

PENDET DANCE'S MORAL VALUES IN TRI HITA KARANA PERSPECTIVE AS A MEDIA OF CHARACTER BUILDING EDUCATION FOR EARLY CHILDHOOD

Ni Luh Enita Maharani, S. Pd.¹, Ni Luh Putu Wiardani Astuti, S. Pd.²

Art Education Graduate Program

State University of Yogyakarta

¹ niluhenita@gmail.com /0857-2943-2261, ² nil_luh@rocketmail.com /0821-3453-4200

Abstract: *Pendet* dance is ladies dance which has function as dancers who bring ritual offering for the ancestors and Gods. *Pendet* dance is one of the ceremonial dances known by Balinese people commonly used in *piodalan* ceremony.

The process of education that is perceived to be able to answer market demand is the concept of 'collaboration' between formal and non-formal education namely potential exploration through self-actualization. The synergy between formal and non-formal education can be a medium in mapping self-potential. Thus this synergy is able to create harmony of 'balancing' in a person.

Non formal education is becoming the standard in character education such as *Pendet* dance for early childhood. The purpose is to introduce the sense, function and education media that can be reference for and character education values because there is moral values in the dance, the notion in *Tri Hita Karana*.

Keywords: Pendet Dance, Moral Value, Character Education, Tri Hita Karana, Early Childhood

INTRODUCTON

Background

In Balinese society there are various types of traditional and religious (Hinduism) ceremonial dances. The ceremonial dances known to the Balinese community are very broad, among others: *Pendet* dance, *Sang Hyang*, *Baris Gede*, *Babarisan*, *Sidakarya Mask*, *Babarongan* and *Rejang*. Ceremonial dance art has undergone various changes concerning its content, form and art presentation throughout a long period of time. These changes occur because the artists are creative as well as consciously and constantly incorporate new ideas into their art. One of the means to strengthen beliefs and connect with Ida Sang Hyang Widhi Wasa/God Almighty is through the way of art. *Pendet* dance performance aims to keep the worlds' salvation. These worlds are namely the top world, middle and bottom that are based on the concept of three frameworks of Hindu community life in Bali. This concept is known as *Tri Hita Karana*.

Education is not merely a knowledge consumption but also a productive investment in the society. Education process is actually a civilizing process.

Thus, it can be said that education is a journey toward the process of habituation. However, there are often erroneous misconceptions that education is merely knowledge transfer process. Even education is narrowly defined as a formal education bound by official institutions.

The process of education that is perceived to be able to answer market demands, namely the concept of 'collaboration' between formal and non-formal education which explore potential through self-actualization. The synergy between formal and non-formal education can be a medium in mapping self-potential. Thus the synergy is able to create the harmony of a person's balance.

Non-formal education that becomes the basis of character education in this paper is traditional Balinese *pendet* dance training. According Jazuli (1994: 43-46) performance art especially dance has four important functions, namely ritual means, entertainment, aesthetic presentation, and educational media. Dance functions as educational medium which becomes the reference of character education values because it contains various moral messages, ideas, thoughts, even politics. According to Suriasumantri, the combination of various 'messages' in the art of dance is summarized in the form of 'appeal' that can affect the attitudes and behavior of the community.

DISCUSSION

The Meaning of *Pendet* Dance in Religious Ceremony

One of the means to strengthen belief and to connect with Ida Sang Hyang Widhi Wasa (God Almighty) is through art activity. Hinduism in Indonesia owns art wealth that is closely related with its belief. The daily life of the community in Bali, that mostly embrace Hinduism, cannot be separated from culture and art elements. Offerings that are presented and prepared very carefully, especially on the materials used, seem to show expressive symbols with aesthetic and artistic arrangement. Larger religious ceremonies that are done annually in the sacred temples, especially the dance performances are very prominent. Most of those dances or performance arts are closely related with religious ritual. *Wali* dance, or sacred dance, for instance, is shown in its relation to strengthen belief and formulate religion conception about human's life. Dances related with religion or belief possess sacred and immaculate natures, as it is found on primitive culture dances. Worship to the ancestor spirits is done through dances, a belief that is inherited since the primitive society.

One of the types of *wali* dance whose presentation is done in the inside part of a temple is *Pendet* dance. *Pendet* dance is done by women who serve as offerings carrier for the ancestors and gods. According to Balinese tradition, *pendet* dancers must be unmarried girls. This dance's movements which can be performed in group, are very simple and grateful, as well as full of devotion towards the ancestors and Gods. The movements are very simple because what is needed is the ritual elements of its dance movements. Usually, the dancers of *Pendet* wear traditional attire or ceremonial attire, adorned with golden flowers head piece in accordance with the customary clothing of

their respective regions. This dance can still be seen in some areas of Bali, even most villages have groups that are focused on this show.

Pendet Dance in the perspective of Tri Hita Karana

One of the Hinduism teachings that is so inherent in Bali is "Tri Hita Karana" which regulates harmony of community life relationship with nature around it. Appropriately, this positive energy doctrine is seen as a fundamental doctrine for life. Tri Hita Karana is derived from Sanskrit, from the word "Tri" which means three, "Hita" which means prosperous and "Karana" which means cause. The notion of *Tri Hita Karana* is the three main things that result in welfare and prosperity. This concept is closely related to the existence of social life in Bali. *Tri Hita Karana* lifestyle originates in its relation with the existence of indigenous village in Bali. Not only does it result in the realization of territorial alliances and the communion of life for the common interest in society, it is also a unity of beliefs to worship God or *Sang Hyang Widhi*. Thus a typical indigenous village in Bali has at least three main elements namely: area (*Palemahan*), community (*Pawongan*), and a holy place to worship God / Sang Hyang Widhi (*Parahyangan*). The combination of the three elements harmoniously becomes foundation for the creation of a prosperous and peaceful life outwardly and inwardly. This is the representation of indigenous village life in Bali in accordance with *Tri Hita Karana* conception.

Basically, the concept of Tri Hita Karana in Bali is very firmly held by the people especially in traditional ceremony which is better known as "yadnya". But not only in *yadnya* ceremony, *Tri Hita Karana* also becomes the foundation of conception on art life in Bali. In this paper, this conception is specifically focused on dance art to discuss *Pendet* dance. *Pendet* dance is chosen because *Pendet* is one of compulsory *wali* dance in every religious ceremony. The discussion of *Pendet* dance in the perspective of Tri Hita Karana is explained as follows:

1. Pendet dance seen from the perspective of *Parahyangan*

Pendet dance performance suggests how humans should possess the wish to be able to connect themselves and God with a sincere sense of devotion. Hence in art, human has applied what is written in Hinduism literature that is the teaching of *Catur Marga*. The word "Catur" means four and "Marga" means the road, which is the four ways of worshipping *Ida Sang Hyang Widhi Wasa* (God Almighty), namely *Raja Marga* which is directly related by the way of yoga, *Jnana Marga* by studying the Vedic scriptures and science, *Bhakti Marga* by offering an *upakara*, a ritual with a silent and sincere mind, *Karma Marga* is doing a work based on the teachings of *dharma*. So the devotion towards Gods is represented by the performance of *pendet* dance through what is called as *Bhakti Marga* conception.

2. Pendet dance viewed from the perspective of *Pawongan*

Pawongan shows a good relationship, mutual respect between human beings. In connection with *Pendet* dance, *Pendet* dance is performed by a group of women of

which the dancer arrangement is sorted from the oldest to the youngest. The arrangement is intended that the older should set a good example for the younger. The goal of this arrangement is so that the dancers are able to work together and have mutual respect to produce a harmonious motion. So it gives a small example from perspective *pawongan* in *Tri Hita Karana*.

3. Pendet dance viewed from the perspective of *Palemahan*

As mentioned earlier, *palemahan* perspective teaches human beings to establish a good relationship with the natural environment. *Pendet* dance itself requires facilities and infrastructures taken from the nature. Because of this, humans must be able to respect and preserve the natural environment. The goal is showing that nature is able to support the needs for *yadnya* means, particularly *pendet* dance needs.

Pendet Dance as a medium of character education in early childhood

Education is a conscious and planned effort to create an atmosphere of learning and learning process so that learners actively develop their potential to have spiritual strength, self-control, personality, intelligence, noble character and skills needed by them, the society, the nation and the state (National System of Education Law Article 1 Paragraph 1). Character seen from education point of view is defined as a spiritual structure seen in deeds, and formed by innate factors and environmental influences.

Character refers to the moral and ethical life of a person to love God and others, namely the moral virtue to do good deed. Thus, character education can be regarded as something that is carved on the heart, so it becomes a distinctive sign, and refers to morality in everyday life. Character education is not a momentary act, but consistent action which occurs both inwardly and spiritually. This kind of character is referred to as a moral character or moral identity, because it refers to the habit of thinking, feeling, behaving and doing that gives the texture and motivation of one's life. Ultimately, character education will be long-term and constant, and closely related to behavioral patterns, as well as a person's personal inclination to do good deed.

The educational process found in the dancing tradition, especially in *Pendet* dance as a ceremonial dance, instantly educates its dancers to act in accordance with the philosophy that exists in the dance. Such education is directly represented through the dance order whose movements are performed gracefully, full of order and meaning. The values of character education that we can cultivate in early childhood (0-6 years), include four aspects namely, spiritual, personal or personality, social and environmental aspect (Kemendiknas, 2012: 5). In early childhood education the values that are considered very important to be introduced and internalized into the child's behavior through *Pendet* dance in *Tri Hita Karana* perspective include:

- a. The love towards God almighty, namely the value based on behavior that shows obedience to the commands and prohibitions of God Almighty applied in everyday life,
- b. Tolerance and love of peace, namely the internalization of habits, tolerance, as well as emotions and desires restraint,

- c. Confidence, namely an attitude that shows understanding of self-worth and value of self-esteem,
- d. The ability to socialize and emotional maturity in the ability to cooperate.
- e. Respect and courtesy, namely the value associated with respecting manners to others in accordance with cultural norms,
- f. Care for the environment, namely the value based on attitudes and behaviors that are full of attention and affection to the existing circumstances on the surrounding environment,
- g. Love towards the nation and the homeland, namely the value associated with feelings of pride and love towards the nation and the homeland.

CONCLUSION

Pendet dance is a dance done by woman who serves as offering carrier for the ancestors and Gods. According to Balinese tradition, *Pendet* dancers must be unmarried girls. Its dance movement is very simple, graceful, full of a sense of devotion to the ancestors and the Gods, and can be done in group or mass. *Pendet* dance is one of the ceremonial dances known by Balinese people which commonly performed in *piodalan* ceremony.

Character values teaching in early childhood at school can be interacted with learning activities and one of them is through developed *Pendet* dance training. Character values education for early children is adjusted with every aspect of children's growth. The embodiment of character values education in *Pendet* dance training can be done through three stages namely planning, implementation, and evaluation.

Internalization of character values in early childhood requires special strategies. That is because the characteristics of young children which are very specific. Therefore the efforts should emphasize on character values in every educational process, as well as during the learning process inside and outside the classroom. This will become a habit and eventually embedded to the child. Character values learning also requires cooperation between parents and teachers. Therefore both parties must synergize so that the programs implemented in schools can also be implemented in the family environment.

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RESUME

Name : Ni Luh Enita Maharani S. Pd
The date of birth : Karangasem, 5 June 1993
Address : The Gatak No. 314 Karangbendo Banguntapan, Bantul
Institute : State University of Yogyakarta
Course : Art Education Graduate Program
E-mail / No. Hp : (*niluhenita@gmail.com*) / 0857-2943-2261

Name : Ni Luh Putu Wiardani Astuti, S.Pd.
The date of birth : Bantul, 24 April 1991
Address : The Village Kalongan Alley Kantil No.1
Rt 01/Rw 27 Maguwoharjo Depok Sleman, Yogyakarta
Institute : State University of Yogyakarta
Course : Art Education Graduate Program
E-mail / No. Hp : (*nil_luh@rocketmail.com*) / 0821-3453-4200