



Meaning of the Bedhaya Tirta Ritual Dance Form in the Odalan Ceremony of Tirta Empul Temple Surabaya

I Nengah Mariasa^{✉1}, Retnayu Prasetyanti Sekti^{✉2}
Enie Wahyuning Handayani^{✉3}, I Gede Dharma Utamayasa^{✉4}

Drama, Dance and Music Arts Education Study Program, Faculty of Languages and Arts,
Universitas Negeri Surabaya, Surabaya, Indonesia.

Article Info

Article History
Accepted : 23-06-2025
Approved : 30-06-2025
Published : 31-07-2025

Keywords:

*Bedhaya Tirta, Odalan
Ceremony, Dance Ritual*

Abstract

The odalan ritual of the Tirta Empul Surabaya temple is held once a year, every month of *Purnama Kasa*. Since 2017, every temple odalan event has presented the Bedhaya Tirta ritual dance. The dance delivers five main dancers dressed in green, and the presentation involves the ritual of pouring *tirta* (holy water). This research aims to describe the form and meaning of the Bedhaya Tirta ritual dance in the odalan of Tirta Empul Temple, Surabaya. This research used an ethnochoreological approach and Pierce's semiotics in qualitative research. Specifically, the form of dance movements was studied through pure and meaningful movements. Data were collected by observation, interviews, and document studies. Bedhaya Tirta dance is a choreography in the form of a ritual full of meaning. Iconically, this dance work is an imaginative manifestation of the combination of God and Goddess in the holy water dance. Symbolically, it contains the meaning of prosperity. The index explains that the grace of sacred prosperity was present at Tirta Empul Temple when performing the Bedhaya Tirta dance. The *solanugerah* movement as a sign means that at the time the performance takes place, the *tirta purusa* descends from *akasa* (space) and the *tirta pradhana* waits on *pertiwi* (earth), then unites into holy water called *tirta ardhanareswari*. The conclusion is that the Bedhaya Tirta dance is a ritual dance for the presence of the holy water for spiritual well-being at the Tirta Empul Babatan Temple, Surabaya.

INTRODUCTION

Ritual dance is a cultural tradition of Indonesia that is still sustainable to this day. Therefore, examining the meaning of ritual dance forms is an effort to help the community preserve it. Tirta Empul Temple is located in Babatan Village, Wiyung Sub-District, Surabaya. The temple's odalan is held annually during the full moon of Sasih Kasa.

Odalán ceremonies for temples, both in Bali and outside of Bali, always require ritual dance performances. Since 2017, every odalan ceremony at Tirta Empul Temple has provided the Bedhaya Tirta ritual dance. This dance has a very unique presentation and is full of philosophical meaning. Five dancers dress in green, and the performance involves the ritual pouring of tirta (holy water) from a kakuluh (bamboo containing tirta), which has a meaning that needs to be examined. This dance is an organic part of the odalan ceremony at Tirta Empul Temple in Surabaya.

The development of knowledge about ritual dance, particularly regarding its form and meaning, is essential for students, artists, and those working in the field of ethnochoreology. This paper will examine the form and meaning of the Bedhaya Tirta ritual dance in the odalan of Tirta Empul Temple, Surabaya.

This research utilizes Pierce's semiotic theory. All rituals with a righteous purpose are based on the Hindu community's belief in *panca yadña*, the five sacred offerings performed with sincerity. (Compiler Team, 2007) The five sacred offerings are *déwa yadña*, *bhūta yadña*, *rsi yadña*, *pitra yadña*, and *manusa yadña* (Mr. Putra, 2007).

The paradigm of icons, symbols, and indexes underpins this research. An icon is a sign that represents a reference source through a form of replication, simulation, imitation, or similarity. An index is a sign that represents a reference source by pointing to it or linking it (explicitly or implicitly) to another reference source. A symbol is a sign that represents its object through agreement or consent in a specific context. Bedhaya Tirta is a sign that needs

to be interpreted whether it is an icon, index, or symbol, or it has those three elements (Marcel Danesi, 2010).

Before determining whether the form is an icon, index, or symbol, specifically regarding the meaning of dance movements, it is first necessary to distinguish whether the dance movement is pure movement or meaningful movement. Dance movement forms are divided into two: pure movement and meaningful movement. Pure movement is movement presented in dance as an artistic form and is not intended to depict anything. Meaningful dance movement forms are movements that contain clear meaning and can be interpreted as depicting a particular behavior or activity (Soedarsono, 1977).

RESEARCH METHOD

The type of research used is qualitative. Performing arts research cannot be approached by a single discipline, due to the complex functions of traditional performing arts in people's lives. This study used a multidisciplinary approach (Soedarsono, 1999).

The material object of this research is the Bedhaya Tirta dance, while the formal object is the performance form and meaning of the Bedhaya Tirta dance. The primary data sources in this study were obtained from written sources and field research data sources. Written sources were obtained from photographic documents and dance recordings on YouTube. Field data sources were obtained from primary sources and Rejang performances at Tirta Empul Temple, Surabaya. Data collection techniques used were observation, interviews, and document study. (Budisantoso, 1983).

During the observations, the researchers participated in the Bedhaya Tirta performance activities. The researchers participated as ritual participants. In this way, researchers can conduct observations while engaging as an "insider." Complete data was obtained through observations referred to the conditions of the activity location (temple), the participants (dancers and

ritual performers), and the actions from the participants (Sanafiah Faisal, 1990:79). Through these observations, it is hoped that complete data will be obtained regarding the form of the Bedhaya Tirta ritual dance performance (Spradley, 1980).

The interviews conducted were unstructured. Unstructured interviews are conducted to allow for freer and more flexible discussions without being tied to a written set of questions. In-depth interviews were conducted with key informants (Sanafiah Faisal, 1990:62). The key informants in this study were dancers and choreographers, religious, traditional, or ceremonial leaders, and important figures involved in the ceremony.

A documentary research method was used to examine data in the form of photographs and videos that existed before the research was conducted. This method is essential considering that performing arts are temporal, ephemeral, and exist only at the time of performance.

This research analysis was conducted in a process, meaning that data from interviews, observations, and documentation were analyzed continuously from the time of data collection. Furthermore, the empirical data and information were categorized based on specific concepts to view, classify, and connect one data point or fact to another. The data were classified and then discussed, including data on the form of ritual dance performances and data on the meaning of ritual dance forms. Then, the data were examined in depth, making explicit interpretations of the data found and establishing meaning.

RESULTS AND DISCUSSION

Bedhaya Tirta Ritual Dance Form

The Bedhaya Tirta ritual dance performance can be viewed on YouTube at https://www.youtube.com/watch?v=wuTO_Nrcpg.

The focus of this work is the ritual dance choreography for the *odalan* of Tirta Empul Temple in Babatan, Wiyung,

Surabaya. The theme of the dance is "the unification of two sacred waters: *Tirta kakuluh* and *Tirta in kendil*." The flow of the work is the sequence of the dance form, divided into several parts. The flow of this dance work can be seen in the following table.

First, the "Opening Part" begins with dance accompaniment consisting of instrumental music and songs. This atmosphere makes the audience feel like they are in a sacred dance.

Second, "Part I," five female dancers perform the movement of *kapang-kapeng* (walking movements) entering the performance area, accompanied by one woman carrying a *pajeng* (umbrella) and another woman carrying a *kendil* filled with holy water. Next, five dancers perform the *menthang oling* and *sembahan* movements. Two female dancers stand at the edge of the arena facing the *padmasana*, while two male dancers stand in front of the *padmasana*, facing the female dancers. The ritual leader (*Pamangku*) begins chanting mantras accompanied by the sound from the genta he holds. One male dancer performs the *solakuluh* (dancing with a *kakuluh*, a piece of bamboo filled with holy water).

Third, in "Part II," five female dancers perform *ngayab*, *atur-atur*, and *nabur beras*, and one male dancer performs the *solahkuluh*. The *ngayab* movement invites guests to enjoy the offerings, while the *atur-atur* movement offers offerings. The *nabur beras* movement is the movement of scattering the rice.

Fourth, in "Part III," five female dancers perform the movements of *jogedan 1* and *2*. One male dancer, carrying a *kakuluh*, performs the *solakuluh* movement. *Jogedan 1* and *jogedan 2* are a series of dance movements arranged under the names A, B, C, and D for *Jogedan 1* and E, F, G, and H for *Jogedan 2*.

Fifth, "Part IV," the atmosphere becomes tense, supported by the dance music. Five female dancers perform the *ulap-ulap anggah*, *mangenjali anggah*, and then *mendhak tisar* movements. One male

dancer, carrying *kakuluh*, continues to perform the *solakuluh* movement.

Sixth, "Part V and the Closing," the tense atmosphere reaches a climax, with five female dancers performing the *nuwur tirta* movement (a dance movement asking for holy water). At the climax, one male dancer performs the *solanugrah* movement. The *salanugrah* movement is a dance movement in which a male dancer, carrying the *kakuluh* from in front of the *Padmasana*, dances and approaches the dancer carrying the *kendil*. Then, with enthusiastic movements, pours *tirta puruṣa kendil* containing *tirta pradhāna*. At the end, five female dancers perform the *kacang-kapeng* movement and leave the arena.



Figure 1. Five dancers did *atur-atur* movement (Source: Sringatin, June 28, 2018)

This dance is a purely dramatic work, presented symbolically. Pure movements are more prominent than meaningful movements. All movements are presented symbolically, thus tending towards a pure rather than dramatic style. The movements used are developments of Javanese dance movements, including *kapang-kapang*, *seblak*, *simpuh*, *sembahan*, *menthang*, and other movements. These movements are complemented by movements adapted to the theme of the work. This type of dance work is a development of traditional ritual dance. The tradition used is Javanese dance (a combination of East Javanese and Mataraman Javanese). The movement techniques prioritize Javanese/East Javanese traditions. It means that to perform this work, dancers must have basic Javanese or East Javanese dance skills. This dance is accompanied by Javanese gamelan music, with rhythmic creations adapted to the dance work.



Figure 2. Bedhaya Tirta dance costume (Source: Sringatin, June 2018)

The Bedhaya Tirta Ritual Dance Form: Meaning of the Pure Movement and Meaningful Movement

Before determining the iconic, index, and symbolic meaning of the Bedhaya Tirta dance form, it is important to first determine whether the movement is meaningful or pure. This is because meaningful movements have more iconic, iconic, or symbolic meaning, while pure movements express the beauty of the movement itself without being bound by a clear meaning.

Table 1. Types of Meaningful Movements in the Bedhaya Tirta Ritual Dance.

No.	Movement Name	Dance Movement Description	Type of Movement
1.	<i>kapang-kaang</i>	walking motion	meaningful
2.	<i>menthang oling</i>	rotary motion of <i>menthang</i>	pure
3.	<i>ngolingi</i>	<i>Sampur</i> waving motion	pure
4.	<i>sembahan</i>	movement of sitting and worship	meaningful
5.	<i>ngayab</i>	Welcoming movement	meaningful
6.	<i>atur-atur</i>	offering movement	meaningful

7. <i>nabur beras</i>	rice sowing movement	meaningful
8. <i>jogedan 1</i>	dance moves part 1	pure
9. <i>jogedan 2</i>	dance moves part 2	pure
10. <i>ulap-ulap anggah</i>	focused looking movement	meaningful
11. <i>manganjali anggah</i>	standing motion with <i>mendhak</i> pose to worship	meaningful
12. <i>mendhak tisar</i>	pick-up movement and dance <i>tirta pradhāna</i>	meaningful
13. <i>nuwur tirta</i>	pleading motion of <i>tirta</i>	meaningful
14. <i>sembah manganjali</i>	standing motion to worship	meaningful
15. <i>solakuluh</i>	dance movement of <i>tirta puruṣa</i>	meaningful
16. <i>solanugrah</i>	pouring movement of <i>tirta puruṣa</i>	meaningful

The following concepts of pure movement and meaningful movement are used as a basis for determining which elements of the dance form are most important for meaningful study. Meaningful elements of the dance form are crucial for meaningful study, while purely aesthetic elements can be ignored. The elements of the Bedhaya Tirta ritual dance form that are important for meaningful study include the presence of five female dancers; the contrast between two male dancers carrying a *kakuluh*-white umbrella and two female dancers carrying a yellow umbrella and *kendil*; one *Pamangku* dancer; meaningful dance

movements; the green color of the five dancers' costumes; the white color of the supporting dancers; the yellow and white color of the umbrella; the *kendil* containing the *pandita's tirta*; the *kakuluh* containing the *tirta* from the *padmasana*; the *padmasana* as a sacred throne; the offerings offered by the *Pamangku*; the venue and attendees in the ritual; and finally, the accompanying musical elements.

The Iconic Meaning of the Bedhaya Tirta Ritual Dance Form

In the Bedhaya Tirta ritual dance, the presence of five female dancers is the icon of the dance form. The meaning of the female dancers is the icon of the Goddess, who represents the power of God. Gods and goddesses, for example, Lord Vishnu and Goddess Sri, are iconic couples in ancient Hindu tradition. The women in this dance are the icons of the Goddess.

The five dancers essentially represent the five elements of living beings: *apah* (water), *bayu* (air), *agni* (fire), *pertiwi* (earth), and *akasa* (space). In Hindu cosmology, the *pancamahabhuta* refers to the five basic elements that make up the universe: earth, water, fire, air, and space. Each of these elements has unique properties and characteristics that interact with each other, forming the basis of everything in the physical world and playing a vital role in the creation and maintenance of life. This concept not only explains the physical structure of the universe but also reflects the relationship between humans and the environment, and how the balance between these elements can affect individual health and well-being. The concept of the *pancamahabhuta* also teaches that each element has a profound spiritual aspect, contributing to a holistic understanding of existence and being. Furthermore, the interaction of the *pancamahabhuta* not only serves as a fundamental element in Hindu cosmology but also extends to practical applications in daily life and environmental management. For example, rituals such as the *Caru Panca Sata* ceremony highlight the importance of these five elements through offerings

symbolizing purification and harmony with nature, reinforcing the belief that maintaining balance among these forces is essential for spiritual and ecological health (Chasanah, N.L., 2018). In this concept, the human element consists of the five elements mentioned above. The goddess, as an icon in this dance, represents these five elements, so one Goddess is presented with five female dancers. The Goddess is an icon that signifies the material aspects of the unity of the *pancamahabhuta*.

The dancers' green color is imitated from the green of all green plant elements. It is an icon with its *kana*.

The contrast between the two male dancers carrying white *kakuluh* umbrellas and the two female dancers carrying *kendil* and yellow umbrellas represents men and women as religious people performing the ritual. The male dancers carrying *kakuluh*-white umbrellas are masculine icons. The male holy men are the *Pamangku*, while the female dancers carrying *kendil* and yellow umbrellas are feminine icons. Women, as the congregation generally perform ceremonies, likewise, the five female dancers are more sacred feminine icons as the embodiment of the Goddess.

The female dancer carrying the *kendil* with white clothes is a symbol of women, generally more material than the five dancers dressed in green. These five dancers are considered to represent the more spiritual deities than the dancers carrying the *kendil*. What about the male dancer carrying the *kakuluh*? This male dancer is a *Pamangku*, a holy figure in Hinduism. His presence is considered as sacred as the five dancers dressed in green. Therefore, the meeting of the *solakuluh* movements represents the meeting of two energies, positive and negative, with equal sanctity.

The next symbol is the presence of the *Pamangku*. The *Pamangku* in Hindu ritual is the ritual leader. Their role is to chant mantras according to the offerings (*banten*) offered, following the purpose of the ritual. The role of the dancer who offers the offerings in this dance is the *Pamangku*. The *Pamangku* is an icon of Shiva, who is singular and undivided, not

representing the presence of *puruṣa* and *pradhāna*, but representing the unity of positive and negative energies. The meaning of this icon is a balance.

Another icon is the *padmasana*, the sacred throne of God in a temple. The *padmasana* is a *palinggih* or sacred place in the temple, which is an icon of the great *bwana*, an imitation of Mount Mahameru. The shape and design of the *padmasana* often reflect Hindu cosmological philosophy, with symbols depicting the relationship between humans, nature, and divine power. The meaning of this icon is the embodiment of the universe (the great *bwana*) in the form of a *padmasana* (Anjani et.al., 2023). The presence of this sacred *padmasana* building indicates the *presence* of God in times of need. The concept of God's presence here is an immanent spiritual concept that is not material.

The Symbolic Meaning of the Bedhaya Tirta Ritual Dance

This ritual dance is titled Bedhaya Tirta. Bedhaya means a female dance offering. It is intended as a ritual dance offering performed by women. Tirta means holy water. The word "bedhaya tirta" has a different meaning from the word "tirta bedhaya." The word "bedhaya tirta" means "*bedhaya*" and "*tirta*" or women carrying holy water, while "*tirta bedhaya*" means "*tirtanya bedhaya*". The title of the Bedhaya Tirta ritual dance has a symbolic meaning: a ritual dance depicting women carrying holy water.

The icon of the five dancers as elements of *pancamahabhuta* also functions as a symbol. The five dancers are interpreted as the concept of "*papat dulur lima pancer*," which has a very important meaning in the Hindu belief system or cosmology. Each dancer, with the elements they represent, not only presents the physical presence of these elements but also a deeper symbolism related to the balance of nature and the harmony of life. In this case, the symbolism of the five elements is key, exceeding simple visualization and connecting the dance to cosmological or spiritual values. *Papat dulur lima pancer* is an important aspect of

Indonesian philosophy, emphasizing the interconnectedness of all things and the importance of maintaining balance within oneself and the universe. This principle encourages individuals to recognize their place in the cosmic order and struggle for unity with God and fellow beings.

The contrast between the two male dancers carrying a *kakuluh*-white umbrella and the two female dancers carrying a *kendil* and a yellow umbrella symbolizes *puruṣa* and *pradhāna*. The male dancer carrying the *kakuluh* and white umbrella symbolizes *puruṣa*, while the female dancer carrying the *kendil* and yellow umbrella symbolizes *pradhāna*. Similarly, the five female dancers symbolize *pradhāna*. Gods and Goddesses in ancient Hinduism are understood as *puruṣa* and *pradhāna*, positive and negative energies. *Puruṣa* is pure, inactive consciousness, while *pradhāna* (*prakṛti*) is primordial matter that becomes active through interaction with *puruṣa*. The Goddess, as *pradhāna*, is a symbol representing the material aspect of the five great powers. The God and Goddess are one, like soul and body (Swami Virupakshananda, 1995: 5-15).

The *padmasana*, as a sacred place, is also a symbol. The *palinggih padmasana* philosophy is a replica of Mount Mahameru in a temple. The *padmasana* contains statues of two dragons and a large turtle. The dragons symbolize strength and protection, while the date palm symbolizes stability and resilience. This structure creates a spiritual connection between nature and humans and serves as the center of ritual activity in local religious traditions.

Regarding the green color of the five dancers' costumes, the white color of the other dancers' costumes, and the white and yellow colors of the umbrellas they use, these are symbols with philosophical significance. The five female dancers are icons and symbols of the Goddesses, representing the power of the Gods. The Goddess functions as *pradhāna* (active body), while the God functions as *puruṣa* (passive soul). Furthermore, what is the symbolic meaning of green in the

costumes? In the context of the cardinal directions, the colors derived from the concept of Indonesian tradition are as follows. White is in the East (*puwa-Dewa Iswara*), pink is in the Southeast (*gniya-Dewa Mahesora*), red is in the South (*daksina-Dewa Brahma*), orange is in the Southwest (*nrity-Dewa Rudra*), yellow is in the West (*pascima-Dewa Mahadewa*), green is in the Northwest (*wayabya-Dewa Sangkara*), blue is in the North (*utara-Dewa Wisnu*), light blue is in the Northeast (*airsania-Dewa Syambu*), and a mixed color is in the middle (*utara-Dewa Wisnu*).

Green is a mixture of blue and yellow. If we understand the blue in the north - Vishnu - as a symbol of fertility and prosperity, while the yellow in the West - Mahadeva - symbolizes wealth, then the green - Sangkara in the Northwest has the meaning of prosperity because it is supported by prosperity and wealth. The meaning of green prosperity is balance and harmony, symbolizing growth and peace in life.

In Hindu cosmology, the colors white and yellow symbolize purity and prosperity, respectively, and are often associated with specific deities and cardinal directions that guide spiritual practices. The interplay of these colors not only reflects the values espoused in Hindu philosophy but also influences rituals and ceremonies, enhancing the connection between the physical and spiritual realms.

Associated with colors in Hindu cosmology, the arrangement of these colors also reflects a deeper understanding of balance and harmony in the universe. Each color not only represents individual qualities but also relates to specific elements and deities that play a vital role in maintaining cosmic order. For example, the interaction between the growth-inducing color green and the energy of yellow can be seen as a reminder of the importance of cultivating creativity while maintaining stability in one's life. This connection is crucial for individuals navigating the complexities of life, especially in a world increasingly influenced by globalization, which brings both challenges and opportunities for

cultural exchange. By embracing these principles, practitioners can develop a holistic approach to life that honors tradition while adapting to contemporary realities (Januarawan, I.G., 2023).

Beyond the symbolic meanings, the *tirta* in a *kendil* and the water in a *kakuluh* (a bamboo piece) are symbols with deep meaning. The wide, short, round shape of the water in the *kendil* represents the female gender, while the long, small, round shape of the water in the *kakuluh* represents the male gender. The water in the *kendil* represents the holy water of *pradhāna*, the negative power of mother earth, while the water in the *kakuluh* symbolizes the holy water of *puruṣa*, the positive power of Father Akasa.

Towards the end of the performance, the male dancer carrying the *tirta kakuluh* performs the *solakuluh* dance movement. This movement demonstrates the symbolic meaning that the *tirta kakuluh* is the *tirta puruṣa*. The holy water is masculine, representing positive energy from space, so it is danced aggressively. This contrasts with the dancer carrying the *kendil*, who does not perform any movements because it is more feminine, representing the negative power of the earth.

The meaningful movement of *solanugraha* is also symbolic. The *solanugraha* movement has deep symbolic meaning. If we examine the focus of this work, it is the ritual dance choreography that functions for the *odalan* of Tirta Empul Temple, Babatan, Wiyung, Surabaya city. The theme of the dance is "the unification of two *tirta* from *tirta kakuluh* and *tirta* in the *kendil*." The *tirta kakuluh* carried by the male *pamngku* represents the symbol of *puruṣa*, and the *tirta* in the *kendil* carried by the female dancer represents *pradhāna*. The *solanugraha* dance movement is a dance movement where the male dancer puts the *tirta kakuluh* into the *kendil* containing holy water carried by the female dancer in a kneeling position. The unification of *tirta puruṣa* and *tirta pradhāna* is called the term *ardhanreswari*. This theme is interpreted as a gift of prosperity from

Goddess Pertiwi with negative energy of *pradhāna* and a gift of holiness from God Akasa with positive energy of *puruṣa* through the symbol of the unification of holy water *ardhanareswari* (positive-negative).



Figure 3. Presentation of the *Solanugraha* movement (Source: Sringatin, 2018)

Index Meaning of the Bedhaya Tirta Ritual Dance Form

Almost all movements in the Bedhaya Tirta ritual dance contain indexical meaning. The presence of the five dancers and other dancers as symbolic icons alludes to a real, spiritual event. Signs indicating index meaning include meaningful movements, the ritual atmosphere supported by the *Padmasana* as God's sacred throne, the offerings offered by the *Pamangku*, the venue and attendees within the ritual atmosphere, and the supportive musical accompaniment of the dance.

The "*kapang-kapang*" movement is an index indicating the presence of the Goddess at that time at the Tirta Empul Babatan Temple in Surabaya. The Goddess is a deity who is revered by humanity. The Goddess, dressed in green, has a symbolic meaning of prosperity, so at that moment, spiritual prosperity began to emerge in that place.

The Goddess's worshipful movements indicate that, despite her status as a deity, she still pays respect and devotion to Hyang Tunggal, the Almighty God, because the deities are His sacred rays.

The *atur-atur* and *ngayab* movements are meaningful indices of the ritual offerings to the Almighty God. The *atur-atur* movements represent the Goddess's offering of offerings, or *banten*, while the

ngayab movements invite people to enjoy the offerings.

The rice-sprinkling movements indicate that Dewi Sri is bestowing rice upon humanity. Rice, as a symbol of the food scattered by the Goddess, symbolizes human prosperity. Hope and reality are united in this dance; spiritually, this is the index's meaning.

The sembah *manganjali* and *nuwur tirta* movements are indices that signify the continued process of respect for *tirta*, which symbolizes holy water. The *nuwur tirta* movement is an index that signifies the Goddess bringing *tirta pradhāna* closer to *tirta puruṣa*, carried by her uncle.

The *manganjali anggah* and *mendhak tisar* movements are meaningful movements that signify the initial process of welcoming holy water. *Manganjali anggah* is a gesture of respect for the presence of holy water as a feminine substance residing in God. This movement is followed by the *mendhak tisar* movement, which also represents a further gesture of respect.

The *solakuluh* movement is an index that signifies a holy person as holy as the Gods dancing *tirta puruṣa*. The spiritual hope and reality of *tirta puruṣa* is ready to appear.

The meaningful *solanugerah* movement is an index. This movement signifies that during the performance, *tirta puruṣa* descends from *akasa* (sky) and *tirta pradhāna* awaits on *pertiwi* (earth). The male dancer, carrying a *kakuluh*, dances with meaningful movements under a white umbrella, walking toward the female dancer, dressed in green, carrying a *kendil*. After the gathering, the lively dance music accompanies the gathering, culminating in the *tirta puruṣa* being poured into a jug, where the two *tirtas* mix, known as *tirta ardhanareswari*. In other words, the holy water (*tirta puruṣa*), God's positive spiritual energy, descends from the sky and unites with the holy water (*tirta pradhāna*), God's negative energy on earth. This union of *tirta* symbolizes the gift of spiritual well-being during the performance.

This is further supported by the sacred setting, event, and ritual atmosphere. The venue is a temple with a *Padmasana*, the sacred throne of God. The presence of the *Pamangku* (leader) chanting mantras before the offerings strongly supports the meaning of this gift of well-being. Equally important, the atmosphere of the audience, dressed in ritual attire, with their minds and hearts united in a unified energy, beseeching mercy, strongly supports the meaning of this gift. Furthermore, all events are guided by the dance music, which leads to a spiritual atmosphere.

CONCLUSION

The Bedhaya Tirta dance is a group dance performed by women in traditional Javanese dance. The Bedhaya Tirta dance is choreographed in the form of a ritual performance. The performance venue and ritual atmosphere strongly support the performance. The performance of five female dancers dressed in green, combined with other dancers, supported by an audience dressed in ritual attire, creates a harmonious harmony.

The Bedhaya Tirta dance style is a development of traditional dance, more of a fusion of Javanese dance. However, the traditions referenced are not overt, giving it a distinct style. This dance form is dramatic, so it contains many meaningful signs that can be understood. This dance work has a symbolic presentation.

The Bedhaya Tirta dance is a ritual dance with profound meaning. Iconically, this dance work is an imaginative embodiment of the union of Gods and Goddesses in a holy water dance. The green color of the five dancers' costumes is an icon of the color of plants on earth. This signifies coolness, tranquility, and environmental peace.

Symbolically, based on the meaning of the colors and the deities of the cardinal directions, the performance of the five dancers dressed in green symbolizes prosperity, supported by wealth and material wealth. The green color symbolizes balance and harmony, symbolizing growth and peace in life. The

symbolic meaning of the gift of prosperity is indicated by the unification of the *purusha* and *pradhāna*, known as *Ardhanarishwara*, in the solanugerah movement. The gift of prosperity from Goddess Pertiwi, with its negative energy of *pradhāna*, and the gift of purity from God Akasa, with its positive energy of *purusha*, is symbolized by the unification of the holy water of ardhanareswari (positive and negative). The meaning of the gift of prosperity is a sacred spiritual concept.

Indexically, it explains that the sacred gift of prosperity is present at Tirta Empul Temple during the performance of the Bedhaya Tirta dance. The solanugerah movement, as a symbol, implies that during the performance, *Tirta Purusha* descends from the sky and *Tirta Pradhāna* waits on the earth (*pertiwi*), then unites to form holy water called Tirta Ardhanareswari.

The conclusion of this ritual dance form is: the Bedhaya Tirta dance is a ritual dance that celebrates the presence of holy water for spiritual well-being at the Tirta Empul Babatan Temple in Surabaya. Ritual dance is not only seen as a physical representation, but also as a symbolic representation with deep meaning. Through the icons, symbols, and indices presented, the Bedhaya Tirta dance can reflect various important aspects of the culture, cosmology, and spiritual values of the community, making the ritual dance more than just a visual performance, but also a symbolic embodiment of deeply held philosophies and beliefs.

REFERENCES

- Adnjani, N. K. S., Gata, W., Somawati, A. V., Tinggi, S., Hindu, A., Mpu, N., & Singaraja, K. (2023). Sanggah Kamulan Dadap Sakti di Desa Les Kecamatan Tejakula Kabupaten Buleleng Kajian Filsafat Hindu. <https://doi.org/10.55115/darsan.v5i1.3006>
- Budhisantoso, S. (1983). Metode-metode Penelitian Ilmu Kemasyarakatan dan Kemanusiaan, dalam *Pemikiran Biografi dan Kesenjajahan: Suatu Kumpulan Pra-saran pada Berbagai Lokakarya Jilid I* (Jakarta: Departemen Pendidikan dan Kebudayaan Direktorat Sejarah dan Nilai Tradisional Proyek Inventarisasi dan Dokumentasi Sejarah Nasional).
- Chasanah, N.L. (2018). *Makna upacara caru panca sata bagi umat Hindu di Pura Agung Jagat Karana Kecamatan Krembangan Surabaya*. Undergraduate thesis, UIN Sunan Ampel Surabaya.
- Danesi, Marcel. (2010). *Pesan, Tanda, dan Makna: Buku Teks Dasar Mengenai Semiotika dan Teori Komunikasi*, Terj. Evi Setyarini dan Lusi Lian Piantari. Yogyakarta: Jalasutra.
- Januariawan, I. G. (2023). Eksistensi hukum hindu dalam hukum adat di tengah perubahan sosial di desa adat banjar tanggahan peken desa sulahan kecamatan susut kabupaten bangli. *Vyavahara Duta: Jurnal Ilmiah Ilmu Agama dan Ilmu Hukum*. <https://doi.org/10.25078/vyavaharaduta.v18i1.2455>
- Mas Putra, Ny. I Gst. Ag. (2007). *Upakara–Yadña*. Denpasar: Milik Pemerintah Provinsi Bali, Penggandaan Buku Penuntun Agama Hindu dan Modul / Silabus Tentang Pesraman, 2007.
- Sanafiah Faisal. (1990). *Penelitian Kualitati: Dasar-dasar dan Aplikasi*. Malang: Asah Asih Asuh.
- Soedarsono, R.M. (1999). *Metodologi Penelitian Seni Pertunjukan dan Seni Rupa, dengan Contoh-contoh untuk Tesis dan Disertasi*. Bandung: Masyarakat Seni Per-tunjukan Indonesia.
- Soedarsono. (1977). *Tari-Tarian Indonesia I*. Jakarta: Proyek Pengembangan Media Kebudayaan, Direktorat Jendral Kebudayaan, Departemen Pendidikan dan Kebudayaan.
- Spradley, James P. (1980). *Participant Observation*. New York: Holt, Rinehart and Winston.
- Swami Virupakshananda. (1995). *The Sāṅkhyakārikā of Īśvarakṛṣṇa with the Commentary of Gauḍapāda*. Chennai: Sri Ramakrishna Math.
- Team Penyusun. (2007). *Panca Yadnya: Déwa Yadnya, Bhūta Yadnya, Rsi*

*Yadnya, Pitra Yadnya dan Manusa
Yadnya*. Denpasar: Milik Pemerintah
Provinsi Bali, Penggandaan Buku

Penuntun Agama Hindu dan
Modul/Silabus Tentang Pesraman.