

# ***Sodoran* as a Means of Intromission Education for Tenggerese Younger Generation**

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**Abstract,** The various Tengger traditional arts, especially *Sodoran* dance, contain positive values about life. It is said so due to its performance that symbolically tells about the life cycle, portraying from where the life comes from-how to live the life-and where life is going to end. This dance is potential to be used as a means of intromission education. Therefore, this study aims to comprehensively describe *Sodoran* to sharpen understanding and strengthen knowledge for the Tenggerese young generation toward *Karo* ceremony and *Sodoran* dance. For this reason, this research is designed as qualitative research with the ethnography method to takes precisely Tenggerese view of life as the object of the study. The data collected for this research are in the form of folklore performances and collected by interview, observation, and group discussion. The data analysis process is done by codifying data (open coding), breaking down, checking, examining, comparing, conceptualizing, categorizing, axial coding, and display code. The result is a complete description of (i) various ritual facilities and properties loaded with philosophical values; (ii) meaning of dance movements as pictures of life journey or *sangkan paran*; and (iii) its relevance as a means of intromission education for Tenggerese young generation through what is known as *titiluri*.

**Keywords:** *Sodoran*; intromission education; *titiluri*; young generation

## **1 Introduction**

*Sodoran* Tengger is the main annual tradition in celebrating *Karo* day. This tradition is wrapped in art performance and consistently held at the opening of *Karo ceremony*. Besides *Sodoran*, *Karo* day (holiday) is also enlivened by the presence of various regional art performances both typical of Tengger and coming from outside Tengger. *Bantengan*, *kuda lumping*, drum band, and *barongsai* (Chinese lion dance) are some art performances originating from outside Tengger which enliven the event. Meanwhile, *ujung* dance, *tayub*, and of course *sodoran* are typical arts of Tengger which is always performed in some stages of a celebration of the feast.

*Sodoran* dance is distinct and unique compared to the types of art previously mentioned. If most of the arts are performed and responded by the audiences with much fanfare and happiness, *Sodoran* is delivered and witnessed solemnly and emotionally. Sacred nuance is presented from the beginning of the performance, starting from *puja japa pandita*, and then the introductory ritual at the temple for the dancers, up to sacred ritual properties that accompany it. Some of the properties include rhythmic sounds of *gamelan* (Javanese-traditional music instrument), scattered *dupa* (smoking incense) and offering for ancestors, as well as bamboo *Sodor* which is sacred and loaded with symbolic meaning.

The entire stages of *Karo* ceremony and the entire process of *sodoran* dance contain symbolic meaning. Therefore, the properties included in the ceremony and ritual also carry on symbolic meaning in it. The symbolic meaning of *Karo* and *Sodoran* is related to the virtues of life for humans and the universe. These virtues compile so many aspects of life from moral, ecological, socio-cultural, political, economic, religious, to youth educational values.

The youth educational process through culture has not been optimized. This pathway is more promising, however, applied to communities that still hold firmly traditions and customs such as Tengger community. The cultural approach to educate Tenggerese younger generation is very prospective considering three things. First are that tradition and art bind people. Second, there are quite a lot of cases of early marriage due to cases of pregnancy before marriage. Third, the Tengger community has many traditions that contain values of youth education (such as *Sodoran*).

In the preliminary study, however, it is found out that not many young people in Tengger understand comprehensively the essence of moral teachings within their traditions. Most of them only do *titiluri*. *Titiluri* is a principle of cultural obedience to everything that has been practiced by the ancestors. Unfortunately, 'unconditional' obedience as a strong motive for comprehending and internalizing tradition is not fully understood. Therefore, the diffusion of the essence of moral teachings within traditions is limited in its scope. *Titiluri* should be understood as a holistic package combining action and understanding about the essence of tradition. By performing *titiluri* as a whole, the resilience of tradition can be maintained intensively and extensively.

Research on *Karo* and *Sodoran* dance has been conducted by several researchers, among them Nurmansyah, et al. (2019) and Ratih and Juwariyah (2020). Nurmansyah, et al. (2019) conducted a study titled *Tayub Dance within the Realm of Karo Rituals of Ngadas Village*. The study aims to trace the "newly-structured" *Karo* ritual performance and interpret it for millennials at Tengger. These results found that there was hybridity of a mix between *Karo* and *Tayub* as a medium to negotiate with their generation to stay involved in the ritual. This study also discussed how structural changes in *Karo* resulted from the replacement of *Sodoran* dance with *Tayub*. Nurmansyah, et al. (2019:291) mentions that *Karo* ritual in Ngadas has been modified so that its values are no longer the same.

Meanwhile, Ratih and Juwariyah's research (2020) titled *Social Construction of Karo Ceremony of Tenggerese in Tosari Village, Tosari, Pasuruan* has focused the study on *Karo*. *Karo* was researched sociologically to see how social construction formed in it. This result shows that there were three functions of traditional ceremonies, those are (i) spiritual functions indicating that *Karo* was a means of conveying gratitude to the ancestors; (ii) social function is indicated by the social activity in *Karo*; and (iii) the tourism function explains that *Karo* provides opportunities to attract tourists coming to Tengger. Meanwhile, the stage of social construction is drawn from three things, (i) the stage of preparing construction materials reflected in the ceremonial preparation activities by the Dukun Adat, the stage of construction

distribution reflected in the division of each person's duties, and the stage of construction formation reflected from the implementation of *Karo* ceremony in its entirety.

The studies above have the same scope of the study which is *Karo* ritual as a whole. However, it did not discuss *Sodoran* as part of *Karo* comprehensively. Nurmansyah's research, et al. (2019) focused on *Tayub* dance and Ratih and Juwariyah (2020) focused on *Karo* ceremony, they did not discuss how *Karo* and *Sodoran* were related and how it had implications for Tengger's youth education. Thus, *Sodoran* dance is still being a part of other study objects. In other words, *Sodoran* dance is not the main focus as an object of study.

Likewise, the *Karo* commemorative habit is characterized by *Sodoran* dance. The subtlety of ancestors' feeling which is bound by *udanegara* and a matter of politeness in delivering the notion of *Sangkan Paran* which is the origin and the purpose of human's life journey, have to be delivered symbolically. According to the ancestors, it is very impolite or improper to talk about *sangkan* overtly. It is one of the taboos. Eventually, the essence of moral teachings which is wrapped up with beautiful symbolical expressions is getting blurred. If the bearers of tradition cannot understand it, the interpretation of others (outsiders) will be based merely on logic. Their (outsiders) interpretation will certainly be away from the essence of faith that fosters the habit. Different understandings of "*kemantas*" become inevitable. To avoid further biases and blurring understanding, stories from all parties are gathered, especially those from the elders of Tengger... (Narration of *Sodoran* Performance)

Based on the previous research that has been mentioned, this study seeks to reveal a more comprehensive understanding of *Sodoran* from Tenggerese elders to extend its moral teachings and its meaning. By this, it is hoped that this study will bring impact on sharpening and strengthening the understanding of younger generation in Tengger about one of their own traditions. For that reason, the focus of the study is divided into two (i) the description of stages of *sodoran* dance (ii) movements, instruments/properties, and offerings as symbolic messages.

This study is important for actualizing of local tradition within the realm of millennial contemporary life. This study is also an answer of how traditional values are and how they should adjust the social change. Tradition should be able to welcome global change while at the same time maintaining itself not losing its essential moral teachings. Furthermore, *Sodoran* performance will become the main foothold of the study. Therefore, literary studies and literary performances become theoretical and methodological bases. By aiming to this focus, it is hoped that the result will be able to create the convergence of studies targeting various outside dimensions. The multidisciplinary study including socio-cultural, economic, ecological, and educational studies that are based on the oral-literary study is expected to solve the research problem accurately and comprehensively.

## 2 Method

This research is designed as qualitative research with the ethnography method. This kind of research seeks to study a cultural event and takes precisely the Tenggerese view of life as the object of the study. The focus is related to how Tenggerese lives, thinks and behaves. Locuses of this research are some villages in Tosari district in Pasuruan residence namely Mororejo village, Ngadiwono village, Wanamerta village, and Telagasari village.

The data collected for this research are in the form of folklore performances that are manifested in oral expressions or utterances, in symbolic actions or behaviors which contain

ideas, messages, and values related to intromission education for the younger generation in Tengger. The data are obtained from Tengger community including cultural bearers such as *dukun pandhita* (the shaman), *sesepuh* (the elders), *dukun alit* (midwives), local artists, and some tradition performers. Furthermore, the data are collected by interview, observation and group discussion then analyzed. The data analysis process is done by codifying data (open coding), breaking down, checking, examining, comparing, conceptualizing, categorizing, axial coding, and display code (Endraswara, 2018:95-96).

### 3 Discussion

#### 3.1. Symbolic Meaning in Dance Properties

The prominent property in the *Sodoran* dance is *kecrek* or *Sodoran* bamboo. Its onomatopoeic name of the instrument is derived from the sound '*crek*' produced by the property when it is used by the dancer in dancing. It is also said *sodor* (submission) because it is used for *nyodor* (to submit oneself). In the process of making the property, anyone can take the material from the forest and there is no specific condition to fulfill on who should make it. The maker can be *Pak Sepuh* or *Pak Legen*.



Figure 1. *Kecrek* or bamboo *Sodor*

Material needed in making *kecrek* are *wuluh* bamboo (known also as java bamboo or black bamboo or *Gigantochloa atrovioleacea*), *penjalin* (rattan as a rope to tie) or *branding* (shavings of bamboo), *sepet* (coconut fiber), leaf, and *wiji* (a kind of nutmeg). The method of making it is simple, namely (i) cutting the bamboo *wuluh* 150 cm long, (ii) wrapping the leaf along the bamboo, (iii) inserting the seeds into the top and bottom of the bamboo-segment, (iv) closing it with the *sepet* the top and bottom holes of the bamboo. The last is wrapping the *sepet* in the middle of bamboo, by being tied using rattan or branding.

*Wuluh* bamboo is a symbol of *wolu*, *loro*, *sepuluh* (number 8, 2 and 10). *Wong* Tengger (Tenggerese) has a *Dasawara* that must be acted on. The *Dasawara* consists of *sabar* (indulgent), *nrima* (amenable), *bening* (pure in heart and mind), *eling* (religious), *titi* (thorough), *ngerti* (to understand), *geming* (firm), *ati-ati* (wary), *ila-ila* (prohibition), and *nglakoni* (to act). The *Sepet* is a symbol of feeling happy, hard, and sad. In other information,

it can also explain the state of *sebat* (discomfort, and unpleasantness). Meanwhile, Wuluh bamboo represents a pleasant side. It symbolizes a phallus (male genital). In brief, *wuluh* bamboo and *sepet* is a symbol of life's journey that has ups and downs. Meanwhile, *janur* describes sanctity and the sacred of love. As described in the following quote.

*Janur* symbolizes things that are actually very sacred therefore they are wrapped. The *Janur* symbolizes a sacred gift or *nurcahya*. Those are holy thoughts. So, the *Janur* is a picture of love that is sincere or holy. People who do (intimate relationships) must be based on love, not only based on desire, but also must be with love. "(Shaman Keto, interviewed on April 2020)

### 3.2. The Offerings of Ritual of *Mblarai Sodoran*

The offerings of the ritual of *mblarai sodoran* include some flowers usually called as *kembang gubahan* (namely: *senikir*, *tanlayu*, *jagut*, *putihan*, and *tlotok*), traditional snacks, *gedhang ayu* (banana), a glass of water, and a glass of coffee. The *kembang gubahan* is a type of offerings that will be placed in places that contain water. The offerings which contain various flowers are given to gods who are in charge of guarding the springs, especially the guardians of the four springs (*banyu macapat*) namely *utara* (North), *timur* (East), *selatan* (South), and *barat* (West). Aside from being placed in a spring in the village, the *kembang gubahan* is also placed in the bathroom or a water reservoir in the house. Plants used for the *kembang gubahan* are usually found in areas around fields (as wild plants) or deliberately planted by some villagers. *Tlotok* leaf means *telu thok* 'only three' (the main ones), which is birth, life, death. *Tlotok* also means that humans must be right in three ways: thinking, talking, and doing. *Senikir* leaf has the meaning of thinking (weighing) about things that are good and bad. *Tanlayu* means eternity.



Figure 2 *Mblarai Sodoran* offerings

In Ngadiwono, the performance of *sodoran* as a ritual of *nyepasari* Karo (five days after the opening of Karo ceremony) must offer 25 pieces of *takir janur*, 25 pieces of *takir Godong*, 25 pieces of *tumpeng*, 25 pieces of side dishes, *sega galang*, *sega roahan*, *gedhang ayu*, *pras pertula*, and *pras among sanding*. Another means is bamboo *Wuluh* as a property used for performances and *degan* (unripe coconut fruit) which is inserted into a *tempayang* and a *gayung* (dipper) as a symbol for floating holy water.

In any ritual process, *Gedang ayu* is a mandatory because it symbolizes the seats for the invited spirit of ancestors. *Gedang ayu* is also for other spirits and *baureksa* (metaphysical

beings). That is why the place of *Gedang ayu* is always on top. *Gedang ayu* is usually wrapped in *ider-ider* cloth. The composition of the complete offerings of *gedang ayu* consists of a comb, a cosmetic powder, a glass, cigarettes, and *cok bakal* in one *takir*.



**Figure 3.** *Gedang Ayu*

In addition to offerings, some tools must be prepared, including dipper / *Jodan* to purify the universe; *degan* as a symbol of purifying water covered with *beringi* leaves as a symbol of protection; and *Jimat Klontong*. *Jimat Klontong* or *Ontokusumo* shirt is a seamless bushing believed to be able to attach to human skin. In the legend of Tengger, *Eyang Tunggak* and *Eyang Tompo* got this heritage after doing meditation. This sacred heritage will be opened after the *mblarai* ritual and after the *Sodoran* dance is performed.

### **3.3. Dancers' Attributes**

The dancers, both men and women in the *Sodoran* dance performance (in the opening and closing session of *Karo* ceremony) wear Tenggerese *udheng* (a piece of cloth used as head cover whose style of folding is different from other *udheng* from different regions), white shirt with a Tenggerese logo on top of its pocket, yellow scarf, belt, *keris* (Javanese traditional weapon/blade) tucked into their belts on their backs, *jarik* (traditional Javanese cloth), and pants in certain length size that do not cover their ankles.

Furthermore, the clothes used in the *sodoran* dance "yellow *Slempang linggar jati...*" and so on this is not merely clothing. This clothing is used in the worship ritual. This outfit symbolizes the real *Sulinggih*. It is explained through the spell spoken such as "*arco patung panggonaniro.*" This part of spell is spoken while performing worship ritual and is known by Javanese as *Lingga Yoni*, a place of worship of ancient Hinduism. *Lingga Yoni* is a symbol of *Purusa Pradana* which is closely connected to *Karo*, *Jenang*, and *Sodoran*. (*Sodoran* performance narration)



Figure 4. Keris of Sodor Dancers

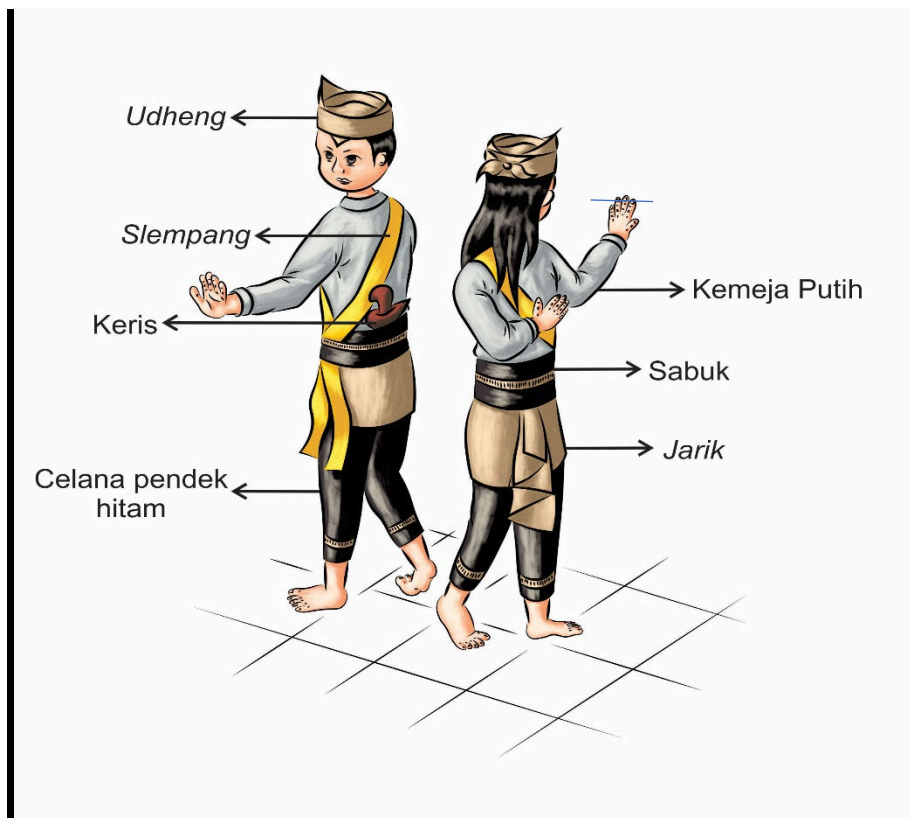


Figure 5. Dancer's attributes in animation

Clothing for dancers should not be in red, because red color is close to the color of light and sky, meaning it is close to other realms. Suggested variations of color of their dress code are yellow-yellow or white-yellow. The most preferred one, however, is the white-black combination. White is for the shirt and black for the pants. The white color here means sky and black means earth. Yellow *slempang* is a 'true *sampet*'. In Tengger's history, yellow *slempang* was used by shaman in worship. *Slempang* is a symbol of the sanctity of the soul. When presenting rituals or meditating, a shaman will be bound and covered his soul in purity.

The Sodor dancer uses a *slempang* that is not crossed as the shaman uses. Yellow *slempang* or *sampet* used by the shaman is a symbol of closing *babahan hawa nawa sanga*, or known as 'refraining' or 'forbearing'. Yellow is a symbol of beauty. The *slempang* worn by *sodor* dancers is different in its direction between male and female dancer. *Slempang* of male dancer crosses from right to left, and the female one is from left to right. 'Right cross' *slempang* for male dancer means that men should not be fooled or opposed in the familial life. 'Left cross' indicates the dancer is still pure. Moreover, *udheng* can vary in its model, but the folding pattern must create 'mocopat form' and ended with triangular folds. *Udheng* which is not following 'mocopat form' may not be used, such as Balinese *udheng* which is forbidden to use. It is because *udheng* in Tenggerese tradition symbolizes 'mind binder' (the guardian of thought).

### 3.4. Stages of Sodoran Dance: Journey's Description

In the early morning, around 03.00-05.30 am, at the opening of the *Karo* Ceremony, *Mblaraki* ritual is held. In the *Mblaraki* ritual, there are some series of events, first is delivering *Cangkriman Kertijoyo* and performing *Sodoran* Dance. *Cangkriman Kertijoyo* is an orally-delivered kind of puzzles that contains both questions and answers. *Cangkriman Kertijoyo* is read by a shaman and his assistance. The shaman is in charge of reading questions and his assistance reading the answers. Before delivering *Cangkriman Kertijoyo*, someone (called as *pelandang*) will guide the *Sodoran* dancer to prepare on stage. The number of *Sodoran* dancers must be event ranging from four people, eight people, or twelve people. At noon during the peak of the *Karo* opening ritual, the *Sodoran* Dance is performed by female, male or mixed dancers.

(Data 01) A long time ago, when performing *Sodoran* dance, the older generation did not create groups as the younger generations do now. Ahead of the *Sodoran* ritual, each of the elders was looking for a partner individually to dance. The younger generations of dancers these days have developed their mindset. They form a group of dancers who would represent each village in Tosari region not in a short period of time but they have made and prepared it well in advance. Eventually, nowadays, the elders get their time to perform *sodoran* dance only in *mblarai* ritual. " (Shaman Keto, interviewed on April 2020)

The elders begin the opening of *Karo* ceremony with the *Sodoran* dance for several reasons. In addition to the cultural regeneration factors as described in (Data 01), the reason is also due to the time of performance. The dance performance in the early morning of the 15th of *sasi Karo* (month of *Karo*) is considered more appropriate performed by male and adult dancers. Meanwhile, the youngsters, especially the young women will have got their time to perform at noon on the same day.





**Figure 6.** Mblarai ritual procession

Younger *sodoran* dancers and elders have thought about the importance of making *sodoran* dance group. They gather male and female dancers not in immediate time to prepare dancers physically, mentally, spiritually, and technically since there are several stages that they must undergo before they are legitimate and eligible to perform this sacred *Sodoran* dance. Technically, the movements in the *Sodoran* dance are fairly simple, but dense in meaning. Like other traditional folk dance, *Sodoran* dance is formed and determined by the music. The patterns of *gending* and *kendangan* are already present, so the dancers move following the sound of *gending* and *kendangan*. (Minarto, 2008: 196). Though the movements of the dance are simple and uncomplicated, the values of human existence are dense and wrapped up symbolically and euphemistically. (Sukmawan, 2017: 366). At first, the dancers face each other in a sitting position and worshipping. Slowly then they stand up and begin to dance. While continuing to dance, each will come closer to the other.



**Figure 7.** Worshipping posititon

Dance movement in the first session begins with right footwork which is slightly bent. The tip of the right foot is pressed against the left foot until the space between the right foot and the left foot forms a triangle. At the same time with the movement of the right foot, the

dancers swing their arms to the left side with the position of the left-hand straight (parallel to the shoulder) and the right hand is placed on the chest. Both palms are open facing to the left as well as their faces. If the left-facing movement has been done completely, the dancer will automatically change the position to the 'left foot movement' as the same as the right foot described previously but in contrary direction. In each movement, the dancers lower his body two times by bending the knees. The sound of *dungjesss* coming from the instrument being played is the signal that every single step of movement has been performed completely and continued to the next movement. The description mentioned previously is known as *papakan* stage. It is the initial stage of dance performed after the *sungkem* and illustrates the encounter between men and women.

This (*papakan*), before bringing *Sodor* property, is picturing an encounter between men and women. So, it starts with meetings. Next, the two human figures will run a married life and have sexual intercourse. (Shaman Keto, interviewed on April 2020)

The second stage of *sodor* dance is begun when *pelandang* distributes *wuluh* bamboo containing *palawiji* (corn seed, *ketang*, *ucet*) assisted by the assistance of Shaman to every dancer. Each of them holds a *wuluh* bamboo with right hand in a vertical position. Meanwhile, the left hand is placed on the chest with the palm of the hand open facing right. At this moment, the dancer prepares to wait for the musical instrument to begin the next movement. When the music starts, the dancers continue to dance.

The next movement is the movement of the left foot with the position of the left hand placed on the chest and head facing forward. In every movement, bamboo is stomped three times, causing a "*kecrek*" sound. After making a move with this tool, the dancers meet in the middle of the stage and continued hitting bamboo to each other. The movement of 'hitting bamboo' is performed by bending the body, the left leg is straight ahead and the right leg is placed behind to support the body. After the 'hitting bamboo' movement, the dancers is going to end the second stage of *sodor* dance. They turn their backs to each other to return to their original position. Finally, the last performance is breaking down the bamboos by hitting them to the floor until the *palawiji* inside each of the bamboo scattered. After that, bamboo *wuluh* is taken back again by the *pelandang* and the assistance of Shaman. A detailed description of the dance movement above using a property namely *sodor* is the second stage of the *sodor* dance called '*sodor fighting*'.

The third stage of the dance after *papakan* and '*sodor fighting*' is the *salipan* stage. In this stage, the dancers perform the dance exactly like the previous stage, but instead of meeting in the middle, they cross to each other and continue to dance until they are in the position of opposing lines. Then, they move back to its initial position. This movement is repeated 3 times before ended. Philosophically, the *Sodoran* dance is full of meaning. The *Sodoran* dance is a symbolic dance for the origin of human beings. In other words, The *Sodoran* dance symbolizes the meeting of men and women to sow the seeds of life. Therefore, the *Sodoran* dance can also be said as *sangkan paran* dance (the origin of humans in the world) (Sukmawan, 2018).

### **3.5. The Meaning of Dance as Sex-education**

Movement in dance is the most basic foundation (Soedarsono, 1972:4). The movement is used as a medium of expression by making use of human body. The expression through movement is an imaginative statement outlined in the form of symbols (Minarto, 2013: 73). The symbol of certain movements implies meanings. The meaning of the first 3 times repeated movement of the *Sodoran* dance is the process of 'the first meeting' of men and women to get

to know each other (the *papakan / petukan* movement). Creating awkward and timid nuances are shown in this initial movement of *sodoran* dance.



**Figure 8** *Papakan/Petukan* movement

Next, the second 3 times repeated movement which shows the dancer closer to each other and moves to occupy the opposite line of dance symbolizes that they have been familiar and have had a relationship (married). Then, in the third 3 times repeated movements, all dancers meet in the middle of the stage. In this movement, dancers bring bamboo which is a symbol of the process of learning to settle down the clashing egos in familial life. Then, the fourth 3 times repeated movement is a 'reversal' movement by bringing bamboo. This is a symbol of a mature familial life. Then, in the next stage is the breaking down bamboo movement. This movement is a symbol of spreading seeds or making offspring (*sodor* fighting). After that, the dancers do 3 times meeting in the middle and 3 times crossing each other. This movement is a symbol of a complete familial life (*salipan* movement).



**Figure 9.** *Salipan* movement

Another interpretation of the symbols of the three-repeated movement in *Sodoran* dance is the trilogy of life: birth-life-death (almost similar to rites of passage but more general). Even though the symbolic description of human life seems to be predominantly presented in a series of dances, the important message is related to the origin and purpose of life of human beings. *Sangkan paraning dumadi* is a philosophy of the life of Javanese used as a guiding reference to express insight of humans, God, and the natural environment. In works of art, this philosophy is paralogical, metaphysical, symbolic, and mysteriously enigmatic. In the Bedoyo dan Serimpi dance, for example, convey the meaning of human origins (Hartono, 2000).

The philosophy is the meeting of men and women. So, it starts with meetings. Next, the two of them will have been running a married life therefore there is a [symbolical] depiction of sexual intercourse. After that, it is the journey of familial life. In this part, the dancers are depicted *salipan* (crossing each other). This journey must be done and must be careful not to let any obstacle ruin the journey. At the end of the dance, *Sodor* must be broken down. It describes the process of procreation, a process of fertilization involving a sperm fusing with an ovum. After undergoing the journey, it will be ended by separation. The separation from a member of the family indicates *paraning dumadi* (towards the Almighty). There are birth, life, and death. The cycle of humans' journey of life displaying where they are from and where they are going back to. (Shaman Keto, interviewed on April 2020)

After all the whole stages of dance are finished, the shaman recites a *mantra* (spell) for holy water to assure agricultural prosperity. After that, the dancers are given the holy water. Every time *sodoran* dance is performed, it is always performed in synchronized and harmonious movements following the music. Body movements, music, and emotion, in the Javanese concept, are known as *wiraga*, *wirama*, and *wirasa*. *Wiraga* is related to gestures performed by dancers. *Wirama* refers to the dancer's movements and rhythm of dance, and *Wirasa* is related to the emotion involved by the dancers in performing the dance. Dance movements, musical arrangement, and emotion are unifying elements that embody a value of beauty (Sari, 2000:11).

Every night, before the dancers perform the dance, they will gather at *Sanggar Pamujan* and be given a lecture by the Shaman. Among other things is the philosophy of each movement performed in the *Sodoran* dance. That is, the *Sodoran* dance is a *sangkan paran* dance. It was straightforwardly discussed that the *Sodoran* dance implies sexuality education (*eduseks*) for the doers (dancers) particularly and for the younger generation generally. The results of Utomo et al's study (in Pakasi et al, 2013) said that although there are no specific subjects of sexuality education, this has been integrated into the Physical Education, Biology, Social Sciences, and Religious subjects. However, sexuality education that has been provided in schools seems to have less impact.

Sexuality education provided in schools has not sufficiently empowered teenagers to understand their sexuality and avoid sexual behavior that is risky to their reproductive health. Supposedly, sexuality education provides information for them related to self-protection and their sexuality. Therefore, informal education is needed as a means to provide an understanding of sexuality education more adequately. Art is a cultural instrument that can be used to convey educational messages informally. The *Sodoran* dance does not merely contain educational messages but this sacred dance fulfills four functions at once, namely the means of ceremony, entertainment, performance, and educational media (Jazuli, 1994). As a means of ceremony, *Sodoran* is a media of offering or worship to obtain salvation or happiness. As a medium of entertainment, *Sodoran* is intended to enliven or celebrate the feast of *Karo* ceremony. As a performance, *Sodoran* always provides an aesthetic and religious experience

to the audience. Equally important, as an educational medium, *Sodoran* conveys sublime sexuality education.

It must be admitted that social norms still consider sex taboo to be discussed overtly. Only limited to those who are adults, sex and sexuality can be talked about. *Sodoran* dance is an entry point to convey important values particularly the values of *sangkan paran* which is delivered covertly as Tenggerese norms ask to in discussing sexuality. *Sodoran* dance as an educational medium is in line with the characteristics and interests of teenagers in Tengger due to its performative display. Moreover, the dance is supporting government policies related to the cultural promotion.

#### 4 Conclusion

*Karo* and *Sodoran* dance have contained the virtues for humans and their universe manifested in various aspects of the ceremony. The main virtue delivered within this ceremony is related to where life comes from, how life is carried out, and where this life will end simply said as a life cycle. This kind of virtues is not obtained directly in school. Therefore, through *Karo* and *Sodoran* dance the learning process of knowing and understanding an important value mentioned above must be done creatively. A lesson that will benefit Tengger's younger generation for understanding taboo things. Thus, *Sodoran* dance is a cultural method in providing intromission education to them. In order for the message to be accepted fully and comprehensively, the medium for communicating the virtue must be coherent not only with the age of targeted audiences but also the norms held by them. How, then, the form of communication that is needed to communicate the virtue?

First, it is called communication through literary works formally and informally. Formally, 'literary-kind' of communication can be done by providing more local content in their school curriculum. This local content will assure local wisdom which is learned in school more relevant for students. Informally, 'literary-kind' communication can be designed in the community and carried out by the community itself. To implement it, the adults must know and understand well the virtue contained in *Karo* and *Sodoran* dance. Thus, the communication will be comprehensive and will be supportive in maintaining and sustaining the tradition itself.

The second is communication through ritual. 'Ritual-kind' communication plays a very important role. Ritual is a real educational apparatus because people or society involved in its process, become important parts of the ritual. In other words, this kind of communication can provide everyone involved with a sacred atmosphere. This is important because it will connect directly to the psychological realm of the doers of the ritual. If both kinds of communication are carried out optimally and continuously, then *titiluri* will be rightly implemented by integrating action and moral teachings understanding as a holistic package. If so, the presence of *Sodoran* is not understood merely as an old-fashioned and rigid tradition, but an adaptive and solutive tradition in responding to the latest challenges.

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