

The Socio-Educational Value of *Sekar Jepun* Dance

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Abstract

This article aims to describe the form of the Sekar Jepun dance, the mascot of Badung Regency, and its socio-educational values. This article is qualitative research in the field of cultural arts. The research data were collected through observation, documentation study, and in-depth interviews with several informants, namely the Sekar Jepun dance actors, Badung district government officials, and Balinese arts and culture observers. Qualitative descriptive analysis was carried out by applying aesthetic theory and semiotics. The results showed that first, the Sekar Jepun dance had the theme of majesty sourced from the natural environment, namely the Jepun tree. The form of the Sekar Jepun dance as the mascot of Badung Regency is reflected in its complete performance, including dance performers, gamelan accompaniment, makeup and clothing, performance venues, and Sekar Jepun dance performance structures, namely *papeson* (head), *pangawak* (body), *pangecet* and *pakaad*. (feet). This dance is performed at various official moments in the Badung Regency, Bali. Second, the Sekar Jepun dance contains noble values, including aesthetic, religious, and socio-educational values that follow the *Tri Hita Karana* philosophy.

Keywords: *sosio-educational value, the sekar jepun dance, dance mascot, balinese dance*

Nilai Pendidikan Sosial pada Tari Sekar Jepun

Abstrak

Artikel ini bertujuan untuk mendeskripsikan bentuk tari Sekar Jepun, maskot Kabupaten Badung, dan nilai-nilai pendidikan sosialnya. Artikel ini merupakan penelitian kualitatif di bidang seni budaya. Data penelitian dikumpulkan melalui observasi, studi dokumentasi, dan wawancara mendalam dengan beberapa informan, yaitu pelaku tari Sekar Jepun, pejabat pemerintah kabupaten Badung, dan pemerhati seni dan budaya Bali. Analisis deskriptif kualitatif dilakukan dengan menerapkan teori estetika dan semiotika. Hasil penelitian menunjukkan bahwa pertama, tari Sekar Jepun bertemakan keagungan yang bersumber dari lingkungan alam, yaitu pohon Jepun. Bentuk tari Sekar Jepun sebagai maskot Kabupaten Badung tercermin dari pertunjukannya yang lengkap, meliputi penampil tari, pengiring gamelan, tata rias dan pakaian, tempat pertunjukan, dan struktur pertunjukan tari Sekar Jepun, yaitu *papeson* (kepala), *pangawak* (badan), *pangecet* dan *pakaad*. (kaki). Tarian ini ditampilkan pada berbagai momen resmi di Kabupaten Badung, Bali. Kedua, tari Sekar Jepun mengandung nilai-nilai luhur, meliputi nilai-nilai estetika, agama, dan pendidikan sosial yang mengikuti *falsafah* Tri Hita Karana.

Kata kunci: *nilai pendidikan sosial, tari sekar jepun, tari maskot, tari bali*

INTRODUCTION

As a world tourist destination, Bali Island has its charm: stunning natural beauty and a wealth of unique and diverse cultural arts. Performing arts is one of the most famous Balinese cultural arts. Art activities for the Balinese Hindu community express self-expression through art that contains a sense of beauty and devotion guided by traditional cultural values (Sugita et al., 2023). Thus, the role of society is very important in the growth and development of art, especially in performing arts, because performing arts involves group work; namely, the presenter and receiver are inseparable parts. This causes the development of performing arts to always be in harmony with the development of society (Pastika, 2022)

Performance art is an art whose expression is carried out by being shown in front of an audience, moving in space and time. Thus, performance art is temporary art that does not last and is lost after the art is performed. Balinese performing arts include dance, musical arts (*karawitan*), and puppetry or theater (Suandi et al., 2020). In the life of the Balinese Hindu community, dance generally has three functions: dance as a religious ceremony, dance as a traditional ceremony, and dance as entertainment (Pastika, 2022). Furthermore, based on its performance and function, Balinese dance is classified into three: the *wali* dance, the *bebali* dance, and the *balih-balihan* dance. The *wali* dance is a sacred dance only performed in certain temples and connection with Hindu religious ceremonies. The *bebali* dance is still religiously performed in temples or around it, while the *balih-balihan* dance is entertaining (Bandem & deBoer, 2004).

Wali, bebali, and balih-balihan dances in Bali still exist in accordance with the existing context, especially the dance, which functions as an entertainment dance. Currently, many types of entertainment dance are found, especially in the work of new creation dance (Pastika & Sukerni, 2022). New creation dance is a form of self-expression with freer rules, but conceptually, it is still based on traditional patterns. Today, new creation dances are created as identities or mascots for government institutions. The form of the mascot is a symbol of a person, animal, object, or work that a group treats as a symbol of bringing good luck or salvation (Suvina et al., 2020).

Several universities in Bali have their mascot in the form of a new creation dance. The Widya Dewi Saraswati dance is the mascot of Universitas Hindu negeri I Gusti Bagus Sugriwa Denpasar, the Shiva Nataraja dance is the mascot of the Institut Seni Indonesia (ISI) Denpasar, the Ganesha dance is the mascot of the Universitas Pendidikan Ganesha (Undiksha) Singaraja, and the Saraswati dance is the mascot of the Universitas Mahasaraswati Denpasar. In addition, Universitas Udayana has a mascot in the form of the Amertha Sanjiani dance, the Universitas Hindu Indonesia (UNHI) Denpasar has the Manuk Dewata dance, which is a

celestial bird, it is hoped that the Balinese language, script, and literature will be preserved in this era of globalization (Pastika & Putra, 2023).

Apart from educational institutions, the City and Regency Governments in Bali also have a mascot in the form of a new creation dance as their regional identity. Denpasar City has the Sekar Jempiring dance (2004), Bangli Regency has the Sekar Sandat dance (2008), Klungkung Regency has the Sekar Cempaka dance (2009). Tabanan Regency has the Bunga Sandat dance (2010), the Bunga Pucuk Bang dance is from Gianyar Regency (2014), the Puspa Herdaya dance is the mascot dance of Karangasem Regency (2013), and the Sekar Jepun dance is the mascot of Badung Regency (2008).

The people and government of Badung Regency deliberately chose the *Sekar Jepun* tree as their regional mascot because the *Jepun* flower is an aesthetic representation of the icon of Badung Regency. *Sekar Jepun* (*Plumeria*), often called the frangipani flower, is a type of flower that is also used as a means of praying for Hindus. Besides it has a fragrant aroma, *Sekar Jepun* also has a variety of colors, ranging from white, red, purple, and yellow. The growth of this flower knows no season and will continue to bloom all the time. *Sekar Jepun* is easy to find in holy places (temples). The beauty of this tree lies in its flowers and beauty. Therefore, Sekar Jepun is used as the mascot of Badung Regency (Ruspawati, 2020).

Sekar Jepun dance is a new creation dance that is danced by five female dancers using the same dance costumes between one dancer and another. Sekar Jepun dance was first performed on August 8, 2008, at the government center (Puspem) of Badung Regency in the context of the inauguration of the Badung Regency government center building in 2008. Sekar Jepun dance is often performed at official events in Badung Regency, both in government agencies and private institutions at the district, provincial, national, and international levels. Sekar Jepun dance has been performed at international events, including staged at the High-Level Conference in Bali, which was attended by APEC leaders and President Susilo Bambang Yudhoyono at the Bali Nusa Dua Convention Center on Monday, October 7, 2013. Sekar Jepun Dance was also staged at the opening of the Badung Agricultural Cultural Festival, which was held in Pelaga Village, Petang District, Badung Regency, on July 25, 2013. A year earlier, the Sekar Jepun dance was also performed at the China International Travel Mart (CITM) in China in 2012.

As a mandatory dance in institutional activities within the Badung Regency government, the *Sekar Jepun* dance received a positive response from its audience, including foreign tourists. Therefore, the Sekar Jepun dance is also part of tourist attractions. Its presence is the main attraction of many foreign tourists to visit the festival, which presents the potential for rural tourism and arts and cultural attractions.

Five dancers dance the original structure of the Sekar Jepun dance according to the number of Sekar Jepun's petals (Ruspawati, 2020). However, the Sekar Jepun dance has also been performed with a number of mass dancers, including the performance of the Sekar Jepun dance at the 2014 Mangupura City 5th anniversary celebration, which was enlivened by five hundred dancers from junior high school, high school, and vocational high school students in Badung. Then, there was a performance of six hundred Sekar Jepun dancers in celebration of the anniversary of the 2015 Udayana Military Command. The performance of the colossal Sekar Jepun dance of one thousand and one dancers at the Badung Regency Government Center (Puspem) in order to deliver A.A. Gede Agung ended his term of office as Regent of Badung on August 5, 2015 (Tim Penyusun, 2016).

Badung Regency is a tourism center in Bali, and many foreign tourists visit it. It directs local culture to always interact with various world cultures. Badung Regency has a vision for tourism development, namely "culture-based tourism" (Tim Penyusun, 2020). As part of Balinese culture, the Sekar Jepun Dance is one of the mainstays of Badung Regency, and it is always displayed as an artistic treat that reflects Balinese identity and culture to tourists who visit. So, this dance can also maintain cultural identity in the midst of cultural interaction from various countries that occurs in the Badung Regency. The values contained in traditional dance art can be used as knowledge that can educate the wider community (Aninda & Sihombing, 2022). This is very appropriate if the value of the Sekar Jepun Dance, especially its educational value, is studied to be disseminated to the community.

This scientific work discusses the form (structure) and socio-educational values of the Sekar Jepun dance, the mascot of the Badung Regency Government. Following the topics discussed, there are a number of results from previous studies, including publications concerning discourses on Balinese dance and the existence of Sekar Jepun in the life of the Balinese Hindu community.

The existence of Balinese dance was discussed by Iryanti(2000) in her article entitled "Tari Bali: Sebuah Telaah Historis". It is stated that Balinese dance is very closely related to the life of its people. Since primitive, pre-Hindu, feudal times until now Balinese dance has continued to be developed with a lack of ideas from its creators, but it exists and becomes a necessity in the wheel of life. It is present in historical trajectories and forms a distinctive community. The Balinese dance style is indeed unique. The combination of the beliefs of the people, Hinduism, Buddhism, and elements of foreign culture gives Balinese dance a distinctive style, invites historians to research it, and offers the uniqueness of Balinese culture and aesthetic panorama for tourists.

Apart from being an entertainment, Balinese dance is also performed to accompany traditional ceremonial rituals. In this connection, Ruastiti et al. (2021) discuss the meaning of Renteng Dance Performance in Saren Village, Nusa Penida,

Klungkung, Bali. It is concluded that the people in Saren Village, Nusa Penida, Bali, present the Renteng dance in the form of free dance (without play). This can be seen from the presentation, choreography, fashion makeup, and the musical accompaniment of the performance. Unlike the Renteng dance which is sacred (tari wali), the Sekar Jepun dance is profane. To understand the Sekar Jepun dance, it is necessary to understand the existence of Jepun/Frangipani flowers. In this connection, Noviyanti et al., in their article entitled Study of Biodiversity Analysis and Community Knowledge Level on Hindu Upakara Plant Conservation Efforts in Tabanan Regency (2020) and an article entitled Jewelry Design Inspired by Cambodian Flowers as Flowers of Hindu Identity on the Island of Bali by Eriandani (2019). Both of these articles describe frangipani flowers and their various benefits and advantages. Noviyanti et al. focus more on the benefits of frangipani flowers related to the need for ceremonies in Hinduism. Besides, Noviyanti et al. also said that the frangipani flower is useful for treating various diseases ranging from stems, leaves, flowers, and sap.

A dance work contains certain philosophical and ideological values. In this connection, I Wayan Subrata (2014) wrote The Ideology of the Codification of Barong Performing Arts in Banjar Denjalan-Batur, Batubulan, Gianyar. It is stated that the barong performance art in Banjar Denjalan-Batur, Batubulan Gianyar Village, is one of the tourist attractions deliberately conceived, produced, and distributed to travel agents for the consumption of foreign and domestic tourists. The ideology behind the commodification of barong performance art can make it exist today to meet the needs of tourism in Bali.

Articles that specifically discuss Sekar Japan Dance have also been written directly by the dance director, Ida Ayu Wimba Ruspawati (2020), entitled The ideologies Behind the Creation of the Sekar Jepun Dance as a Mascot Dance of the Badung Regency. In her writing, Ruspawati discusses more about the reasons behind the creation of the Sekar Jepun dance and its correlation with Badung Regency as a tourism center in Bali.

Based on the aforementioned research studies, no one has specifically discussed the existence of the Sekar Jepun dance and its socio-educational values. However, those publications are a valuable inspiration in conducting studies on the Sekar Jepun dance. Sekar Jepun dance is not only a work of art and culture, but it has become an identity that reflects the determination of the people and government of Badung Regency. It contains noble cultural values useful for the harmony of Balinese Hindu cultural traditions. This scientific paper then discusses: (1) What is the form of the Sekar Jepun dance as the mascot of Badung Regency? and (2) What kinds of socio-educational values are contained in Sekar Jepun dance?

METHODOLOGIES

This research, which examines the structure and socio-educational values of the Sekar Jepun dance, was conducted by applying a qualitative approach. The object of this research is the new Sekar Jepun creation dance. The determination of the object and location of this research is based on several considerations, including (a) Sekar Jepun is deliberately a new creative dance related to the existence of natural potential, namely frangipani flowers; (b) the Sekar Jepun dance was created specifically as the mascot of Badung Regency; (c) the Sekar Jepun dance depicts the life of the Balinese people and the ideology of development in Badung Regency which is based on the *Tri Hita Karana* philosophy.

The process of collecting research data used several techniques, namely: (1) interviews with several informants, namely art actors, namely the initiators and dancers of Sekar Jepun, authorized officials in Badung Regency, and observers of Balinese arts and culture; (2) document study, namely by studying references obtained through document materials; (3) observation, namely making direct observations in the field related to the practice and performance of the Sekar Jepun dance. All data collected were analyzed qualitatively and presented descriptively, namely by explaining and describing the topics studied in this study by applying aesthetic and semiotic theories.

RESULT AND DISCUSSION

Result

As the mascot of Badung Regency, the Sekar Jepun dance was created on August 8, 2008, by Ida Ayu Wimba Ruspawati, S.S.T., M. Sn. as a movement and clothing stylist, as well as I Wayan Widia, S. S. Kar. as an accompanist. The Sekar Jepun dance was created by the Badung Regency Artists Association/ *Himpunan Seniman Kabupaten Badung* (HSKB), chaired by I Nyoman Catra and fully supported by A. A Gede Agung, the Regent of Badung for 2005-2015. The initial creation process of the Sekar Jepun dance is based on an aesthetic interpretation of the Badung Regency icon, the frangipani flower. Frangipani flower as an icon of Badung Regency has a philosophy of meaning which is then interpreted into a performance art form, namely Sekar Jepun dance by the choreographer.

The definition of *Sekar* is flower and *Jepun* is frangipani, which is the name of a type of flower. Frangipani flowers are the same as *Jepun* flowers. The types and colors of frangipani flowers vary. The colors of frangipani flowers are reflected in the colors of the makeup and clothes used in the Sekar Jepun dance. The basic idea in the creation of the Sekar Jepun dance, the mascot of Badung Regency, is a frangipani flower that can be used as a means of ceremonies and prayers for Balinese Hindus. Sekar Jepun dance is a new dance form created based on the aesthetic interpretation of the icon of Badung Regency. Sekar Jepun dance is a dance that depicts Jepun flowers (Tim Penyusun, 2016).

An artwork's appearance results from a process of creation and manifestation. The form of the Sekar Jepun dance, the mascot of Badung Regency, can be observed through its appearance, dance performers, gamelan accompaniment, makeup and clothing, stage performances, and the structure of the Sekar Jepun dance performance (see Table 1).

Table 1. The Form of the Sekar Jepun Dance Performance

Source: processed from field data (Sugita & Pastika, 2023)

Aspects	Remarks
Dancers	<ul style="list-style-type: none"> • Sekar Jepun dancers are five women.
Accompaniment	<ul style="list-style-type: none"> • <i>Gamelan gong kebyar</i> and vocal accompaniment sung by the <i>gerong/sinden</i>.
Makeup and costumes	<ul style="list-style-type: none"> • The makeup of the Sekar Jepun dancer uses a beautiful princess makeup model, including: (a) compact powder and loose powder that matches the dancer's skin color giving a natural impression to the dancer's face/skin; (b) black eyebrow pencil; (c) Eye shadow colored in yellow, blue, red and white, adjusted to the color of the dancers' clothing; (d) the use of false eyelashes accompanied by the use of an eyeliner; (e) the use of pink blush makes the dancers' cheeks look rosy and the red lipstick. • Using dancers' clothes in the right size, according to their body shape, makes them feel comfortable performing dance movements. The dancers also look beautiful and charming.
Stage or staging	<ul style="list-style-type: none"> • The proscenium stage used by the Sekar Jepun dance is arranged by placing gamelan instruments that are divided equally between the right and left sides so that it gives the impression of balance, harmony, and gives a focus on dance performances.
Model and structure of the Sekar Jepun dance movement	<ul style="list-style-type: none"> • Sekar Jepun dance is a dancer's flexibility, memorization, and skill in performing movements, such as movement of <i>ngelikas</i> in the <i>papeson</i>; the movements include <i>mapah biu</i>, <i>milpit</i>, <i>ngegol</i>, <i>matimpuh</i> in the part of <i>pangawak</i>; and rotating motion, frangipani tree motion in the part of <i>pangecet</i>. The dancers' movements use different energy intensities for each part, giving the impression of complete and dynamic unity.



Figure 1. Sekar Jepun Dance.
Source: Sugita & Pastika, 2023

Discussion

1. The Form of Sekar Jepun Dance

The Sekar Jepun dance has the theme of majesty that comes from the natural environment, namely the Jepun tree which is worked on with a performance structure that refers to the pattern of working on Balinese dance in general, namely *papeson* (head), *pangawak* (body), *pangecet* and *pakaad* (leg). The form of the work can be shown through its intact whole, namely the existence of harmony and integration (Djelantik, 1999). The aesthetic form of the Sekar Jepun dance can be seen from the complete unity between the movements, dance accompaniment, dance costumes and other important elements. The following describes the aesthetics of the Sekar Jepun dance form based on harmony and wholeness in combination.

Sekar Jepun dance is a dance work that has a meaning as the identity of an area, namely Badung Regency. Sekar Jepun dance is the opening dance at formal events. Sekar Jepun dance is a new creation dance that is danced by five female dancers using the same dance costumes between one dancer and another (Ruspawati, 2020). Philosophically, the Sekar Jepun dance, the mascot of Badung Regency, is an aesthetic representation of the Badung Regency icon, namely the frangipani flower.

This identity dance must be presented as an opening for ceremonial events in Badung Regency. This is a matter of pride in the art of dance because in addition to maintaining the existence of dance, it is also an effort to maintain the traditions and cultural arts of the Balinese Hindu community. As a new creation, the Sekar Jepun dance is performed by five female dancers and staged at various moments of

official activities in the Badung Regency Government of Bali (Tim Penyusun, 2016).

The Sekar Jepun dance is formed starting in the first part or the *papeson* part, which begins with the entrance of two dancers entering the stage with the dancer's left hand holding the *sampur*, the right hand in the *mapah biu* movement, looking straight ahead with a smiling expression. The dance movements are more beautiful and harmonious after being accompanied by the gamelan *reong* which has a medium tempo and is in accordance with the dancers' steps. Furthermore, in the part of *pangawak* (the body of the dance), the dancer performs *agem mapah biu*, *mlipit*, *ngeseh*, *matimpuh*, eye movements, simultaneous movements, and mutually different movements. The dancers' movements represent a calm atmosphere when Sekar Jepun is blooming. Then, at the end, some movements are fast-paced, and dynamic. The dancers' positions move around, and the movements differ from each other, moving simultaneously and taking turns with each other. Dance movements become more expressive with the tempo and dynamics of the accompanying dance music.

The three arranged series, namely *papeson*, *pangawak*, and the final part of the Sekar Jepun dance are a form of harmony. None of these parts contradict each other. All parts are harmonious and in tune, between the dance movements, the accompaniment music, and the costumes. Harmony reinforces a sense of wholeness because it can provide a sense of calm and comfort. One of the elements that can create a sense of beauty for the audience or observer of art is the existence of harmony (Djelantik, 1999).

2. The Socio-Educational Value of The Sekar Jepun Dance

As the Mascot of Badung Regency, the Sekar Jepun dance has its value or meaning. According to Saussure's semiotic theory (in Piliang, 2004), the Sekar Jepun dance is a sign consisting of two components: the signifier and the signified. The signifier is seen as form (physical), while signified are those that are expressed through the concepts and values contained therein. In the Sekar Jepun dance, the mascot of Badung Regency, there are signifiers or forms and signified concepts. Thus, signifier and signified in the Sekar Jepun dance are inseparable.

The existence of the Sekar Jepun dance is a fundamental cultural concept that is in accordance with the norms and values, and the Balinese people uphold its existence. This can be seen from the cultural genealogy and the truth values following the Hindu education. According to the cultural semiotic theory (Pateda, 2001), the meaning of beauty must be in accordance with the cultural conception of the community because art is a cultural product integrated with the cultural system of the supporting community. Likewise, the Sekar Jepun dance as a form of art has become a symbol of the Badung community and contains values. In general, the

philosophical values contained in the Sekar Jepun dance are aesthetic values, religious values, and socio-educational values.

a. Aesthetic Values

According to Noviyanti (2022), things that can provide pleasure, joy, and presentation need to be considered when choosing objects as ideas in a work of art because a beautiful presentation of art gives a sense of pleasure and builds a healthy soul. Sekar Jepun dance is a new creation that appears to be an expression of its creator. The uniqueness of the frangipani tree in the surrounding environment becomes an object as well as a source of inspiration, which is transformed into dance movements, costumes, gamelan, and accompanying music. The object that becomes the choice is the beautiful and majestic object.

Sekar Jepun dance in its creation process has gone through several stages, namely the existence of a workshop in determining dance ideas, the process of pouring ideas, until the achievement of a dance form that is ready to be staged. These new dance creations were created through separate art and creative processes. The series of dance movements, gamelan accompaniment, and the *gending* (songs) are worked out with a mature concept so that the shape, structure, and supporting aspects of the Sekar Jepun dance feel harmonious and dynamic. All supporters, including dancers and *pengrawit* (musical instrument players) can collaborate harmoniously, making the Sekar Jepun dance performance aesthetically pleasing.

In accordance with the theory of semiotics (Piliang, 2004), the arrangement of the Sekar Jepun dance refers to the whole concept of frangipani flowers, starting from depicting trees, leaves, and flowers in bloom to frangipani flowers that have fallen. The movements are new movements, for example the *ngelikas*, *milpil*, *mapah biu*, and Sekar Jepun movements. These movements are characteristic of the Sekar Jepun dance, the mascot of Badung Regency. Furthermore, in the selection of dancers, the dance stylists think about the dancer's similarity factor, both from the dancer's body posture (*nyepaka*) and the dancer's facial resemblance which is adjusted to the dance concept, namely frangipani flowers which are identical with beautiful and beautiful shapes.

The aesthetic of the Sekar Jepun dance is reflected in the performance. The Sekar Jepun dance performance includes movement, accompaniment, makeup and outfits, actors, and infrastructure (stage layout). The aesthetic values contained in the movements of the Sekar Jepun dance are flexibility, memorization, and skill of the dancers in performing movements, such as the *ngelikas* movement in the *papeson* section; *mapah biu*, *milpit*, *ngegol*, *matimpuh* on the *pangawak*; and rotating motion, movement of Sekar Jepun on the *pangecet* movement of the dancer uses the different intensity of energy in each part. The skill of the Sekar Jepun

dancer in performing the correct and precise movements to the accompaniment of the gamelan will give the impression of complete unity.

One of the aesthetic values found in the Sekar Jepun dance accompaniment is the vocal accompaniment sung by *gerong/sinden*. This part is found in the second structure, namely the crew part. The harmony between the pitch of the notes in the vocal accompaniment affects the quality of the dance movements. If the high notes of the dance movements have a faster and dynamic tempo, on the other hand, if the vocals are low, the movements are smoother and slower. Dance creators also think about dance movements that follow vocal accompaniment; a change follows every vocal break in dance movement motifs. The role of vocal accompaniment has a great influence in accompanying the Sekar Jepun dance performance because it can build an atmosphere and influence the dancers to express dance movements according to the dance atmosphere.

The makeup of Sekar Jepun dancers uses beautiful princess makeup. Using foundation, compact powder, and loose powder that matches the dancer's skin color gives a natural impression to the dancer's face/skin. In addition, a black eyebrow pencil is adjusted to the shape of the dancer's eyebrows and is shaped to resemble a curved line or a mountain with a peak. The combination of black and natural skin tones gives the impression of being firm but still luscious on the face.

b. Religious Values

In Balinese life, religion and art cannot be separated. However, it is entertainment, the process of creating the Sekar Jepun dance until its performance has never been separated from elements of religious ceremonies. Before the performance of the Sekar Jepun dance, it is always accompanied by an offering (*banten*) to get permission (*mapakeling*). The performance of the Sekar Jepun dance at the Badung Regency Government Center begins with presenting *pejati* and *canang sari* in Pura Lingga Buana, besides the *pamuspan* (praying) by the dancers, musicians, and other supporters to ask for safety and smooth performance. After that, they get a *tirta* (holy water) to give to dancers, musicians, *gerong*, and other supporters for success.

The religious value of the Sekar Jepun dance can be felt through the vocals sung by the *gerong/sinden*. I Wayan Widia, the coordinator of the Sekar Jepun dance said that, the vocals sung by the *gerong* contains a message to the audience, always remember to worship the Creator, Ida Sang Hyang Widhi Wasa. The lyrics are as follows:

“Kesucian dening mase, Sekar Jepun pinaka srana, Tat kala manggehang, Ning kayun sujati, Unteng ne pinaka, Paleburan Panca Maha Bhuta, Kuning petak, kesucianne, Ring Sang Hyang Widhi Wasa, Mogi asung kerta, Dulurin sembah bakti, Ampurayang pari solah ingsun, Jagadhita kalanggengin”.

Meaning:

"Purified for all time (Masa means time/era, people/society), Sekar Jepun is used as a means or medium in making prayers. When we pray, it should be mind-centered, and we should do it sincerely and honestly. When praying, all of us melt into holiness. White and yellow are east and west, namely holiness and penance, all presented to Ida Sang Hyang Widhi Wasa. Through devotional worship, we unite destiny so that it is blessed and we achieve worldly happiness. Based on worship and devotion, apologize for actions, ask for the immortality of the universe."

(interview with Widia, June 23, 2023).

Although the Sekar Jepun dance is only a *balih-balihan* (profane) dance, the Balinese artists present it as an offering to *Ida Sang Hyang Widhi Wasa*. Sekar Jepun dance contains prayers addressed to *Ida Sanghyang Widi Wasa*. Therefore, the audience can feel the religious meaning of the Sekar Jepun dance. This is in accordance with Dawkins' words in Suryawan (2019), which state that God has a high value related to the essence of human life. Furthermore, the essence of human life requires religious obedience so that life is more perfect (Simpson, 2021).

c. Socio-Educational Values

Education has a very important role in the overall movement of national development, especially in human resource development. Education is a conscious effort made to foster the potential and ability to achieve aspects of life, both formally (school) and non-formally (community) and informally (family). One of the compulsory subjects in formal education regulated in Government Regulation No. 103/2013 is the subject of cultural arts (fine arts, music, dance, and theater).

The government's recognition of art education entering formal education should be a matter of pride for art people, make it a challenge to work, and include positive values in every work produced. In the book "Seni Budaya" for SMA / SMK by the Ministry of Education and Culture 2014, page 3, it is stated that dance education trains and develops potential artistic talents in students and can encourage the growth of the personality and creativity of the nation's children.

The values of national character education have been regulated by the government in Government Regulation Number 63 of 2014 which includes eighteen character values, namely (1) religious values, (2) honesty, (3) tolerance, (4) discipline, (5) work hard, (6) creative, (7) independent, (8) democratic, (9) curiosity, (10) spirit of nationality, (11) love for the country, (12) respect for achievement, (13) friendly, communicative, (14) love peace, (15) love to read, (16) care about the environment, (17) social care, and (18) responsibility.

As the mascot of Badung Regency, the Sekar Jepun dance also contains values that build the children's character. Among the values of character education, the values of discipline, hard work, and creative and democratic values can be inferred from Sekar Jepun Dance. This is reflected in the fact that the entire team (including dancers, makeup artists, and musicians) can collaborate harmoniously and perform the Sekar Jepun dance artistically because of the synergistic collaboration. Teachings about the importance of discipline, cooperation, collaboration, and healthy competition are needed by today's millennial generation, as told by Adhi Santika (30 years), an observer of Balinese arts and culture as follows:

"Today's millennial generation very much needs the character education contained in the Sekar Jepun dance. In general, the dancers of the Sekar Jepun dance are Balinese young people who are still attending secondary school and tertiary education. Besides being learners of educational values within the Sekar Jepun dance, these millennial children who support the Sekar Jepun dance are the successors and preservers of Balinese culture. (interview, 20 Januari 2024).

Sekar Jepun dance, the mascot of Badung Regency, is one of the dance works included as compulsory material in extracurricular activities in elementary and middle schools, especially in Badung Regency. The Sekar Jepun dance, the mascot of Badung Regency, has played a role in creating superior generations.

There are at least five social-educational values in the Sekar Jepun dance, including: (1) Unity; "Five leaves of Sekar Jepun" means a government system that prioritizes the unity of the people and the performance of their leaders. "The union of the Sekar Jepun essence with its petals" means the unity of the Badung people in carrying out development; (2) Creativity; "Sekar Jepun dance is formed through a creative process". The challenges and problems of development in Badung Regency must be faced with creativity; (3) Inspirational and motivational; "Sekar Jepun when it has fallen out is still fresh". This is an example that in Badung leadership, when the leader is not leading, he is still able to provide positive motivation and inspiration to others; (4) Independence; "Batang Sekar Jepun has strong roots and is large, but never damages other plants or buildings that are near and around it". The government and the people of Badung Regency must be independent in developing their area, not detrimental to other parties; and (5) Economic welfare; "Sekar Jepun is provided by nature, has economic properties". as described in Badung Regency Regional Regulation No.13/2016 development needs to be carried out effectively and efficiently to improve the socio-economic welfare of the Badung people

Apart from being of entertainment and socio-educational value, the Sekar Jepun dance contains a moral message that humans can maintain harmony in their

relationship with their environment. In essence, humans are creatures whose lives always project meaning into the natural environment where humans are. In this connection, humans will give meaning to the objects around them and create value in these objects. One of the plants in the natural environment that can be used as a source of ideas is the frangipani tree.

The selection of Sekar Jepun as a mascot is a form of appreciation by Balinese Hindus for natural potential (Sekar Jepun), as an expression of their humanitarian attitude toward the environment. Sekar Jepun dance is created from a human awareness that has an "immanent" attitude towards the natural environment, namely humans who are adaptive to their natural environment. Humans who acknowledge that their existence is part of the universe (macrocosm), and themselves are a small part (microcosm) of this universe. This is in accordance with the ecological principles expressed by Novikova et al. (2019), which state that humans are indeed part of the web of life.

The educational value related to the environment that is prominent in the Sekar Jepun dance is a moral message to be friendly and behave in harmony with nature, including efforts to preserve frangipani plants that have beauty and specialties. The beauty and specialties of the frangipani can be felt in the accompaniment of the vocals sung by the *gerong* and the Sekar Jepun ornament on the dancers' heads. The *gelung* or dancer headdress is decorated with frangipani flowers, which is the main characteristic of the Sekar Jepun dance. The use of flowers on the headdress shows the beauty and the message of peace-loving.

The educational value of the Sekar Jepun dance as discussed above is generally in line with the philosophy upheld by the Balinese Hindu community, namely *Tri Hita Karana*. Besides the teaching that humans should always have a harmonious relationship with *Sang Hyang Widi Wasa* (parahyangan), the *Tri Hita Karana* philosophical teachings that humans are also obliged to maintain a harmonious relationship with each other (*pawongan*) and their environment (*palemahan*), including teachings to preserve trees such as the frangipani flower tree.

CONCLUSION

The Sekar Jepun dance has the theme of grandeur that comes from the natural environment, namely the Frangipani tree. The form of the Sekar Jepun dance as the mascot of Badung Regency is reflected in its full performance, including dance performers, gamelan accompaniment, makeup and clothing, performance venues, and Sekar Jepun dance performance structures, namely *papeson* (head), *pangawak* (body), *pangecet* and *pakaad* (feet). This new creation dance, which five female dancers perform, is at various moments of official activity within the Badung Regency Government of Bali.

Sekar Jepun dance contains noble values, namely aesthetic, religious, and socio-educational values, including unity, creativity, inspiration and motivation, independence, and economic welfare that support the cultural sustainability of the Balinese Hindu community. The Sekar Jepun dance, which contains a moral message to preserve the environment and teachings of discipline, cooperation, and work ethic needed for the young generation of Bali, needs to be preserved.

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