



Values and Ethics Education Bhakti Through Variety of Rejang Dewa Dance Movements for Children at Pasraman Pura Padma Bhauana Saraswati, Special Region of Yogyakarta

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Abstract

Rejang Dewa dance is a sacred or sacred dance that is performed during Hindu religious ceremonies as a medium to appreciate religious and cultural expressions, especially for children. The Rejang Dewa dance at the Padma Bhauana Saraswati Pasraman is part of teaching children the values of ethics and Bhakti which is the foundation in carrying out the social and religious life of the Hindu community, especially in the Yogyakarta area. This research is a descriptive qualitative research using ethnographic methods. Through this research can be found the values of Character Education and Bhakti which is embodied in the movements of the Rejang Dewa Dance which consists of six series of dance structure patterns. The values of Virtue and Devotion in the Rejang Dewa Dance include Gotong-royong, Harmony, Balance in spiritual and physical life, being ready and alert in all gifts received, being sincere and having Bhakti and sharing, conviction on life that will surely end, and firmness in faith and determination to God Almighty. Teaching of Morals and Bhakti which is deep in meaning but still fun in the learning process for children at Pasraman Padma Bhauana Saraswati Special Region of Yogyakarta.

Keywords: *Education, Values, Character, Bhakti, God Rejang Dance*

Introduction

In the Big Indonesian Dictionary (Department of Education and Culture, 1991: 150), the word character has the following meanings: reason, character traits, morals, good deeds, effort, and endeavor. Character education is an effort to help students mentally realize their importance and live up to moral values that should be used as a guide for their attitudes and behavior as human beings, both individually and collectively in a society. Moral values underlie the principles and norms of good life that guide human attitudes and behavior as humans in their lives. The quality of a person's life is largely determined by values, including moral values that are actually internalized as guides and determinants of attitudes and behavior, both in relation to oneself, others, the environment and relationship with God. A person's character and personality are formed by values that are actually chosen, strived for, and consistently internalized in action (Sudar Minta, 2004: 109)

In Hindu religious education, values *Bhakti* is the most important part as a representation of the values of Budi Pekerti which implements the values *next* (belief) of *Brahman*, Almighty God. Hindus in general in creating a sense of gratitude to *Ida Sang Hyang Widhi Wasa* or God Almighty through the concept of teaching *Clan Chess* namely four paths that can be taken by humans to connect themselves with *Ida Sang Hyang Widhi Wasa* to achieve perfection of spiritual and physical life (Suadnyana, 2019). Catur Marga consists of: 1) *Bhakti Marga* namely a way taken by mankind to get closer to *Ida Sang Hyang Widhi Wasa* in depth with sincere and sublime love, loyalty to Him, service, serious attention to worship Him, 2) *Marga Karman* namely a way taken by Hindus to get closer to *Ida Sang Hyang Widhi Wasa* by working or acting without expecting results for themselves, 3) *Jnana Marga* That is a way taken by Hindus to get closer to *Ida Sang Hyang Widhi Wasa* by developing and practicing knowledge about the nature of *atman* and *Brahman*, 4) *Raja Marga* namely a way taken by Hindus to get closer to *Ida Sang Hyang Widhi Wasa* through *Tapa*, *Bratha*, *Yoga* and *Semadhi* (Compiler Team, 2004: 123). Through *Bhakti Marga* these are the values of divinity and faith that can be implemented in a real way through the values of Moral Education in children who participate in activities *Pasraman*, namely Hindu religious education activities for children to adolescents held in temples, especially in the Special Region of Yogyakarta.

Padma Bhuana Saraswati Pasraman Special Region of Yogyakarta is one of the Pasramans managed by Hindus in the Yogyakarta City Region. In educational activities at the pasraman, children learn through various media, one of the learning media is by teaching the Rejang Dewa Dance which is usually danced in Rituals *God Yadnya* (A ceremony performed to worship God and the Gods). The Rejang Dewa dance is a sacred or sacred dance that is performed during Hindu religious ceremonies. The movements in this dance certainly have a meaning, meaning, and purpose, so that the creation of dance is not just a series of movements. As with dance works in general, the Rejang Dewa Dance certainly has a meaning and value which is then poured into a movement in the form of meaningful and pure movement. Pure motion is a dance movement resulting from the processing of *wantah* motion which has no meaning or purpose but only prioritizes beauty, while meaningful motion is a *wantah* motion that has been processed to be beautiful but still contains a symbolic meaning or expression that is poured into motion to convey a specific purpose (N. Suparjan, BA and I Gusti Ngurah Supartha, SST: 1982). Through the various movements in a dance, it can be used as an intermediary for the meaning to be conveyed to the audience and in that movement one can see the values of ethics and morals. *Bhakti* what you want to teach and convey to children.

Based on the explanation above, this study aims to examine the Values of Education and Characteristics *Bhakti* who want to be taught to children through the philosophy of various movements in the Rejang Dewa Dance which is taught to children at the Padma Bhuana Saraswati Pasraman, Special Region of Yogyakarta. The benefits to be achieved are practical and theoretical benefits. The practical benefit of the results of this research is that it can provide new insights to the public about the values of ethics and character education *Bhakti* through the various movements of the Rejang Dewa Dance for the children of Pasraman Padma Bhuana Saraswati Special Region of Yogyakarta, while the practical value of the results of this study is to be used as a source of reference for further research.

Methodology

This research uses descriptive qualitative method. Through this method the data obtained in the research are in the form of words, pictures and not a number as in quantitative research. Data collection in this study focused on the Values of Moral Education and *Bhakti* through the various movements of the Rejang Dewa Dance for the children of Pasraman Padma Bhuana Saraswati, Special Region of Yogyakarta. The research conducted is ethnographic research, in which researchers work directly in the field to become part of the object under study. The involvement of researchers in Rejang Dewa Dance training activities at the Padma Bhuana Saraswati Pasraman Special Region of Yogyakarta, apart from being directly involved in research, the source of the data obtained was from direct interviews with

several parents of Pasraman children, books, articles or journals relevant to the research so that they can be used as research supporting literature.

Results and Discussion

Inside *Lontar Usana Bali* it is said that rejang is a symbol *Widyadari* (Angel) who guides *Ida Bhatara* (The Gods) descended to *Earth* (Earth) and *be-apartment* (to reside) in the temple. The Rejang Dewa dance is a sacred dance that is danced in the temple area or near the location of the offerings. The dancers are women (children or girls) who are not married, they dance in accompaniment or in a circle in the courtyard of the temple. Circling a holy place or some where *Pratima-pratima* (sacred images) were placed. The Rejang Dewa dancers generally wear traditional clothing or ceremonial clothing by wearing headdresses made of coconut leaves or palm leaves decorated with flowers and other decorations according to the customs of their respective villages, and before the Rejang Dewa dancers perform the performance, they are first purified by various offerings (Yudabakti, 2007:68).

The motion form of the Rejang Dewa Dance for Padma Bhuana Saraswati Pasraman children based on interviews with Nyoman Sriati. In the results of this study, there were several movement sessions, including:

- (1) The opening movement begins with the children of the dancers lining up parallel to the back to form a line while walking half tiptoe forward with a dancer in front placing both hands in front of the chest and another dancer in the back row holding another dancer's shawl. In this movement means unity and oneness which in realizing *Bhakti* to Ida Sang Hyang Widhi Wasa, the people should prioritize unity and oneness by upholding the values of togetherness, tolerance and *mulatsarira* (self-introspection) so that people always get along, get along well and avoid internal frictions.
- (2) In the formation movement, the dancers scatter while removing the shawl and forming lines. Furthermore, all the dancers do the movement *we aradjusting* to the accompaniment of gamelan music which specifically plays the music of the Rejang Dewa Dance. Based on an interview with Nyoman Sriati, *motionact* is the basic attitude of Balinese dance which means getting ready, in the Rejang Dewa Dance it means getting ready to welcome the arrival of the Gods who will descend to earth and take palaces in *Pralingor* sacred buildings such as temples. *Be devoted to God because you work diligently* (devoted to God in a passionate manner *swadharma* their respective tasks). This means that in our lives in the end we will have our respective duties and obligations in accordance with the position set by society. Children should be able to understand and appreciate in the future what their roles and duties are in society as part of being grateful for the gifts that have been given by God. In motion *Agem* it consists of:
 - a. *act* Right where the dancers simultaneously twist both hands with the position of the left hand half bent and the right hand remains parallel to the shoulder to take the shawl and stomp with the position of the right foot behind the left foot. *act* Right This means the duties and obligations carried out to meet the needs and obligations *Neck* (spiritual life). The shawl is a picture of the bond *karma* which causes humans to be born into the world so that through the spiritual path it is hoped that humans will still be *remember and be aware* of his identity as *Atman*/Spirit which is the holy spark of *Brahman* / Lord.
 - b. *act* Left, where all the dancers form two lines simultaneously contorting both hands with the position of the left hand remaining parallel to the shoulder and the right hand half bent and not taking the shawl. Movement *act* This left means the duties and obligations carried out to meet need *once in a while* (Physical/Material Life). Where the meaning is that we as human beings are also eager to carry out our duties and obligations in this life so that it is useful for ourselves, family and the surrounding environment.

Through motion *Agem* In this Rejang Dewa Dance it is hoped that we as human beings can create a balance between fulfilling Spiritual and Physical obligations in life so that we can achieve *Moksartham Jagadhita ya ca Iti Dharma* (Freedom, financial stability, peace of life, based on the fulfillment of obligations).

- (3) motion *follow*, where is motion *followin* the Rejang Dewa dance it means welcoming, so it's a movement *follow* describes the attitude of welcoming the arrival of the Gods who descended to earth. In this movement, the dancers line up parallel and stretch both arms with the right hand up and the left hand down with the left foot in front of the right foot, and then change the position of the hands and feet, this movement is done three times each. Philosophically, this movement means that after we are able to balance spiritual and physical life, that is where we are ready to welcome the arrival of God and the Gods who manifest happiness, grace, and life welfare.
- (4) motion *It's gone*, where this movement reflects the gesture of offering or inviting, which in a ritual context means offering offerings that have been prepared by the people and *sarati* (the officer who makes the means *offerings/banten*). On the move *climbed* the dancers form a circle with their backs to each other between the dancers and the other dancers, and both hands are bent with the position of the right hand over the left hand then make movements to the right and to the left. This movement means that all the work and results of happiness that we get from fulfilling our obligations earlier should be offered back to God who has bestowed it, by spreading it in all directions, sharing all the goodness we get in all directions, to all creatures, to whomever just without exception.
- (5) Movement *Ngewaliang*, which means return. On the move *care* The dancers form a circle in a position facing the other dancers, and twist both hands and make a backward movement with the right foot moving backwards behind the left foot and then doing this movement alternately with the left foot followed by the right hand stomping the shawl to the side. So movement *care* in this dance it means returning to authenticity. After all the cycles of life that we live in, we will eventually return to *said the Lord of Creation* (For the cause of all that is created). That everything will end in time, and nothing lasts forever. So that philosophically, the meaning of character education contained in this movement is to always be humble and introspective that in the end we must return to the Creator.
- (6) Movement *Mepurwadaksina*, this movement means walking around from east to south (clockwise) which marks the end of the dance performance. The movements carried out by the dancers still form a circle by rotating to the right and then to the left, after turning to the left of the shawl dancers to the other dancers behind them, forming an unbroken sequence. In a series of National Tawur Agung ceremonies at Prambanan Temple on March 21 2023, movement *our self* this is done by the way the dancers hold each other's scarves until they form a full circle and rotate 3x in the field where the ceremony is performed. While in the implementation of the ceremony held in the pretend like ceremony *pujawali*, usually the movement is done by going around the buildings *Pelinggih* who became the epicenter of the ceremony. Afterwards it ends with a scene where the dancers leave the dance arena. This movement is philosophically meaningful to affirm God's grace that we get in this life, *Sradha* (faith) and the stability of the heart that we have so that we remain synergized and sustainable and resonate in the three realms which are called *Triloka*, which is called Nature *Bur* (Material Nature), Nature *Bhuvah* (Nature of Mind), and Nature *Svaha* (Spiritual Realm) is like a bolt that tightens the more it is moved to the right.

Conclusion

The Rejang Dewa dance is a sacred dance that is danced in the temple area or near the location of the offerings. The dancers are women (children or girls) who are not married, they dance in accompaniment or in a circle in the courtyard of the temple. Circling a holy place or some where *Pratima-pratima* (sacred images) were placed. In the Rejang Dewa Dance, there are educational values of Budi

Pekerti and *Bhakti* implied by the movements in it. Among them, in the opening movement which means the unity and integrity of the people; The movement scatters while removing the shawl and forms a line which means carrying out the duties and obligations of each in accordance with the position determined by the community; Movement *tact* consisting of *act* right and left which means creating a balance between the fulfillment of balanced Spiritual and Physical obligations; Movement *lowered the* which means readiness to welcome the arrival of God and the Gods which is manifested in happiness, grace, and welfare of life; motion *It's gone* which means spreading grace and happiness in all directions; Movement *Ngewaliang* means always humble and introspective that in the end we must return to the Creator; and move *Mepurwadaksina*, affirming the grace of God, *Sradha* (faith) and the stability of heart that we have so that we remain synergized and sustainable and resonate in the three realms.

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