created to become an independent and independent human being in terms of thought and maturity in doing deeds, so that becoming an independent human being is a way out to escape from the shackles of colonialism that for 350 years the Dutch have ruled in Indonesia.

3.2 Discussion

The discussion of research results must refer to the results of research conducted or the results of previous research that have been published in scientific journals. Geters refer to credible sources, which

are written by experts in the field and go through a review or editing process before being published.

Theater teaching today has been contaminated by Western theater teaching, this is evident in its application modern theater is more dominantly applied in drama teaching in schools, when compared to traditional theater. Plays that were supposed to be a medium to study people's behavior and life, have now become a place of exploration that has been snatched away by modern theater performing arts culture, so that now many western scripts are adapted in Indonesian versions and forms. The process of plating has been converted to life values and adapted to Indonesian culture, which remains a fundamental problem when students appreciate theatrical performances. This problem occurs because the creation of drama scripts will be adjusted historically and geographically where the script is made. If the script of the play is adapted from another country in the West, for example, the conflict and the storytelling will be different, along with the behavior and characters of the characters in it. It is undeniable that the world's leaders are more famous for teaching drama theoretically, for example Constatin Stanislavky, Anton Chekov, Bertolt Brecht (Brechtian) and other figures in the theater world. So that in the theoretical teaching of drama, theoretical drama teaching from the West is often preferred.

The influence of Western drama theory in theater teaching can cause students to alienate from traditional folk dramas, this is because the traditional drama teaching system is only limited to introduction and appreciation. Because students in practice often use drama theory from the West. Therefore, it is necessary to study to restore the performing arts, especially in the field of plays, so that they return to traditional performing arts that are full of messages of moral and humanitarian values to remain on the teaching path needed to learn traditional culture. So that in teaching theater can be used as an educational tool to educate students through art, namely theater art or drama art.

The reactualization of theatrical teaching can be done through a review of theatrical teaching initiated by Ki Hadjar Dewantara. This is considered important because the theory of teaching Ki Hadjar's plays is very close to the culture of the Indonesian people. The system is made based on the natural nature of Indonesian humans which has cultural characteristics that are different from other cultures from countries in the world.

To support the existence of traditional arts and culture as well as national culture, reactualization of aspects of theater teaching initiated by Ki Hadjar can be carried out, as for some aspects that are considered in theater teaching, they can be divided into the following points;

- 1) In the play, there are the basics of education that are: art (aesthetis), virtue (ethis) or religious (to teach community practice). So that in teaching plays, it is appropriate to teach about community practices as a critical learning effort for students to be sensitive to the conditions of society around their environment.

- 2) In teaching in teaching, the form of lessons in the form of plays supports teaching in terms of intelligence and knowledge, for example: language, literature, speaking to heroes, memorizing or "memorishing", eliminating lack of confidence (shyness), encouraging because it is a game, giving some new meaning, lessons in heroic movements (as if that, eurhythmie), singing, adapting words to thoughts, feelings, wills and energies (psychis globalisatie), teaching manners and civility: and so on.

Drama teaching is used as an educational medium through art to support learning that aims to increase confidence for students, students' thoughts, feelings and ideals will be more directed towards the subject of their behavior and life practices based on the moral values of society. In addition to psychological achievements, by studying plays, students will also get lessons about manners and civility.

In other words, if students learn about plays, it will have an innate and inner impact to appreciate life through the work of a play, so that students will have a sense of responsibility for themselves and others and a broader sense of responsibility for their homeland.

- 3) The form of teaching that is like training, as already mentioned, is a way of life in the nation's childhood (so it is purely national), as can be seen in the various "children's games" that use conversation (dialogue, question and answer).

Theater games are a form of teaching system combined with folk games, so when learning theater with children's games, students will be more familiar with their own customs and culture without having to use Western drama theory. That way students will love their own traditional arts even more. With the manifestation of love for traditional arts in the country, it will have a direct impact on Indonesian culture.

- 4) The combination of "language-story-song" (methode-sariswara) is very useful, because the association between the 3 lessons facilitates the acceptance of the soul of everything that is learned (logical and mechanical association); The form of teaching theatrical play will be the same.

Theater is the most complex art, because theater is supported by various kinds of arts that support a complete form of theater art. Plays are formed from several art compositions, including; literary art through scripts and dialogues, musical art through the form of accompaniment and songs contained in the script and the form of exploration of accompaniment music, and fine art as a medium for setting story scenes. This combination will make students richer in learning other disciplines contained in plays.

So that teachers must provide an understanding of creation and ecapsulation in the production of drama works, to support it, students will also be taught the basics of music and artistic art. That way, the complexity of the play will support the imagination of the work and the talent and ability of students in the creation of performing arts.

- 5) Plays as a teaching tool in the form of ethis and aesthetis are in accordance with the global methodology which is now recognized as an important teaching method.

Making plays as a teaching medium to accommodate students' creativity in ekting competencies and by the body, as an infrastructure for students to develop their talents, so that students who study plays will become students who have concern for others and the creation of teamwork and group cooperation. By working in groups in

the production of drama performances, students will avoid selfishness, materialism and various other individualism.

- 6) According to the intelligence of the audience (the public), the low level of the play, both regarding the value of the art and related to the lesson of civility, should always be adjusted to the situation, so that there is no obstacle to incorporating the art of song (music) or dance into the play, as long as it is not bound by tonil techniques or repertoire (the story), as in the art of puppetry.

In accordance with the development of the times, the play must be adjusted to the era, so that the play can adjust the form and style that students like today. By reactualizing theater art, a form of play that is fresher and acceptable to teenagers will be created, so that theater can be used as an alternative to learning the original Indonesian cultural arts, because that way theater will have a multi-function to preserve and study traditional performing arts presented through theater media as their work.

- 7) In order for the growth of plays not to go astray into tools that are contrary to the teaching of manners and arts (such as the "wrong-kedadea" or "vervording" of ketoprak), then the leaders should set an example of civilization together with literary experts to immediately fill the plays with content that is beneficial to the progress of the manners of the people in general.

Teachers who teach and provide material and theory in the process of theatrical works, should instill various kinds of noble character values in the script of theatrical performing arts. That way, students who deepen and study theater science will become individuals with character and become sensitive to social phenomena that appear around them, then will create appreciation and convey ideas and ideas through drama performances.

According to Koko Hari Pramono (2021:140) In carrying out a production process of drama staging works, students are faced with several choices that can be chosen when carrying out a drama process, these choices also determine the position and participation in the drama performance. Some concentration options can be divided into several aspects in the structure of the division of labor such as:

- 1) Director
- 2) Assistant director
- 3) Stage Manager
- 4) Production Team
- 5) Artistic Team

Hermeneutic analysis is a process, principle, and procedure used to approach problems and find answers. And in fact, hermeneutic analysis is influenced or based on a theoretical perspective that is used to conduct research on the theoretical perspective of Ki Hadjar Dewantara's thought to find out the explanatory framework or interpretation that allows to be carried out to understand the data and connect complex data with other events and situations.

This means that when conducting a critical analysis of art education and national education initiated by Ki Hadjar, it is also necessary to analyze the events that occurred during Ki Hadjar's lifetime, because a theory created will not be separated from the context of space and time that builds a construction of the theory.

	Institutional framework: symbolic interaction.	Rational-purpose-purpose systems of action (instrumental and strategic)
Rules that introduces actions	Social norms	Technical rules
Rate definition	Everyday language that is carried out in an intersubjective manner	Context-free language
Skill mechanisms	Mainternalize roles	Learning skills and skills
FunctionsActions	Maintenance of institutions (compliance with norms on the basis of counter-insurgency)	Problem solving (goal achievement, determined in the goal facilities)
Sanctions against warranty violation rules	Lawon the basis of conventional sanctions: failureagainst the authority	Unsuccess: failure in reality
"rationalization"	Emancipation, individuation, expansioncommunicationfreedom from mastery	Development of production forces; Expansion of technical control powers

Matrix 1 of the paradigm of thought (source: J.B. Thomson)

The paradigm of thinking on art education of Ki Hadjar Dewantara can be interpreted in the development of hermeneutical historical sciences. If viewed based on matrix 1, it can be concluded that the interpretation of the paradigm of Ki Hadjar Dewantara's art education has undergone a paradigm shift. The paradigm shift is caused by interests, technical and practical. Ki Hadjar Dewantara is a figure of the national movement in the field of education, meaning that when facing pressure and hegemony from the Dutch East Indies Colonial Government, Ki Hadjar's resistance through independence education. This awareness is based on the assumption that an independent human civilization can be supported through education. With pre-education, the indigenous people will be able to think critically and independently, so that they will no longer depend on the Dutch East Indies Colonial Government. The demand for independence makes a spirit of its own to increase the dignity and dignity of the nation for independence.

The 20th century was a century of renewal where humanization experienced a heyday. So that the momentum was used by Ki Hadjar to re-explode the spirit and spirit of liberation through enlightenment in education. As a mausia who has been granted independence since birth, it has become a necessity for humans to claim their rights to the gift of freedom given by God Almighty. The paradigmatic interpretation of the idea and idea of independence through education initiated by Ki Hadjar Dewantara is a manifestation of the idea of guided democracy conveyed to Soekarno (Youth daily)

4. CONCLUSION

The theater paradigm is education through art. This concept is the fruit of Ki Hadjar Dewantara's thinking in the concept of art education which is completely contained in the education of independent humans. The paradigm of play is an enlightenment that is taught in the school world, often if it is referred to as a whole it will see a superior teaching side, but if it is juxtaposed with art, education will have flexibility and seem more refined. The true meaning of education through art is the synergy of teaching combined with artistic elements, so that students will feel a teaching system that leads to taste. Taste is a balancer in the absorption of learning carried out by students, therefore education through art is an effective way to maintain the stability of learning conditions with the competencies that students have in art.

Art is a fun medium if it is included in the teaching system, meaning that education through the arts is the same as including elements of passion in learning that are adjusted to the talents and interests of students in the art they choose. Art provides refreshment in facing the pressure that students go through in learning, but education through art must still be seen as an educational pattern that still teaches the noble values contained in every art. Nowadays the condition of children is so worrisome because the moral education obtained at school is very lacking so that a child's behavior can be said to be badly influenced by the environment and media developments such as the internet, television, and various kinds of media that can cause a negative influence on the growth and development of children's psyche, so that it is not uncommon for these influences to cause the morality of children to be not as expected in education, In fact, what happened was the deterioration of the morale of the children. Actually, if it is deduced from the chronology that causes children to experience a moral crisis, it can be started with the hobbies they do, such as children's hobbies when playing music or their hobbies of watching television that show movies from the West which incidentally are not in accordance with eastern culture. Starting from this hobby, children will imitate the behavior and speech style of the actor or singer they like so that their behavior will be contaminated and lead to morals and negative behaviors such as violence, speaking abusive language and even the most worrying is actions that lead to crime.

Based on its principles, learning through art in schools highlights its uniqueness and contribution, especially towards lifelong learning. Throughout the school period, students are expected to be involved in the practice of each branch of art, as a medium for the development of knowledge, skills, techniques, and processes in: creating, presenting and reflecting works of art with confidence, skills, enjoyment, and aesthetic awareness expressing ideas, feelings, and experiences through a system of symbols, techniques, technologies and processes according to each branch of art communicating with the desired audience through various forms of processes Art critically understands, evaluates, and appreciates the impact of cultural, spiritual, historical, economic, and political contexts in constructing meaning, respecting and appreciating the diversity of forms in the art process as well as the differences in the cultural background of the creator and his appreciation as the essence of art itself.

Plays as learning through art have the concept of teaching knowledge through various sources of role-playing. Thus, plays can straightforwardly become a medium to convey messages in the form of theater art.

AUTHOR CONTRIBUTIONS

Koko Hari Pramono as the author and Indar Sabri as the data manager to validate the library data sources, this research was carried out in a data triangulation scheme with various data sorting mechanisms according to the needs of analysis.

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