



Sapta Cipta Rasa Tunggal Offering dance at the 51st Dies Natalis of ISI Surakarta

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ABSTRACT

This research is a case study of the offering dance (Tari Sesaji) performance at the ISI Surakarta 51st Dies Natalis Ceremony (held on July 15th, 2015) by seven dancers. The seven dancers previously acted as leaders of the Senate procession. After the senate members sat in their seats, they danced to express the character of Bima so that the dance was part of the ceremonial event. The sesaji dance expresses Bima's character, which in Javanese collective knowledge is a complex system of symbols. The approach to this phenomenon through the constructivism paradigm is the interpretivism perspective. It has a methodological mission to elaborate reflective events. The research question posed is what constitutes a gift or alms in the Sapta Cipta Rasa Tunggal – title of that dance – as offering dance considering that offerings lexico-etymologically means giving donation or charity. Triangulation data as objects of observation are videos of dance performances via the YouTube platform, interviews with source persons, and library data. The conclusions drawn are as follows: 1) this Sesaji Dance is a form of mnemonic (kinetic mnemonic) in the form of motion as a reflective memory tool; 2) offering dance and imitation of the imaginary character in the kind of the Bima containing Doxa – knowledge that does not need to be verified – that the ethical attitudes humans should have are teteg, tatag, teguh, tanggon, and tanggap.

KEYWORDS

kinetic mnemonic,
doxa,
offering dance,
ritual,
Bimapaksa

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1. Introduction

The ISI Surakarta 51st Dies Natalis Ceremony (July 15th, 2015) featured a dance performance entitled Sapta Cipta Rasa Tunggal (abbreviated SCRT), a group dance of male dancers that lasted seven minutes. The similarity in the number of dancers and the dance duration, referring to the number 7, may have occurred by chance. The dance was presented according to instructions from the leadership of ISI Surakarta as stipulated in the Decree of the Rector of ISI Surakarta number 4000/IT6,1/ PP/2015 dated 26 May 2015. Even though the SCRT presentation was seven years ago, its academic substance is still interesting to scrutinize.

The first interesting thing is the designation of the offering dance that accompanies the name SCRT. In the Javanese's collective knowledge, the term "sesaji" or "offerings" originates means an alms or charity in kind of food, drink, or other forms (Big Indonesian Dictionary, 2001:979). Offerings and feast or *wilujengan* are usually related to one another. Meanwhile, *wilujengan* or salvation is a feast to ask for congratulations, etc. (Big Indonesian Dictionary, 2001; 1017; online KBBI). From this etymology, objects such as food become offerings or alms. However, the terminology of offerings for non-material things, such as dance, is intended as alms. If food alms are digested through the senses of taste and digestive digestion, then dance offerings require other senses and digestive organs. This problem will be in elaboration later.



The second exciting thing is the dance title terms: *sapta*, *cipta*, *rasa*, and *tunggal*. The four terms will be interpreted etymologically according to the Indonesian language because they have been listed in the Big Indonesian Dictionary. Meanwhile, *sapta* means 'seven,' while *cipta* means 'the ability of the mind to create something new'; or 'creative wishful thinking' (KBBI, 2001:215; online KBBI). KBBI translates *rasa* into five concepts, namely: 1) n sensory responses to nervous stimuli such as sweet, bitter, sour to the sense of taste, or hot, cold, and pain to the sense of taste; 2) n what is experienced by the body: -- pain in the stomach are symptoms of stomach pain; 3) the nature of the *rasa* of an object: sugar is sweet; 4) n the heart's response to something (sensory): -- sad (worried, afraid); and 5) n opinions (considerations) regarding good or bad, wrong or right: -- fair (KBBI, 2001:933; online KBBI). As for *tunggal*, it has become common knowledge about number one or in the unified sense. If interpreted as a phrase, *Sapta Cipta Rasa Tunggal* means a single characteristic in seven subjects with creativity and taste (Rahmani, interview, 15 August 2021). The researcher obtained only a few statements from the interviews with the informants, so any comments received would be very useful in uncovering the meaning of this dance-formed offering.

The third fascinating thing is that the SCRT, according to its choreographer (Dwi Rahmani, S.Kar., M.Sn.), represents the Bima character as it has become the collective knowledge of the Javanese people (Rahmani, interview, 15 August 2022). A cursory observation of SCRT has resulted in the initial assumption that this dance has something to do with the character Bima or Bratasena, commonly known as Werkudara. In various wayang stories, this character has multiple names according to the story episodes presented by the puppeteer, such as Tugu Wasesa, Sang Bima Suci, Jagal Abilawa, and so on.

These three interesting things, namely *sesaji*, *cipta*, and *rasa* of the singled-seven subject, and the character of Bima, will be revealed in this article as the result of in-depth research on the object of observation of the SCRT performance in the ISI Surakarta 51st Dies Natalis ritual. In contrast to the research on dance which methodologically makes dance the object of choreographic research – as was done by Sriyadi and Pramutomo (2021:23) – this research perceives SCRT performances as an offering. The research question is what constitutes a gift or alms in the SCRT as offering dance.

The SCRT dance performance is a case study of reflective academic attitudes that accommodate technical and philosophical achievements. Bima's character will be seen as the central point of the reflection process. This reflection process is part of the creative process, namely the innovation of elements of creativity in terms of imitation of reality and functional usefulness because it has a central place in formal situations. Good research integrates into a broader field. Therefore it is better to quote from previous statements as an addition to originality and utility (Runco & Jaeger, 2012:92). One of the creative innovations in SCRT's performance was the introduction of several innovative surprises (startles). For instance, the use of homage songs such as *Monggang* for karawitan dance accompaniment, the presence of floor patterns and formations of dancers representing certain characters, and making an academic reflection on collective knowledge a new ritual space. The topic of new ritual space in the educational area was recently accessible in the journal *Creativity Studies* publication (Mendel & Klownkwska 2022:317).

The author hypothesizes that SCRT offers equipment to store and retrieve knowledge in the form of *Doxa*. With this hypothesis, the author submits a disclaimer that this research can be viewed as preliminary studies because a literature search has not found similar research, namely dance as a means of storing and retrieving knowledge in the form of *doksa*. The hope is that this research will trigger studies to reveal the various *Doxa* abundant in the Javanese's collective knowledge, especially those expressed through movement.



2. Method

This research must confirm its position in a paradigmatic strand to answer the research problem. The paradigm chosen to elicit the meaning of the phenomenon of SCRT staging as an offering dance is constructivism which aims to find a 'worldview of the researcher as interpretive bricoleur' (Denzin and Lincoln, 2005: 183). This definition contains three relational concepts: 1) the existence of a worldview, 2) where the worldview appears as a result of interpretive construction, and 3) interpretive patterns based on observation of various data. The paradigm has four areas for consideration: ethics, epistemology, ontology, and methodology. This article will only try to find that worldview in ethics. The first reason, etymologically, is that the title of the SCRT dance has an ethical meaning, especially regarding *cipta* and *rasa*. The second reason is that the story of Bima, especially Dewaruci and Bimasuci, in the collective knowledge of the Javanese people, is such a big thing. It is almost impossible to discuss it in an extensive framework, such as the four regions simultaneously, so it is accommodated in a limited article. The third reason is that although the four areas are not in a rigid sequence, proper ethics take precedence, considering that this issue is currently trending. If Pancasila is the basis of all major behaviors, then the issue of ethics – which translates into etiquette or manners – will become crucial. Generally, the current generation has deficiencies in terms of manners. In everyday life, the Indonesian internet community (*netizens*) are known to be the worst at commenting on social media. Research on ethics and etiquette and its dissemination will be urgently needed to correct the lack of ethics.

The methodological mission of this research is to elaborate on a reflective event. Once again, it needs an emphasis that reflective elaboration is within the constructivism paradigm. The research work for this mission is 1) low-level observations by observing triangular data; 2) mid-level observation by obtaining coherence from the data intertextually and describing the obtained *Doxa*; 3) high-level observation by providing a prescription for the reflective attitude of academics as discourse or ethical persuasion.

Triangulating data as the main object of low-level observation is visual data, namely the SCRT presentation as an offering dance, as seen on the channel https://youtu.be/_6C9kzjgLzc. These observations' results get support from auditive data, namely statements from sources relating to the main object. The basis for determining the sources is the name of the dance choreographer and others according to the Decree of the Chancellor of ISI Surakarta number 4000/IT6,1/PP/2015. The third is literal data in the form of informative text related to this research topic as stored in various library materials.

The theoretical framework for leading to a description and discussion of SCRT as a performance event dance is an artistic creation. From the perspective of form, dance elements like movement, illustration music, makeup, and costumes are imitations of reality – including imaginary reality – for character, action, and emotion (Thomson, 2017:3). The three classifications will become the basic framework for the discussion. The hermeneutical meaning proposed in this study is the relevance of Bima's character to the academic and current common situation. The aspect of his function is the basis of academic attitudes and emotions based on specific goals which prescriptively constitute discourse or persuasion.

3. Results and Discussion

3.1 Description of the Offering Dance

The SCRT is a dance performed by seven male dancers dressed in the same costumes, makeup, and dance moves, namely the male Dance with the quality of the *gagah kambeng antep* movement. Each dancer does not have a specific name in the composition of the performance, so it is an imitation of the reality of a single character. Even though it is an offering dance and has the same impression as a solo dance, the presentation of the SCRT is an integral part of the *Dies Natalis* ceremony. SCRT Dance Performances can be classified into the beginning, primary, and end.



The initial section was the ISI Surakarta Senate procession from the dressing or preparation room to the Pendapa Ageng ISI Surakarta. The seven dancers play the role of *cucuk lampah*, namely the participants in the process at the very front. This process is accompanied by the Gendhing Monggang, one of the repertoires of homage songs in Javanese karawitan as soon as the Monggang stops, immediately followed by the male choir, female choir, and solo vocal alternately singing *pathetan*, a kind of song in a shadow puppet show. Seven dancers entered the empty arena in front of the Senate desk as the solo vocals played. The dancers occupy the position according to the choreographic arrangement while dancing in a *kambengan* pattern. This initial stage is called *maju beksan*, then followed by the next *beksan* motion, namely the *srisik maju*, *srisikan puter*, *srisig glebagan*, *ngancap adhep-adhepan*. Then, various kinds of *gagahan* motion from the back of the dancing arena comes to the central part in the middle of the Pendhapa Ageng towards the main *gawang* (blocking). The final position for this stage is five dancers sitting cross-legged, a dancer in the *jengkeng nicelwarti* pose and another dancer in the *tanjak kanan* standing position.

The second section, or the core stage, contains the leading SCRT dance, which starts with the worship movement. The dance moves are carried out slowly in a series of worship movements. Furthermore, all the dancing in a standing state danced with various dance changes in floor patterns. The core part of the SCRT contains two elements, namely the Bedhayan and Monggang motions. The naming of this movement adapts the musical accompaniment, namely the musical form of Bedhayan and the form of Monggang. Bedhayan movements refer to actions with the same vocabulary but differ in facing and floor pattern. Bedhayan usually means to evoke a sense of greatness and sacredness. Similar to the movements of Bedhayan, the dance movements in the Monggang section also has the same vocals but are different in facing and floor patterns. Monggang motion is meant to create a great, sacred atmosphere and represent Bima's character, which is the primary depiction of SCRT. This section is emphasized in visual observation (low-level vision).

The third part is called *mundur beksan*, which is not as important as the core. This section contains a series of spinning motions, *jeblosan*, *tayungan*, *hoyogan*, *onclang*, and *hoyog jujut*, followed by moving out of the arena using the *laku jajag* pattern.

Repeating the description of the core part of SCRT, the main element of this dance is, of course, the dance moves. The sequence of movements for the SCRT dance is as follows: *srisik maju*, *srisik puter*, *glebag srisik*, *ngancap adhep-adhepan*, *onclang tanjak henjot kiri*, *glebag mundur* twice, *onclangan tanjak kiri*, *onclangan kebyok kebyak*, *tanjak hoyog kiri*, *kebyok sampur tanjak kiri*, *jengkeng puter asta kiri*, *lumaksana jengkeng* four times, *silantaya*, *jengkeng nikelwarti*. The worship includes both hands up the right leg, pulling both hands up on the right leg backward, *timpuh trap dhuwung*, *ulap-ulap kiri*, both hands go up, *pacak gulu*, both hands in a position of *trap jaja pacak gulu gedheg*, the body pushes to the left. Then, it turns to the upright, *pacak gulu gedheg*. The body is lifted, *menthang asta kalih*, *ukel asta kanan*, *miwir sampur asta kiri*, *tawing-ulap-ulap kanan*, squatting in *bapang* position, the right hand is above the left hand, *trap jaja pacak gulu*, *jujut* three times, *kambeng jengkeng pacak gulu gebesan*, *menthang kanan taweng*. *Badan mayuk kanan*, *seleh tangan* to the floor, turn right hand, *tawing taweng kiri*, *menthang asta kanan seleh*, *ukel asta kanan trap karna kiri*, *ngadeg kanan*, *maju kanan*, *tanjak kanan*. *Tranjalan mundur*, *kebyok sampur asta kiri taweng*, *ingsetan*, *genjot mendhak kengser putar*, *hoyog mundur* twice, *kebyok kiri jangkah suku kiri*, *kebyak sampur kalih*, *menthang asta kanan-kering*. *Nyabet kebyok-kebyak mundur*, *kebyok-kebyak sampur kalih*, *kebyok kanan*, *tranjal* twice, *srisigan*, *tanjak kebyok trecetan*, *kambengan taweng*, *uphold the right foot*, *jengkeng ngancap*, *lumaksana*, *srisig jengkeng kambeng gedhegan mbandul*, *jomplang tanjak kanan*, *besut kiri*, *hoyog kanan*, *taweng kanan*, *sangga nampa*, *seleh hoyog genjot*, *lumaksana kambeng*, *hoyog kiri*.

The next movement is the *tanjak bapang trap dhuwung*, *hoyog kanan junjung suku kanan*, *usap tawing kiri*, *ngancap*, *tanjak hoyog kiri genjotan*, *lumaksana mbolak-balik tanjak kiri taweng*, *hoyog kiri genjot*, *onclang mundur* four times, *puter ambruk*, *junjungan kiri*, *ukel asta kanan*, *seleh hoyog mendhak*, *trecet puter*. Three dancers *tanjak bapang*, *asta kanan nekuk trap bathuk*, *asta kiri trap jaja*; four dancers in *jengkeng capeng*, *trap sabuk*, *ngadeg mbalik nebak*, *mbalik besut*. *Tanjak kanan*



with the position of the right hand above, *pacak gulu* three times, *jujut*, *genjot kanan*, *asta kanan mandhap trap cethik*, *genjot kanan*, *pacak gulu gedheg*. *Junjung kiri tanjak kiri inggah asta kiri*, *pacak gulu* three times, *genjot kiri*, *asta kiri mandhap trap cethik kiri*, *genjot kiri*. *Junjung kanan*, *tranjalan kanan* twice, *ogekan lambung kanan*, *kiri*, *tolehan kiri*, *tranjalan kiri* twice, *ogekan lambung ngering-nganan*. *Lumaksana jangkahan* seven times, *nebak mbalik tanjak kanan*. *Cancutan*, *budhalan*, *tranjalan mbalik*, *trecet hoyog mbalik*, *lumaksana jajak asta kiri trap cethik*, the right hand is perpendicular to swinging forward and backward.

They were implementing these dance movements with support from other elements to unite and reinforce the depiction of the intention to be conveyed to the audience. One crucial element is the floor pattern, namely the lines on the floor that the seven dancers traverse. SCRT floor patterns include angular, curved, zig-zag, straight, and circular images. These lines are imaginary because the trajectories formed can only be seen from the air while the audience is in a relatively parallel position with the dancers.

Despite forming imaginary lines, changing positions (blocking) patterns also include certain formations that usually have traditional names. This formation in traditional dance knowledge is known as the *gawang*. However, SCRT does not always use traditional *gawang*. For example, in the initial position of the Dance, the formation is as follows: 1) five dancers face the audience in a cross-legged sitting position; 2) two dancers have their backs to the audience, where a dancer is in *jengkeng* pose (resting on one knee) while another dancer stands in *tanjak kiri* position. According to the choreographer, this formation illustrates the Sokalima college with Begawan Druna teaching his students, including Bima (Rahmani, interview, 16 August 2021).

Another important floor pattern is the circle shape in the core dance section, which includes the first and second circles. The first circle pattern is intended as a symbol of the meeting of two figures, Bima and Dewaruci. One dancer forms this floor pattern in a *jengkeng* position while six others are standing, holding their left foot up. The impression of the dancers' movements tells about Bima's attitude towards Dewa Ruci in seeking knowledge manifested by two dancers using a one-way *adhep* floor pattern. The two dancers play the leading role, while the other five in a circle position perform the *srising kebyok sampur* movement with their left hand and *menthang asta kanan*. The one-way floor pattern depicts the togetherness of Bima and Dewa Ruci as figures who have merged into one body. Meanwhile, the floor pattern for the second circle is the floor design for the last *beksan* section with a dancer in the middle, while five others fall together. This second circle pattern illustrates Bima's success in seeking knowledge of life, symbolized in the form of holy water (*tirta perwitasari*) and kayugung susuhing angin (big tree where the wind resides).

The *gawang ketonggeng* (an animal like a scorpion) is also present in the central part of the Dance. Five dancers form this formation in a longitudinal oblique line right in the middle of the room; the two dancers are on the side and behind a transverse line with the dancer in the middle. The other two are in line with the two dancers in front and behind. Their places are outside the dancers, who are on the far left. This floor pattern is the most crucial formation and aims to emphasize the symbol of unity between the two figures who meet and unite, namely the figures Bima and Dewaruci.

Another floor pattern variation by applying the zig-zag pattern is for groups of 2 dancers (3 groups) and one dancer. The movement by one dancer becomes a protrusion and then continues with the arm movement by all the dancers. This floor pattern is the final part and describes the love between Bima and Dewa Ruci. The floor pattern at the end of the SCRT dance feels remarkable and surprising, adding to the greatness of the Gending Monggang, chosen as the illustration for the *sesaji* dance music.

3.2. Ideas and Content

SCRT, as a form of the creative process, is an imitation of characters (Thomson, 2017: 3), especially Bima, in the puppet show realm (Rahmani, interview, 15 August 2022). Rahmani's statement semiotically refers to the depiction of the character Bima in the Javanese wayang and the epic Mahabharata; meanwhile, the embodied idea in SCRT represents the attitude and course of the



struggle for life and the soul's determination to study. Bima's philosophy in facing challenges prioritizes justice, honesty, equity, a deep understanding of everything, and submission to supernatural powers. The placement of the SCRT as an offering is for discourse or persuasion for students and the ISI Surakarta institution to have the same attitude as Bima (Rahmani, interview, 15 August 2021).

3.3. Makeup and Costumes

Makeup and dancer costumes are important factors supporting Bima's character, but the Javanese have traditionally owned both elements in collective knowledge. It is based on the symbol system imposed on Bima's character as things related to one another with the more complex world of Javanese ethics. In general, Bima's character makeup is called *thelengan*. The makeup is as follows: slightly thickened eyes, thickened eyebrows and blushed cheeks in red. The dancers wear *lulur* (skin polish) so that their skin looks smoother and has a yellowish color.

Bima's character clothing has traditionally been determined and is part of the collective knowledge of Javanese. Even so, the choreographer, who usually acts as a costume designer, can still interpret the costume arrangement according to his creativity. The dress code worn by dancers is as follows: a) the upper part is a headdress in the shape of a *jingkengan*, decorated with *garudha mungkur* ornaments; the ears are wearing *sumping pudhak sinumpet* with *gombyok* made of jasmine flowers, the neck is wearing a single *penanggalan* necklace; b) middle part: the bracelet on the wrist, *dodot ageng* cloth wrapped around the stomach, covered with a *poleng* cloth with a soldier's style, the cloth windings locked by a *timbang* and green *epek* with golden yellow pleats, there is also a *sampur* wrapped around the right and left waist with ends dangling to almost touching the ankles, and a *keris* with a *ladrangan* sheath pattern with a string of jasmine flowers, and using a *buntal* (sliced pandan leaves); c) bottom part: red velvet trousers with golden yellow trim and ankle bracelets (bingles).

3.4. Illustration of Karawitan Music

Another vital element is the *karawitan* dance music. SCRT Dance requires *karawitan* accompaniment played using gamelan with Pelog tunings. SCRT's musical accompaniment consists of several parts. The first part is Pathetan vocals sung by three types of vocals: Pathetan male choir vocals, Pathetan male/female choir vocals, and Pathetan male single vocals pelog nem accompanied by several gamelan instruments like gender, fiddle, xylophone, and flute. Three types of pathetan accompany the dancers in performing various movements, from *srisig* to the primary formation. The atmosphere conveyed in the first part is silence.

In the second part, at the end of the song, the single male vocal song falls on the gong, followed by the opening of the song *Ayak-ayakan Yogyan Pelog Nem*. The second part is to accompany the dancers in performing the worship movements, slowly ablution followed by *jengkeng nikelwarti* as the beginning of the worship. The ambiance built in the second part is great, serene, and solemnity in worship.

The third part of *Ladrangan Irama* is responsible. The dancers perform a series of *beksan kambengan taweng pacak gulu* movements with several changes to the floor pattern. The atmosphere built in the third part is majestic and dignified, depicting Bima's attitude as a brave and responsible knight.

The fourth part is the *Monggang Rhythm of the Song*. The dancers perform the *Cancutan Budalan* movement towards the edge of the *Pendapa* as a sign of the performance's ending. The atmosphere created is spacious and relieved because Bima has overcome all obstacles.

Song lyrics in Pathetan are to describe worship to the majesty of the Almighty. *Gending Monggang* depicts the success of human endeavors as an expression of gratitude to God Almighty. The vocal lyrics are as follows:



Male vocals on Pathetan

*Ananing cipta rasa karsa datan solah wahyune lampah
Padhang jagate yen gumuruh ana
Temahan ngambaraning Bathara katon*

(The existence of Cipta Rasa Karsa does not change the coming of destiny, the world turns into a bright light when you smell a fragrance as a sign of the arrival of the Supreme Being).

Male Solo vocal on Pathetan

*Heneng heninging cipto
Sesuci mahananing
Sigra nutupi babahan hawa sanga
Hywa kengguh ing pekewuh, pekewuh ing kengguh
Hywa manggya ing rubeda*

(A calm and serene mind purifies by closing the nine holes of desire. Therefore, don't be tempted by aversion, and don't be deterred by temptation. Hopefully, there are no obstacles.)

In karawitan compositions, the following vowels are found:

*Bima-sena, andhe
Bima-sena, pamengkune reh sapraja
Risang kala pawaka ro wiku raja
Risang Bima, kalanira puruhita, puruhita, babo
Mring sang Druna, minta sampurnaneng dumadya
Duryudana ginubeling pra arinya, ande
Rempeg tur e sakehing para kurawa
Amintaa pitulung sang dwija wara (Rini Rahayu, interview, 11 November 2018)*

Bima-Sena is the hope of the people of one country, both evil people and noble people. That's when Bima studied with Sang Druna, asking to be given knowledge about perfection. On the other hand, Duryudana failed because his younger sibling, Sang Korawa, hampered him. Thus, Bima asked for help from his true teacher).

3.5. Theoretical Findings

According to the choreographer, the SCRT means to be an offering in a series of ceremonial rituals for the 51st Dies Natalis of ISI Surakarta. The phenomenon of offering in dance seems familiar in traditional arts communities (Rahmani, interview, 15 August 2022). Those that serve as a charity as offerings are usually objected to, especially food, and their function is generally as a tool for storing knowledge. Theoretically, this phenomenon is called mnemonics. According to the lexical meaning, mnemonics are memory aids, usually in words, objects, or whatever (Brookes, 2004:763). In the case of SCRT, there are two phenomena at once. It includes the arrangement of movements as a kinetic mnemonic and the presence of words behind the kinetic motion arrangement. Finding out what memory or knowledge is to convey through the depiction of Bima's character can be done effortlessly because Bima and his stories have become the collective memory of the Javanese people. It is somewhat different from other puppets, such as Potehi, originally part of the Confucian worship ritual (Mangunsong, 2022:1).

It is told in Bima Bungkus that Bima has been practicing asceticism since he was born because he was born wrapped in fetal membranes (Bima Bungkus). He managed to get out of the membrane after getting help from an elephant belonging to a god named Gajah Sena. Bima, during his teenage, became the backbone of the Pandawa family. In various stories, Bima is always able to solve multiple cases, such as when he succeeded in killing the genie Werkudara (Babat Alas Wanamarta). Bima also managed to defeat Kincakarupa and Rajamala during his 13-year exile. Bima also defeated



Suratimantra and Kangsa, rebels from the Kingdom of Mandura (Kangsa Adu Jago). As he grew up, Bima studied with Resi Druna to get Perwitasari Holy Water or the water of life, Kayugung Susuhing Angin (Big Wood of Lust Nest). Through a tough struggle, Bima met Dewa Ruci and received teaching about Ngelmu Kasampurnan (Soeparno and Soesilo, 2007:48). Bima's attitude and firmness reflect his inner and outer strength and can solve all problems. Bima's sign of greatness lies in all of his inner and outer clothing. Bima's attitude of being honest, firm, strong, fair, always looking at equals in straightforward language, and being a decisive figure in victory is an idol that needs to preserve.

One of the pieces of literature that contain Bima's spiritual journey in acquiring knowledge of perfection is *Bimapaksa*, written by Siswaharsaya. This book includes a summary of the story of Bima obtaining knowledge of the model from his true teacher, Dewaruci. When he taught his knowledge to the community where he called himself Bimasuci (Siswaharsaya 1883:3). The characteristics and attitude of Bima as an ethical philosophy that the Javanese must own is called *Doxa*. According to Pierre Bourdieu, *Doxa* is a truth that does not need to be tested (taken for granted) (Bourdieu, 2013: 166). Truth is an inherent characteristic of belief or public opinion in the collective memory of the Javanese described in the description below.

Bima's inner character or trait that the Javanese should have is *tatag-teguh-tanggon*. Lexically, the concept of *tatag* means 'to have no worries' (dare) (Poerwadarminta, 1939:595). *Teguh* means 1) being firm, firm in one's convictions; 2) magic because they are immune to any weapon (Poerwadar Minta, 1939:600). The *tanggon* means trusted (Poerwadarminta, 1939:592).

Bima's inner character or disposition that the Javanese should have is *tatag-teguh-tanggon*. Lexically, the concept of *tatag* means 'to have no worries' (dare) (Poerwadar Minta, 1939:595). As for being firm, it means 1) being firm, firm in your convictions; 2) magic because he is immune to any weapon (Poerwadar Minta, 1939:600). The *tanggon* means trusted (Poerwadar Minta, 1939:592).

Sumanto developed these three characters into five main characters: *Tatag*, *Teteg*, *Teguh*, *Tanggon*, and *Tanggap*. *Tatag* means not having a sense of misgiving. People like this will always be "ready" to complete the task. Even though the money for the road is small, the means are limited, and the terrain is difficult, he is not afraid. *Teteg* means firm, unshakable. A rainstorm won't shake it. As long as his legs could still stand straight, he would survive. "Tatag" and "Teteg" represent courage and passion. However, courage and enthusiasm must be supported by ability. *Teguh* is a character like an heirloom *keris* with character and strength according to its nature. A *teguh* person, of course, has knowledge supported by character. *Tanggon* means reliable. "Teguh" alone, if it is not reliable, of course, it is useless. In general, tough people can be relied on; if we rely on someone, that person must be "tatag, teteg, and teguh." Being responsive means being able to hear, understand what is heard, and do what he should do properly. *Tatag*, *teteg*, *teguh*, *tanggon*, and *tutup* are "*panyandra*" (literal depiction) for a knight in heroic stories in the wayang realm, who conveys a message for us all to emulate. Each of us has a particular wayang idol. Many of us put up these puppets on the walls of our homes, for example, Gatotkaca and Bima. *Teguh* means also contains elements of hard workers, tenacious, and unyielding. Tenacity is an enormous capital in facing all challenges and pressures. The reality of life is inseparable from challenges because life is a sea of problems. People with a half-hearted spirit will realize that challenges are a part of life. They must pass earnestly and diligently, never give up and never give up. Towards a Sarjana Sujanèng Budi: Character Education at the Indonesian Art Institute Surakarta Sumanto, 2010:22-24).

4. Conclusion

In conclusion, the reality imitated in creating and presenting the SCRT as a *sesaji* dance is an imaginary reality in the form of Bima's character. Bima and his representation through SCRT can potentially be a tool for strengthening memory, namely, a place for storing collective memories in the form of dance movements (kinetic mnemonics). The knowledge contained in the SCRT is not only the figure of Bima but knowledge or public opinion that Javanese people should ethically



possess. General knowledge whose truth without any doubt – called Doxa – is Bima's character and attitude. Especially when studying knowledge, namely tatag, teguh, and tanggon, then added to other characteristics or attitudes, namely teteg and tanggap. About offerings, in a noble atmosphere like the 51st of Dies Natalis ISI Surakarta, offerings in the form of knowledge will be more meaningful than food. Such is the result of a reflective elaboration of SCRT staging events.

Suggestions for further research are as follows. If the SCRT dance is a discourse or persuasion, what speech or persuasion has ISI Solo presented on the 51st Anniversary? Discourse or persuasion can be traced through institutional statements (School of agendas, etc.), a person (chancellor, dance creator), or a program organizer. The theoretical assumption developed reflects the glory of ISI (ASKI) in the past. The reference to a figure described as Bima will also likely be elaborated semiotically. The criticism for this situation is that institutions may be cult figures, but there are times when the times require something else. Democracy and equality have the potential to become the soul of the times.

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