

## Educational Characteristics and Value Topeng Lengger *Njambu* Dance in Wonosobo District

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### Abstract

Lengger Mask Dance is a traditional art which is the identity of the people of Wonosobo Regency. The Lengger Mask Dance has a high appeal since 1910 until now. The existence of the Topeng Lengger dance which still exists has not been spared by its supporting community. There are two versions of the Lengger Mask Dance in Wonosobo Regency, namely the *Njambu* Lengger Mask Dance and the *Njanti* Lengger Mask Dance. Topeng Lengger *Njambu* is the first Topeng Lengger Dance that was born and became a patron for other Topeng Lengger Dances in Wonosobo Regency. The characteristics of the Lengger *Njambu* Mask Dance became the reason for the researchers to conduct this research, then the researchers examined the educational value contained in the Lengger *Njambu* Mask Dance performances. This research examines the *Njambu* Lengger Mask Dance from the characteristics and educational value of the *Njambu* Lengger Mask Dance in Wonosobo Regency. The approach in this study uses a descriptive qualitative method. Data and data sources obtained through primary data and secondary data. Data collection used observation, interviews and documentation studies. Validity technique using triangulation technique. Data analysis through data collection, reduction, presentation, and verification. Research results are as follows. The form of the Lengger *Njambu* Mask Dance Performance is a description of the characteristics of the Wonosobo people. The characteristics of the Wonosobo people are described through the movement, clothing, and accompaniment of the Lengger *Njambu* mask dance. This causes the form of the Lengger *Njambu* Mask Dance to remain original and not experience much change. Among the characteristics that appear in the form of the Lengger *Njambu* Mask Dance performance are upholding religious values, being polite, neat, and calm. In addition to describing the characteristics of the people of Wonosobo Regency, the Lengger *Njambu* Mask Dance also contains educational values such as religion, love for the motherland, and responsibility.

**Keywords:** Tari Topeng Lengger *Njambu*, Characteristic, Educational Value

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### INTRODUCTION

Dance is an art form that is considered the oldest because dance has existed since humans were born. Understandings of dance like this look at dance material, namely motion. Humans from birth express themselves through their body movements as a symbol of communication. Movement is body language between humans, one can understand one another if they have an understanding symbol. The symbols expressed in motion have diversity in line with the development of human thought (Slamet, 2016: 145). Curt Sachs by using movement as the basic element of dance and rhythm as the second element put forward a very brief definition of dance, namely that "dance is a rhythmic movement". The movement in dance is aesthetic movement and/or movement that depicts symbols and has a certain meaning. The meaning contained in dance is usually related to the function of the dance itself. The function of dance that we already know is as a means of entertainment or spectacle, as a means of ritual ceremonies.

Dance is present and directly side by side with the supporting community. Dance is the result of learning from the community and is intended for public entertainment, usually this type of dance is called populist dance. Populist dance has a form of performance that is different from other regional folk dances. An area has traditional dance or art that becomes the identity of the region of origin.

The presence of traditional arts in the environment cannot be separated from the role of the supporting community. Traditional arts are born from the supporting community culture such as habits, people's mindsets, to the norms that apply in social life. One of the traditional art forms in Wonosobo

Regency which is still active today is the Lengger Mask Dance. The Lengger Mask Dance in Wonosobo is a populist art that is often staged at events such as weddings to traditional events in Wonosobo Regency. Topeng Lengger dance is a folk art that grows and develops in an area that has a pattern, variety, and characteristics that become the identity of each region. Wonosobo Regency with its Lengger Mask has been able to maintain its existence from 1910 until now.

Masks are not foreign to everyone and have become part of the tradition in Indonesia. A mask is an object that is used on the face and has its own characteristics. Masks as a craft have shapes and characters that are influenced by the eyes, nose and mouth as the main elements of the mask itself as a whole (Budiyanto, 2019). In addition to the shape of the eyes, nose and mouth, the mask is also influenced by the predominant color. The colors used also vary according to the character attached to the mask. Pigeauds also stated that at first masks were only found in children's games which are commonly called "nyak-nyak" with several colors smeared on the face. Then in its development the colors were transferred to other objects such as wood, shell and so on (Wuryanto, 2018: 2).

Lengger itself has several meanings according to elders such as Marjasi (Alm) from Singosari, Selomerto, Mbah Jambari (Alm) from Tosari, Wonosobo, Mbah Kamidi (Alm) from Krakal Dawung, Kertek and Mbah Kasioto from Perboto, Selomerto and other elders ( Wuryanto, 2018: 15). Lengger comes from the word Leng which means hole and Jengger which is a male symbol. The meaning of this symbol is the union of men and women, like the union of heaven and earth, phallus and yoni, like the union of Dewi Sri and Batara Sedhana, as a symbol of fertility.

The Lengger Mask Dance, which grew up in Wonosobo Regency, is a special art that has become the identity of Wonosobo Regency. Initially the Lengger Mask Dance was called Emblek or Bendenan which was born in the village of Kembaran in 1910, then followed by the Village of Krakal. Emblek, which was born in Kembaran and Krakal villages, is the art of the lengger mask which does not yet have a version, in the sense that all forms of dance, accompaniment music, dance attire are still fairly simple. Emblek accompaniment still uses angklung, bende, gong, and kendhang (Mulyanto, 10 June 2021). Emblek in Kembaran Village and Krakal Village became the forerunner to the birth of the Njambu and Giyanti-style Topeng Lengger Dance in Wonosobo Regency (Data Based on Interviews with the Head of the Langensari Association). The TOPENG LENGGER NJAMBU DANCE was discovered in 1940 in the Njambusari Hamlet, Wonosobo Regency in 1941, the meaning of the name Njambu itself is taken from the origin of the hamlet in Wonosobo Regency, namely Njambusari Hamlet and Topeng Lengger Giyanti is also the name of the original hamlet, namely Giyanti Hamlet, Wonosobo Regency.

Based on the results of an interview with Mr. Mulyanto who explained that the Njambu Lengger Topeng Dance is the forerunner of the current Topeng Lengger Dance, besides that Mr. Mulyanto also said that this dance is still the same as the dance form when this dance first existed. The community also believes that if you change the form (movement, costume and musical accompaniment) of the Njambu Lengger Mask Dance, you will get a disaster. Thus, the residents of Jambusari Hamlet, Wonosobo Regency, agreed to continue to preserve and maintain the original form of the TOPENG LENGGER NJAMBU DANCE .

This is related to the beliefs of the people of Dukuh Jambusari which are not directly inherited and taught from generation to generation. Obviously it's not an easy thing to maintain the original form of an art form in this increasingly sophisticated era, but that doesn't apply to the people of Dukuh Jambusari. This uniqueness later became the reason for researchers to make the TOPENG LENGGER NJAMBU DANCE and the people of Jambusari Hamlet the object of research. Researchers are interested in how the norms and values believed by the people in a village are able to survive in an increasingly modern society. The researcher considers that the TOPENG LENGGER NJAMBU DANCE is an appropriate material object related to the approach that the researcher will take, namely the Entnochoreology and Art Education approaches.

Ethnochoreology is an approach used to analyze ethnic dances from a textual and contextual perspective. Art education is an approach used to examine educational values derived from art.

The Njambu Lengger Mask Dance will be examined in textual and contextual detail, textually related to the form of the Njambu Mask Lengger Dance performance and contextual related to the characteristics of the Njambu Lengger Mask Dance. Art education will be used to see the value contained in the TOPENG LENGGER NJAMBU DANCE . The Lengger Mask Dance is an ethnic dance that was born and still exists in Wonosobo Regency. The Mask Lengger Dance in Jambusari Hamlet is one of the Mask Lengger Dances which has received high participation from the community as evidenced by the quantity of the Mask Lengger Dance performances. The Lengger Mask dance is usually performed at weddings, thanksgiving, circumcisions, cleaning the village and commemorating holidays in Wonosobo Regency. Lengger Mask in Wonosobo Regency is a folk art that tells various life lessons such as historical background, stories of heroism, attitudes to life, and various past journeys.

Seeing the connection between the performance of Emblek and the Lenggeran art, it can be assumed that the Lenggeran art has a historical connection with the Panji Epic. The connection with the Panji Epic can be seen by the presence of the figures Penthul, Tembem Kacung, Dempis and Barongan or Singa Barong and the Gunung Sari figure in the Lengger Mask performance which are the characters in the Panji story (Wuryanto, 2018). There are 35 characters of the Topeng Lengger figures performed in the Topeng Lengger Dance performance, but not all of the characters can be performed due to time constraints. The use of different masks results in different dance forms. This research will discuss the characteristics of the Njambu Lengger Mask Dance in Jambusari Hamlet, Wonosobo Regency.

Based on the description of the background above, the writer is interested in analyzing the characteristics and educational value of the Njambu Lengger Mask Dance. The formula for writing this article examines: (1) What are the characteristics and educational values in the TOPENG LENGGER NJAMBU DANCE performance.

The purpose of this study was to analyze the characteristics and educational value of the TOPENG LENGGER NJAMBU DANCE performance.

There are many studies that have been conducted in examining the characteristics of a work of art, and several studies on the Lengger Mask Dance. However, to examine the characteristics of the Lengger Mask Dance, especially the Njambu version, it is still relatively minimal. The researcher digs up information from previous studies as comparison material to get some pre-existing information about theories related to the title used to obtain a scientific theoretical basis that is relevant to this research:

Riza Utari (2014) "Characteristics of Malay Dance in Malay Society". Riza explained that characteristic is a term used to express the characteristics of an object, characteristics are traits that are innate and appear in everyday life. The Malay region can be broadly distinguished, namely Coastal Malay, and Sultanate or urban Malay, in this case the Malay dance in the Deli Sultanate, or which is now located in Medan City which is the object of research.

Susi Vivin Astuti (2016) "Zapin Bengkalis Dance: Forms, Characteristics, Development". Zapin dance is classified as a traditional dance which is danced by women or men and accompanied by marwah music. The characteristics of the Bengkalis Zapin Dance are influenced by the values of the cultural roots of the Bengkalis people's lives as Muslim communities, fishing communities and Bengkalis Malay customs. Meanwhile, the development of the Bengkalis Zapin Dance from 1970 to 2015 has undergone many changes. The changes that occur identify the development of the Zapin Bengkalis Dance performance form. This development occurred due to a shift in the orientation of the staging from being customary and ritual to being an artistic presentation. The development of the Zapin Bengkalis dance form in 1970 was not followed by the development of the dance function. The changes that occurred in the development of the Zapin dance were more due to factors from artists, the community, the Tourism, Culture, Youth and Sports Office, and the Bengkalis Arts Council.

Narawati (2013) "Ethnochoreology: Study of Ethnic Dance and Its Use in Art Education". Narawati explained that observing dance is an appreciation activity that aims to foster an attitude of respect. Observation begins with finding out where (region/culture, supporting community), the art originates, when it was created, who created it, how the art is performed to the level of a comprehensive understanding of ethnic dance, studies are needed and one of them is an ethnochoreological approach.

Narawati in her journal said that analyzing ethnic dances using ethnochoreological studies is appropriate. He explained several reasons from Marco De Marinis, namely first, dance is a product of a society. Second, as a product of society, it contains values that are adhered to by society. Third, the values held by one society to another are different. Fourth, assessing/appreciating an ethnic dance cannot be generally accepted by referring to the values held by the people who own the dance culture. Narawati's research will be the primary study for researchers in answering problems in the research that will be carried out.

Based on the presentation of previous studies, both aspects of presentation, approach, data analysis techniques and appreciation have relevance to this research. Relevance and differences in each previous study are used as comparisons, references and descriptions to develop topics in research and are used to determine research authenticity. It was emphasized that this research is different from other studies, this is because it shows originality which at the same time shows the nature of novelty. The research position of this thesis focuses more on the topic "Characteristics and Educational Values of the TOPENG LENGGER NJAMBU DANCE in Wonosobo Regency".

Dance as a vehicle for communicating individual and collective experiences needs to be explained based on the structural relationships of the interacting elements in the whole of a dance construction. Dance reflects the complexity of the system it contains. Dance as a work of art is a unified whole which has a dance

meaning which can only be understood if it is explained in its relation to the structural arrangement of the dance form (Hadi Subagyo, 2003). Because dance is art, even though its basic substance is motion, the movements in dance are not realistic movements, but movements that have been given expressive forms.

According to Susane K. Langer in her book *Problems of Arts*, expressive form is a form expressed by humans to be enjoyed with taste. Expressive movements are beautiful movements and can vibrate human feelings. The beautiful motion is stylized motion, which contains a certain rhythm (Soedarsono, 2004:16). Jazuli distinguishes the elements of dance into two parts, namely the basic elements of dance and the supporting elements of dance. The basic elements of dance consist of motion, space and time, while the supporting elements of dance consist of music, themes, fashion, make-up, stage, lighting and dance properties.

Characteristics from the Greek word *charas-seini* which originally meant streaks or scratches. The intended scratch is a mark made or left behind from an action. The scratch becomes a stamp representing a person's soul through his behavior. The behavior of a person who leaves scratches as well as a meaningful stamp reflects his personal soul (Pamardi, Haryono, Soedarsono, & Kusmayati, 2014). Kamisa revealed that "Character is psychological traits, roles or manners that distinguish a person from others, character, character" (RESTELLA, 2013).

In connection with the understanding of characteristics from several sources, it can be concluded that characteristics are everything regarding the nature, character, characteristics that describe an object and have become the identity of the object as well as being a differentiator from other objects. The characteristics of the Njambu Lengger Mask dance in Wonosobo Regency as a cultural product in the midst of society which is a cultural product that will be studied in terms of the observed characteristics of several dance elements, namely, movement, music, and dance clothing (Pidada, 2014).

Sandra Cerny Minton stated that the study of dance characteristics includes observing choreographic elements which include unity and continuity, variation transitions and repetition (Sari, 2014). The term characteristic is a description of an object that has its own icon or characteristic and has become the identity of the object. Identity is basically something that guarantees one's existence by borrowing shared strength to face future uncertainties. Identity is very vital, its existence becomes something essential for every individual (Astuti, 2016).

The characteristics of dance are closely related to the values and norms contained in a performance. The value that can be contained in a performance is the value of education. The definition of value can be explained more broadly and related to something valuable in human life. In general, value is a concept that leads to things that are considered valuable in human life, which are always upheld, and pursued by humans to gain the happiness of life (Gusal, 2015).

Conceptually, value is something abstract that is produced and can be seen directly using the five senses. Values can only be interpreted from human-made words, deeds and materials. Because words, deeds and material are manifestations of values (Parsons and Shill in Marzali, 2014). Clyde Kluckhohn et al said that value is a form, method and purpose that is typical of the behavior of an individual or a group that is desired and influences conceptions, explicitly or implicitly (Marzali, 2014). Dagobert D. Runes also defines value as something that happens with real events or life and the measure of value is not only used for things of various goodness, but also includes beauty or truth (Gusal, 2015).

Furthermore, Theodorson (1970) argued that value is something abstract, which is used as a guideline and general principles in acting and behaving (Syarifuddin, 2017). The Liang Gie (1996) reveals that humans take actions and have knowledge so that they give birth to human values, namely Holiness, Goodness, Truth, and Beauty whose embodiments are intertwined with human existence and it even becomes a characteristic for humans that makes it different from all other organisms (Idawati, 2016). These four values have characteristics that are interrelated and mutually respect one another. In other words, between truth, beauty, holiness and goodness is a unity, which if one of them does not exist, it will affect the existence of the other.

Values related to truth are associated with education. Values in education are in the form of numbers that show student competency achievements. However, the value of education is also not always in the form of numbers when applied to informal education. Ki Hajar Dewantoro, who is known as an educational figure, said that education is an effort to advance the growth of moral values (inner strength, character), mind (intellect) and child development in order to advance the perfection of life, namely the life and future of the children we educate. (Elmubarok, 2008: 2 in Gusal, 2015).

Education is the process of creating a system of values that focuses on building individual character to face future challenges (Fariyatul & Bando, 2017). Based on the explanation above, education can be concluded as a process that is very important in human life to help grow, shape and develop things that exist within him such as thoughts, potential, morals and human readiness to relate in society. So that the value of

education can be concluded as everything that is good and can help humans to become better human beings in any way for the sake of the process of self-improvement.

In addition to values and education that are interrelated, education and character are interrelated with each other. The World Economic Forum (2015) says that character is the essential qualities that a person must possess to maintain a positive atmosphere in all aspects of his life, comprehensively, especially for himself and also for others. Character qualities are related to a person's behavior in responding to or dealing with changes in their environment, including curiosity, initiative, perseverance, adaptation, leadership, and social and cultural sensitivity (Khadijah et al., 2021)

Healea argues that character education is associated with concepts such as moral education, character development, and value clarification. Healea also suggests that character education is a deliberate means of fostering a caring society in which everyone acts as a responsible individual. Furthermore, character education is responsible for producing people who are expected to demonstrate ethical principles in their own lives and in their relationships with others (Dempster, 2020). In addition, the Jubilee Center 'Three Rs' says that character education states that 'good' character includes: moral virtues (such as honesty and kindness); civic virtue (community service); intellectual virtues (curiosity, creativity) and performance virtues (persistence and perseverance) (Bates, 2019).

Based on educational goals, Zubaedi (2011: 74) says that the values of character education are grouped into eighteen categories which include (1) religious, (2) honest, (3) tolerance, (4) discipline, (5) work hard, (6) creative, (7) independent, (8) democratic, (9) curiosity, (10) national spirit, (11) love of the motherland, (12) respect for achievement, (13) friendly and communicative, (14) peace-loving, (15) fond of reading, (16) caring for the environment, (17) social care, and (18) responsibility (Elneri et al., 2018). This study will discuss the value of character education contained in the characteristics of the TOPENG LENGGER NJAMBU DANCE in Wonosobo Regency.

## **METHODS**

This research was conducted using a qualitative type approach by explaining descriptively. This research was conducted at the residence of Mr. Mulyanto, Dukuh Njambusari, Kertek District, Wonosobo Regency.

Acquisition of data and data sources through primary data and secondary data. Primary data were obtained through direct observation (observation), in-depth interviews with speakers from the Langensari community, the Topeng Lengger Dance with the chairman of the Langensari Association, Mr. Mulyanto about the history of the Njambu Topeng Lengger Dance and the characteristics of the Wonosobo people who were carried out and documentation in the form of taking photos/videos taken when carrying out the activity. While secondary data, obtained indirectly by studying documents in the form of books, articles/journals, and other scientific sources related to research.

Data collection techniques used are observation techniques, interviews, and documentation studies.

In addition to checking the validity of the data, it is used to refute what has been accused of the researcher saying that the research was unscientific, in this study the criteria for credibility were used using triangulation techniques using data sources.

Then, the steps for the research data analysis techniques use three streams of activities that occur simultaneously, namely data reduction, data presentation, drawing conclusions/verification. In the first analysis step with (a) data collection, (b) data reduction by sorting or focusing, then (c) presenting data until finding (d) conclusions or verification.

## **RESULTS AND DISCUSSION**

### **The Origin of the Lengger Mask Dance in Wonosobo**

The Lengger Mask Dance, which grew up in Wonosobo Regency, is a special art that has become the identity of Wonosobo Regency. Initially, the Lengger Mask Dance was called Emblek or Bendenan, which was born in the village of Kembaran in 1910, then was followed by the Village of Krakal. The embellishments that were born in twin villages and Krakal villages are the lengger mask art which does not yet have a version, in the sense that all forms of dance, music accompaniment, and dance attire are still relatively simple. The music for the accompaniment of the emblek still uses angklung, bende, gongs and kendhang (Mulyanto, 9 July 2023). Emblek in Kembaran Village and Krakal Village became the forerunner to the birth of the Njambu and Giyanti style Mask Lengger Dance in Wonosobo Regency. The TOPENG LENGGER NJAMBU DANCE was discovered in 1940 in Sijambu Hamlet, Wonosobo Regency, the meaning of the name Njambu itself is

taken from the origin of the Njambu Lengger Mask hamlet, Sijambu Hamlet, Wonosobo Regency.

The Lengger Njambu and Giyanti masks are the final versions of the Wonosobo Emblek which are currently popular and have a high level of existence. The form of the Njambu Mask Lengger Dance performance is the Lengger Mask dance which is still simple and only uses Slendro accompaniment. According to Mulyanto, the Njambu Lengger Mask Dance is a Lengger mask dance that was discovered before the existence of the Giyanti Lengger Mask Dance. Even though it was discovered earlier, the Njambu Lengger Mask Dance is a Lengger Mask Dance which is still rarely studied by art experts. The Njambu Lengger Topeng Dance is not widely known by people outside Wonosobo Regency because its existence is considered a sacred dance in Wonosobo Regency.

### **Forms of Njambu Lengger Mask Dance Performance**

The Njambu Lengger Mask Dance in Wonosobo Regency is a traditional art form that is still simple and has not undergone much change. The Njambu Lengger Mask Dance is usually performed at weddings, circumcisions, or village alms. The storyline presented by the Lengger Njambu Topeng Dance show is a variety of life lessons that can make the audience smile so that they can stir emotions and increase curiosity. In addition, there is also a historical background, stories of heroes, attitudes to life, and various past journeys. Among the stories found in the Njambu Lengger Mask Dance are wayang plays and the Panji Epic.



Figure 1. Performance of Tari Topeng Lengger Njambu  
(source: Sofia, 9 Juli 2023)

The form of the TOPENG LENGGER NJAMBU DANCE performance is a form of mask dance performance which is still considered a classic. The movements used in the Njambu Lengger Mask Dance are non-representative and tend to repeat. The accompaniment used comes from the musical instruments bende, angklung, saron, barong, drums and gongs. The clothes used are neat and polite. Mask dancers wear long sleeves and lengger dancers wear vests. The property used is the lengger mask with rough and smooth characteristics. In staging the Njambu Lengger Mask Dance, it is enough to require a minimalist sound system and lighting system. The stage for the performance was also arranged not to use standing property, the aim was for the audience to focus on seeing the Lengger Njambu Topeng Dance performance.

### **Characteristics of Njambu Lengger Mask Dance**

Characteristics are characteristics that make an art unique. Uniqueness is something that is not owned by other arts, usually this uniqueness then becomes the identity of an art. Characteristics are distinctive properties, which are attached to an object or a person. The characteristics of the Njambu Lengger Mask Dance can be seen from the supporting elements, namely the shape, rhythm, and clothing.

The characteristics of the Lengger Mask Dance are seen from the elements of motion. There are facts that were obtained when researching the movements of the Njambu Lengger Mask Dance, namely that there was no physical contact even though this dance is a pair dance. The movement in the TOPENG LENGGER NJAMBU DANCE has a flowing character and upholds religious rules. Wonosobo Regency, the Njambusari hamlet, which has a majority Muslim community, agrees with the Njambu Lengger Mask Dance performance.

The characteristics of the Lengger Mask Dance are seen from the accompaniment elements. Accompaniment is a very important supporting element of dance, where accompaniment can describe the

atmosphere of the dance being performed. Accompaniment can also liven up the atmosphere of a performance. Accompaniment in dance is divided into two, namely internal and external accompaniment. The accompaniment of the Njambu Lengger Mask Dance is classified as pentatonic with a melancholy atmosphere that makes the audience drift into the music of the Njambu Lengger Mask Dance Wonosobo.

The atmosphere created by the pentatonic accompaniment causes the listener to relax and become more and more immersed in a peaceful atmosphere. This is what causes trance (in trance) in mask dancers. Wearing a mask that is too long can also create a dark atmosphere for the mask dancer, because the mask dancer can only look down from the eye holes on the mask. In addition to the dark atmosphere caused by wearing masks, the seductive accompaniment of the Lengger Njambu Topeng Dance makes the mask dancers drift even more into unconsciousness (Interview with Mr. Mulyanto, 9 July 2023).

The characteristics of the Njambu Lengger Mask Dance are seen from the clothing. Dance clothing is a supporting element that carries dance identity and the identity of the area of origin of an art. Dance clothing should function as a support for the characters that are performed so that sometimes in one dance there are differences in color or clothing motifs. Dance clothing also functions as a cover for some dancers, especially women, so the level of comfort is also very important in the use of dance clothing. Good clothing is clothing that is comfortable for dancers to wear and can support the character of the dance being performed.

The characteristics of the clothing that appears in the Njambu Lengger Mask Dance are neat and polite. Mr. Mulyanto explained that most of the traditional arts in Wonosobo Regency wore clothes, none of which were bare-chested for male dancers and the use of kemben for female dancers. Long-sleeved shirts and vests are a form of costume that is appropriate for traditional arts in Wonosobo Regency (Mr. Mulyanto interview, 9 July 2023). The closed clothes on the TOPENG LENGGER NJAMBU DANCE depict the geographical location of Wonosobo Regency with cold air. The neat and polite clothes for the TOPENG LENGGER NJAMBU DANCE depict the atmosphere of the people of Wonosobo Regency, who are predominantly Muslim.

### **Educational Value of Njambu Lengger Mask Dance**

The value of character education is divided into 18 values. After analyzing data collection funds, the character education values contained in the TOPENG LENGGER NJAMBU DANCE performance in Wonosobo Regency are religious, love for the motherland, and responsibility.

Religius is a religious trait that is closely related to belief. The Njambu Lengger Mask Dance performance in Wonosobo Regency is thick with religious values. This is evidenced by the poems or paraphrases that are delivered containing advice or life advice to always remember Allah SWT. Apart from that, the movement which does not have physical contact also depicts the people of Wonosobo Regency who highly uphold religious values. In addition to religious values, love for the motherland is also contained in the Wonosobo Lengger Mask Dance performance. Love for the Motherland is evidenced by the musical accompaniment of the Wonosobo Lengger Mask Dance, which is a pentatonic accompaniment with a calm and happy atmosphere that describes the geographical conditions of Wonosobo Regency. In addition, the iket used by mask dancers is also a typical iket motif from Wonosobo.

The value of responsibility is also contained in the Wonosobo Lengger Mask Dance performance. This is evidenced by the purpose of staging the TOPENG LENGGER NJAMBU DANCE in Wonosobo Regency, which is to learn culture. Winning the main purpose of the Wonosobo Lengger Mask Dance performance is not solely to preserve the culture of Wonosobo Regency but also as an economy. Members gathered in the Langensari community have a sense of responsibility in preserving the Njambu Lengger Mask art. The Langensari Association does not change the form, accompaniment, or clothing of the Njambu Lengger Mask Dance because they consider the Njambu Lengger Mask Dance to be a legacy from their ancestors that must be passed on to the next generation.

### **CONCLUSION**

The characteristics contained in the Njambu Mask Dance show include being polite and neat, depicting the daily life of the people of Wonosobo Regency in carrying out their daily activities. The environmental conditions of the highlands which have cold temperatures give rise to musical accompaniment. The Njambu Lengger Mask Dance has pentatonic characteristics with a calm and happy atmosphere. The values of character education contained in the performance of the Njambu Lengger Topeng Dance are religion, love of the motherland, and responsibility. The value of character education in the Njambu Lengger Mask Dance is seen from the description of the characteristics of the performing elements of the Njambu Lengger Mask Dance in Wonosobo Regency.

The Njambu Lengger Mask Dance is a cultural heritage of the people of Wonosobo Regency which continues to experience regeneration and maintains its original form in every development. The hope is that the TOPENG LENGGER NJAMBU DANCE , which has maintained its classical values so far, will continue to exist in the midst of the current modernization era. Furthermore, the TOPENG LENGGER NJAMBU DANCE will be increasingly recognized and preserved by the people of Wonosobo Regency.

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